The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

~The Journal for Everybody with a Camera~

VOL. LXXXII.
Wednesday,
JULY 22nd 1936
NO. 2489
SUMMER
NUMBER



SELO F.P. FILM
Extra Fine Grain Panchromatic

The finest of fine grain films, made specially for Leica, Contax, and similar miniature cameras.

MADE IN ENGLAND BY
ILFORD LIMITED
ILFORD · LONDON

Taken on
KODAK "VERICHROME" FILM



In brilliant holiday weather it's easy to over-expose your pictures. But it's also easy to guard against over-exposure—use "Verichrome" Film. "Verichrome" is fast, but it has enormous latitude "Verichrome" negatives yield good prints even if you use too large a stop. *You're safe with "Verichrome."*

Kodak "VERICHROME" Film

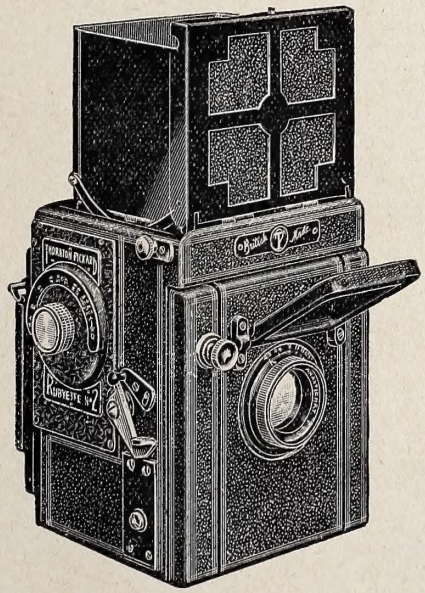
Double Coated: Anti-Halation Backed.

Made in Roll Films and Film Packs.

Obtainable from Kodak Dealers everywhere.

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

NEW SQUARE MODEL
No. 3 RUBYETTE



TAKES 3¼-in. SQUARE PLATES AS WELL AS 3½×2½ in. PLATES and, in adapters, ROLL FILMS AND FILM PACKS.

HORIZONTAL AND VERTICAL 3¼×2¼ PICTURES can be printed at will from the same 3¼ Square Plate, ensuring the most artistic result from each negative

ALSO

A 3¼ Square Plate provides Direct Contact Exposure for LANTERN PLATES.

A Reversing Back allows ROLL FILMS AND FILM PACKS to be used in both the VERTICAL AND HORIZONTAL.

Outfit with one Double Plate-holder

and Dallmeyer f/4.5 anastigmat £14 0 0

Ditto, and Zeiss Tessar f/4.5 anastigmat.. £18 10 0

FOR OTHER RUBYETTE MODELS SEE BOOKLET.

ASK YOUR DEALER FOR DEMONSTRATION.

BOOKLET POST FREE THORNTON-PICKARD **ALTRINCHAM 7 ENGLAND**



. . is yours a 35-mm. Still Camera ?

—THEN WIN A CASH PRIZE IN THE

WALLACE HEATON COMPETITION

This competition is confined to pictures taken by cameras using 35-mm. film.

USERS OF LEICA, CONTAX, CONTAFLEX, RETINA, ROLLEIFLEX and ROLLEICORD (if used with ciné film) can all compete.

Open from July 1st until September 30th. It does not matter what the subject is, but prints should not be smaller than 6×4 inches.

Any number of prints can be sent in in any one week, but each photograph must have the coupon attached. In addition to the big prize, **a weekly prize of £1 1s.** will be awarded for the best photograph submitted in that week. Each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used, exposure, etc. For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s. ; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. *In addition we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd. All prints will be judged at the end of the competition for the final prize of £25 cash. Acceptance of these rules and conditions is a specific condition of entry.*

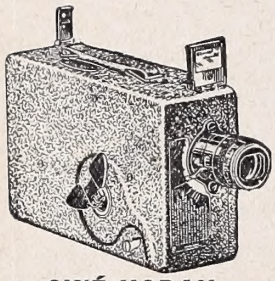
NOTE NEW ADDRESS AND SEND YOUR ENTRIES TO " COMPETITION,"

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

for the best photograph submitted during the run of the competition
£25
will be awarded

COUPON which must be attached to your entry.
WALLACE HEATON
35-mm. Film Competition.
July 22nd, 1936.

JUST PUBLISHED!—OUR



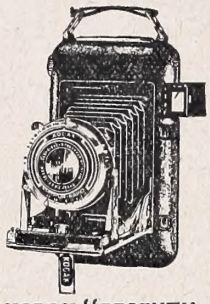
CINÉ-KODAK

You'll be sure of good results with this camera. Like every other 16-mm. camera, this model gives perfect results with the new Kodachrome colour film.

With f/3.5 lens **£13:13:0**

With f/1.9 lens **£18:18:0**

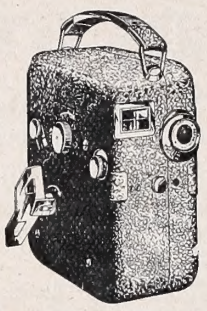
Nine monthly payments of 31/11 or 44/2.



KODAK "REGENT"

The latest model, taking 8 or 16 pictures on 3¼×2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter, speeded to 1/400th sec., complete with leather case.. **£20:0:0**

Nine monthly payments of 46/8.



PATHÉ "B"

Strongly made with f/3.5 high-grade lens. Strong motor drive exposes a reel at one winding. Takes 30-ft. of 9.5-mm. film.

£6 : 6 : 0

Nine monthly payments of 14/9.

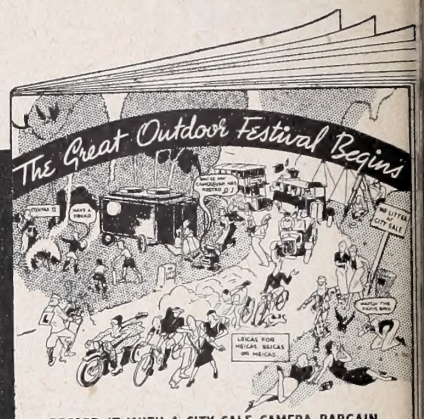


ZEISS IKON "IKOFLEX"

The twin-lens camera for 12 pictures on 3¼×2¼ 8-exposure roll film. Large finder lens, compensation of parallax. Novar f/4.5 lens, in Ikoflex shutter **£7:15s.**

Nine monthly payments of 18/1.

NEW IKOFLEX II ALSO IN STOCK.



RECORD IT WITH A CITY SALE CAMERA BARGAIN

Holidays ahead—and days full of opportunities for taking a great variety of pictures. It adds so much to the fun of a holiday if everyone can. To those wishing to swop over from 'stills' to movies, this bulletin provides an opportunity of doing so at a fraction of the normal cost. (See inside for list of second-hand cine cameras.) For those enthusiasts always in search of something new, we again provide the answer. The VERY LATEST cameras and cine equipments announced by the manufacturers are included here—and are actually in stock. Send us your cheque and your choice of apparatus will be sent by return of post. And finally our low 'second-hand' prices will enable those, whose expenditure on their hobby must be kept down to the lowest possible figures, to get a first-class instrument at a rock bottom bargain price.

CITY SALE & EXCHANGE (1929) LTD.

59 & 60, CHEAPSIDE, 54, LIME ST., 90-94 FLEET ST., 84, ALDERSGATE ST., LONDON, E.C.

54 LIME ST

LONDON, E.C.3 Phone: Mansion House 0180

Latest Valoy Vertical Enlarger, electric fittings, masking board. As new £7 17 6

530/16 2¼×2¼ Super Ikonta, coupled range-finder, f/2.8 Zeiss Tessar, ever-ready case £24 10 0

Several High-grade Microscopes by leading makers at bargain prices. Details on application.

16-ex.-on-3¼×2¼ Super Ikonta, f/3.5 Carl Zeiss Tessar, coupled range-finder, L/case £13 17 6

Zeiss Contax, f/3.5 Tessar, metal focal-plane shutter, high and low speeds, ever-ready case..... £21 10 0

6×6 Rolleicord, f/4.5 Triotar, C/case. As new £10 7 6

¼-pl. T.-P. Special Ruby Reflex, f/3.5 Cooke anas., 3 D.D. slides, carriers for lantern slides, F.P.A., magnifiers, L/case. Cost £30 £15 15 0

Pathe Cine Camera, and Motrix motor, f/3.5 anas., set of magnifiers £2 17 6

4½×6 Goerz Tenax, f/4.5 Dogmar, Compur, 6 slides, F.P.A. £4 12 6

Dekko Cine Camera, f/1.9 Dallmeyer anastigmat, L/case.. £8 7 6

4½×6 Zeiss Ica Minimum Palmos Focal-plane, f/2.7 Zeiss Tessar, 12 dark slides, case..... £13 17 6

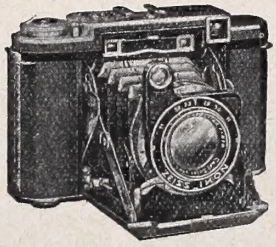
3¼×2¼ N. & G. New Special Sibyl, f/4.5 Ross Xpres, 6 D.D. slides £8 17 6

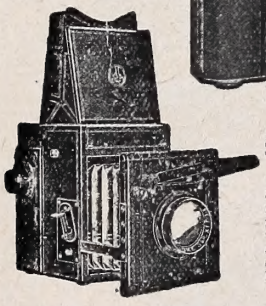
Model III Leitz Leica, f/3.5 Elmar, ever-ready case.... £25 0 0

4×4 cm. Automatic Rolleiflex, f/3.5 Zeiss Tessar, Compur, L/case £14 14 0

9.5-mm. Latest Eumig Cine Camera, f/2.8 Trioplan, self-contained exposure meter, L/case £16 16 0

1a Zeiss Super Ikonta, coupled range-finder, f/4.5 Tessar, ever-ready case £14 10 0





SUPER IKONTA

Takes 11 pictures on 3¼×2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, Compur **Rapid** shutter, speeded 1 to 1/400th sec. With f/2.8 Zeiss Tessar lens..... **£28:5:0**

Nine monthly payments of 66/-.

T.-P. JUNIOR RUBY REFLEX

Made in 3¼×2¼, 4¼×3¼ in. and 6½×9 and 9×12 cm. sizes. With Ruby self-capping time and instantaneous focal-plane shutter. Revolving back, reflecting mirror of specially prepared glass, quick-wind, 3 single metal slides. With T.-P. Cooke f/4.5 lens, size 3¼×2¼, from..... **£12**

Nine monthly payments of 23/-.

Zeiss 6×6 Ikoflex, f/3.5 Tessar, high-speed Compur shutter, colour filter, L/case.. £17 0 0

Standard Stereo Camera 6½×3½, f/8 Symmetrical lenses, speeded shutter, 2 cases.....35s. 0d.

Weston 617 Electric Exposure Meter, and case. Cost £8 ..... £2 17 6

Six-20 Duo Kodak, f/4.5 anastigmat, D.A. Pronto shutter, L/case..... £5 5 0

520 16-ex. on 3¼×2¼ Ikonta, f/3.5 Tessar, Compur, L/case £8 17 6

Several Good Enlargers of various sizes. Details on application.

Latest 3¼×2¼ Makina, coupled range-finder, corrected for parallax, f/2.9 Planbel Anticomar, diaphragm, ring, 3 slides. Unsoiled £31 10 0

6×6 Voigtlander Superb, f/3.4 Heliar lens, D.A. Compur. As new £15 7



NEW RANGE-FINDER 'BESSA'

With coupled range-finder and optical view-finder fitted next to the focussing control. The famous trigger release is fitted under the base-board. Yellow filter is incorporated for use when required. Compur **Rapid** shutter, speeded to 1/400th sec. With 4-element Skopar f/3.5 lens... **£18:15**

Nine monthly payments of 43/9.



"OMBRUX" METER

The photo-electric cell meter with a marvellous lens which makes it the finest instrument on the market at such a price. Gives dead - accurate readings for still-camera work.

In ever-ready case..... **67/6**

BLENDUX, for ciné work **67/6**



ROLLEICORD II

Takes all Rolleiflex accessories, excepting angle mirror. Takes 12 exposures on 3¼×2¼ roll film for 1/-. With Zeiss Triotar f/4.5 and Compur shutter, 1/300th, T. and B.. **£14:10:0**

Zeiss Triotar f/3.5..... **£16**

Nine monthly payments of 33/10 or 37/4.

Our Easy Terms are The Best!

WE don't go into your private affairs or ask a lot of awkward questions. You can have any instrument you choose after making the first of nine equal monthly payments. Use your purchase while paying the balance.

3×4 cm. Foth-Derby, f/3.5 Foth anastigmat, leather case .. £3 12 6

3¼×2¼ Ensign Selfix Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed - action Compur shutter. New condition £8 15 6

3¼×2¼ Ensign Autorange, f/4.5 Ensar anastigmat, Mulchro shutter £5 8 6

3¼×2¼ Ihagee Roll Film, f/4.5 Ihagee anastigmat, Prontor II shutter..... £4 12 6

3¼×2¼ Ensign No. 7 Carbine, f/4.5 Aldis Uno, plate back, Mulchro shutter..... £4 17 6

3¼×2¼ Ensign Selfix, f/4.5 Ross Xpres anastigmat, delayed-action Compur shutter, 1 to 1/250th sec., leather case £8 17 6

1a Kodak Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, complete in leather case..... £7 17 6

6×6 Voigtlander Brilliant, f/7.7 Voigtar anastigmat, ever-ready case.... £1 15 0

59/60 CHEAPSIDE

LONDON, E.C.2 Phone: CITY 1124/5

Vitesse 16-mm. Camera, 50 and 100 ft. capacity, f/1.9 Dallmeyer lens.. £6 18 6

Pathe Baby Camera, f/3.5 lens. Cost £6 15s.....18s. 9d.

Midas Camera Projector, f/2.5 lens, with lamp and battery. Cost £7 7s... £1 19 6

Simplex Pockette 16-mm. Camera, 50-ft. American cassette loading for Kodachrome and black-and-white, f/3.5 lens, 2 speeds. Cost £20..... £17 5 0

Campro 9.5-mm. Camera-Projector, complete outfit with lamp and carrying-case. Cost £3 11s. 6d. £2 2 6

Victor 16-mm. Camera Model III, 3 speeds, 100-ft. capacity, f/3.5 anastigmat £10 10 0

Latest Dekko Camera, multispeed, fitted with f/1.9 Dallmeyer lens. Listed £10 18s. 6d..... £7 17 6

Cine-Kodak 8 Camera, f/3.5 lens, with Kodascope 8 Projector and screen, complete outfit cost £20 10s. In perfect condition..... £16 5 0

Model I Contax Camera, f/2 Sonnar anastigmat, 13.5-cm. f/4 Sonnar, lens hood, complete with leather case. New condition..... £45 0 0

Model I Contax, f/2 Sonnar, ever-ready case..... £32 10 0

6×6 cm. Superb, f/3.5 Heliar anastigmat, delayed-action Compur shutter. New condition £14 5 0

6×6 cm. Automatic Rolleiflex, f/3.8 Zeiss Tessar anastigmat, Compur shutter, ever-ready case £16 15 0

6×6 cm. Reflector, f/4.5 anastigmat, speeded shutter, 1/25th to 1/100th, ever-ready case £4 12 6

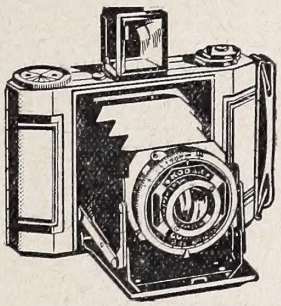
3×4 cm. Kolibri, f/3.5 Zeiss Novar anastigmat, complete in leather case £6 17 6

3×4 cm. Makinette, f/2.7 Anticomar anastigmat, Compur shutter, 1 to 1/300th sec., complete in leather case..... £9 17 6

CITY SALE AND

SUMMER BARGAIN BULLETIN

FULL OF HOLIDAY CAMERA BARGAINS

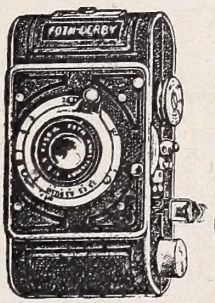


KODAK "DUO"

16 pictures on 3¼×2¾ 8-exposure film. Lens shoots to position at touch of button. Focussing from 3½ ft. to infinity. Direct-vision view-finder. With Pronto "S" shutter and Kodak f/4.5 anastigmat.

£6 : 0 : 0

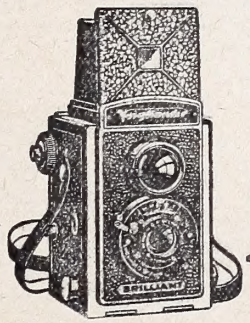
Nine monthly payments of 14/-.



"FOTH-DERBY"

Takes 16 pictures on standard V.P. roll film. Fitted with Foth f/3.5 anastigmat and focal-plane shutter, giving instantaneous exposures from 1/25th to 1/500th sec., also time exposures. Delayed-action movement. New type view-finder .... **£5 : 5 : 0**

Nine monthly payments of 12/3

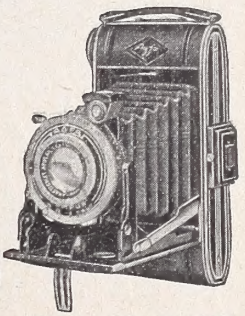


"BRILLIANT"

Takes the standard 3¼×2¾ 8-exposure roll film at 1/-, but gives 12 2¼-in. square pictures. The brilliant image shows almost full size. With Compur shutter. High-grade f/4.5 Skopar lens

£5 : 15 : 0

Nine monthly payments of 13/5.



AGFA "SPEEDEX"

A first-class 3¼×2¾ roll-film camera. Get this handy little instrument in time for the holiday season. Fitted with f/4.5 lens and Compur shutter, direct-vision and reflecting view-finders ..... **£6 : 6 : 0**

Nine monthly payments of 14/9.

Get your copy now —and choose your holiday camera!

The bulletin also contains all the latest new introductions in "still" and ciné cameras—DON'T MISS IT!

YOURS FOR A POST CARD FROM ANY BRANCH OF CITY SALE & EXCHANGE.

Our Exchanges The Fairest!

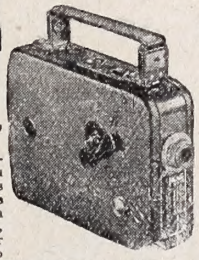
Nowhere else can you get such a good allowance on your used camera as we offer. We are famed throughout the photographic world for our generous exchange dealings—let us quote on YOUR used camera against purchase of a new one.



"ROLLEIFLEX"

The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen, fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens. **£25 : 0 : 0**

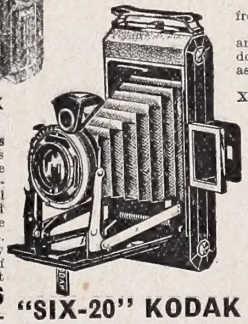
Nine monthly payments of 58/4.



CINE-KODAK "8"

Halves Running Costs—With fixed-focus f/3.5 lens, exposure guide, footage indicator and eye-level finders incorporated in the handle of the camera. Holds 25 ft. of special film, only half the width of which is exposed at a time. **£9:17:6**

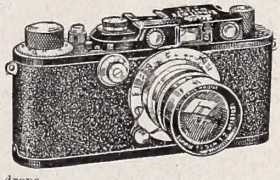
Nine monthly payments of 23/1.



"SIX-20" KODAK

In one movement the front drops and the lens springs out for the picture. Its Kodon shutter will slice a second into a hundredth. Open the back, hinged like a cigarette-case, flick up the spool-holders, snap the film home and you're loaded. 8 exposures on 3¼×2¼ film. With focussing anastigmat lens f/6.3... **£3:12:6**

Nine monthly payments of 8/8.

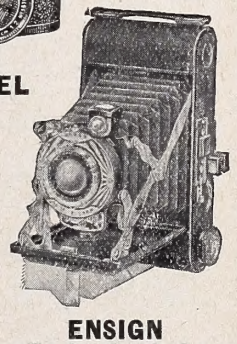


LEICA MODEL III

With f/2 Summar Lens.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For holidays, travel, or for photographs at night or in any weather. Leica is the ideal camera..... **£39:10:0**

Nine monthly payments of 92/2.



ENSIGN SELFIX "20"

One of the smallest cameras made. Very sturdily built of light metal. Opens like a book to aid simple loading. Strong bellows, reflex view-finder, Trichro shutter, 1/25th, 1/50th, 1/100th sec., Time and Bulb, with flexible release. For standard 3¼×2¾ roll film. Ensar anastigmat f/4.5 ..... **£3:15:0**

Nine monthly payments of 8/11.

84 ALDERSGATE ST

LONDON, E.C.1 **Phone : NAT. 0591**

¼-pl. **Ensign Popular Reflex**, f/4.5 Heliar anastig. lens, S.C. shutter, speeded to 1/1,000th, reversing back, 6 slides, F.P.A..... £7 2 6
¼-pl. **D.E. C.B.**, f/8 Rectilinear lens, 3 double book-form dark slides, tripod and case £1 12 6
¼-pl. **Tropical Model Reflex**, 6-in. f/4.5 Tessar lens, 12-in. f/5.5 Ross Teleros, interchangeable, 3 double book-form dark slides, leather carrying-case..... £17 2 6
6×6 **Rolleiflex**, f/4.5 Zeiss Tessar, automatic winding, leather case £16 16 0
Pair of Proxar lenses, suitable for Rolleiflex. As new.. £1 5 0
Medium Colour Filter, for Rolleiflex..... 10s. 0d.
Model III Leitz Leica, f/2 Summar lens, ever-ready case. Unsoiled £31 0 0
15-in. f/5.6 Dallmeyer Tele Anastig. Lens, suitable for ¼-pl. or 5×4 reflex..... £7 2 6
P.C. D.E. Folding Plate Camera, f/6.3 Tessar, Ibso shutter, speeded from 1 to 1/100th, focussing screen, 6 slides, leather case.. £2 17 6
¼-pl. **Triple Extension Sanderson Field**, f/7 Ross Zeiss Convertible anastig. lens, 11¼ and 14 in. in the singles, roller-blind shutter, 6 double book-form dark slides, leather case and tripod. Camera is as new..... £9 17 6
3¼×2¼ **Very Latest Model T.-P. Revolving Back Reflex**, 5¼-in. f/4.5 Xpres lens, 6 slides, roll-film holder and canvas case. Unsoiled £10 5 0
4×3 cm. **Roll Film**, f/3.5 Meyer Trioplan anastig. lens, Compur shutter, optical view-finder..... £4 12 6
Model III Leitz Leica, f/2 Summar lens, chromium plated, ever-ready case £32 10 0
Kodak Retina, f/3.5 Xenar lens, high-speed shutter, 1 to 1/500th, complete in case £8 10 0

90/94 FLEET ST

LONDON, E.C.4 **Phone : CENT. 9391**

8×32 **Magnalux Prism Binocular**, and leather case..... £3 12 6
Model II Leitz Leica, Elmar f/3.5, coupled range-finder and leather case £18 18 0
3¼×2¼ **Mentor Folding Reflex**, Carl Zeiss Tessar f/4.5, focal-plane shutter, speeds to 1/1,000th, 3 slides and leather case..... £6 19 6
3¼×2¼ **Folding Pocket**, double extension, Carl Zeiss Tessar f/4.5, Compur shutter, 6 slides, F.P.A. and case £8 7 6
3¼×2¼ **Ensign Roll Film**, f/4.5 anastigmat, speeded shutter..... £2 15 0
3¼×2¼ **Super Ikonta**, Carl Zeiss Tessar f/4.5, D.A. Compur shutter, ever-ready case £13 7 6
3¼×2¼ **T.-P. Horizontal Reflex**, Carl Zeiss Tessar f/4.5, focal-plane shutter, 3 slides and leather case £9 17 6
3¼×2¼ **Minimum Palmos Focal-plane**, Carl Zeiss Tessar f/4.5, 3 D.D. slides, leather case £10 10 0
5-in. Cooke Primoplane Wide-angle f/6.5, iris £3 5 0
¼-pl. **Double Extension Conical Bellows Field**, Beck Symmetrical lens, 4 slides and case £2 15 0
3¼×2¼ **No. 1 Series III Kodak**, Carl Zeiss Tessar f/4.5, Compur shutter.. £6 15 0
9.5-mm. Pathe Imp Projector, complete with motor, super reel attachment and resistance..... £5 3 6
V.P. Exakta Multispeed Reflex, Cassar f/2.8 anastigmat, Multispeed focal-plane shutter. Nice order £18 18 0
9×12 cm. **Minimum Palmos Collapsible Focal-plane**, Carl Zeiss Tessar f/4.5, focal-plane shutter, 6 slides, F.P.A..... £22 10 0
9.5-mm. Midas Camera-Projector, f/2.5 Cooke lens. Excellent condition £2 7 6
¼-pl. **T.-P. Press Focal-plane**, Carl Zeiss Tessar f/4.5, focal-plane shutter, Mackenzie slide, 12 envelopes, filters and case..... £11 17 6
¼-pl. **Soho Reflex, Aldis** f/4.5 anastigmat, **Kershaw** focal-plane shutter, Mackenzie slide, 6 envelopes and leather case £7 17 6
8½-in. **Ross Xpres f/4.5 Anastigmat, iris** £8 12 6
Postcard Soho Reflex, Carl Zeiss Tessar f/4.5, Kershaw focal-plane shutter, 6 slides and leather case.... £10 10 0
16-mm. Model BB Cine-Kodak, f/3.5 anastigmat, motor drive, leather case..... £9 7 6
3¼×2¼ **Ensign Autorange**, Carl Zeiss Tessar f/4.5, D.A. Compur shutter and leather case £9 15 0
¼-pl. **T.-P. Reflex**, T.-P. Cooke f/4.5 anastigmat, focal-plane shutter, revolving back, 12 slides and leather case..... £8 7 6
¼-pl. **Tropical Anschutz Focal-plane**, Dogmar f/4.5, focal-plane shutter, 6 slides, F.P.A., leather case..... £10 17 6

EXCHANGE (1929) LTD.

Gevaert

GEVALUXE VELOURS

The most beautiful paper ever produced

The unique and striking velvet texture paper which gives life and beauty to all types of subject. Not only for the special pictures for the Autumn Exhibitions but equally for all landscape, architecture, portrait and interior work.

Prints on Gevaluxe have a depth of tonal beauty not obtainable by any other process, and a startling life-like quality of almost stereoscopic effect.

As simple to use as an ordinary bromide paper, as suitable for contact as for enlarging work, and ideal for enlargements from the very smallest of miniature negatives. *

* [*With all 35-mm. miniature cameras use the Gevaert Cartridge. Supplied in four varieties.*]

GEVAERT LTD., WALMER ROAD, LONDON, W.10

Gevaert "PERFECT PICTURES"

★ *See how conveniently you can buy a new camera* ★

WHITELEYS

THE "UNIVERSAL PROVIDERS"

DEFERRED PAYMENT TERMS ARE THE MOST ATTRACTIVE

A new camera for your **HOLIDAY PHOTOGRAPHY** On most convenient payment terms.

6 MONTHS—12 MONTHS OR EVEN 24 MONTHS TO PAY WITH THE ADDITION OF 5% ONLY PER ANNUM

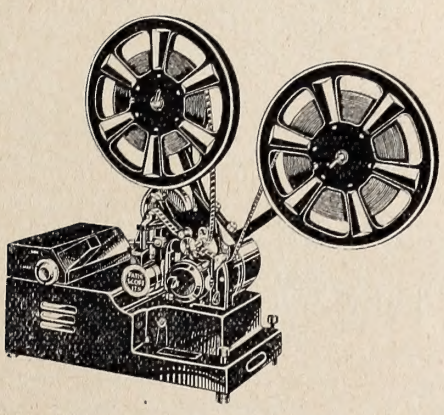
Purchases up to	Purchases from	Purchases over
£5 add 5% and	£5 to £20 add 5%	£20 add 5% per annum AND
DIVIDE THE TOTAL INTO 6 MONTHLY PAYMENTS	AND DIVIDE THE TOTAL INTO 12 MONTHLY PAYMENTS	DIVIDE THE TOTAL INTO 24 MONTHLY PAYMENTS

Deferred Payments are available for the purchase of :—

KODAK—ENSIGN—ZEISS—LEICA—PATHE—ROLLEIFLEX—ROLLEICORD EXAKTA—AGFA—WIRGIN—ARGUS, etc., etc., always in stock. LIST SENT FREE ON REQUEST.

Wm. Whiteley Ltd., Queen's Road and Westbourne Grove, London, W.2. Photographic Dept.—Ground Floor. Phone : BAYswater 1234.

O.K. for SOUND

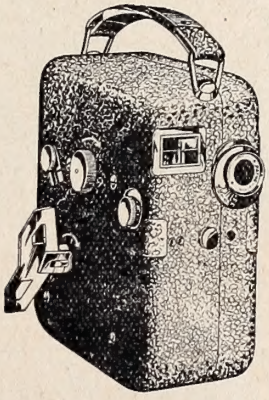


You simply plug into A.C. mains to obtain pictures 8 ft. wide, with marvellous sound reproduction from the full standard size width sound track of the

17.5-mm. Home Talkie — £60

Volume for the drawing-room, or, if desired, the village hall holding 500 people. A good selection of films is now available—and more in production—for hire or purchase outright at a fraction more than for silent films. Be O.K. for Sound with the finest Talkie.

O.K. for CAMERA



For making your own motion pictures with the utmost simplicity of operation, extremely low costs for continuous filming and **pin-sharp** pictures first and every time use the 9.5-mm.

Motocamera "B" — £6:6

Both Pathéscope Orthochromatic (R.O.F.) and Panchromatic (P.S.P.F.) films are now sold inclusive of the cost of processing, the former for 4s. 6d. and the latter for 5s. 6d. with the loan of the charger. There are over 1,000 single pictures in each reel of Pathéscope 9.5-mm. film.

PATHÉSCOPE LTD.

10, GREAT MARLBOROUGH ST., LONDON, W.1

and

NORTH CIRCULAR RD., CRICKLEWOOD, N.W.2

● ONE THOUSANDTH PART OF A SECOND!

● with the **NEW EXAKTA REFLEX**

● **you can make pictures in this incredibly short time**

● **ALSO AT 10 INCHES OR MILES AWAY**

DAY OR NIGHT



Model B, with its battery of extra lenses.

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

Prices for "Multi-speed" Model B.

Exaktar Anas. f/3.5	£19 10 0
Zeiss Tessar Anas. f/3.5	£23 10 0
Zeiss Tessar Anas. f/2.8	£27 10 0

For Night Work.

Meyer Primoplan f/1.9..... **£39 : 10 : 0**

Telephoto Lenses extra.

Hugo-Meyer Tele-Megor, f/5.5 focus, 15 cm. ..	£11 10 0
Dallon f/5.6, 6 in.	£8 15 0

Adapting Rings for Close-ups, price extra.

Tube A, for distance 15 in.	6/6
Tube B, for distance 10 in.	6/6

EXAKTA HANDBOOK.

Just published, fully explains this beautiful camera. Post free, **3/6.**

Illustrated Brochure of Cameras and Accessories post free.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.

Every Adjustment You May Need

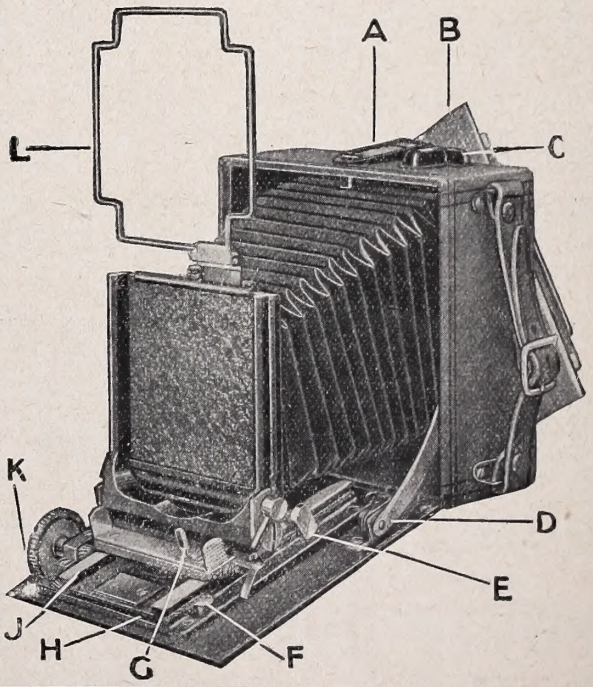
is incorporated in the

SOHO PRECISION

TRIPLE EXTENSION CAMERA

Although almost as mobile as a pocket camera, the **SOHO PRECISION** has all the advantages of a field camera, incorporating as it does every essential movement required by the serious worker in photography. All adjustments are in convenient positions, making for ease and speed of operation. The illustration gives the following details :

A. Back sight.
B. Revolving back.
C. Spirit levels.
D. Side spring clip for drop front.
E. Winder pinion for rising front.
F. Spring or releasing front for double and triple extension.
G. Clamping spring for extension.
H. Lower extension slide.
J. Upper extension slide.
K. Focussing milled wheel.
L. Eye-level finder.

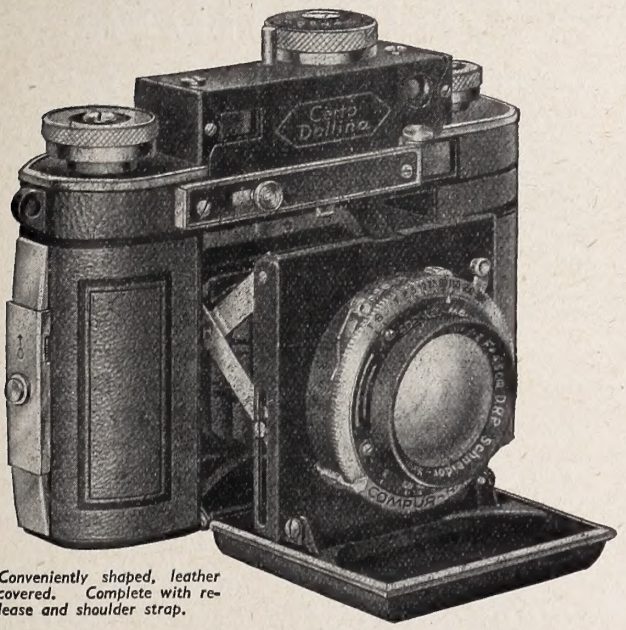


The photographer who is looking for a camera easily carried yet possessing every adjustment he may need, cannot do better than investigate the possibilities of the Soho Precision. We will gladly send illustrated leaflet giving full details, free on request.

SOHO LTD., 3 Soho Sq., London, W.1

Member Scientific Instrument Manufacturers Association of Gt. Britain.

WITH COUPLED RANGE-FINDER— Dollina II



Conveniently shaped, leather covered. Complete with release and shoulder strap.

FOR 36 EXPOSURES ON STANDARD CINÉ FILM

EMBODYING every desirable feature—sturdy, die-cast body, accommodating all 35-mm. films in daylight-loading cassettes; wide-aperture lenses in Compur shutters, focussing by coupled range-finder, with camera either open or closed, tubular built-in view-finder, automatic locking and film-counting device, reverse-spooling . . . the DOLLINA II is equally outstanding among precision miniatures for its wonderful specification and its reasonable price.

EVERY HIGH-CLASS DEALER STOCKS THE DOLLINA CAMERA

Steinheil Cassar f/2.9, Compur 1/300th **£12:17:6**

With Compur Rapid, 1 to 1/500th sec. :

Schneider Radionar f/2.9	£14 : 12 : 6
Zeiss Tessar f/2.8	£18 : 18 : 0
Schneider Xenon f/2	£19 : 19 : 0

Model I, without coupled range-finder :

Schneider Radionar f/2.9	£10 : 0 : 0
Schneider Xenon f/2	£15 : 15 : 0

Sole Distributors :

ACTINA LTD., 29, RED LION SQUARE, HIGH HOLBORN, LONDON, W.C.1



Granville PRODUCTS PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with " GRANVILLE " ; if you have years of experience, change to " GRANVILLE." You will never change again !

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to : PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



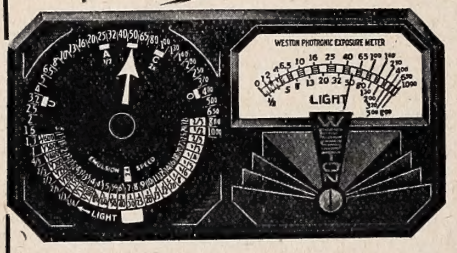
If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables :
" GRANVILLE,
LEAMINGTON "
Telephone : 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse
and Showrooms :
13, GRAY'S INN ROAD, W.C.1
Telephone : Holborn 5688.





A Weston Meter will save all your precious shots—get one now and shoot with confidence. If you are confused by the un-corelated film ratings of H. & D., Scheiner or DIN, you can forget it if you own a Weston. All films, however rated, are tested by Weston and given a Weston number. The instruction book tells you the Weston number of the film you are using. By setting the meter accordingly, correct exposures for every kind and rating of film can be read off without calculations of any sort. So when you buy a Weston Meter you buy a complete system of film speed ratings.

Other Weston features are: Absolute permanence of the **"Photronic"** light cell—it will not vary with age, sunlight cannot harm it, and greater sensitivity—indoor shots as well as low light values out of doors. Narrow angle of view. Simpler to use. Weston quality and dependability.

WESTON
Exposure Meter

Universal Meter for all still and ciné cameras
Leica Meter, made specially for Leica cameras **£5:19:0**
(Leather case, **10s. 0d.** extra.)

FROM YOUR DEALER

Advertisement of
THE WESTON ELECTRICAL INSTRUMENT CO., LTD., KINGSTON BY-PASS, SURBITON, SURREY. (ELMBRIDGE 6400).

TRADE MARK **'TABLOID'** BRAND
CHROMIUM INTENSIFIER



Print from negative, before and after treatment with 'Tabloid' Chromium Intensifier

Retrieves weak negatives

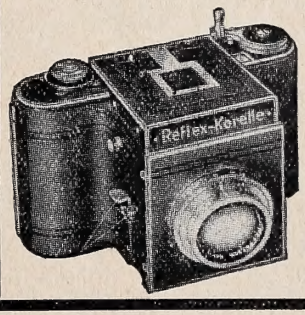
Easy to prepare and easy to use. Builds up weak negatives to good printing strength.

Price **1/0** *per carton from all Photographic Dealers*

BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

Pho. 1641 *Copyright*

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**
With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

THIRD EDITION —*Revised throughout*

PHOTOGRAPHY MADE EASY

By R. CHILD BAYLEY

By careful study of this book the novice with a camera will be able to get a greater proportion of successful photographs than would usually be the case. It should form as much a part of the outfit as the camera itself.

Price 2/- net. By Post 2/3

Obtainable from all leading booksellers, or direct by post from the Publishers

ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1

IT'S TRUE!

A MINIATURE SPEED CAMERA WITH A FOCAL PLANE SHUTTER

for

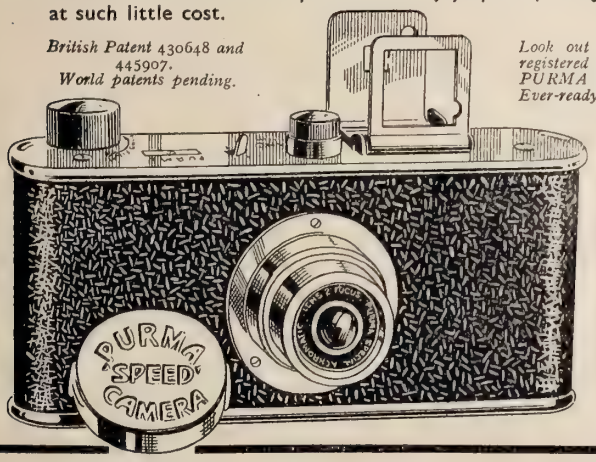
35/-

EVER-READY CASE 10/-

No longer need you envy the man with an expensive camera, able to take any and every kind of "speed" subject. Here is a camera at every man's price, equipped with the type of speed shutter which the Press photographer insists upon.

Get a Purma Speed Camera to-day and take action pictures of diving, racing, birds in flight, children at play, and the numerous other subjects which you have often attempted with an ordinary camera and failed. Six instantaneous speeds 1/25th to 1/200th sec., 16 pictures on 1/- vest-pocket roll film. No focussing necessary—everything from 6 ft. to infinity is sharply defined. Never before has it been possible to enjoy speed photography at such little cost.

British Patent 430648 and 445907. World patents pending.



Look out for the registered name PURMA on the Ever-ready case.

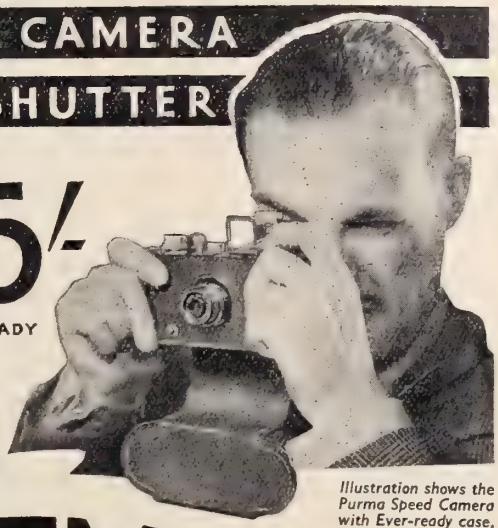


Illustration shows the Purma Speed Camera with Ever-ready case, in action.

PURMA

PATENT **SPEED CAMERA**

BRITISH MADE.

FROM YOUR PHOTO DEALER,

or write for name of nearest stockist and illustrated prospectus from Sole Concessionaires :

R. F. HUNTER LTD., "CELFIX HOUSE," 51, Gray's Inn Rd., London, W.C.1

'Phone : Holborn 7311/2

Not only the **BEST POSSIBLE ALLOWANCE** on your used apparatus in part exchange, but, what is even more important, the **best possible Service.** May we prove this to you?

MINIATURE CAMERA SPECIALISTS



LEICA

MODEL III

With speeds to 1/500th sec..... **£39:10:0**

CASH OR C.O.D.
12 payments of £3 8s. 7d.

MODEL IIIa

With coupled range-finder, speeds from ½ to 1/1,000th sec., fitted with f/2 Summar 5-cm. interchangeable lens..... **£43:0:0**

CASH OR C.O.D.
12 payments of £3 15s. 3d.

Voigtlander "BRILLIANT"

The ideal miniature reflex at a modest price.



Gives a brilliant image full size of picture, right up to moment of exposure. 12 pictures 2¼ square on 3¼×2¼ standard film. (Weight 19 oz.)

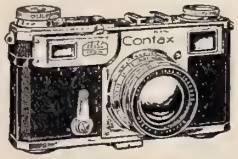
With Compur Rapid shutter, 1 to 1/500th sec. **£6:15:0**
Or 9 payments of 15s. 9d.

Skopar f/4.5, Compur shutter, 1 to 1/300th sec..... **£5:15:0**
Or 9 payments of 13s. 5d. or 12 of 10s. 1d.

Voigtar f/6.3 lens, 3-speed shutter, 1/25th, 1/50th, 1/100th sec., B. and T., delayed-action device **£3:15:0**
Or 9 payments of 8s. 11d.

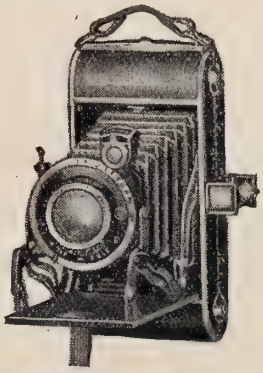
CONTAX

MODEL II



Combined range and view finder, in the one unit. Delayed-action release. All controls conveniently situated at the top of camera. Speeds ½ to 1/1,500th sec.

With f/2 SONNAR interchangeable lens **£50:10:0**
Cash or C.O.D.
Or 12 monthly payments of £4 8s. 11d.



NORFOLK

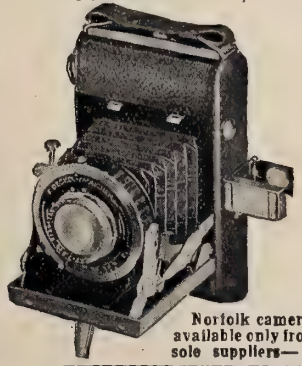
MINIATURE MODEL

The finest miniature value.

Well designed and constructed, self-erecting, takes standard 3¼×2¼ film. 16 pictures 4½×6 cm. Automatic film window covers for use with pan. film. F/2.9 Schneider Radionar. New type Compur D.A. shutter with speeds to 1/400th sec. **£7:19:6**
Or 9 monthly payments of 18s. 7d.

With Compur, speeds to 1/250th sec..... **£6:15:0**
Or 9 monthly payments of 15s. 9d.

Ever-ready Leather Case, 15s. 0d.



Norfolk cameras available only from sole suppliers—

NORFOLK

ROLL-FILM MODEL

With Masks for half-picture size.

3¼×2¼ **Roll-film Model,** also with interchangeable masks for 16 pictures 4½×6 cm. Fitted with automatic covers on film windows for use with pan. films. Ingenious clear-type finder with automatic spring mask for half-picture size. Sturdily constructed, neat design, f/3.8 Zeranar, Compur delayed-action shutter..... **£6:6:0**
Or 9 monthly payments of 14s. 9d.

NEW MODEL.

With f/3.8 Zeranar lens, Prontor. II shutter, 8 speeds, 1 to 1/150th sec., and delayed action **£4 19 6**
Or 9 monthly payments of 11s. 8d.

Any good make of camera supplied on our **Confidential** Easy Payment System.

SHEFFIELD PHOTO CO. LTD.

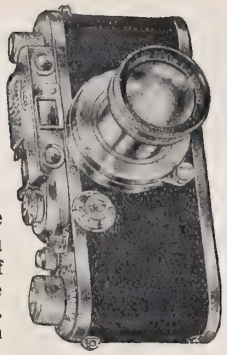
NORFOLK ROW (FARGATE)

SHEFFIELD — ONE MINUTE FROM THE TOWN HALL.

WANTED

Good apparatus for cash or part exchange. Send full details.

This anent LEICA—and the WESTMINSTER



● With just one and the same LEICA Camera you can do an infinite variety of work—covering virtually the whole range of photography. That, in itself, makes for much saving of time, trouble, space, labour in carrying, and cash. Thus, for the price of your LEICA you are gaining many advantages — advantages especially typical of LEICA.

● ● By a call at "the Westminster" you can learn with pleasure all that there is to know about LEICA. At the same time you can know how (readily and economically) you can Part-Exchange your present Camera for a LEICA, settling any balance Out-of-Income—or, of course, you can buy outright on that basis.

● ● ●

This is the LEICA Model IIIa, having shutter speeds up to 1/1,000th of a second, f/2 Summar lens, and, of course, completely automatic focussing. It costs £43, or can be acquired by 9 monthly payments of £5 0 4. There are other models from £16.

WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669)
111 Oxford Street, W.1 (*Gerrard* 1432)
81 Strand, W.C.2 (*Temple Bar* 2710)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

Miniature Cameras

A PART-EXCHANGE OFFER

The response to our previous advertisements in this connection has been almost more than we bargained for, and we may have to withdraw our offer in the near future. However, this week we again repeat it.

At this season of the year we find it sometimes difficult to obtain adequate stocks to cope with the great demand for guaranteed second-hand miniature apparatus. In an endeavour to cope with this seasonal shortage, we are prepared, in the case of customers considering the purchase of new miniature cameras such as the Leica, Contax, Exakta, Rolleiflex, etc., to quote really unprecedented part-exchange allowances on existing apparatus. We are particularly anxious, of course, to obtain the miniature cameras in which we specialise. However, in respect of any first-class apparatus not exceeding $3\frac{1}{2} \times 2\frac{1}{2}$ inches in negative size, our prices and allowances either for cash or for part-exchange will for a short period be higher than we have ever paid before. When replying, customers are requested to describe their apparatus as fully as possible, and to mark their letter or envelope, "Part-Exchange."

R. G. LEWIS

The Miniature Camera Specialist

202, High Holborn, LONDON, W.C.1

(*HOLborn* 4780).



Be sure !!! use SUPERFIX

THE QUALITY PASTE

and note the difference.

Obtainable from all Stationers, Stores, Photographic Dealers, etc., **9d.** *and* **1/6.** *Bulk Tins :* **1** *lb.* **2/3,** **7** *lb.* **8/9.**

Sole Distributors: BLICK OFFICE EQUIPMENTS LTD., 68, Lant St., S.E.1

THE MODEL THAT ASKS NO FEES

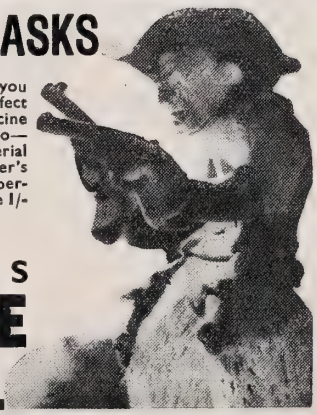
. . . . Next time you want a striking effect let Harbutt's Plasticine help you. Keep a supply in your studio—ready. This marvellous modelling material lends itself perfectly to the photographer's art. And not only does it photograph perfectly—it is clean and easy to handle. Price 1/- per lb., obtainable in 16 colours.

Write for illustrated price lists to

HARBUTT'S

PLASTICINE

111, BATHAMPTON—BATH



"The Amateur Photographer." 22/7/36.

SPECIAL NOVICES' COMPETITION

Title .....

Name and Address.....

.....

This Coupon to be affixed to back of print.

"The Amateur Photographer." 22/7/36.

"A.P." SPECIAL COMPETITION COUPON

This Coupon to be affixed to back of print.

"The Amateur Photographer." 22/7/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 22/7/36

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 22/7/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 22/7/36.

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

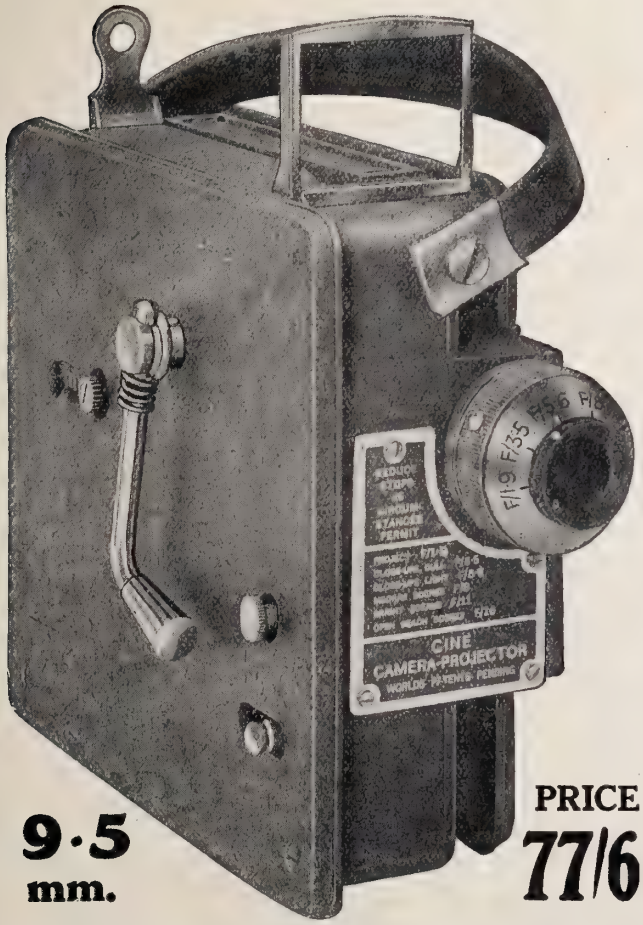
"The Amateur Photographer." 22/7/36.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

TAKE AND PROJECT

YOUR OWN MOVIES WITH ONE MACHINE



9·5 mm.

PRICE 77/6

MOTOR DRIVEN COMBINED CINE CAMERA-PROJECTOR

- F/3.5 ANASTIGMAT LENS FOR TAKING
- F/1.9 FOR PROJECTING.
- IRIS DIAPHRAGM.
- GARRARD LONG - RUN MOTOR.
- PATENTED FLICKERLESS SHUTTER.

Send for descriptive leaflet of the Campro or ask to see a Demonstration at your local dealers.

HOME CINE CAMERAS Ltd., 18, GRAY'S INN ROAD, (Dept. AP) LONDON, W.C.1

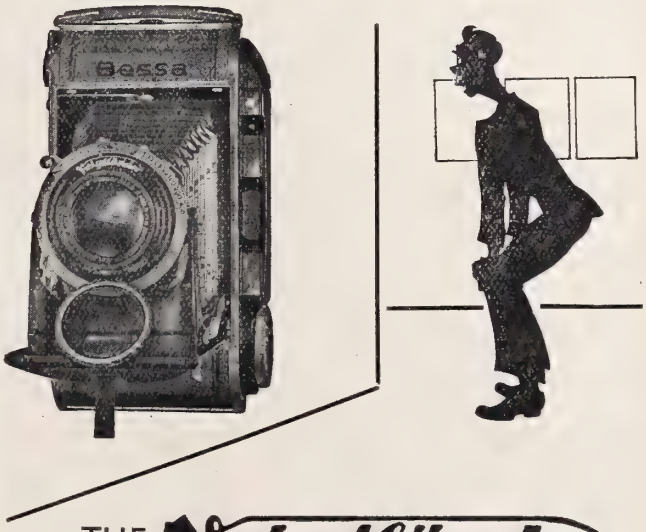
Please send details of the Campro Combined Cine Camera-Projector to:

Name.....

Address.....

.....

EXCITINGLY NEW!



THE Voigtländer RANGEFINDER BESSA

The Voigtlander Bessa is an established favourite—now comes a new model with features far in advance of its time. Like every Bessa, its trigger release, fitted under the baseboard, enables the camera to be held in both hands at eye-level. Like every Bessa, it takes half-size or full-size pictures, but this new model has the added advantage of an optically perfect rangefinder which makes accurate focussing simple and certain. A particularly pleasant "streamlined" body makes this new "slip-in-the-pocket" Bessa decidedly handy. Study its features and prices listed below—and then ask to see it at your dealers. You'll say this new "Rangefinder" Bessa is the camera event of 1936.

FEATURES IN ADVANCE OF ITS TIME VALUE IN EXCESS OF ITS PRICE

- ★ Rangefinder coupled to lens standard, automatically sets lens to correct position at every distance.
- ★ Focussing, before or after opening, by large milled wheel with engraved distances and hyperfocal chart.
- ★ Optical view-finder with mask for half-size pictures.
- ★ Yellow hinged filter attached to lens mount.
- ★ Trigger release fitted so that finger falls readily on to it after focussing.
- ★ F/3.5 Voigtlander anastigmat lens and Compur Rapid delayed-action shutter.

With Helomar (3-element) f/3.5 lens,

£16 : 10 : 0

With Skopar (4-element) f/3.5 lens, **£18 15 0**, and Heliar (5-element) f/3.5 lens, **£21 0 0**. Compur Rapid delayed-action shutter (1 to 1/400th sec.), fitted as standard.

Write for the Voigtlander Catalogue to :

SCHERING LTD. (Voigtlander Dept. A)
188-192, HIGH HOLBORN, W.C.1

Sole Agents in Irish Free State: Pollock & Co. (Ireland) Ltd., 50, Grafton Street, Dublin, I.F.S.



Summer days are SELTONA days

Seltona Self Toning PAPER

Stocked by all Photographic Dealers

MAKE those "extra prints" yourself on Seltona—it is great fun and very gratifying to be able to say: "*I* made those prints myself." They can be made entirely in daylight—for the greater part out of doors—no darkroom is necessary, no chemicals required excepting hypo for "fixing," and no photographic knowledge.

Made in England by ILFORD LIMITED · ILFORD LONDON



THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

WEDNESDAY, JULY 22nd, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

Vol. LXXXII. No. 2489.

SUMMER NUMBER

CAN THE CAMERA LIE?

A New Competition

REPEATEDLY the above question is heard in the land, and examples of "faked" photographs are produced to demonstrate that the camera *can* lie. While expressing no definite opinion, we are aware that in nearly every instance it is not the camera that has transgressed, but the photographer.

We know that in the hands of a skilful "manipulator" an innocent, straightforward negative, or combination of several, can be persuaded to present facts of which the camera and lens in the first instance had no knowledge.

For the purpose of arriving at some sort of conclusion or answer to the question "Can the camera lie?" we have arranged a new competition for readers of "The A.P."

We would first draw their attention to two articles in this issue (pages 88, 89 and 96, 97) entitled, respectively, "Pictorial Inexactitudes" and "Making the Camera See Double." In both these articles the illustrations have all been produced by straightforward photography. They are not fakes in the accepted sense of the word; the camera has recorded precisely what was in front of the lens. The same applies to the two illustrations of the juvenile cricketer on this page.

THE COMPETITION.

We are, therefore, offering prizes for the best photographic "lies," but the prints that are entered must be quite straight, and from untouched negatives. Combination prints, or prints that have been built up by cutting out other photographs and copying, or prints that have been produced by various "control" methods are not eligible for this competition. There is quite sufficient scope in the application of the optics and chemistry of photography to produce pictorial inexactitudes without recourse to hand work.



"Something wrong somewhere."

The prizes are **5 guineas, 3 guineas, 2 guineas, 1 guinea** and **10s. 6d.** They will be awarded for what are considered to be the best efforts in making the camera "untruthful."

There are no other conditions beyond those mentioned above. A special competition coupon, which will appear each week in the advertisement pages, must be affixed to the back of each print sent in. The closing date will be September 30th.

Entries should be addressed to the Editor, *The Amateur Photographer*, Dorset House, Stamford Street, S.E.1, and should be marked on the envelope "Special Competition."



"That's better."

SUCCESSFUL COLOUR PHOTOGRAPHY

Some suggestions for obtaining the best results with the new Colour Films

AT the present time there are many photographers making a first attempt at screen colour photography with Dufaycolor or Agfacolor films. The amateur who is new to this branch of work will find that he will have something to learn apart from following the technical instructions supplied by the makers, before he obtains the best results with his new material.

The photographer who has graduated to colour work after previous experience of ordinary photography is apt to imagine that when he uses colour material almost every subject becomes a possible one.

As with monochrome work, there are good and bad subjects. The distant view often appeals on account of its colour, but it will be found unsatisfactory when reduced to the dimensions of a colour film.

The best subjects for colour photography are those which cover a comparatively small area. For example, in the case of garden subjects, a far more effective picture results from a selected corner of the garden rather than the whole; a few well-grown colourful flowers instead of large masses. The colour photographer will find very early in his experience that the best subjects are those which are simple in character, and well composed.

In colour photography colour largely takes the place of shadow. In this respect colour work differs from monochrome. In the latter, masses of light and shadow are essential, in colour work not only is it difficult to render shadow, on account of the smaller margin of latitude of the film, but also, where there is much shadow, there is little colour. Shadow not only complicates exposure problems, but is not wanted.

Through the narrow margin of latitude possessed by these films the lighting of subjects for colour photography is very important. The subject should be evenly lighted, so that shadow is avoided, but this does not mean that the best results will be obtained under the most brilliant sunshine conditions.

In the case of portraits it is necessary to reduce the exposures as much as possible, on account of possible movement of the subject, but in the case of flowers, gardens, or still life, where longer exposure can be given, it will probably be found that the best results will be obtained under what may be described as "diffused lighting." The exposures may be a little longer, but the results will be far more pleasing.

Excellent portraits have been secured in the shade out of doors, during the evening hours, and if a lens of not less than f/6.3 aperture is used the exposures will be quite short.

As before pointed out, these films have a very narrow margin of exposure latitude, and correct exposure is very important. The amateur cannot be too strongly advised to use an exposure meter, and to use it with care, for although it is possible by modification of development to compensate for errors in exposure, the finest results can only be secured when the exposure is correct. This will ensure colour brilliance and also correct colours.

The merit of any colour process lies not in its ability to give an image in colours, but rather upon the accuracy of the colouring to that of the original. Modern colour films can produce results that are not only beautiful, but very true, and the secret of success is correct exposure. R. M. F.

(A note on using Kodachrome cine film is given on another page in this issue).

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

HOLIDAYS and the CAMERA

The call of the open is upon us once again with redoubled force. Holidays and bright week-ends urge us to seek pictures in the great open spaces, and so we must be prepared for all eventualities as we set off on our most important picture-hunting expeditions of the year.

NOWADAYS the kind of camera to take on a holiday has ceased to be a problem. So many and so useful are the latest models on the market that a camera suitable for anybody's taste can be acquired with a little consideration, and the compactness and efficiency of these modern little instruments go still further to prove that photography is the ideal hobby for the outdoor-lover.

What to Take.

This is the one occasion of the year when the photographer can be almost reckless with his sensitive material. Innumerable subjects will crop up along the byways, on the seashore, along the motor-roads, indeed, everywhere, and although many of these subjects will be quite unusual ones to some photographers, now is the time to get them.

It is, however, wise to keep a small notebook, and to record details of unusual exposures on unexpected and hitherto unexplored subjects, because there is always a possibility of the same kind of picture appearing, when a second attempt, based on the previous experience, will make all the difference in the world.

Nevertheless, the amateur should persevere in this respect, for little models on the seashore, or in the fields, or even round the ice-cream and toffee-apple stalls, can be the foundations of excellent pictures. It should also be borne in mind that this type of subject is a splendid one for newspaper competitions.

Landscape.

Those who take to the open road are almost sure to be led astray by the wonderful panorama that is so often laid out before them. There is a tremendous temptation to fire off exposure after exposure on great open tracts of beautiful countryside, and the results are generally very disappointing.

If panorama pictures appeal, and the apparatus for taking them is not available, the best way to satisfy the craving is to choose a fairly prominent foreground object, stop down in order to sharpen up the distant planes, though not too much, and to photograph the foreground object with the panorama as a secondary consideration. This by no means detracts from its value; indeed, in most cases, it usually adds to it.

One important point about those who travel by cycle or motor, and that is, the difficulty of deciding to stop. There is a tendency to hurry on, and by the time one has decided to stop it has become rather late, and so the subject is allowed to go by. This is a great pity, especially when on holiday, and photographic road-users should most certainly arrange their schedules so that they will have ample time for stopping to secure any subject that may arise.

For instance, one sees some small urchins precariously scrambling up a sunlit haystack. The car or the cycle is upon them before you have had time to think, and the subject is let slip because you have been undecided whether to stop or not. A good rule is to stop for everything.

Architecture.

There are few holidays more pleasant than travelling about the country in search of architectural subjects, since one not only gets splendid photographic practice, but one gets glimpses of England—or the Continent for that matter—as she used to be, and is able to image the pageantry of mediæval times.

It must be admitted that the architectural worker really does need a special camera and a tripod. He must have a rising front, and he will be well advised to have a wide-angle lens. Of course, photographs are taken without these adjuncts, but, if the desire is purely architectural, sooner or later the necessity will crop up.

Marine Work.

It is claimed that no town in England is more than a hundred miles from the sea, so that we should be a nation of marine photographers. As a matter of fact, the reverse is the case, and the proportion of good sea subjects, exclusive of harbour and dock scenes, is really very small at our exhibitions. Yacht racing is in full swing all along our extended coast-line; attractive subjects, well worth the sport of securing in proper proportion on the negative. With white sails and a blue sky, it is a subject that tries the sensitive material to its utmost capacity, but the results are worth it.

Fishing smacks, also, are extremely good subjects for the marine worker, and it is often possible to get a fine figure of a fisherman bringing his craft into harbour, by waiting right on the edge of the wall at the entrance to the sheltered water.

Human Studies.

"Genre" work should be included when referring to studies of human beings, because most of these pictures will need to tell a story forcefully and concisely. A "bathing belle" posed artistically on the beach is not half so interesting as that little crowd of kiddies anxiously examining the contents of the old salt's lobster-pot.

Let us get human nature into our snapshots, and our subjects doing something or about to do something.

A glance at the winning prints already appearing in our newspapers shows that these subjects can be a remunerative source if tackled carefully.

Carrying Apparatus.

The modern age is one wherein to carry anything more than is absolutely essential is anathema; the photographer being by no means an exception to this rule, he will want to stow his apparatus away in as small a compass as possible.

The hiker cannot do better than have his camera attached to his belt—the case can easily be fitted with a strap for this purpose.

The motor-cyclist needs a special spring or absorbent packing in his carrier bags for his camera, while, of course, the motorist can always put his instrument in the car pockets.

Filters take up little room, and can be stowed about the person, but tripods will require a special fitting, and it is almost certain the hiker will leave his at home unless he has one of the walking-stick variety.

Sensitive material can be procured so easily that it is quite unnecessary to carry a great deal, but it is quite a good idea to post each exposed spool of film home at once—if developing is to be done at home—so as to be out of reach of damp and other enemies to sensitive material.

Continental travellers will have little difficulty in obtaining their favourite films or plates, unless they are addicted to some very unusual brand, when they must take a supply.

Snapshots *aboard the Seaside Steamer*

By S. G. CROWDER.



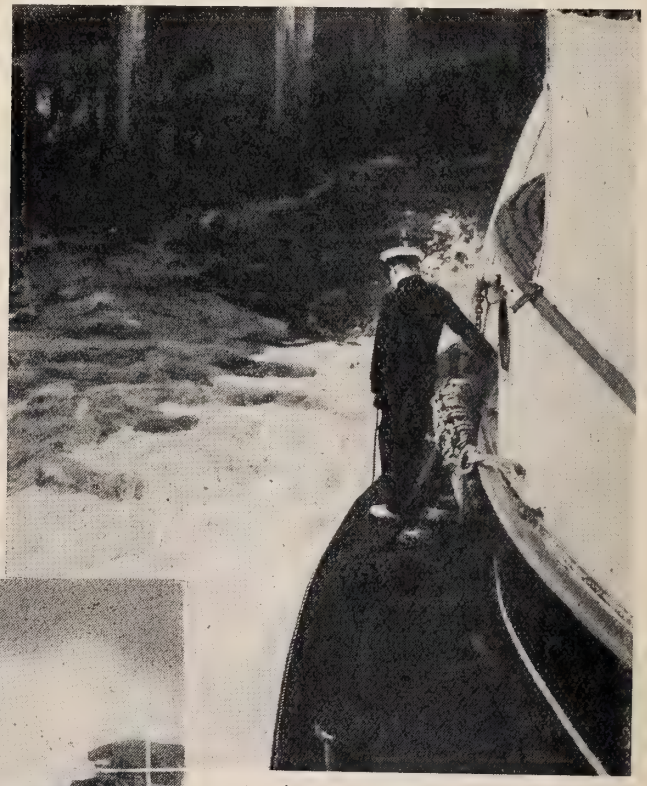
"Two points to starboard!" 1/25*th sec.*, *f*/11.

Picture stalking among the happy passengers is great fun, but the camera should be used as unobtrusively as possible. With miniature cameras of the reflex type pictures can be taken when one's back is turned towards the subject by pointing the lens underneath the arm and watching the focussing screen, but this needs much practice to be done really well.

If the sea is choppy and spray comes over the bows occasionally, the lens of the camera should be examined from time to time, and any drops of water wiped off carefully with a clean soft handkerchief.



"The receding shore." 1/25*th sec.*, *f*/11, *Panatomic film.*



"Coming alongside the pier." 1/50*th sec.*, *f*/6.3.

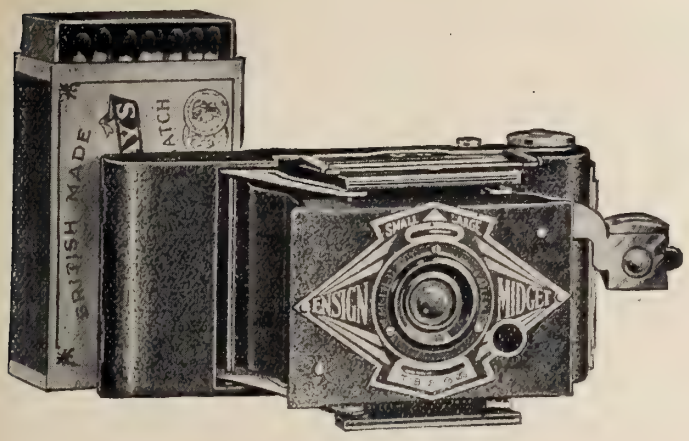
THE variety of photographic subjects at the seaside is legion, but too few camera users take advantage of the opportunities available for picture-making on board a pleasure steamer. The majority of our seaside resorts boast facilities for half or whole day sea trips, so that one can choose the right kind of day, when sunshine and preferably bright fleecy clouds are in evidence.

Any type of snapshot camera can be used, and fully exposed negatives can be depended upon, as the light is so good. Colour-correct film of the 'chrome type will be found excellent for this work, especially as a light colour filter can be used with them.



"Getting splashed." 1/100*th sec.*, *f*/8.

The fastest shutter speed the lens aperture will allow should be used for any rapid action pictures; anything slower than 1/50th of a second is liable to produce blur, especially as the camera is subject to movement due to sudden lurching of the vessel when well clear of the land. For stationary figures and groups on deck, however, 1/25th sec. at f/11 will generally be sufficient with a fast film.



SOME POINTS ABOUT THE ENSIGN MIDGET

The purpose behind the ENSIGN MIDGET camera was not just a small camera taking a correspondingly small size picture. It was designed for a specific purpose, namely, to place into the hands of the amateur a camera so designed and constructed that it could be worn on the person always without being noticed, and yet be capable of taking first-class pictures enlargeable to any reasonable size.

That is what the ENSIGN MIDGET does. In other words, it enables its owner to make a picture at any time and at any place where lighting conditions make it possible to take photographs at all. Thus no opportunity need ever be missed. Every amateur knows how frequently an ideal subject occurs when the camera is absent. Possession of an ENSIGN MIDGET prevents any such unfortunate occasion.

It may be argued that a camera of such limited dimensions cannot possibly be capable of taking really satisfying results. The answer is that there are now tens of thousands of satisfied owners and the percentage of first-class results obtained is abnormally high. It is an indispensable unit in the keen amateur's equipment, particularly at holiday and travelling times. If you are not already a possessor of an ENSIGN MIDGET, see one at your dealer's to-day.

Three-speed shutter, and Time. Reflex and direct-vision view-finder. Model 33, fixed focus, 3 stops. Model 55, focussing to 3 ft., iris diaphragm. Both models in leather slip case.

Model 33
With All-Distance Lens
33/-

Model 55
With Ensar Anastigmat, f/6.3
55/-

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1



ZEISS IKON

"What's that little pointer for ?"

"That's the indicator for the built-in exposure meter."

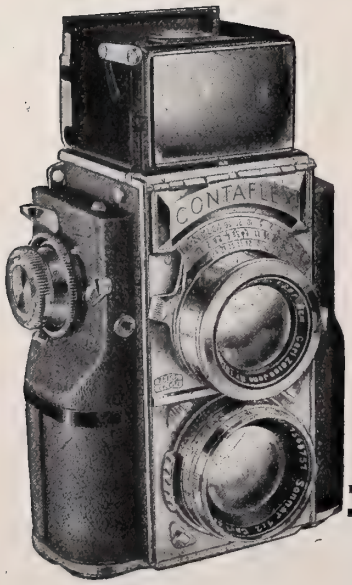
"That's a bright idea ! But how does it work ?"

"Just so, turn this lever. See how easy it is to adjust. Now the pointer is opposite the diamond shaped index mark, and here on the curved scale in front of the Contaflex is the correct exposure for any desired aperture."

"I see ; you can read off the exposure time for every lens aperture on that scale ? But is it really accurate ?"

"Perfectly. The meter is built in so that it embraces the same field of view as the normal lens on the Contaflex. You don't get that, or the extreme sensitivity, with the ordinary exposure meter."

"You certainly have made sure of getting accurately exposed negatives with the Contaflex."



Contaflex exclusive features :—

- Choice of six interchangeable Zeiss lenses, apertures from f/1.5 to f/4.
- Built-in photo-electric exposure meter.
- Focussing screen showing double-sized image with which to focus.
- Incorrodible metal focal-plane shutter speeded to a real 1/1,000th second, also delayed-action release.
- Detachable back facilitates cleaning, and permits the use of plates for scientific work.

Those desirous of further particulars are invited to ask their local stockist for a demonstration. Name of nearest stockist, together with special Contaflex booklet, free on request.

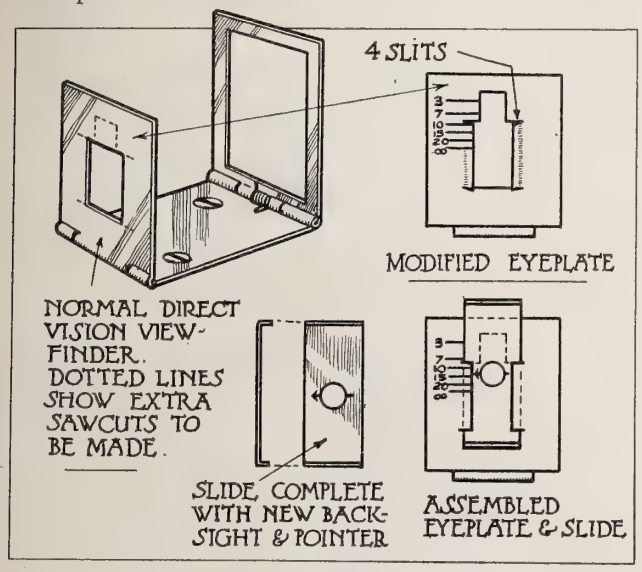
Contaflex

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

Readers' Hints, Tips and Gadgets

PARALLAX COMPENSATION ON A DIRECT-VISION VIEW-FINDER.

A RECENT article in " The A.P." on view-finders prompts the publication of a device I evolved to compensate parallax.



The ordinary D.V. finder, as fitted to many cameras to-day, has a small aperture in the rear plate, and this should have a narrow slot, say $\frac{3}{16}$-in. wide, cut in the top of it, as shown in the diagram by dotted lines. A pair of fairly stout scissors or small tinsnips will do this. The metal plate should also be slit at the corners of the aperture for about $\frac{1}{8}$ in., as shown.

The two wings are then bent outwards slightly with pliers to form a holder for a slide of thin brass. This strip must be wide enough just to slide between the bent wings and the rest of the plate, and should be a trifle longer than the finder is high. A little above its middle a hole about $\frac{1}{8}$ in. is drilled.

The camera is then fixed on a tripod and a view focussed on the screen (or, in the case of film cameras, on a piece of waxed paper in the focal plane). The slide is inserted between the wings and the top and bottom turned over with pliers to prevent its slipping out.

When the hole is central in the original aperture it is set for infinity, and should show the same view as is seen on the screen. The finder is then scaled by focussing the camera on objects placed at the various distances given on the focussing scale of the camera and observing these objects through the view-finder. The slide has to be moved away from the camera body as the distance decreases ; a pointer should be scratched on the slide and the various distances marked on the plate, or they can be written on a piece of paper gummed in position.

The finder is then ready for use, and will be accurate at all distances by moving the slide as required.

D. E. LUMB STREET.

A WALKING-STICK TRIPOD FOR THE SUMMER PHOTOGRAPHER.

EVERY hand-camera user knows that there are ocasions when an exposure longer than a snapshot must be given and a stand of some sort is essential. The walking-stick tripod described below is very easy to make and the cost negligible.

A stick with crook handle is advisable, and if it does not possess a very strong ferrule it would be wise to have one fitted that is also fairly pointed.

A hole must be drilled through the centre of the handle, as shown in the accompanying sketch. The size of the hole will depend on the type of camera used. On British cameras the tripod sockets have $\frac{1}{4}$-in. Whitworth threads, but on Continental cameras the sockets usually have $\frac{3}{8}$-in. Whitworth threads. For the $\frac{1}{4}$-in. sockets we need to drill the handle with a $\frac{5}{16}$-in. drill, and for the $\frac{3}{8}$-in. sockets a $\frac{11}{32}$-in. drill.

Next, a screw tap of the required size is run through the hole. This cuts a thread in the wood, into which a slotted grub-screw is fitted. To make the grub-screw obtain a brass Whitworth threaded screw of the required size, cut off a length of the threaded part exactly equal in length to the thickness of the stick handle where hole is drilled. Then cut a slot in one end of screw to take a screw-driver.

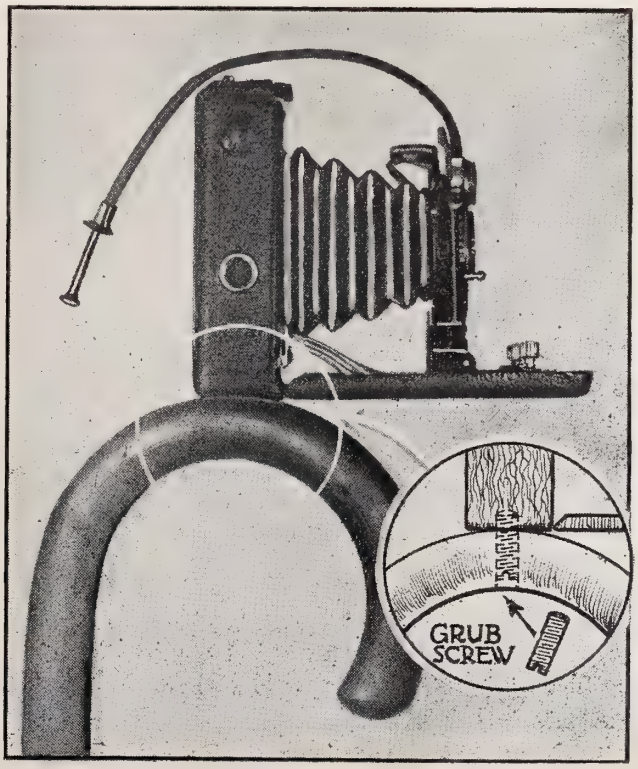
This is plainly shown in the sketch. The grub-screw is then screwed into the threaded hole in the handle and should be placed in the position required for using as a walking-stick. Then both ends of screw should be neatly filed so that the handle will feel quite comfortable in the hand and cause no irritation to the palm.

When the stick is to be used as a camera stand, all that is necessary is to press ferruled end of stick firmly into the ground in the position required, turn the screw with a driver until two or three threads project through the top of the handle and screw camera into position, as shown in the accompanying photograph.

The point of a Yale key filed to fit the slot in the grub-screw, or even a penknife blade, would be quite suitable to use as a screw-driver.

If one is not mechanically minded enough to undertake the work entailed, a garage mechanic would willingly do so for a small fee.

J. H. L. MILES.



PHOTOGRAPHING

AT this time of the year, the thoughts of parents with children turn to holidays at the seaside, and the most delightful opportunities for snapshots are to be found amongst the groups of children playing on the beach and sands.

It will need all the photographer's skill and patience to portray them successfully, but the really good results will be an ample reward in the shape of pictures which will be a constant pleasure not only to himself but to others as well.

Indiscriminate snapshotting will not bring about this result, as each child or group of children should be studied as regards lighting, composition and background before the camera is actually brought into use. On no account should the children be made aware of the fact that they are about to be photographed, as this would be fatal to obtaining a natural result. The camera should be kept well hidden, and for that reason the modern miniature apparatus is ideal for this class of work.

My first attempts with a miniature camera were made with one of the cheapest models, which only cost me thirty shillings; this camera took sixteen pictures on a V.P. size film. The brilliant light at the seaside enabled a small stop to be used, and very sharp negatives were obtained in consequence. Many of the pictures I have obtained with this simple instrument are equal to those I now obtain with a thirty-guinea outfit. For the beginner I would advise the purchase of a camera free from unnecessary gadgets that would only lead him to disappointments.

In making studies of children at the seaside, matters are somewhat simplified by starting on your own offspring, as you do not have to stalk them as you would those of strangers. Do not, however, commit that fatal error of telling your child to "Smile for Daddy," if you want a natural picture. Children's smiles cannot be made to order but must be made to come spontaneously, and this presents little difficulty to those able to follow the curious workings of a small child's mind.

The main idea to bear in mind is to



Sand is such fun.



Serious Business.



The Young Pretender.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

CHILDREN *at the* SEASIDE

By K. REITZ.

produce "happy" snaps, and these need not necessarily be all smiling faces. Take them "doing something," such as shown in the pictures illustrating this article.

You will notice that the backgrounds in these pictures have been chosen to concentrate the actual interest on the subject. Many good seaside snaps



The First Dip of the Holiday.

are spoilt by not watching the background, by the inclusion of unwanted figures, deck-chairs and other impedimenta of the beach. The careful worker will proceed with forethought before he presses the trigger of his camera, and his efforts will be rewarded.

Photography to-day is a simple process, and if you exercise reasonable care you should have no difficulty in getting technically good results. Exposures of 1/25th of a second at f/16 will, on a sunny day at noon, or at f/11 later, give correctly exposed negatives on "Verichrome" or "Selochrome" film at the seaside.



A Seaside Silhouette.

The more advanced worker may prefer panchromatic films in conjunction with light filters, and to them I would recommend the use of an exposure reckoner or meter. For miniature cameras the Kodak "Panatomic" has my vote every time; most of the pictures herewith were taken on this fine film with a Zeiss Ikonta camera taking 16 pictures on a $3\frac{1}{4} \times 2\frac{1}{4}$ spool.

A warning note may be sounded about the care of apparatus by the sea. The camera should never be put down unprotected on the sand, and if an expensive instrument is used it should always be carried in a leather case. I speak from experience, as on one occasion, a few years ago, an expensive reflex camera I was using at the time was completely put out of action for the best part of my holiday through sand finding its way into the working parts of the mirror and shutter.



The Beach Photographer.



Going Abroad

For the benefit of those readers of "The A.P." who may be travelling to the Continent during the holiday season we give the following information regarding the admittance of photographic apparatus and materials carried by them when visiting the countries named. This information has been supplied by the various overseas Customs authorities to the British Department of Overseas Trade, and we are indebted to the Comptroller-General for the details.

It should be noted by photographers taking photographic apparatus out of this country, when going abroad for holidays, that a declaration regarding it—with description for identification—should be made at the port of embarkation, otherwise duty may be charged on it when returning to England. The necessary form is obtainable from the Customs officials at the port.

FRANCE.

Exemption from payment of duty is accorded to: Two cameras, providing they are of different makes; twelve plates *or* two roll films *or* two film packs; one sub-standard ciné camera; two rolls of film for ciné camera. Only one camera is permitted duty-free import in addition to a ciné camera.

GERMANY.

Cameras, ciné cameras and films are admitted duty-free if they are carried by tourists for their personal or professional use during their journey, or if they are sent to them in advance for this purpose or forwarded to them subsequently.

New articles of this kind are admitted free of charge as travelling requisites only if they were already in the tourist's possession abroad and if it may be supposed, judging by the quantity and nature of the articles, that they are intended for personal use during the journey.

The decision as to what quantities of new articles may be admitted free of charge is left to the Customs officers.

BELGIUM.

Used photographic apparatus carried by tourists is admitted free of duty without Customs formalities. When the apparatus is new or has the appearance of being new a deposit of the duty (15 per cent *ad valorem*) and the luxury tax (9 per cent of the duty-paid value) must be made. This deposit would be refunded on re-export. Photographic plates, films (roll films, pack film, etc.) and sensitized paper imported at the same time as the photographic apparatus for which they are intended are admitted free of duty in the following quantities: Twenty-four plates; four roll films or film packs of six exposures, or three roll films or film packs of eight exposures, or two roll films or film packs of twelve exposures.

Unexposed films for cinematographic apparatus is liable to duty as follows: Positive film 0.17 francs per metre, negative film 0.34 francs per metre, both plus a luxury tax of 9 per cent of the duty-paid value.

SWITZERLAND.

Exemption from payment of duty is accorded to: Two used cameras and twelve plates or two roll films; used cinematographic apparatus and two rolls of film. Duty is levied on new cinematographic apparatus, but if a temporary import permit (*passavant*) is obtained from the Customs authorities the amount paid is refunded when the apparatus is re-exported.

SPAIN.

Articles imported by bona-fide tourists are admitted into Spain on deposit of the duty normally payable. This deposit is returned to the tourist provided his stay does not exceed three months. It is necessary that the tourist on entering Spain should be in a position to indicate the Customs House through which he proposes to leave Spain.

PORTUGAL.

Cameras, including ciné cameras carried by passengers, as well as films in small quantities, are exempted from payment of import duties.

CZECHOSLOVAKIA.

Used cameras and twelve plates or one packet of films are admitted duty-free.

U.S.S.R.

Tourists are permitted to bring cameras with them into the Soviet Union, but only one of these articles for each family. They are admitted free of duty, but must be entered on the tourist's passport by the Customs authorities at the frontier, and must be taken out by the tourist on his departure. They must not be given to any other person for his use, either on payment or free of charge, nor presented as a gift unless the Customs duty has previously been paid.

HOLLAND.

Cameras imported by foreign tourists for their personal use and taken out of the country on their return, are generally admitted without a demand for security for Customs duty being made. If, however, the Customs authorities have doubt as to whether the articles are for the personal use of the importer, or as to whether the goods will be re-exported, and the person concerned objects to paying import duty for the goods in question, a transit passport for a maximum period of six months may be issued against deposit of the duty. After the Customs authorities have received proof of re-export the deposit is returnable.

SWEDEN.

Cameras, including ciné cameras of the Ciné-Kodak type, carried by tourists are admitted free of duty, without being subject to deposit of duty or guarantee.

There are no regulations with regard to the number of camera films which may be admitted free of duty. This would be at the discretion of the Customs officer in accordance with what he considered a reasonable supply for the personal use of the owner.

NORWAY.

It is understood that cameras, including ciné cameras of the Ciné-Kodak type, and films therefor are permitted to enter Norway duty-free when they are brought in by travelling foreigners. In general, a declaration is required from the person in question to the effect that the articles are only intended for his personal use during a short stay, and will again be carried out of the country on his departure.

LATVIA.

Used cameras and sub-standard ciné cameras, together with the respective films, are admitted free of duty.

ITALY.

Cameras, including ciné cameras of the Ciné-Kodak type, introduced into Italy by tourists coming from abroad are admitted duty-free on condition that such articles have been used and are appropriate to the financial standing of the tourist. Films for cameras or ciné cameras are liable to duty.

GREECE.

Small cameras can be imported by tourists free of duty. There are no provisions regarding the amount of films which may be admitted.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

WINDMILL *Photography*

By ASTON CLARKE.



The Mill on Wimbledon Common.

EVERY landscape photographer is aware of the added charm and interest that the inclusion of a windmill will give to his picture, and every pictorial photographer must know the thrill he gets when a windmill is sighted afar off in the landscape.

There is a fascination about the contours of these relics of the past that renders them always attractive subjects for picture-making, either as the main object of the composition or as a point of interest. Fortunately, although many of the old mills are falling into decay, and others have vanished altogether, there are still many (and some continue to work) to be found in all parts of the English countryside. A number of these are now preserved by the Society for the Protection of Ancient Buildings.

There are several types of windmills. The most picturesque is probably the post mill, the body of which is supported on a central post or other support and is revolved bodily to catch the wind. A second type is known as the smock mill.



Old Clayton Mill, South Downs.



A Yorkshire Tower Mill.

Here the body is of timber built up from the ground, and has a weather-vane and cowl to turn with the wind and alter the direction of the sails. A third type is the tower mill, the body of which is solidly constructed of brick or stone. There are also other types combining the characteristics of the three mentioned, but they are all beautiful.

The photography of windmills is not difficult. They can be taken with any type of snapshot camera, as they can generally be treated under the heading of "open landscape" subjects. It is advisable always to use colour-sensitive film and a filter, photographing them whenever possible in bright sunlight, particularly when there are clouds about.

The holiday photographer can do worse than devote some time to seeking out and photographing any mill or mills in the district visited. Apart from their outstanding pictorial qualities, they will always have a value for "record" purposes.

Picture Points

No. 9 (New Series) *by RICARDO*



Lighting for Portraiture

WHEN we are dealing with objects that are not very attractive in themselves, such as in still-life subjects, we may resort to novel and unusual lighting arrangements in order to provide them with an interesting play of light.

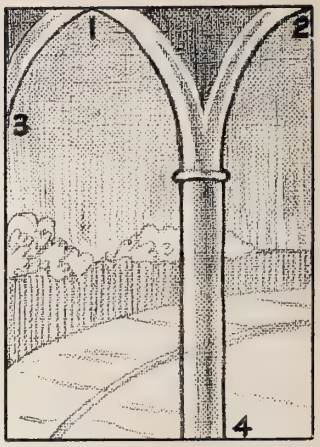
But when we set out to make a portrait of a person, to portray their character, to reproduce all the subtle planes of the face, then we must use the lighting that will show all this to the best advantage.

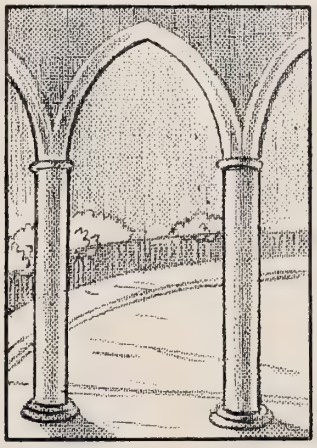
We can understand the position better by comparing the two sketches. The top one shows an angle of lighting that is certainly unusual, but that is the end of it. We cannot get any idea of the character and modelling of the sitter because the lighting is in the wrong place and predominates to an excessive degree, and the head could be a square block of wood for all the expression it conveys. We are conscious all the time of the lighting and not of the model. Although the lower sketch may suggest a commonplace lighting, it gives us a much better idea of the features, the modelling of the various planes or muscles of the face, and, above all, the character of the sitter.



On Arches and Pillars

WE have previously discussed in this series the weakness of cutting off the " feet " of objects that are normally vertical. They tend to lose stability and balance, which is always essential for a pleasing composition and, unfortunately, the lack of such support cannot in any way be added or modified like tones or colour, etc. The advice, therefore, of always including a little more of the subject than was thought necessary is sound, because we can always trim off but can never add.





This need for steadiness and security is even more essential in architectural subjects, where we appreciate the necessity of a solid support.

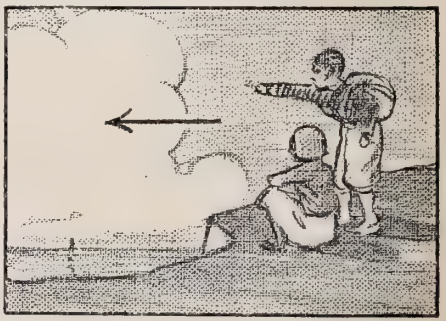
If we examine the top sketch we can see immediately the weakness of the pillar without a base, 4, particularly as the tone is so light at the bottom as well. There are also pictorially weak points with the arches themselves, particularly at 3, where the arch runs into the left-hand edge and is left " hanging " with a feeling of insecurity.

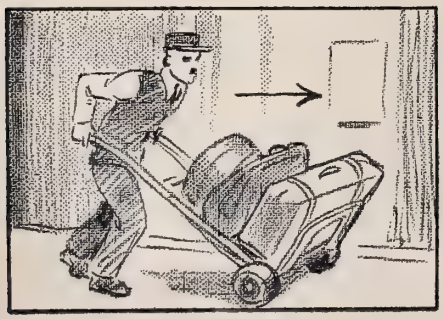
At 1 and 2, where the tip of the arches just touch the trimmed edge of the print, it is rather irritating to a sensitive eye to see solid masonry becoming suddenly lopped off to such exactness. Either allow plenty of material over it or cut well into the arch. Compare this sketch with the lower one and note the improvements.

Pointing and Leading into the Picture

IN one of the previous series of " Picture Points " we saw how lines could be used as a means of directing the eye towards the main point of interest. Among the many other similar devices of attracting the attention into the picture is that of suggested motion.

If we examine the sketch of the porter and the trolley, the suggested movement towards the right urges us to look in that direction rather than to the left. Should we wish to introduce a stronger point of interest it would, therefore, be best to place it on the right instead of on the left, in order to maintain unity of direction.





Another device is that of a person pointing with the hand, and if the object of their attention is within the picture space then the value of the pointer will be even stronger. Even the action of a person or animal looking towards a certain direction is sufficient to invite our attention in the same way. The right-hand sketch illustrates both of these. It is well not to overdo the pointing idea as it can easily become rather wearisome. It suggests the dramatic that is not always in keeping with the general atmosphere of the subject.

If any of these ideas are adopted it is important to allow plenty of space in the direction of interest. To test this, cover up the trolley in the left-hand sketch and the clouds in the landscape and immediately the action becomes cramped and the attention is attracted outside the picture instead of into it.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



SEASIDE JOY.

By K. Reitz.

(*See article on Photographing Children at the Seaside.*)



"COME ON, DADDY!"

By M. Hern.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Regatta Photography

By JOHN K. NEWBURN.

IN considering the number of yacht clubs round our coast that hold regattas during the summer months it is rather surprising there are not more yacht photographers.

This class of work possesses few technical difficulties, and even a comparatively slight knowledge of sailing will enable the amateur to spend a very enjoyable and often productive afternoon with a camera.

Yacht photography at this time of year permits the use of practically any type of camera. The subject is one that is probably the most brilliantly lighted of any outdoor subject attempted with the camera. The lens can be stopped down to, say, f/16 for almost every "shot" taken on a bright day, between 10.30 and 2, and f/11 later in the afternoon. This enables the cheapest type of snapshot camera to be used, with fast film, but no filter.



Making for the mark buoy.



Running before the wind with spinnaker set.

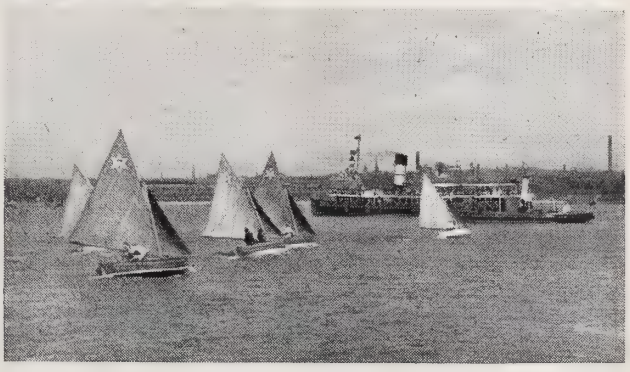
The regattas provide endless opportunities for pictures of yachts in action, and the smaller classes offer some wonderful groupings, particularly at the start of each race and when the boats are rounding the mark buoy.

In many cases good shots can be secured from the end of a pier, or even from the shore, especially if the photographer happens to possess a telephoto lens; but the best position from which to obtain the most satisfactory yacht pictures is on another boat. The ideal is, of course, to be on a motor boat that can follow, or pass, or circle round the racing craft, to enable the photographer to get shots at any angle and with every kind of lighting effect.

Comparative pictures showing the yachts taken against the light (a lens hood is, of course, necessary for this) or with the light shining on the sails provide excellent pictorial variations of the same subject.

The photographs accompanying this note are some of a series taken at a regatta on the Mersey, when the entrants were exceptionally favoured with a first-rate sailing breeze and bright sunshine.

The chief object I had in view, apart from my interest in the racing, was to make a fuller trial of panchromatic material. I used S.G. pan. with a 1½ times filter, gave a uniform exposure of 1/100th sec. at f/8, and developed subsequently with Rytol. A full bag of excellent negatives was secured.



Well away from a good start.

Photography of SUMMER FLOWERS

By BLANCHE HENREY.



The Emblem of Summer.

THE photography of flowers can prove a most fascinating subject for the amateur, and this is the ideal time of year to obtain the greatest number of varieties.

It is often difficult to take successful flower pictures in the garden owing to wind, unsuitable lighting or climatic conditions, but indoors with cut flowers plenty of time may be spent on arrangement, and long exposures may be given, as there is no fear of movement on the part of the subject, and either daylight or artificial lighting is at hand.

Cultivated flowers are easy to obtain, either from the garden or else for a few pence from a florist, and quite as beautiful pictures may be composed of wild flowers.

The flowers are best placed in a deep jar of warm water as soon as possible after they have been bought, or picked, and stood in a cold place for a few hours. They will thus have a long drink, and even the most delicate blossoms, such as the fragile-looking harebell, will, if thus treated, be less likely to wilt, and will remain in good condition and stand handling and photographing.

When they are being arranged simplicity should be the keynote, only sufficient blooms being used to make a pleasing composition, and focussing will be greatly facilitated if they are placed so as to be in a plane parallel with the lens. Some support is necessary to hold the stalks firmly, but this should of course not be shown in the picture. A large potato with holes is excellent for this purpose, and a jar filled with damp sand is also good. When, however, the subject grows with its flowers pointing downwards, as in the case of many flowering shrubs, its natural position may be retained by supporting the end of the branch on some slight erection so placed as not to figure in the negative.

A plain background is the most suitable. If the walls of the room are of some pale colour they will often provide all that is necessary, otherwise sheets of light or dark-coloured art paper make excellent backgrounds. The tone used must depend on the colour of

Continued on page 87.



Choisya Ternata (Mexican Orange).



Coreopsis Grandiflora.

DALLMEYER LENSES



Only highly skilled craftsmen of many years experience are employed on precision work in the Dallmeyer Factory at Willesden, London.

BRITISH MADE AND BACKED BY 75 YEARS EXPERIENCE IN THE MANUFACTURE OF OPTICAL EQUIPMENT.

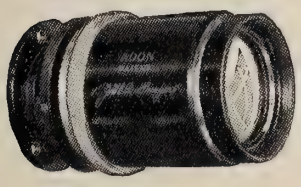
The name Dallmeyer is synonymous throughout the English-speaking world with lenses of the highest quality. Latest and finest precision machinery is employed for polishing lens surfaces to half a millionth of an inch accuracy. Exacting tests by highly trained optical scientists ensure that every lens maintains the high Dallmeyer standard before being issued. There is a Dallmeyer lens for every photographic and cine requirement.



DALLON TELEPHOTO LENS



POPULAR TELE-CINÉ LENS



ADON TELEPHOTO LENS



ANASTIGMAT LENSES

"SERRAC" F/4.5.—The definition given is perfect to the corners of the plate. Supplied in sunk mounts for reflexes, focussing mounts for focal-planes, and between-lens shutters for folding cameras. Prices from **£4 10 0.**

"PENTAC" F/2.9.—Coma, spherical aberration, astigmatism, and colour have all been corrected in this unique lens. The short focal length Pentac is specially suited to 35-mm. cine cameras, over 8-in. focus is ideal for portraiture. Prices from **£6 10 0.**

"PERFAC" F/6.3.—The short focal lengths are ideal for folding hand cameras and the longer foci for field and stand cameras. Supplied in between-lens shutters from **£2 15 0.**

"WIDE-ANGLE" F/6.5 for focussing—**F/11** for taking.—The finest wide-angle anastigmat obtainable. From 2¾-in. to 9-in. focus at prices from **£5 5 0.**

TELEPHOTO LENSES

"DALLON." Fixed separation, fixed focus tele-anastigmat lenses. Fit roll-film reflex and focal-plane cameras. F/5.6, f/6.5, f/7.7 and f/6.8 from **£5 5 0.**

"POPULAR" Telephoto Lens. Gives beautiful modelling and perfect perspective. Will fit most cine and photographic cameras. Made with apertures from f/4. Prices from **£4 4 0.**

"ADON" adjustable type Telephoto Lens—the only one of its kind available. For any camera with a focussing screen. Focal lengths from 4-in. to 20-in. Price **£7 0 0** in micrometer focussing mount.

NEW LARGE "ADON" F/4.5 for telephoto snapshots. Gives large scale image with large working aperture. Magnification, 2 linear. From 6-in. to 20-in. focal lengths. Price from **£9 0 0.**

"TELEPHOTOGRAPHY."—A complete treatise on the new aid to photography and cinematography. Fully illustrated with tables, formulas, etc. **3/6**, post 3d. Catalogues and books gratis.



WIDE-ANGLE ANASTIGMAT



SERRAC ANASTIGMAT



PENTAC ANASTIGMAT

J. H. DALLMEYER LTD.

31, MORTIMER STREET, OXFORD STREET, LONDON, W.1

Works: **Dallmeyer Road, N.W.10**

Cables—**A.B.C. 5th and 6th editions, Bentleys and Private**



EVERYTHING PHOTOGRAPHIC

Ciné and Still

. . . . . and everything, too, in fullest measure . . . . . the Newest Introductions in cameras and accessories can always be seen most quickly at 'the Four Westminsters'; ungrudging service and generous EXCHANGE AND OUT-OF-INCOME facilities. Go to the WESTMINSTER—you cannot do better.

Look here for Special Bargains at 119 VICTORIA STREET, S.W.1

(CALL, WRITE OR PHONE).

Voigtlander 3¼×2¼ Camera, Voigtlander Skopar f/4.5 lens and Compur delayed-action shutter..... £4 17 6

Kodak Six-20 Folding Camera 3¼×2¼, Kodak f/4.5 anastigmat lens, O.P.S. delayed-action shutter. Listed £5 5s..... £4 2 6

Ensign Selfix Camera 2¼×3¼, with Ross Xpres f/4.5 lens, Compur delayed-action shutter. List £10 10s..... £7 17 6

Ensign Selfix Camera 3¼×3¼, as above, but with Ensar f/4.5. List £6 15s... £5 5 0

Agfa Standard 2¼×3¼ Folding Camera, incorporating coupled range-finder, f/4.5 Agfa anastigmat lens and multi-speed shutter £5 0 0

2¼×3¼ Dallmeyer Roll Film Camera, with Dallmeyer Pentac f/2.9 lens and Compur shutter, helical focussing. List £15 15s. £9 10 0

Zeiss P.C. Cocarette R.F. Camera, Zeiss Tessar f/4.5 and Compur shutter, picture size 5½×3¼, rising front..... £7 15 0

Kodak P.C. Special Camera, for roll film, picture size 5½×3¼, incorporating coupled range-finder, f/6.3 Kodak anastigmat and Kodamatic multi-speed shutter.. £3 15 0

Ombrux Photo-electric Exposure Meter. List £3 7s. 6d..... £2 2 0

3¼×2¼ Zeiss Ikon Miroflex, f/4.5 Zeiss Tessar anastigmat, self-capping focal-plane shutter, speeds 1/3rd to 1/2,000th sec. T. and B., complete with F.P. adapter. List £38 ..... £22 10 0

The Welti Miniature Camera, up to 36 pictures on 35-mm. film, f/2.8 Tessar lens, Compur shutter, speeds 1 to 1/300th sec., T. and B. £12 10 0

The Baldina Miniature Camera, as Welti but with Meyer f/2.9 Trioplan and Compur Rapid shutter £9 15 0

The Weltur Camera, for 16 pictures on No. 120 film, picture size 2¼×1¾ in., with combined focussing range-finder, f/2.9 Schneider Radionar lens and Compur shutter £14 15 0

Six-20 Kodak 2¼×3¼, with Kodak anastigmat f/6.3 lens and O.P.S. delayed-action shutter, self-erecting front. Listed at £4 2s. 6d £3 7 6

Six-20 Kodak Camera 2¼×3¼, with Kodak anastigmat f/4.5 and Compur delayed-action shutter. Listed at £7 7s..... £5 5 0

Rolleiflex Non-auto Camera, with Zeiss Tessar f/3.8 lens, Compur shutter, speeds 1 to 1/300th sec., picture size 2¼×2¼ £9 17 6

Zeiss 520 Ikonta Camera, taking 16 pictures on No. 20 (2¼×3¼) film, with Tessar f/4.5 lens and Compur shutter.. £8 5 0

Zeiss Ikon Bobette Camera, f/3.5 Ernon, multi-speed shutter, takes 24 pictures 1×1½ in. at one loading..... £3 17 6

Exakta Reflex Miniature Camera, f/2.8 Tessar lens and focal-plane shutter, interchangeable lens mount..... £16 10 0

Model II Leica Camera, with f/3.5 Elmar lens, built-in coupled range-finder, interchangeable mount £19 10 0

Baida Miniature Camera, 16 pictures on No. 20 film, picture size 2¼×1¾, Tessar f/3.8 lens and delayed-action Compur shutter. Listed £11 17s. 6d..... £8 5 0

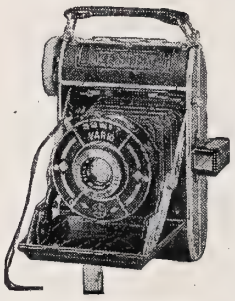
Model II Avo Exposure Meter, in case, As new. List 68s. £2 15 0

4×4 cm. Rolleiflex, f/2.8 Zeiss Tessar, Compur shutter, speeds 1 to 1/300th sec., T. and B. Cost £22 10s..... £16 17 6

Zeiss Ikon Model I Super Nettel, f/3.5 Zeiss Tessar anastigmat, self-capping focal-plane shutter, speeds 1/5th to 1/1,000th sec., T. and B. List £22 5s..... £16 15 0

3¼×2¼ Superfekta, f/3.8 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B., complete in leather case. List £28 8s. 6d. £19 17 6

Typical WESTEX Value!



THE "WESTEX MINIATURE"

A most efficient high-precision camera at a marvellously low price. 16 pictures 4×3 cm. on standard V.P. spool. Splendid results, easy manipulation. Quick, self-erecting front, f/4.5 Vidanar anastigmat lens, focussing down to 3 ft., Vario shutter, 1/25th, 1/50th, 1/100th sec., T. and B. Direct-vision optical finder. Beautifully made, very compact, slips easily into your pocket.

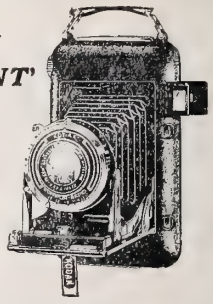
Price (as above)..... **£3:12:6**

Nine monthly payments of 8s. 7d.

With Radionar f/2.9 anastigmat and Prontor shutter, 1 to 1/175th sec., T. and B. **£5:12:6**

Nine monthly payments of 13/2.

NEW KODAK 'REGENT'

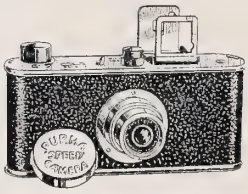


Takes 8 2¼×2¼ or 16 2¼×1¾ on normal film.

Latest modern stream-lined construction Self-contained range-finder, coupled with lens, f/4.5 Tessar and Compur Rapid shutter, 1 to 1/400th sec., delayed-action device, including leather case .. **£20:0:0**

Nine monthly payments of 46/8.

The 'PURMA' Speed —New Miniature all can afford . . . . . .

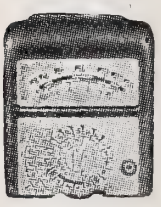


Very simple and efficient. Excellent results. Instantly ready on removing lens cover. Takes 16 pictures on standard V.P. film. Unique self-adjusting focal-plane shutter, giving 6 instantaneous speeds 1/25th to 1/200th sec. Compact and easy to carry.

35s. 0d.

COMPLETE.

'SIXTUS' Photo-Electric Exposure Meter for LEICA



Four times as sensitive as earlier models. Direct readings even in dark interiors. Most compact, with protective case securely fixed. Held by one finger. Measures only 2¼×2×1 in. Complete in case.

£5:5:0

Nine monthly payments of 12/3.

The REMARKABLE NEW ROLLEICORD

With its notable improvements the New Rolleicord becomes a real "Camera-de-Luxe," despite its economical price. Film wind is now automatic; overlapping of exposures impossible. New type hood and larger magnifier, and new ultra-efficient eye-level focussing arrangements. Focussing knob combines depth-of-focus indicator, and engraved exposure scales are provided. Both f/4.5 and f/3.5 models take all Rolleiflex accessories (angle mirror only excepted). Both models, too, are leather covered.

PRICES

Zeiss Triotar f/4.5 and Compur shutter to 1/300th sec., T. and B.

£14:10:0

Nine monthly payments of 33/10.

Zeiss Triotar f/3.5, ditto

£16:0:0

Nine monthly payments of 38/6.



Ever-ready case....£1

NEW ZEISS IKON CONTAX II

Exclusive Zeiss Ikon wedge-type distance meter now combined with view-finder. Shutter speed increased to 1/1,250th, all speeds always clearly visible, delayed-action release.



F/3.5 Tessar..... **£40:10:0**
Nine payments of 94/6.

F/2.8 Tessar..... **£43:5:0**
Nine payments of 100/9.

F/2 Sonnar..... **£50:10:0**
Nine payments of 117/10.

F/1.5 Sonnar..... **£65:15:0**
Nine payments of 153/5.

Newest introductions now in stock—at the Westminster

The ENSIGN MULTEX
Takes 14 pictures on standard V.P. film, coupled range-finder, focal-plane shutter, speeds 1 to 1/500th sec., optical view-finder. From **£16 16 0**

Model III CONTAX
Complete with built-in electric exposure meter. Usual Contax lens. Prices from..... **£53 0 0**

Model III SUPER NETTEL
Interchangeable lens mount, with detachable range-finder. F/3.5 Tessar..... **£29 5 0**
F/2.8 Tessar..... **£32 0 0**

The BALDAXETTE
16 pictures on standard 3¼×2¼ roll film. F/2.8 Xenar anastigmat, Compur shutter, speeds 1 to 1/250th sec., T. and B.... **£18 5 0**

The WESTMINSTER ...

PHOTOGRAPHIC EXCHANGE LTD.

119, VICTORIA ST., S.W.1 *VICTORIA 0669.*

AND

111, OXFORD ST., W.1 *GERrard 1432.* || 24, CHARING CROSS RD., W.C.2 *TEMple Bar 7165.* || 81, STRAND, W.C.2 *TEMple Bar 2710.*

Continued from page 86.

the subject, but it is always best to obtain as much contrast as possible so that the flowers may stand out well in the picture.

Daylight or artificial light may be used, but the latter is apt to give rather harsh results, and delicacy of texture is easily lost.



Romneya Coulteri (Californian Tree Poppy).

The best illumination is when the subject is placed near a window, preferably one facing N. or N.E., and a little to one side of the direct light. Strong sunlight is never advisable, as it produces too sharp contrasts, but if some sheets of tissue paper are pinned over the window this difficulty is easily overcome.

Diffused light is essential when dealing with such subjects as white flowering shrubs, such as the Mexican orange blossom. In such cases the great contrast between the flowers and the very dark foliage must be reduced as much as possible.

A reflector is usually needed on the side opposite the source of light to soften the shadows, and a mirror or sheet of white blotting-paper may be held up during the exposure. With white flowers, such as the Californian tree poppy, the light must be studied with extra care, otherwise it is easy to obtain a very flat negative. For these flowers the light must not be too much diffused or the form and modelling of the pale and delicate petals is lost. A fairly strong lighting is often an advantage, as this will provide the darker shadows necessary.



Acroclinium (Everlasting Annual).



Campanula Rotundifolia (Harebells).

Although the best pictures are usually made with a field camera, excellent results can be obtained with any type. The amateur photographer with a small camera who possesses one of the portrait attachment lenses to slip over his ordinary lens, will find it a valuable adjunct when he wishes to be within six feet of the object to be taken.

A tripod or some sort of support is an essential, because a time exposure is nearly always necessary. The lens must be well stopped down, to f/16 at least, because then perfect sharpness can be assured throughout the picture. It is wise to give a rather full exposure, so as to record all detail, and as, with flowers, delicacy is more often wanted than brilliancy, the development time should not be too long.

Except in the case of red subjects, any orthochromatic plates or films may be used in conjunction with a pale yellow filter. But for perfect rendering of the colour values it is often best to employ panchromatic material with a darker yellow filter.

This is particularly necessary if a group of different coloured flowers are photographed.

PICTO
Inex

By D. E. ROUGEMONT.



A matter of balance.

It is true that any ingenious photographer can produce distorted perspective with a wide-angle lens, and, with an infra-red plate and screen (or with an ordinary plate and no screen) he will play pranks with tone values, but to say the camera is a prevaricator on that account is akin to accusing the blood-stained hammer of murder.

That is, however, beside the point, and the point of the present article is to indicate to the amateur photographer a form of holiday snapshot that has the merit of novelty, and which, on occasion, can be amusing.

WHEN the yokel, on a certain historic occasion, was told that the moon was bigger than his cart-wheel he flatly disbelieved it. The camera, or, rather, the lens of the camera, has much the same outlook as that yokel—it has no imagination; it sees things exactly as they appear and on one plane. It does not reason; in short, it is one-eyed.

To the eye of the camera the cart-wheel at two yards distance is definitely bigger than the moon at 240,000 miles, and it will faithfully record that fact on the film or plate.



Mrs. Gulliver at play.



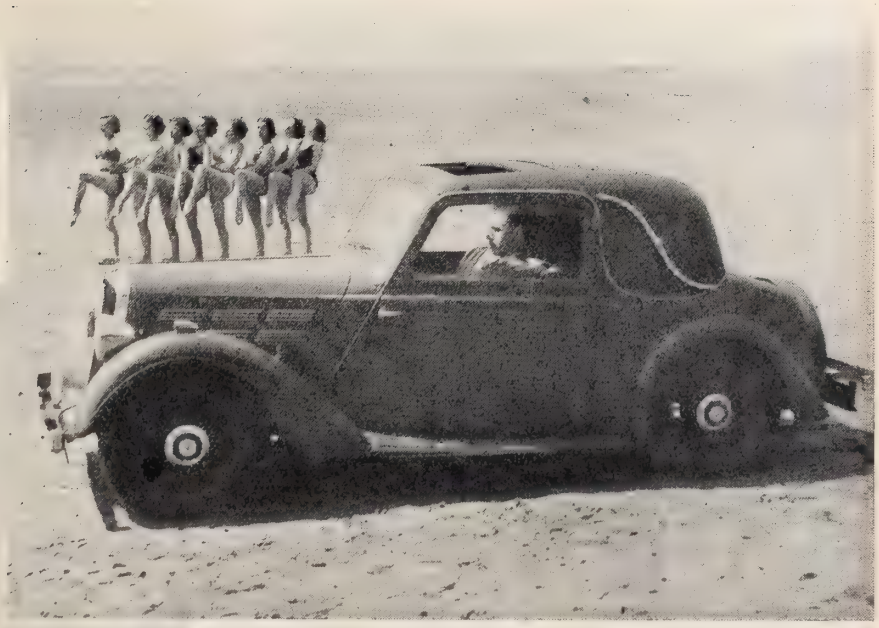
Through the hoop.

No better place to practise this work can be suggested than on the sands or beach at the seaside; in fact, to be rendered at its best, a flat open space is essential. It is also desirable that the lens should be of short focal length, and for that reason the modern miniature camera again demonstrates its remarkable capabilities.

It will be obvious from the illustrations that the intention is to deceive. The depth of focus of the lens has been taken advantage of to produce effects that only an awareness of

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

RIAL actitudes



Something like a mascot !



Wheel decoration.

the laws of perspective will tolerate after careful inspection.

To secure these results it is necessary that the near and distant planes of the photograph must be sharply defined at the same time, and that there is no middle distance worth mentioning. In most cases, too, a low viewpoint is essential to cut out the connecting link of the ground itself. By these means the nearest object at close quarters assumes an exaggerated proportion, while figures farther away are apparently on the same plane, but on a much smaller scale.

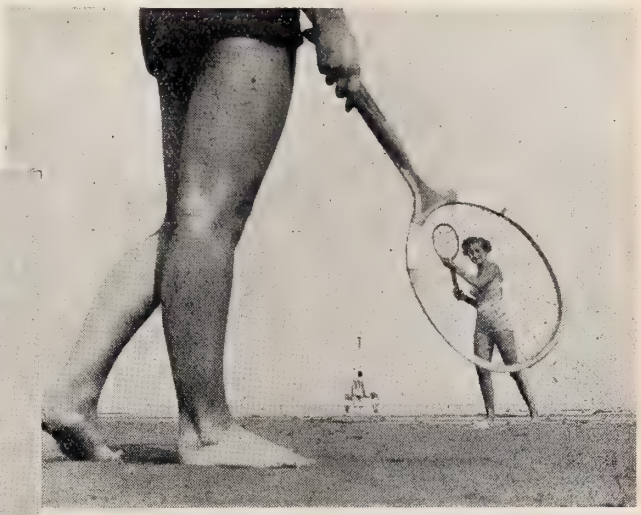
The only case shown here in which a higher viewpoint occurs is in the illustration of the motor car with the row of dancing girls on the bonnet, but here again the middle distance is hidden.

In working out ideas for photographs of this sort it is necessary, first, to decide on the relation of the subjects to each other in the different planes, and then to assure oneself that the finder of the camera is strictly accurate and free from parallax.

For instance, the motor-car picture, and the photograph called " A matter of balance," would lose their point if the position of the feet of the distant figures had been anywhere but exactly where the photograph shows them to be.



The croquet player's dream.



Extremes meet. Note the three bathers entering the sea.

The whole idea is a variation of " new-angle " photography, and, as such, offers endless possibilities for novel effects which, however, would be ordinary if considered stereoscopically. The camera cannot really lie, it is merely one-eyed, and the photographer is exploiting its little weakness.

Readers of " The A.P." should try their hands at making some " pictorial inexactitudes " at the seaside this holiday season. Anyway, they will be a change from the usual bathing snapshots.

Pictorial Analysis

Some Notes on the Art page Pictures reproduced in this issue.

THE happy and carefree spirit of holiday time is admirably epitomised in this fine impression of a laughing child. **"Seaside Joy," by K. Reitz,** is further characterised by an excellent feeling of sunshine; is instinct with the joy and life of the moment; and the gaiety of expression is not only



exceedingly attractive, but highly infectious in its engaging charm.

It is notable, too, in that, notwithstanding the fact that the model would be looking straight at the photographer, there is no suggestion of camera-consciousness. On the contrary, the rendering is remarkably spontaneous, a feature which lends it a greater than ordinary appeal.

As a composition, it is well designed, the head, acting as the centre of interest, being placed sufficiently off the centre to avoid symmetricality, yet far enough away from the margins to avoid any suspicion of weakness. It is efficiently isolated from the setting, the lights of the hair coming against a darker section of the background, and, elsewhere, a stronger tone in the features being contrasted with a somewhat lighter tone behind, the values being well defined, while, at the same time, the outlines are lost and found again in a most attractive fashion.



Considerable strength is given to the head by the pyramidal formation which the body and limbs assume. Reference to the dotted lines of the sketch will disclose the manner in which the formation is suggested, and it will be seen how the placing of the head at the apex—with the lines of both sides leading up to it—enforces its significance.

It is singularly well contrived, and another feature that enhances the daintiness and charm of the impression is the high key in which the subject is presented. It is highly appropriate, and no less suitable is the slightly darker general tone of **"Come on, Daddy!" by M. Hern,** where two figures, instead of one, are treated.

In spite of the fact that it is always more difficult to handle two figures than either one or three, the arrangement falls together very well, and the way in which the smaller of the two is made to attain supremacy is both remarkable and unusual. In ordinary circumstances, the greater mass and proximity of the adult would easily outweigh the attraction of the smaller figure of the child, but here the latter is undeniably the chief. In all probability the reason is to be found, first, in the powerful suggestion of action imparted by the pose of the child (1) in comparison with the static impression conveyed by assumed reluctance of the father (2) to enter the water, and, secondly, because of the placing of the child more "in" the picture.

The device is most effective, and, as in the example formerly discussed, a considerable measure of attraction owes its existence to the child's expression. It is no less vital and lively, and another feature that is worthy of notice—although a minor one—is the way



the water is rendered. Its gradations are very pleasing indeed, and the way the bits of foam curve round in the immediate foreground is highly intriguing.

The holiday feeling, again, finds full expression, and, technically, the standard achieved is excellent and well worthy of study and emulation.

"The Summer Girl," by Frances, strikes a more sophisticated note, but these two qualities are repeated, and are equally in evidence. The impression, perhaps, is scarcely characterised by the same sense of spontaneity, for the model, quite openly, is aware of being photographed and fully enjoying the experience.

But she is not camera-conscious in the sense that she has been made self-conscious by the presence of the camera, which is rightly regarded as an undesirable feature. Rather does she seem to be frankly interested, not so much in the camera, but in the operator, and, in viewing the picture, this interest passes to the beholder. The fact seems to create an intimate and charming sympathy at sight, and is an impression to be cultivated rather than disparaged.

Concerning the composition, it will doubtless be observed that the figure is placed almost precisely upon the vertical centre line. Such an arrangement does approach symmetricality, but, with a single figure, this is permissible, and, indeed, is as forcible as could possibly be contrived. Absolute equivalence, however, is prevented by the way the figure is posed, the arm on the left-hand side of the picture being at a different angle from the one on the other side, and the body itself is inclined more to the left than the right. Moreover, the right-hand side is appreciably nearer than the left.



These differences may be slight, but they are sufficient to enable the drawbacks of formality and rigidity to be escaped, while, otherwise, the power and virility of the arrangement provides its own justification.

Furthermore, the slope of the foreground lines affords a counter relief, and a similar aid comes from the disposition of the pair of handrails.

It may be, perhaps, that the height of the viewpoint tends to dwarf the figure slightly, but it is difficult to see how this could be avoided, particularly as the stance seems to have been deliberately chosen with the idea of keeping the water as a setting, probably on account of the possibility of the intervention of undesirable intrusions likely to arise with any alteration.

A shot "into the blue" forms the subject content of **"Three Gulls," by Helen L. Barham.** It is a fine example of high-speed work; of rapidity in action; and in the exact choice of the psychological moment for making the exposure. Its delicacy of key is

(*Continued on page* 103.)



THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



THE SUMMER GIRL.

By Frances.



THREE GULLS.

By Helen L. Barham.

(From the Advanced Workers' Competition.)



HARVESTER.

By S. D. Jouhar.

(From the Advanced Workers' Competition.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*A Song by the Way.*" *By G. P. Goddard.*

2.—"*A Moment for Meditation.*" *By A. McLachlan.*

3.—"*Branscombe Smithy, Devon.*" *By A. J. Potten.*

4.—"*In Conference.*" *By Miss D. E. Tyler.*

5.—"*Interior—Llanelian Church.*" *By Miss M. Seddon.*

6.—"*Fishing.*" *By Capt. J. Joyne.*

7.—"*Contrasts—Cascais, Portugal.*" *By Luis de Cawalha.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

EVERYONE, nowadays, is talking either about the holiday they have had, what they are to do during the holiday they are enjoying, or where they are to go when their holiday time arrives, and, whether they seek a place where "The music goes round and round," as typified in No. 1 of the prints reproduced on the opposite page, or prefer the peace and quietude depicted in No. 2, photography is an almost indispensable adjunct, and, if it does no more, is able to recall the happy memories and enlivening atmosphere of the holiday when it has passed.

Holiday Time and the Camera.

That it *can* achieve a much higher level is undeniable, and convincingly demonstrated by the pictures shown from time to time on our centre pages and by the various exhibitions which are held both in London and in the provinces.

Many there are who employ their holiday in the securing of subjects for working up at a later date into exhibition prints; others make use of photography to illustrate hobbies of another type in which they may be interested, and of which nature study, archæology, ornithology, or geology form examples; but the great majority use the camera simply to produce records of people, scenes and incidents which they come across during the holiday period.

It is a wise precaution, whether the aim be pictorial, scientific, or record making, to give the camera a sort of preliminary canter or a test before the holiday actually commences. The exposure of a roll of film or half a dozen plates, as the case may be, may be the means of enabling defects to be corrected, and of preventing the spoiling of a whole series of what may be irreplaceable subjects; or, if it only reveals the fact that everything is in order, it is a very satisfying assurance, and, in any case, familiarises the manipulation of the instrument anew.

Choice of Subject.

Moreover, if the subsequent operations of development and printing are carried out at home, it gives a lead that should prove exceedingly useful when the holiday exposures come to be treated. And it has been known for such an experimental excursion to provide an unexpectedly satisfying picture!

However, to return to No. 1, "A Song by the Way," by G. P. Goddard, this makes quite an interesting example of a holiday record. The photography is good; there are no technical failings of any moment; and the likeness of the subject seems to be faithfully rendered. The features of the model, perhaps, are a little heavy in tone, and another impression, in which printing is not carried quite so far, would, in all probability, be more acceptable.

The fact that the sky forms the setting is inclined to exaggerate the weight of tone in the face; but that it is possible to obtain better values is shown by No. 2, "A Moment for Meditation," by A. McLachlan, where not only are the features clearly to be seen, but there is also a better rendering of the tone of the sky.

Judgment and Technique.

From the technical standpoint the work is excellent, and, in placing the figure and in the arrangement of the setting, a considered judgment seems to have been exercised.

It may be that the figure would seem more suitably posed if her body and legs were shown in a three-quarter view, the legs being extended towards the left rather than broadside on, but, as it stands, the work is as successful as any on the page, and, in its class, is very good indeed.

No. 6, "Fishing," by Captain J. Joyne, runs it very close, for its grouping, notwithstanding the number of figures, falls together very well; the relative tones of sunlit garments and sky are attractively represented, and there is a fine feeling of luminosity. A lesser number of figures, no doubt, would have made up more satisfactorily, but, if such an arrangement had been waited for, either the effect might have passed or the desired grouping might never have transpired. It is always wise to make sure of a subject like this as soon as it is seen, and, once that is done, to hang around for a bit to see if anything better turns up, taking full advantage of any opportunity that may arise.

No. 3, "Branscombe Smithy," by A. J. Potten, scarcely reaches the same standard. In fact, it is a bad example of a negative that has been considerably over-developed having regard to the contrast range of the paper on which it is printed, about which we talked at length last week.

Exposure and Development.

Reference back will indicate the appropriate treatment—the substitution of a softer type of printing paper—and the reason for it; but such an excess of contrast seems wrong in itself, and it is rather a wonder that the cause was not sought and the fault corrected before submission.

There is a similar suggestion, also, about No. 7, "Contrasts—Cascais, Portugal," by Luis de Cawalha, though in this instance the defect appears to be complicated by a measure of under-exposure. The excess of contrast can, of course, be remedied by the same expedient, but nothing can be done for the lack of gradation arising from an inadequate exposure.

Had an experimental excursion been made beforehand on the lines previously indicated, and had a similar result been obtained, it should have enabled the faults to be guarded against, if not entirely eliminated. There is, however, always the possibility of an abnormal subject turning up, as would appear to be the case with No. 5, "Interior," by Miss M. Seddon, where the subject contrasts would much exceed the average, and where special steps would have to be taken to counteract it.

The Abnormal Subject.

The proper way to handle such a subject is to reduce the time of development of the negative, and, if necessary, further limit the contrasts by employing a softer type of paper than usual; but, only too often, the nature of the subject is not fully appreciated, or it does not happen to be possible to treat it in this way because it occurs on a roll of film with others that do not need any departure from the normal.

The only alternative, then, is to rely on finding a printing paper that is sufficiently soft, but this, of course, is throwing too much on the paper and may not always be successful.

"MENTOR."

Making the Camera



A passenger in his own car with himself at the wheel.

THE making of photographic "doubles" is, of course, an old idea, and has been described in "The A.P." in the past. By "doubles" is meant the inclusion of the same person or persons in two different positions in the same photograph.

It is not generally realised, however, that it is a method that can be easily and quickly accomplished by the keen amateur with any ordinary camera, although the larger the aperture of the lens the better for most subjects.

Personally, I have found the reflex camera of the twin-lens type the best for the job, and most of the illustrations herewith have been done with a Rolleiflex, which is easy to manipulate, and, with its large view-finder, enables the subject matter to be arranged quickly and accurately.

It can, however, be done quite successfully with the aid of the small view-finder on any ordinary camera, or, if desired, a separate larger view-finder can be fixed and used.

The actual accessory for making the double exposures is a simple one, and is as follows:



Morning greetings to yourself.

Make a cap to fit the lens, and cut out less than half as shown in Fig. 1. The top of a small tin or shaving-soap container or something similar can be made use of for the purpose.

It should not be a tight fit, but be capable of being turned easily on the lens without shaking the camera. The camera should be placed rigidly on a stand if perfect continuity of background is required.

The subject is arranged and an exposure made with the shutter, but with the cap on the front of the lens to expose one half only. The cap is then revolved to the opposite position and another similar exposure made with the shutter after the subject has moved over to the other side of the picture space. A few experiments at different apertures will indicate the one that gives the best results without any line of division whatever. Once this is found the cap is marked for future reference.

I have three caps in use for f/5.6, f/8 and f/11, to get various depths of



Fig. 1.—Showing the cap with section cut out for taking doubles.

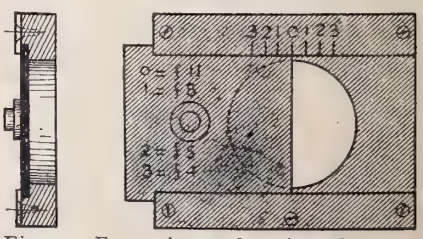
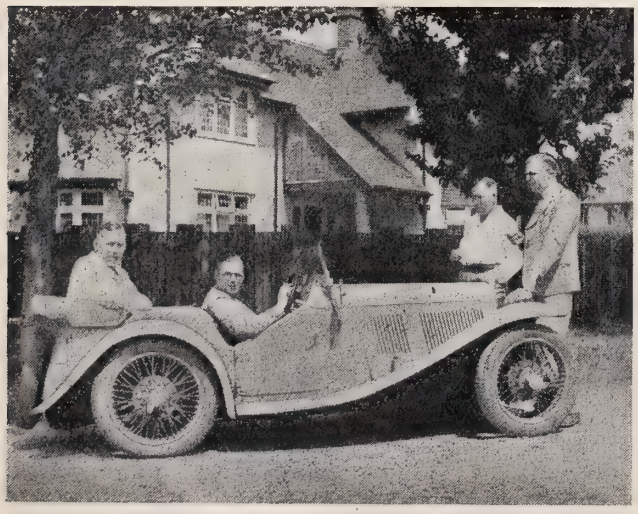


Fig. 2.—Front view and section of fitment with sliding mask for adjustable openings.



The same couple in the car and looking on.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

See Double

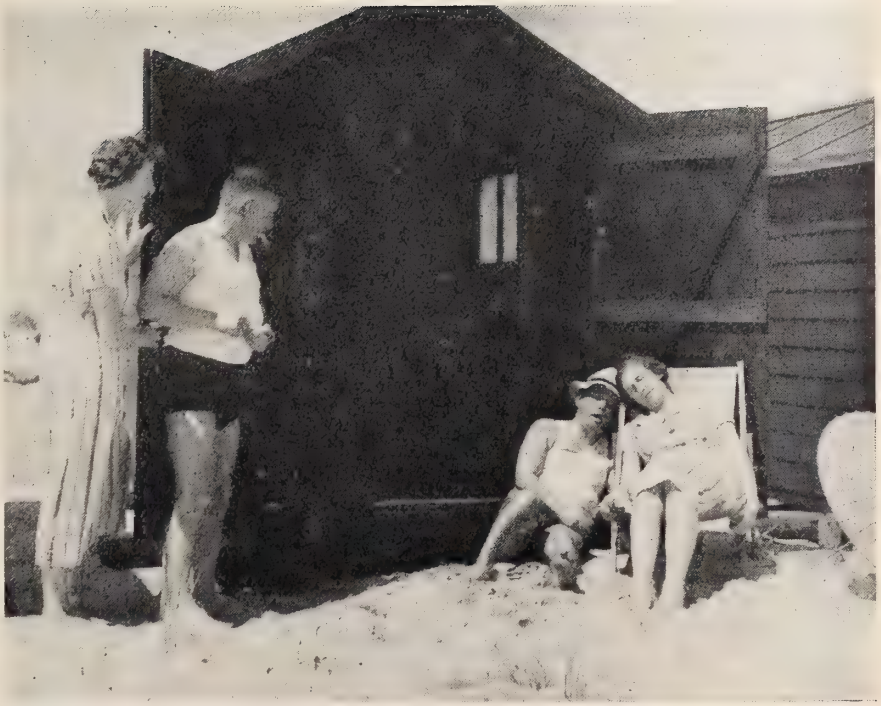
By W. WATSON WRIGHT.

focus, and the cut-out portion varies according to the aperture used. The smaller the stop the nearer the division must be to the centre of the lens. With a large stop nearly the whole of the front of the lens is covered.

Cameras with focussing screen backs will be very useful for this work, but once the experiments are over and notes have been made a reliable "finder" will be quite sufficient guide for making good "doubles" as easily as ordinary photographs.

All the "doubles" shown here have been made by this method, and even more elaborate groups can be attempted.

If necessary the attachment shown in Fig. 2 can be readily made. This



Catching yourself napping.



Fido does not like himself.

is attached to the lens and has a shutter or mask sliding in grooves. It is pushed to the right for one half of the exposure, and then to the left for the other half; the various positions and data for reference are marked on it. It can be fitted to the lens direct, and here again it will be noted that the smaller the aperture of the lens the nearer the middle the division must be. When a very large aperture is used in the lens the mask can be extended almost to the edge of the lens, and this will allow the two halves of the picture to vignette perfectly.

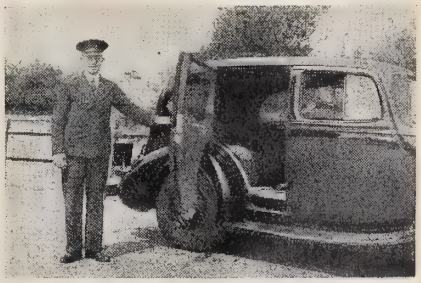
A few experiments will speedily decide exactly how far the mask should cover the front of the lens for any particular stop. The exposures also will be found by experiment, but as a rough guide it may be taken that each half of the picture will require nearly double the correct exposure for the entire subject if the lens were not shielded.

I feel that the lens cap, which can be so easily turned, is a simpler accessory for this work. It can be used for taking two separate pictures on one negative, horizontal or vertical, with camera in hands, and cheapen photography at will. No masking of negative required, and, if necessary, the whole negative can be exposed if desired. At present some cameras mask the film for sixteen exposures; but, once this is fitted, you have to carry on at that size.

It may interest readers that, if required, and if suitable subjects could be found, I can get twenty-four pictures on the standard eight-exposure spool. Any division can be masked off when enlarging and two separate pictures made. With a little care and ingenuity the "doubles" can be multiplied into "trebles" or even "quadruples"!



A family of three.



The chauffeur-footman.

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SUMMER SUNLIGHT AND SHADOW.

HARDLY any rational human being can look through one of the old "family albums" without mixed feelings of amusement and boredom. The amusement is easily accounted for; although I am doubtful myself whether crinolines, whiskers and aspidistras should not come into the category of tragedy rather than comedy. But I am not sure that one of the chief causes of the boredom is recognised; that is, the dull and monotonous character of the lighting. The common and even the spotted portrait artist of the period, under his attic skylight, was more likely to bear the name of Mumblechook than of Rembrandt. His handicap was heavy, and in more senses than one he worked according to his lights.

But look at the best studio work of to-day; and look, too, at the "commercial" photographs, including still life, in modern advertisements; and you will see what miracles of beauty and dramatic effect can be worked by skilful lighting.

A similar change for the better is noticeable in ordinary outdoor photography—the sort of thing most of us are constantly doing. The main aim of the early outdoor photographer was definition. He aimed at showing every brick in the wall, every leaf on the tree, and the time by the distant clock. To achieve this he was not above stopping down to f/64, an aperture which most modern photographers have never even seen.

Such an old-timer seldom troubled himself with "effects," and even if he had recognised them would have been hard put to it to do them justice with the means at his disposal. Now, some of the finest outdoor subjects depend for their attraction mainly, or even entirely, on sunlight and shadow. It is true that the sun is not as amenable as the flood-lamp and the spot-light, but when he is in the mood, and in good form, he can do more wonderful things than either.

Wherefore, it is a pity that so many beginners make a mess of the job when they get a good sunlight and shadow effect offered them. What makes it the more pitiable is that there is no earthly reason why they should. There are two reasons for their failure: the first is that they do not see correctly what are the real characteristics of the effect; and the second is that they do not understand the technical procedure necessary to record it.

The four illustrations, by different workers, will help us to get an idea of how we can go wrong.

To all those with knowledge of natural effects, that shown in Fig. 1 will at once proclaim itself as false. It is not true to nature. Although taken when the sun was shining and casting shadows it does not reproduce the effect. It is nearer the effect of bright moonlight, but it is not true to that either. We can only think of the light that never was on sea or land.

At a glance Fig. 2 is more convincing. There are marked contrasts of light and shade, but they are properly balanced. A comparison of these two will take us direct

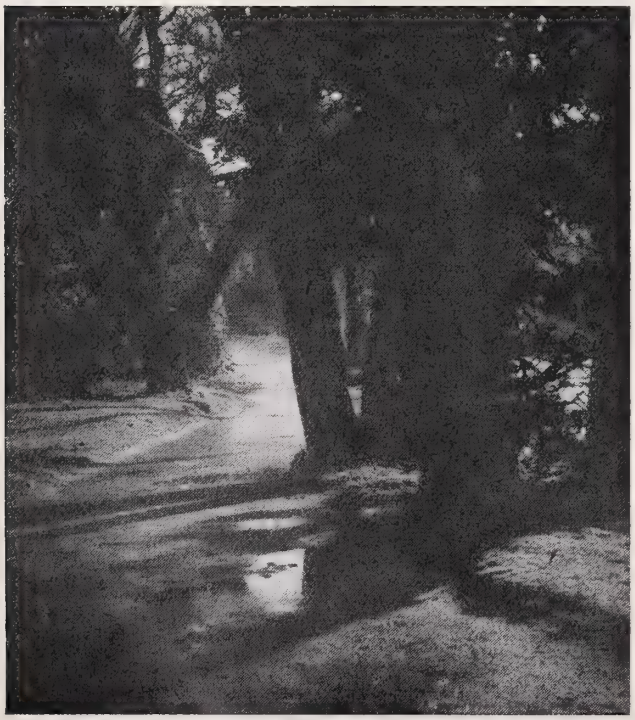


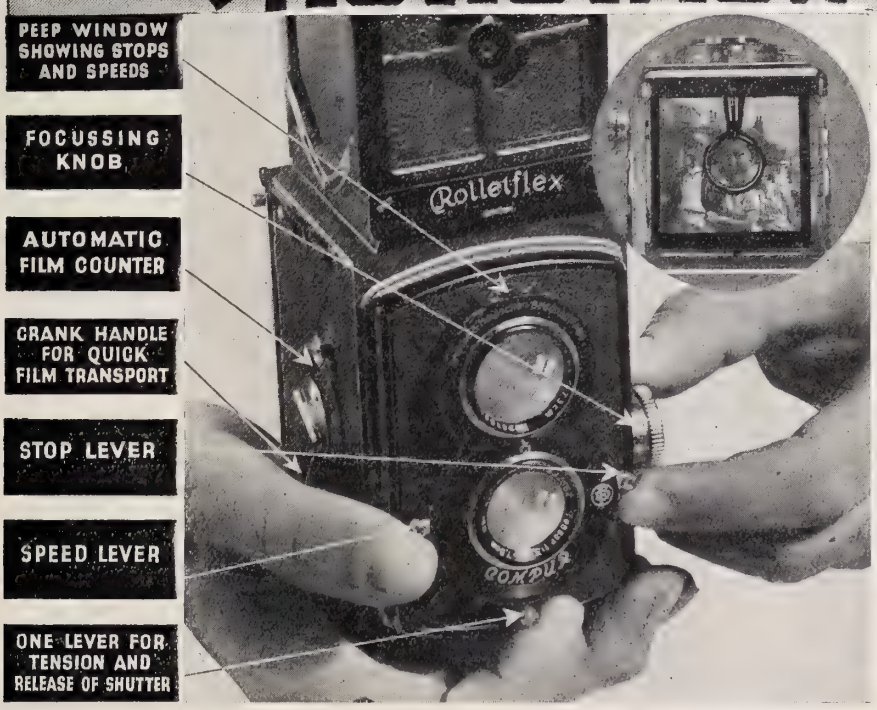
Fig. 1.



Fig. 2.

THESE Rolleiflex

SPECIAL FEATURES BRING PERFECT PICTURES TO YOUR FINGERTIPS



You won't find a more easily manipulated camera than the Rolleiflex—that is why it is eminently suitable for holiday photography. It enables you to get absolutely first-class pictures without a lot of bother. For instance, look at the convenient arrangement of controls, notice how you can see your picture and adjust your stop and speed at the same time. Notice the focussing magnifier which gives you hair-sharp pictures in a split second.

No other camera using roll film offers such versatile service as Rolleiflex. It is designed for use with numerous Rolleiflex accessories, which make it suitable to cover the widest range of photographic requirements. It takes twelve pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ 8-exposure roll film. The square format makes an instant appeal for the convenience it offers in being trimmed or enlarged to any desired shape. Rolleiflex is fitted with Compur shutter, speeded up to 1/500th sec., T. and B., and f/3.5 Zeiss Tessar lens **£25**

The Rolleiflex is a great competition prize winner. The picture on the left, which can be seen on the hoardings in all parts of the Country, was taken with a Rolleiflex, and won £2,500 for its owner; awarded by the *Daily Herald* last year. Numerous other prizes have been won by Rolleiflex.

ROLLEIFLEX—THE PRIZE WINNER



Reproduced by courtesy of the "Daily Herald."

ACCESSORIES

Filters.....**15s. 0d.** each.
Proxar Lenses, for photographing down to 13 in.....**40s. 0d.** per set.
Iris Diaphragm Stop, for judging depth of focus on the screen.....**26s. 0d.**
Plate Adapter .....**27s. 6d.**
Cine-Film Attachment, complete..**£4 0 0**
and many others.

ASK YOUR DEALER to show you the Rolleiflex and complete range of accessories, or write to Sole Importers.

"THE GOLDEN BOOK OF THE ROLLEIFLEX."

Contains 127 masterpieces of photography together with the technical data. Will inspire and help every camera owner to better and more enjoyable photography. **Price 7s. 6d.**

Sole Importers: **R. F. HUNTER LIMITED**

"CELFIX HOUSE," 51, GRAY'S INN RD., LONDON, W.C.1 Phone: HOLBORN 7311/2.



Look for this sign on your Dealer's window.

NURO FILM

THE "SENSITIVE" ARISTOCRAT OF FILMS

For your holiday snaps you cannot use a better film than NURO, which has all the essential qualities of a perfect all-round film. Fully orthochromatic, with a high speed and fine grain, NURO Film will produce a brilliant rendering of every subject. Remember, too—only NURO Film has "Lastic Latitude," the new feature which safeguards you against exposure error in difficult subjects or hasty snaps. Insist on NURO and get better holiday snaps this year.

NURO—The First and Only ALL-BRITISH FILM

Nuro Film is the only film of which both the celluloid base and the emulsion are of entirely British manufacture. So by using NURO Film you are supporting a new British Industry.



Obtainable through all branches of Boots The Chemists; stocked by all branches of Timothy White's & Taylors and Taylors Dispensing Chemists, and all Good Dealers.

NURO FILM

Sensitive as Sight-British as the Flag

NURO (Biggleswade) LTD., Biggleswade, Beds, England. *Tel: Biggleswade 234. Grams: "NURO," Biggleswade*

In all STANDARD SIZES & PRICES

S.B. 16



Fig. 3.



Fig. 4.

to the root of the matter; which is, that to get a realistic result we must have the appropriate details and gradations in both the lights and the shadows. This can be secured—not always easily—by a close approximation to "correct" exposure and development. The two are inseparable.

It was as an aid to this that such sayings were invented as, "Take care of the shadows and the high-lights will take care of themselves." (The financial version of this is used as a justification for stinginess.) Another version is nearer the mark, "Expose for the shadows, and develop for the high-lights." This is the only practical solution of the matter. We must give sufficient exposure to enable the appropriate shadow detail to develop out at the proper time, and stop development before the high-lights become over-dense and "clogged up."

The exposure for Fig. 1 was too short to register detail in the shadowed tree trunks; in Fig. 2 it was sufficient to do so.

The title of Fig. 3 is "Sunny Spain," but not even in Spain on a sunny day would there appear large areas of inky blackness. Even the cast shadows are solid black. The negative was under-exposed, although the exposure was sufficient for the sky and the brighter parts of the landscape. But the parts in shadow are quite as important.

Fig. 4 is more suggestive of sunniness; the exposure was quite as full as was necessary; but development was apparently a little overdone. It is, of course, wrong to over-expose and over-develop, for we shall obviously lose the depth and richness of the shadows.

In some countries the contrasts of light and shade are greater than anything to which we are accustomed, but it is found that even then the "soot and whitewash" effect is useless. It needs slight modulations both in sunlight and shadow.

You might think out this point. Suppose the sun "goes in" for a bit. Look at what were the heavy shadows while the sun shone. They seem full of detail. Now the sun comes out. Does this cause there to be *less* light in the shadows? If so, why? W. L. F. W.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Using a Filter.

I am not satisfied when I take a photograph with blue sky and light clouds; the sky is always too weak in the print. I use roll film; should I get panchromatic? Also would a sky filter help me? *J. T. T. (Monmouth.)*

For the purpose you have in view there is no need for you to change over to panchromatic film. We advise you to stick to whatever film you are accustomed to, as it will record the blue sky properly if you go the right way to work.

A sky filter is very helpful in certain cases, provided it is properly adjusted to the lens; but we would advise you to get a plain yellow filter that will fit on the lens like a cap, or clip on to the mount with springs. It should be sufficiently deep in colour to make it necessary to give about double the exposure that would be right without it. This you can manage by using the next larger stop (e.g., f/8 instead of f/11) or the next slower shutter speed (e.g., 1/25th instead of 1/50th. If you do not give the necessary exposure for the filter used you will under-expose.

The effect of such a filter is to cut out some of the blue rays, so that the blue sky will not be so dense in the negative, and will therefore give a darker tone in the print. At the same time, the yellowish clouds will be strong in the negative, and brighter in the print. You will probably be surprised at the improvement resulting from such simple means.

Middle-day Exposures.

What is the reason for saying the middle of the day is the worst time for photographing? Is not the light at its best then? *A. A. (Scarborough.)*

Although the light may be at its strongest around midday, a strong light is not the only consideration. Shadows are more restricted, and contrasts are stronger, and softer lighting and longer shadows are often an advantage. At the same time the statement as you quote it is too drastic and sweeping. Middle-day is often quite a good time for photography. You must look out for the best effects of light and shade irrespective of the time of day.

How I make my EXHIBITION PICTURES

No. CCCXLIII.

Methods and Ideals of well-known Pictorial Workers.

Miss BLANCHE HENREY.

From information communicated to our Special Representative.

"MY first interest in photography was aroused by the gift of a $3\frac{1}{4} \times 2\frac{1}{4}$ folding Kodak and a copy of *The Amateur Photographer*. After reading the latter I became so enthusiastic that a few months later I took a course of photography at the Regent Street Polytechnic, where I spent two years engrossed in all the mysteries of negative and print making.

"Although more or less interested in all branches of photography I now specialise almost entirely in flower and garden subjects, finding that this is such a wide field by itself that there is little time to explore others.

"With every negative of cut flowers I spend considerable time beforehand in their arrangement, studying the effect on the focussing screen, and striving to get a feeling of balance and completeness. Simplicity is always my keynote, and my aim is to show the particular subject to the best possible advantage. Not only is the arrangement important, but lighting plays a vital part in the modelling and the reproduction of a beautiful texture.

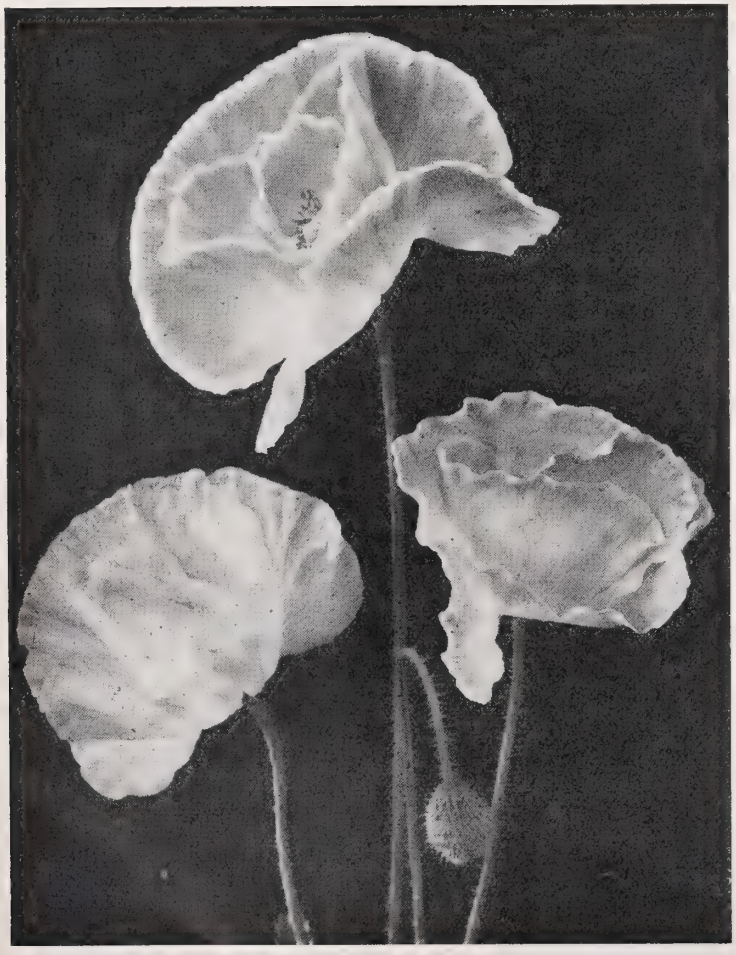
"I make no special negatives for exhibition work, but select from my stock a few that I consider will make the best prints for hanging on the walls—generally those of fairly large subjects, and of the most attractive flowers.

"I do very little after-work on the negatives, although there are often small blemishes on the leaves and flowers that need attention. Much retouching, however, is impossible on such delicate textures, and so I never attempt to photograph any flowers that are not absolutely fresh and in the best condition.

"The camera I most generally use is a Sanderson field model, with which I carry several lenses of varying focal lengths. The negatives are fully exposed, and afterwards developed so as to avoid any over-strong contrasts.

"When enlarging I like to make as large a reproduction as possible, but never one exceeding the natural size of the flowers; otherwise I think the result is unpleasant. As in the case of most other branches of photography it is often necessary to shade different parts of the subject during enlargement. Except for the touching-up of small blemishes, however, I do no finishing on the print, as I find no necessity for doing anything of the sort.

"I think that the great thing in all flower photography is to obtain such a true reproduction of nature that any one studying the picture will find himself brought into touch, as it were, with the living plant and its own natural beauty."



SHIRLEY POPPY. *Blanche Henrey.*

(*A further example of Miss Henrey's work is reproduced on the opposite page. See also article on pages* 86 *and* 87.)



BARTONIA AUREA.

By Blanche Henrey.

(See article, "How I make my Exhibition Pictures," also article on Flower Photography.)



THE MILL, FLAT DYKE.

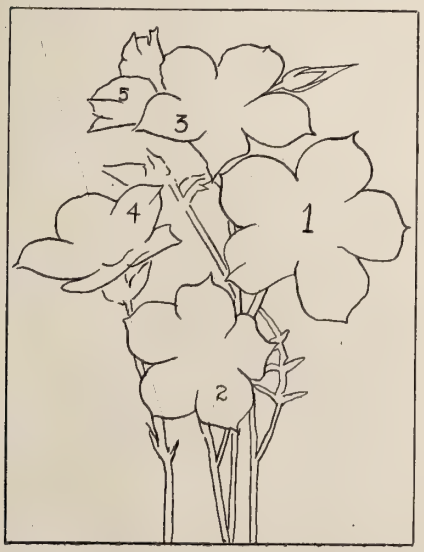
(From the Advanced Workers' Competition. See article on Windmill Photography.)

By Arthur G. Dell.

Pictorial Analysis (*continued from page 90*).

delightful and something of an achievement in the circumstances, while the feeling of sunlight on the plumage of the birds is admirably displayed.

The impression of action, too, is vivid and arresting, and noteworthy, also, is the recurrence of the pyramidal formation suggested by the way the birds are placed. The topmost bird (1) by virtue of its placing and position at the apex, assumes pre-eminence and becomes the centre of interest, while the other two,



occurring on the edges, attract less attention and fall naturally into subordinate places. All the same, it does seem something of a pity that it was found necessary to cut off part of their figures, for, providing nothing else made an appearance, there would be a greater feeling of finish and completeness, and, as far as arrangement is concerned, nothing would be lost if the truncation had been avoided.

However, it is quite likely that the existing trim was dictated by what would have been an unfortunate intrusion, and, if this were the case, there is no alternative.

"Harvester," by S. D. Jouhar, takes us from the seaside to the country, but the subject, nevertheless, is equally typical of summer-time and the season of holidays.

A heavier key has been chosen for the presentment, the scale of tones ranging from blacks of high intensity to lights of quite considerable brilliance. Not only is the impression that is conveyed very rich and full of quality, but it is eminently suitable for the subject. With only the one figure, and that well isolated, the interest is unified and the arrangement does not offer any occasion for adverse criticism.

It is very well managed, and, here again, the model shows that she is well aware of being the subject of a photograph, and, apparently, quite approves the operation. At all events, she does not exhibit camera-consciousness in its unpleasing form, and her expression is agreeable and attractive.

A certain interest, too, attaches to the choice of setting. The perspective lines of the furrows, with their repetition, create a feeling of design, which, while by no means interfering with or overshadowing the figure, lends a measure of a decorative intention that, in a subordinate capacity, enhances the sense of order in the composition. It is a good feature, and the effect of sunshine, if not of any great moment, confers an impression of vivacity and brilliance that adds to the pictorial content.

An exceedingly fine still-life is provided by **Blanche Henrey** in **"Bartonia Aurea,"** in which the wax-like quality and delicate texture of the petals of the flowers is remarkably well recorded. This, and the subtlety of the gradations in the lighter tones, afford evidence of an extremely high technical standard, and, in the arrangement, an equally high level is achieved.

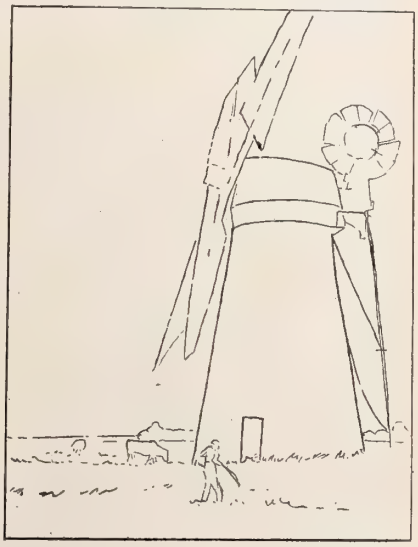
The full-faced flower on the right (1) is the chief and assumes principality on account of its superior mass and force of position. The one underneath (2) comes next in significance, and the remainder fall into the order indicated by the numbering in the sketch, the whole being very pleasingly designed. The dark tone of the setting shows up the brightness of the flowers to perfection, and, as to how it has been done, the reader is referred to the artist's own story on another page.

A summer landscape of the pastoral type is to be seen in **"The Mill, Flat Dyke," by Arthur G. Dell,** which, in its feeling of sunshine and of air and space, achieves a high measure of success.

The sunlight on the figure, on the fields in the middle distance, and on the top and sails of the mill, is shown in its true brilliance, and the glow of the latter against the darker sky has all the elements of beauty. It is to be regretted, however, that the author has seen fit to introduce a measure of diffusion, for it does nothing beyond confusing the outlines and introducing a feeling of indecision that the picture would be better without. If the figure and mill, at all events, were sharply defined, the work would be much more decisive and its attraction would be correspondingly enhanced.

It would exhibit a surety of touch that it now lacks, and the present suggestion of fumbling about for an effect, instead of boldly stating it, would be entirely removed.

On the other hand, its simplicity of arrangement is an excellent feature. The figure is well placed and



admirably leads up to and enforces the principality of the mill as the centre of interest. The cows are well employed as supporting accents, and the placing of the horizon—well down in the picture space—follows the best traditions of landscape composition.

All of this is excellently contrived and the effect is one of no little beauty and distinction. That so much that is good should be marred by the mistaken introduction of diffusion is all the more to be deplored, and it is hoped it will be found possible to substitute a more decisive rendering.

"MENTOR."

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, July 22nd.

Armley and Wortley P.S. Roundhay. Tram Stop, Canal Gardens, 7.15 p.m.
Borough Polytechnic P.S. Alliance Competition Prints, 1935.
Bristol P.S. Saltford.
Leigh L.S.P.S. Winwick (Bus 6.30, Spinning Jenny Street).

Thursday, July 23rd.

Bedford C.C. Millbrook.
Camberwell C.C. Open-Air Meeting: Ruskin Park. F. C. R. Herdson.
Hammersmith H.H.P.S. "Unity in Design." Henry J. Haley.
N. Middlesex P.S. "Are We Progressing?" Discussion.
Nottingham and Notts P.S. Thurgarton Priory. Leader: J. Cooper Sands.
Oldham P.S. Competition: Prints descriptive of Oldham.
Rochdale P.S. Entries for Exhibition Prints.

Friday, July 24th.

Sheffield P.S. Malin Bridge, 7.30 Rivelin. Leader: Mr. Gibson.

Saturday, July 25th.

Beckenham P.S. Colley Hill.
Bolton C.C. Ribchester (Trinity St. Station, 2 p.m.).
Bournemouth C.C. Poole Harbour by boat. Meet Quay, 3 p.m.
Bradford P.S. Knaresborough. 1.55 p.m. bus to Harrogate.
Bristol P.S. Compton Martin. (Affiliated Outing.)
Dennistoun C.C. Yachting.
Derby P.S. Croxden. 1.30 p.m.
Hull P.S. Normanby Park.
Ilford P.S. Warley. Ilford Station, 2.30 p.m.
Ipswich and D.P.S. Purdis Hall.
Letchworth C.C. Cambridge.
Liverpool A.P.A. Runcorn and Canal. Lime Street, 1.30 p.m.
Luton and D.C.C. Markyate Street. Bus, Park Square, 3 p.m.
Manchester A.P.S. Siddington and Marton. Train 1.30 p.m., London Road.
Medway A.P.A. Lunsford and District. 2.55 p.m. bus to Snodland.

Saturday, July 25th (*contd.*)

Northants N.H.S.P.S. Preston Capes to Weedon.
Nottingham and Notts P.S. Newark.
Oldham P.S. Visit to an Old-World Garden (Steeton).
Oldham E.P.S. Ramble, Round Tour from Altrincham.
Rotherham P.S. Wentbridge.
Sheffield P.S. Thorpe Salvin. L.N.E.R. Station, 1.45 p.m. train.
Stockport P.S. Manchester Docks.
Walthamstow and D.P.S. Forest. Meet at Wake Arms, 3 p.m.
Woolwich P.S. Croydon Air Port.

Sunday, July 26th.

B.P.F. Netley Heath. Waterloo, Platform 6, 9.45 a.m.
Leigh L.S.P.S. Brock and Ribchester.
Manchester A.P.S. Belle Vue. Hyde Road Main Entrance, 11 a.m.
N. Middlesex P.S. Benington.

Monday, July 27th.

Camera Club. Picture-Making.
Leeds C.C. General Discussion on Competition Prints. Members.
Oldham E.P.S. "Print Toning." J. Langshaw.
Southampton C.C. Beginners. Print Criticism Evening.
Walthamstow and D.P.S. Smithfield. Old Bailey, 6.30.

Tuesday, July 28th.

Hackney P.S. Portfolio Night.
Manchester A.P.S. "Intensification and Reduction." C. W. Bradley.

Wednesday, July 29th.

Borough Polytechnic P.S. Informal Evening.
Bristol P.S. Hick's Gate to Keynsham.
Rochdale P.S. Criticism of Exhibition Prints.
Stockport P.S. "My Best Picture." Members.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Summer-time with the Ciné Camera

By SIGURD MOIR.

THIS Special Summer Number of *The Amateur Photographer* would hardly be complete without some reference to the joys and tribulations of amateur cinematographers working during the present time of the year.

The joys, of course, far outweigh the other things—since the present time is ideal for shooting outdoor material; but little difficulties, nevertheless, do crop up, and it behoves every enthusiast to know how to deal with them.

Practical Work.

Let us touch first of all upon the material itself. It is advisable always to take away sufficient film to accommodate all the shots that are in project.

By the seaside, at high altitudes and nearly everywhere else when the sunlight is diffused by light cloud, exposure readings must be very carefully made. It is practically impossible for the stranger working under these conditions to avoid frequent under-estimations without such care, and in all cases the assistance of a reliable meter is indicated.

The modern photo-electric instruments are thoroughly trustworthy; though the converse *over*-estimation is likely to result unless the instrument is employed properly shielded or inclined *slightly* downwards to a point just below the centre of the set or subject.

Certain filters, too, are extremely helpful. Cinematographers working during the summer months may for the greater part of each day use a pale or medium green filter, whilst those who appreciate the heavier renderings of sky portions may use instead any yellow screen of moderate depth.

The proper use of amber and red filters requires some expert knowledge of camera work—and readers who doubt their ability in this connection will be well advised to attempt some preliminary practice on other and lesser films.

Filmic Material.

Most subjects in which there is any amount of appreciable movement may be classified as filmic. In summer subjects, too, there is usually a great deal of this movement; but there are also periods when hardly a bird stirs, when hardly a leaf is moving.

The inclusion of such periods in any film can definitely slow down if not altogether ruin the production, though (fortunately) we are able to supplant the missing action with considered movements of the camera itself—as was so commendably done by Arabella Hayne in the L.C.S. film "En Fête," and by George N. Booth in the Bolton Society's earlier production, "Saturday."

In moving the camera, care should be taken to prevent wobble or jerkiness which will subsequently affect the screened image. To this end, all tracking or following shots must be obtained whilst the camera is securely mounted upon a wheeled "dolly" which, in turn, should be moved only about a perfectly even surface.

For taking slow panoram shots, a tripod equipped with a firm, friction-grip head may be regarded as a virtual necessity. Swinging shots also require the use of a tripod; though, in this case, the head screw should be relaxed and the panning arm made to move with easy freedom.

Other Details.

Other details, lesser in the sense that they are not so technically interesting—but equally important when we consider the effect they have upon results—remain to be observed. Of these, certain features unavoidably associated with the powerful, direct rays of sunlight are probably the most troublesome. Such rays should in every case be avoided when loading and unloading the camera, whilst the influence of continued exposure at other times is deleterious to open lenses and perfectly ruinous to fine leather coverings.

Dust also is apt to prove annoying when filming in the open air, so much so that the camera should always be wiped out immediately before loading—and the cover returned as quickly as possible afterwards. Particular care must be taken to keep grains of sand and grit away from the camera gate, and also to keep lenses, filters, etc., free from dust.

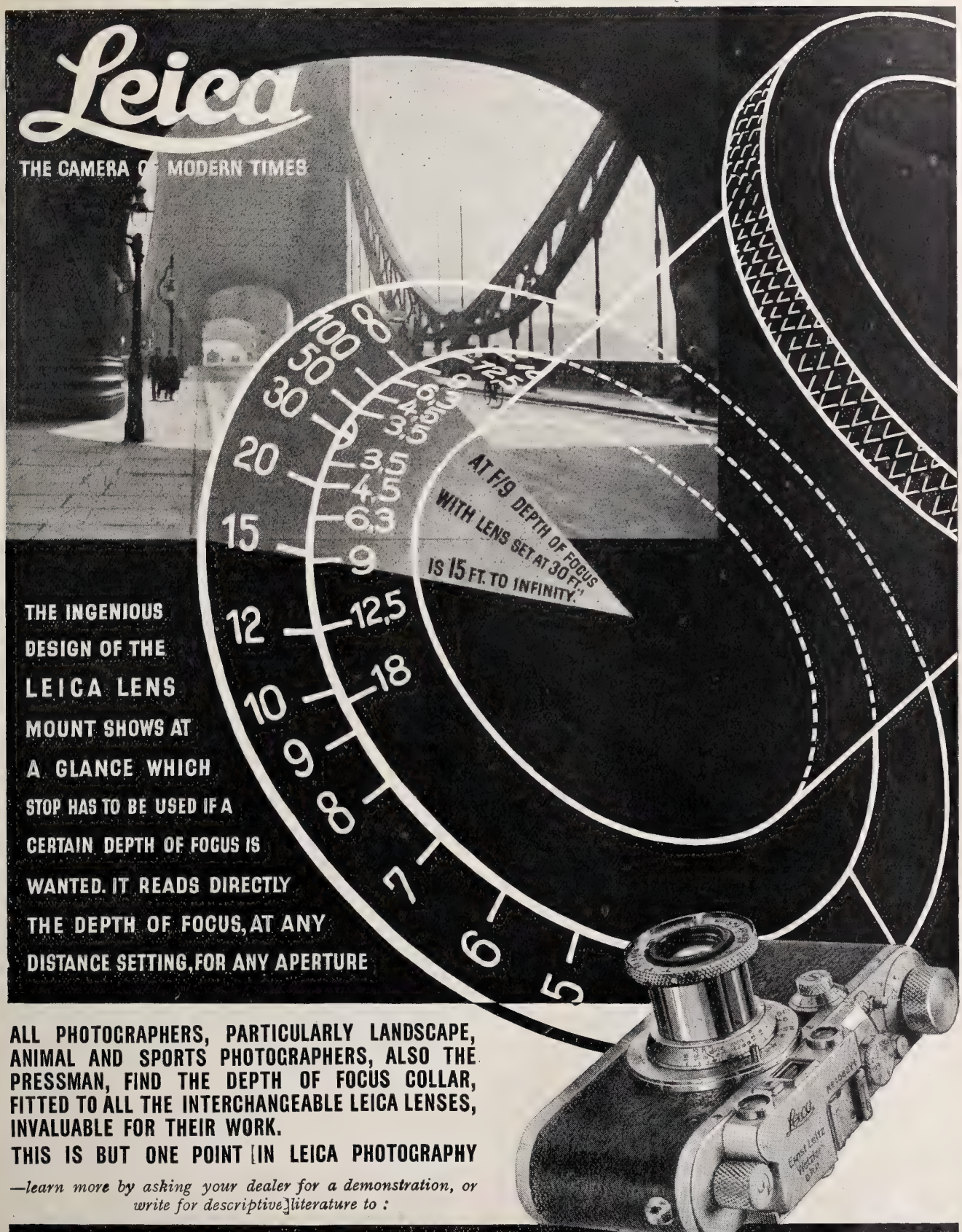
Sea-water spray is slightly less troublesome, in so far as it may be more easily kept out of the camera. Nevertheless, it has an annoying tendency to form in diffuse manner on the outer surfaces of lenses and filters. This, of course, can be avoided by working away from the sea front; although, in cases where such a remedy is not practicable, the offending spray can be removed with a lens cleaner or with a piece of fine cambric.



Good action subjects of personal interest can be obtained at the present time at the seaside piers, especially those from which steamer excursions are run.

Leica

THE CAMERA OF MODERN TIMES



THE INGENIOUS DESIGN OF THE LEICA LENS MOUNT SHOWS AT A GLANCE WHICH STOP HAS TO BE USED IF A CERTAIN DEPTH OF FOCUS IS WANTED. IT READS DIRECTLY THE DEPTH OF FOCUS, AT ANY DISTANCE SETTING, FOR ANY APERTURE

ALL PHOTOGRAPHERS, PARTICULARLY LANDSCAPE, ANIMAL AND SPORTS PHOTOGRAPHERS, ALSO THE PRESSMAN, FIND THE DEPTH OF FOCUS COLLAR, FITTED TO ALL THE INTERCHANGEABLE LEICA LENSES, INVALUABLE FOR THEIR WORK.

THIS IS BUT ONE POINT IN LEICA PHOTOGRAPHY

—learn more by asking your dealer for a demonstration, or write for descriptive literature to :

E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON, W.1.

"Shot" on "NURSERY ISLAND"



Unretouched "stills" from the film, by courtesy of Messrs. Gaumont - British Instructional, Ltd.

"Excellence of exposure due entirely to your 'AVO' Meter."

Mr. Oliver G. Pike, *F.Z.S., F.R.P.S., M.B.O.U.,* the celebrated photographic naturalist, has been supremely successful with his film, "Nursery Island." The achievement is in the rarity and interest of the scenes, combined with perfect photography made under difficult conditions of light. Mr. Pike attributes the excellence of the exposures entirely to the accuracy and reliability of the "AVO" Exposure Meter. He writes :—

"I made over one hundred separate shots . . . in constantly changing conditions of light, exposing altogether 5,000 feet of film from 7 a.m. to 8 p.m. The exposure was *absolutely uniform throughout* and as correct as it was possible to get it. My 'AVO' told me the right stop to use every time, and I cannot speak too highly of it. . . . On the Farne Islands the light is exceedingly strong and deceiving. In some instances my 'AVO' gave readings which seemed impossible, but I relied upon it throughout and obtained perfect results."

The choicest subjects for photography are so often fleeting incidents. They never recur in precisely the same setting and conditions. The certainty that you will have a successful exposure is the paramount consideration and the most satisfying encouragement. Wasted film is one thing, wasted opportunity another—far more disappointing and exasperating. *You* can be sure of correct exposure *every* time if you use the New "AVO" Exposure Meter.



Prov. Patent

Can be used without removal from leather case.

The New "AVO" EXPOSURE METER

63/-

Morocco Leather Case, 5/- extra

BRITISH MADE

- Unique method of exposure indication.
- Greater sensitivity. Gives exposures from 60 seconds down to 1/2,000th of a second.
- Exceedingly compact, for vest pocket. Size only $2\frac{1}{2}'' \times 2\frac{1}{8}'' \times 1''$
- Can be held and operated in one hand, without removal from leather case.
- Influenced solely by light received from normal picture angle.
- Robust and absolutely dependable.

FOR 'STILL' or CINÉ CAMERAS

Obtainable at all good photographic stores. Fully descriptive leaflet post free from :

THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT CO., LTD.

Winder House, Douglas Street, London, S.W.1.

Telephone : Victoria 3404–7.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Some Notes on Kodachrome for Holiday Shots in Colour

By J. C. GREEN.

MANY readers of "The A.P." who are keen cinematographers will be trying Kodachrome for the first time during the present season. If they had not thought of doing so I suggest that they expose at least one reel during the holiday on a specially selected subject. Their only regret when they see the result projected later will be that they did not make all their shots by this remarkable colour process.

Among the attractions of Kodachrome, its simplicity in use is outstanding. For the majority of shots, especially at close and medium range, no filters or special technique are necessary, and filming is simplicity itself. Nevertheless, circumstances do arise when some control can be used with advantage.

Kodachrome is especially partial to the extreme ends of the spectrum; the blue and the red; less so to green.

When filming a landscape with blue haze in the distance, or in which the sky is reflected from water in the foreground, a rendering tending to an excess of blue often results. The haze is exaggerated, and the water may come out a deep violet. The same colour will be evident in cast shadows, and a glossy black, such as a motor car or tarmac road, may be distinctly blue.

Not only does the film eagerly record the large amount of blue light which is present, but much invisible ultra-violet affects the emulsion and is also recorded as blue.

In these circumstances, a simple remedy is to use the very pale ultra-violet filter, which many of us already use for a similar purpose in monochrome work. Messrs. Kodak issue a special filter for this purpose, but if an ultra-violet filter is already available, it will be found quite suitable. An ordinary yellow filter will not serve. A flat lighting, with the sun behind the camera, and a minimum of shadows, is best for this class of colour cinematography.

At the other end of the spectrum, a tendency to overdo the red may be observed, when the light is rich in this colour. Such occasions are early morning and late afternoon, out of doors; and under half-watt light indoors. The effect is to degrade the other colours with a brownish tinge, especially the greens. Foliage, in particular, unless of a very pure green, and not in direct sunshine, will suffer.

A similar effect is observed with super-sensitive pan. film, when the familiar "snow on the trees" results from sunlight directly reflected by the leaves. It is well known that foliage reflects much infra-red, which, though invisible, is capable of affecting a sensitive panchromatic emulsion sufficiently to upset the colour rendering.

Avoid direct sunlight on grass and trees where possible. If it is unavoidable, try, experimentally, a very pale "panchromatic" filter of the green variety. For half-watt lighting, the pale blue filters, used for the same light with panchromatic stock, improve the rendering considerably. Be sparing with the make-up for models to be taken by half-watt light.

The *quality* of the light used for projection also has an important bearing on the colour rendering. Those who are accustomed to under-run their lamps with a view to a long life will not get the best from any colour film.

The foregoing observations are only intended for those who insist on the utmost fidelity in colour rendering. Under ordinary conditions the results are so attractive that any slight departures from perfection will not be noticed by the average observer.

Kodachrome can give beautiful results with no more care than ought to be given to monochrome work, and only special cases require special measures. Whenever any rendering appears untrue or overdone, first see that the fault is not in the eye of the beholder. After cultivating monochromatic vision for a long period, it is necessary to become colour-conscious to realise what we have missed.

Holidays for the "Taking"

By M. A. LOVELL-BURGESS.

THE amateur ciné enthusiast turns his summer holiday into a scenario. He keeps his ciné camera within reach of his hand and learns to be "quick on the draw."

One of the faults of memory is its incompleteness. Certain events stand out clearly in retrospect, but the host of details which made up the happiness of the hour are gone for ever.

This is not so when the ciné camera is called in. Years later, looking at your own films, a hundred forgotten associations of colour, sound, emotion, provide a silent, yet none the less vital, commentary.

The aim of your holiday film will be to present as complete a record as possible.

In a camping holiday, for instance, people like details. They like to see how you get your water, they enjoy watching you erect your tent, especially if you have trouble with it, and the detailed preparation of the bacon and eggs for breakfast will be watched with the keenest interest.

Incidentally, a ciné camera forces you into being an optimist. If you are on a cycling holiday and you have a breakdown, if you are held up by an irritatingly large flock of sheep, if your car runs out of petrol, have your ciné camera handy. By the time your friend has rehearsed a frown for the benefit of the camera you will have to laugh. Even the inevitable washing-up attached to a camping holiday becomes exciting as an action-subject. And if it rains be on the look-out for the fine cloud effects you can often get when the sun suddenly shines again.

Landscape, however charming to your eyes, has a way of "falling flat" in a holiday film. Much has been written about the introduction of movement into landscape, figures in the foreground, and so on, but perhaps one of the best ways of all is to dramatise scenic pictures by taking them in the early morning or late afternoon sunlight, when long shadows and softer lighting will then give "features" for your camera.

Most country fields can provide animal subjects to complete your landscape. Cattle bunched in the shadow of a tree do more than anything to suggest a really hot day. Cows resting deep in buttercups, or wading half-way into the stream, give the authentic country atmosphere as well as fill in blank spaces.

Before you take your picture, unless you are using colour film, mentally translate the colour in the scene into light and shade. Remember, these are the only tonal values in cinematography. And it is a help where composition is concerned to remember it is always the brightest objects which first focus the attention of your audience.

Finally, although detail is vital, do not let it swamp the romance of your particular holiday. There is balance in choice of subject, as well as in its ultimate composition, and our job as amateur cinematographers is to see life steadily and see it whole. Most people have their dreams of a caravan at rest in the dappled light beneath the dreaming trees; of a punt making its slow way along still waters between daisy-shadowed banks; of a white ship speeding south, with the sea dark as wine, and the sky an inverted bowl of light. These are true aspects of our holidays, and they are ours for the "taking," not only for the magic moment but for all our to-morrows.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

The Secretary of The Royal Photographic Society informs us that colour prints submitted for Section IIa in the forthcoming R.P.S. Annual Exhibition may be sent framed, provided that the outstanding dimensions of the frames do not exceed the standard sizes for the mounts, namely, 20 × 17 or 16 × 12 in. The final day for receiving prints is August 14th.

Hampshire House Photographic Society.—At the Annual General Meeting of the Hammersmith Hampshire House Photographic Society, a successful year's work was reported, the membership, which now stands at 239, having shown a slight increase. Mr. N. W. Wilding is now Hon. Secretary of the Society. His address is Broom Lodge, Loseberry Road, Claygate, Surrey. The Switch Memorial Cup, which is awarded to the member who is held to have rendered the greatest service to the Society during the year, was presented to Mr. J. Hooper, who has been responsible for the construction of new studio equipment.

A new photographic developer with outstanding qualities has just been introduced by Messrs. Johnson & Sons, of Hendon Way, Hendon. It is called "Meritol," and is intended for the production of negatives of extremely fine grain. Our preliminary tests with this developer have demonstrated that these claims are well sustained, The image secured is of pleasing warm-black colour by transmitted light, and cream by reflected light, but the most notable characteristic, however, is the almost complete absence of grain, the image obtained being of even finer quality than that secured with paraphenylene diamine. For this reason it is particularly suitable for the development of miniature negatives that require considerable enlargement. In use, the developer is fairly rapid, and shows no tendency towards staining or fogging, and the makers claim that it keeps well both in crystalline form and solution. The formula is extremely simple to make up, as "Meritol" requires only the addition of sodium sulphite, no alkali being necessary. We hope to make further tests with this developer in the near future, and to comment on its properties at greater length. Messrs. Johnson inform us that it is quite a new chemical and that they have applied for patents regarding it. This firm has also introduced a "Super Fine Grain Developer" containing "Meritol," which has all the qualities of their well-known "Fine Grain Developer," with the added advantages of the new chemical. It is supplied in powder form ready for dissolving in warm water. Further particulars regarding "Meritol" will be supplied by Messrs. Johnson and Sons at the above address.

The Bayswater and Paddington Photographic Society has appointed a new Hon. Secretary, Mr. W. T. Green, 113, Queen's Road, Bayswater, W.2. An attractive syllabus for the coming season is in preparation, and all photographers in this neighbourhood should write for full particulars of the Society.

The next photographic ramble organised by the Southern Railway will be on Sunday, July 26th. A special train leaves Victoria at 9.30, and the old Tudor villages of Penshurst and Chiddingstone will be visited. The return fare is 3s., and the leader will be Mr. A. E. Daly.

A reader, Mr. S. Gregory, 69, Selwyn Street, Leigh, Lancs, lost his camera when travelling from Manchester to Wigan. The instrument was a new 6 × 6 Super Ikonta with ever-ready case. The number of the camera is 48236, and has Tessar f/2.8 lens and coupled range-finder. Any reader who can help in the recovery of this camera should communicate with Mr. Gregory at the above address.

The latest winner of the Wallace Heaton Competition is John Taylor, 142, Bierley Lane, Bradford, Yorks. Full particulars of this competition for readers of "The A.P." will be found in our advertisement pages.

The Finlay Colour Co., Ltd., of 174, Mill Lane, Hampstead, London, N.W.6, have just issued a new catalogue which contains full information and working details regarding the Finlay Colour Process. Every reader who is interested in colour photography should obtain this booklet without delay. It will be sent free on application to the above address.

Stolen Cameras.—Messrs. E. A. Atkins, Ltd., 19, St. John's Hill, Clapham Junction, S.W., inform us that the following cameras were stolen from their premises on the night of the 13th inst. Exakta Multispeed B, No. 432835, f/1.9 Dallmeyer lens, No. 168376, £36; Zeiss Ikoflex, f/4.5 Novar, No. Y15950, £7 15s.; Zeiss Nettar, f/4, Telma D.A., £5 10s.; Cine-Kodak 8-20, f/3.5, No. 40456 H4, £9 17s. 6d.; Kodak Six-16 Junior, No. 18668, £2 7s. 6d. Any one who can give any information regarding these cameras should communicate with Messrs. E. A. Atkins at the above address.

A Prize Competition for Novices

THIS competition is specially for those readers of "The A.P." who are Novices; that is to say, amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups, or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices have all the summer in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.
The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.
The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.
Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th. This will give new readers who are Novices, and who intend entering this competition, every opportunity of improving their work during the next two months by reading *The Amateur Photographer* every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices" Competition.

Further reference to the competition will be made week by week, and hints given for the best treatment of various subjects for Novices.

IF BUY A CAMERA YOU MUST—

The trouble about this advertising is that it keeps us constantly at work thinking out fresh ideas for catching the public's eye. Hunting round after some new, meretricious method of drawing attention to our unworthy selves, we stumbled on something distinctly original in the publicity line from America. This novel and subtle trend was first discernible in the advertisements of whisky distillers who began praising temperance and urging their customers not to indulge in whisky (well, maybe just a short one now and then). The idea seems to have spread to car manufacturers, who are advising war veterans to "hold on to their bonds."

There is just the faintest suggestion that if one simply can't help buying, that their particularly "vibrationless 8" is the next best thing to economy, but the whole tone suggests thrift and self-denial as proper national virtues.

Unfortunately, we couldn't see our way to adapting this dictum to our own case. "Don't buy, but if you have to, buy it from us," didn't seem to ring true. The prosperity of the country at the moment seems to warrant our exhorting prospective camera buyers to buy cameras galore. In fact, we feel that we shall have to keep our adaptation of this particular stunt until the next slump, which, if Karl Marx was right, is somewhere round the corner.

The only part of the scheme we can in fact subscribe to is the rider "—if you have to, then get it from us." With this we are in enthusiastic agreement. The new camera is certain to be a miniature. What could be more reasonable, more altogether appropriate, than to buy it from the miniature camera specialist?

We have just received our first delivery of the new Contax Model III and of the Super Nettel Model III.

The Contax Model III resembles closely in its general specification the Chromium Model II, but has the addition of a built-in photo-electric exposure meter It is thus the first miniature camera of the range-finder type to be equipped in this way. We might add that the increase in bulk is negligible. Price, with f/2.8 Tessar lens, **£55 17 0**; with f/2 Sonnar, **£63 0 0**; with f/1.5 Sonnar, **£78 5 0.**

The Supper Nettel III differs radically from the Super Nettel II. In appearance it resembles the Contax Model II, but is definitely more pocketable. The speeds on this camera remain from 1/5th to 1/1,000th sec., but the lens has been made interchangeable.

Telephoto lenses of two different focal lengths will be available for this model.

Prices: With f/3.5 Tessar, **£28 5 0**; with f/2.8 Tessar, **£32 0 0.**

Buy your Contax III or Super Nettel III from the Miniature Camera Specialist. We shall be pleased to take any existing apparatus in part exchange.

THE FOLLOWING LIST REPRESENTS A SELECTION OF USED MINIATURE CAMERAS FROM OUR STOCK. WE HAVE, BESIDES THESE, THE MOST COMPREHENSIVE COLLECTION OF NEW MINIATURE CAMERAS AND ACCESSORIES TO BE FOUND IN GREAT BRITAIN. OVER FIVE HUNDRED DIFFERENT ACCESSORIES FOR THE LEICA CAMERA ONLY ARE TO BE SEEN AT OUR SHOWROOMS

WITH EACH OF THE SECOND-HAND CAMERAS LISTED BELOW WE GIVE A WRITTEN GUARANTEE OF MECHANICAL AND OPTICAL PERFECTION.

CONTAXES:

Contax Model I, wedge-type range-finder, f/1.5 Sonnar lens, ever-ready case. As new.....£42 10 0

Contax, as above, but with f/2 Sonnar lens.....£32 17 6

The following Telephoto Lenses will fit either Models I or II Contax:—

Zeiss 8.5-cm. f/2 Sonnar Lens. As new.....£26 10 0

Zeiss 18.5-cm. f/6.3 Tele-Tessar. As new.....£20 10 0

Zeiss 12-in. f/8 Tele-Tessar, with filter and special case. Cost £48. As new £30 0 0

Contax Plate Back, £3 5 0. Extra Slides, 5s. 6d. each. 42-mm. Filters: Dark Red, 12s. 6d.; Green, 12s. 6d.; Light Yellow, 9s. 42-mm. Proxars: No. 1, 12s. 6d., No. 2 12s. 6d. Contax Magniphot Enlarger, to take lens from camera. Excellent condition. £61 7 6.

LEICAS:

Leica Model IIIa, fitted latest pattern rectilinear focussing f/1.9 Hektor. Unsoiled in any way.....£35 0 0

Leica Model IIIa, f/2 Summar lens, ever-ready case. As new.....£34 10 0

Leica Model III, black, f/2 Summar lens, ever-ready case. As new.....£31 10 0

Leica Model III, black, f/3.5 Elmar lens, ever-ready case. As new.....£24 10 0

Leica Model II, black, f/3.5 Elmar lens. Excellent condition.....£18 10 0

Leica Model II, black, f/2.5 Hektor lens. As new.....£21 10 0

Leica Model I, f/3.5 Elmar lens, interchangeable. Excellent condition....£10 10 0

Leica Model I, f/3.5 Elmar, non-interchangeable. Good condition.....£7 18 6

Leitz 3.5-cm. f/3.5 Elmar, coupled, nickel.....£6 7 6

Leitz 7.3-cm. f/1.9 Hektor, coupled, non-rectilinear focussing. As new....£18 10 0

Leitz 7.3-cm. f/1.9 Hektor, coupled, rectilinear focussing. As new.....£21 10 0

Leitz 13.5-cm. f/4.5 Elmar, uncoupled. Good condition.....£7 5 0

Leitz Copying Arm, with rotating plate to fit enlarger column.....£6 17 6

Leitz Valoy Enlarger, 20-in. column. As new.....£7 15 0

Leitz Valoy Enlarger, 40-in. column. As new.....£8 5 0

Leitz Filoy Enlarger, with lens.....£5 15 0

MISCELLANEOUS:

Contaflex, f/2 Sonnar lens, ever-ready case. As new.....£55 10 0

Latest 6×6 Automatic Rolleiflex, f/3.5 Tessar, Rapid Compur, ever-ready case. As new.....£20 10 0

Automatic 6×6 Rolleiflex, f/3.8 Tessar, Compur, ever-ready case. Excellent condition £16 15 0

Automatic Rolleiflex 4×4, f/2.8 Tessar, normal Compur, ever-ready case. As new £17 10 0

Rolleicord, f/3.8 Triotar, ever-ready case. As new.....£11 17 6

Exakta Model A, f/3.5 Ihagee anastigmat. Good condition.....£11 10 0

Exakta Model A, f/3.5 Tessar. Excellent condition.....£13 17 6

Exakta Latest Lever-wind Model A, f/2.8 Tessar, case. As new.....£19 10 0

Multi-speed Exakta, f/1.9 Dallmeyer Super-Six lens, extension tube, lens hood, universal case. In excellent condition.....£26 10 0

Voigtlander Superb, f/3.5 Skopar. As new.....£11 17 6

Ikoflex Model II, f/3.5 Tessar lens, Rapid Compur, case. As new.....£16 17 6

Zeiss Baby Ikonta, f/3.5 Tessar, Compur. As new.....£7 5 0

Baldi, 16-on-V.P., f/2.9 Trioplan, Compur Rapid. As new.....£6 10 0

Kodak Nagel Pupille, 16-on-V.P., f/2.8 Tessar, Compur, ever-ready case. As new £12 15 0

Kodak Nagel Pupille, f/3.5 Leitz Elmar lens, Compur, special reflex attachment, Excellent condition.....£12 15 0

Weltur, 16-on-3½×2½, f/2.8 Tessar lens, Compur shutter, coupled range-finder combined with view-finder. As new.....£17 15 0

Zeiss Super Ikonta 530, f/3.5 Tessar, case. As new.....£13 10 0

Zeiss Super Ikonta 530/16, f/3.5 Tessar, Rapid Compur. As new.....£19 17 6

Zeiss Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur, ever-ready case. Cost £24. As new.....£19 10 0

Zeiss Ikonta 520, f/3.5 Novar, Rapid Compur. As new.....£7 7 6

Foth-Derby, f/3.5 lens. Good condition.....£3 15 0

Foth-Derby, f/2.5 lens. Good condition.....£5 12 6

DEVELOPING AND PRINTING OF 35-MM. FILMS.—OUR DEVELOPING SERVICE FOR LEICA AND CONTAX FILMS IS THE ONLY COMPLETELY SPECIALISED ONE IN EXISTENCE. WE SUGGEST THAT SERIOUS AMATEURS WHO FIND THEMSELVES NOT IN A POSITION TO DO THEIR OWN WORK AND WHO HAVE HAD BAD EXPERIENCE OF ORDINARY COMMERCIAL SERVICE SEND THEIR FILMS TO US. DETAILS ON REQUEST.

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1

(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

IF you are interested in getting better Still-Pictures

IF you are interested in getting better Motion-Pictures

IF you want the best allowance for anything Photographic

IF you would enjoy an entertaining half-hour under the guidance of a specialist, inspecting the latest products of

ILFORD & SELO	KODAK	BELL-HOWELL
AGFA	ENSIGN	SIEMENS
EXAKTA	DALLMEYER	BOLEX
LEICA	ZEISS	ROLLEIFLEX
VOIGTLANDER	WESTON METERS	SASHALITE
WELTA	AVO METERS	

Visit

PRECISION CAMERAS LTD.

9 PICCADILLY ARCADE, S.W.1

TELEPHONE - - REGENT 5225.

(***OPPOSITE THE ROYAL ACADEMY***)

Under the Management of E. SMEETON-WILKINSON

(Holder of the World's Highest Diploma in Photography).

The FIRST Establishment of **PRECISION CAMERAS LTD.**

The LAST WORD in Photographic Ciné Service !

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, July 31. Rules in the issue of June 24.

Wallace Heaton "35-mm. Film Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretairio de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

The Listener. Cash prizes for photographs under general title "Conversation Pieces."—Open, July 8–August 25. Entries, Monday morning of each week. First selection in *The Listener* of July 22. (Editor, *The Listener*, Broadcasting House, London, W.1.)

Chicago International Salon.—Open, July 23–October 4. (Alex. J. Krupy, Chicago C.C., 137, North Wabash Avenue, Chicago, Ill.)

I International Kunstphotographische Austellung in Karlsbad.—Open July 18–August 9. (Hugo Heyer, Schulgass, 26, Karlsbad.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

Radio Photo-Club de Spa. IVme Salon International de Photographie.—Open, August 9–30. (M. René Chalsèche, Avenue Marie-Thérése, 13, Spa, Belgium.)

I Salon Internacional de Fotografia de San Sebastian.—Open, August 5–20. (Sr. Secretario General Salon Internacional de Fotografia de San Sebastian, Calle San Marcial, 26, San Sebastian, Spain.)

Forty-fifth Toronto Salon of Photography.—Entries, July 25; open, August 28–September 12. (W. H. Hammond, Secretary, Toronto Salon of Photography, 2, Gould Street, Toronto, Canada.)

Museum and Public Library, Maidstone. Exhibition of Nature Photography.—August 15–29. (C. E. Fisher, Museum and Public Library, Maidstone.)

Tweede "Focus" Fotosalon.—Entries, August 10; open, September 12–27. (Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands.)

South African International Salon.—Entries, August 14; open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024. Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Entries, August 14; foreign entries, July 31; open, September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Buffalo C.C. Fourteenth Annual Salon of Photography.—Entries, August 15; open, September 6–27. (H. W. Schonewolf, 528, Elmwood Avenue, Buffalo, N.Y., U.S.A.)

Morecambe, Heysham and D.P.S.—Entries, August 19; open, September 9–16. (James F. Levisohn, B.Sc., 5, Douglas Drive, Heysham, Lancs.)

Fotoclub Zagreb. Fourth International Salon of Photography.—Entries, August 20; open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Entries, September 2; open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Lincoln Camera Club.—Entries, September 5; open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

XII Salon International de Fotografica, Zaragoza, Spain.—Entries before September 10; open, October. (Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7, Zaragoza, Spain.)

Third Canadian International Salon of Photographic Art.—Entries, September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

Windlesham C.C.—Entries, September 10; open, September 25–26. Classes for members (Beginners, Advanced, Professional, also Open Class). (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

IV International Hungarian Exhibition.—Entries, September 15; open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary).

Rotherham P.S. Forty-seventh Annual International Exhibition.—Entries, September 21; open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Service Co. (London), Ltd., Happy Camp Snaps Competition. Cash prizes.—Entries, September 30. (Service Co. (London), Ltd., 273, High Holborn, London, W.C.1.)

Coronet Midget Camera Competition. Cash prizes.—Entries, September 30. (Coronet Camera Co., 310, Summer Lane, Birmingham, 19.)

Eighth International Photographic Salon of Japan.—(Entries close in Tokyo, September 30; open, November Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo, Asahi Shimbun, Tokyo, Japan.)

Johnson's "Holiday" Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., A.R.P.S., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr. 69, Antwerp.)

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 × 3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½ × 3½ × 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. Price 2s. 6d.

18. PERMITS

HAND cameras can be used in practically all the London Parks and Open Spaces. If, however, a stand camera is used a permit is required. For the Royal parks, i.e., Hyde Park, Green Park, St. James's Park, Regent's Park, Bushy Park, and Hampton Court Park and Gardens, permission can be obtained from the Secretary, H.M. Office of Works, Storey's Gate, Westminster, S.W.1.

For all other parks in the London area under the control of the L.C.C., permission is granted on application to the Chief Officer, Parks Department, County Hall, Westminster Bridge, S.E.1.

Hand cameras and ciné cameras for substandard film can be used without permission in the Zoological Gardens (Regent's Park and Whipsnade). For stand cameras a fee of 2s. 6d. is charged. Apply, The Secretary, Zoological Society, Regent's Park, London, N.W.

For Burnham Beeches, Epping Forest, Coulsdon Common and Highgate Woods, permission for stand cameras is obtained from the Town Clerk, Guildhall, E.C.2.

For Castles, permission is granted in most cases on personal application.

For Cathedrals, permission to use a camera is generally granted on application to the Dean. In most cases a fee is charged.

For Westminster Abbey, apply the Chapter Clerk, The Sanctuary, Westminster. Fee of 5s. is charged for each photograph.

For St. Paul's Cathedral, apply the Dean's Verger.

For The Tower of London, apply the Resident Governor.

Houses of Parliament, apply the Secretary, Lord Chamberlain's Office, House of Lords.

19. EXPOSURES FOR MOVING OBJECTS

THE following tables are designed to indicate minimum exposures for moving objects passing across field of lens at approximately 25 yards distance, and f/ number required for correct exposure. The exposures given are based on those required by films and plates rated as ultra-rapid in "The A.P." monthly exposure table.

To use the tables: First note the shutter speed required in table A. Then note the f/ number required in table B. Finally, alter this f/ number according to table C.

TABLE A.

Type of Subject.	Speed in m.p.h.	Shutter Speed.
Pedestrians ..	5	1/50th
Slow Moving Traffic	10	1/100th
Sailing Races ..	15	1/150th
Foot Races ..	20	1/200th
Rapidly Moving Traffic	25	1/250th
Cycle Races .. } Horse Galloping .. }	30	1/300th
	40	1/400th
High Diving ..	50	1/500th
Speedway Racing ..	60	1/600th

TABLE B.

Shutter Speed ..	50	100	150	200	250	300	400	500	600
F/ No. (Bright Sun) ..	16	11	11	8	8	5.6	5.6	4	4
F/ No. (Dull)	11	11	8	8	5.6	5.6	4	4	4

TABLE C.

In May, June, July, August	F/ number as stated above.
In March, April, September, October ..	Double the aperture stated above.
In January, February, November, December	Treble the aperture stated above.

It should be noted that the apertures given above are the smallest permissible, and that if a loss in depth of focus is of no consequence, the next larger stop may be used.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

Ciné Exposures.

For rapidly-moving objects various tables of exposures have been published, and these exposures may be 1/500th or 1/1,000th of a second, to get a sharp image. Why is it, then, that sharp pictures are obtained with the comparatively long exposures of a ciné camera?
W. M. (Monmouth.)

The separate ciné pictures, or "frames," are not sharp all over in such cases. The rapidly-moving parts are more or less blurred in each frame, as an enlargement from one would clearly show. When the film is projected, the rapid sequence of blurs conveys the impression of rapid movement.

Chloro-Bromide Developer.

Will you supply me with a glycin formula for chloro-bromide paper? I want one that will make it possible to vary the tone. A. F. (Lanark.)

Make up these two solutions:—

A.	Sodium sulphite ..	2 oz.
	Sodium carbonate ..	½ oz.
	Glycin	½ oz.
	Water to	20 oz.
B.	Sodium carbonate ..	4 oz.
	Potassium bromide ..	10 grs.
	Water to	20 oz.

The standard solution is A, one part; B, one part; water, two parts. Warmer tones are obtained by increasing the exposure, and adding a rather larger proportion of B, and more water. Careful experiments must be made to arrive at the correct adjustments.

Ammonium Persulphate.

Although there is, I know, a formula for a stock persulphate solution that will keep, I cannot trace it. Can you help me? M. A. S. (Swansea.)

A formula is:—

Ammonium persulphate ..	1 oz.
Sodium sulphite	2 oz.
Sulphuric acid	50 min.
Water to	10 oz.

The working solution is 1 oz. of this and 9 oz. of water.

Converging Uprights.

In the accompanying photograph of Windsor Castle why do the upright lines slope towards each other? Is the lens at fault, or should I have used a smaller stop? O. C. (Grantham.)

Neither of the suggestions you make has anything to do with the case. You tilted the camera upwards in order to include the tops of the buildings. This must not be done except with cameras having a swing-back. A rising-front, which can be brought into action even with a hand camera, will often do away with any need for pointing the lens upwards, but if no such movement is fitted the only alternative is to do what you yourself have done. It is generally possible to remedy the distortion when enlarging from the negative.

Time and Temperature.

If I know the tank development time at a temperature of 65° Fahr. how can I tell what allowance to make for other temperatures?
D. C. (Taunton.)

As you presumably have no reference table for the developer you use, we would suggest that you try a method that has been recommended. The usual time of development at 65° is 20 minutes, and 65+20=85. You will find that the number of degrees and the number of minutes will make the same total in other cases. Thus at 62° you give 23 minutes.

Equivalent Focus.

What is the significance of the word "equivalent" used in regard to the focus of a lens?
C. R. (London.)

If it is said that a lens has an equivalent focus of x inches, it means that the scale of the image is the same as that of a "single" lens with a focal length of x inches. With a single lens the distance from lens to screen is its focal length; with other forms of lenses this is by no means always the case.

Fixing Film.

After I have developed and rinsed a spool of film can I cut it up for fixing? L. K. (London.)

There is no reason against this, provided you do not expose the film to actinic light while cutting, and you should get the films into the fixing bath as quickly as possible. You must also see that the films are moved about so that the hypo has free access; they must not lie in heaps.

Stale Bromide Paper.

Some time ago you described a method of restoring old bromide paper which gave foggy prints; can you repeat the instructions for my benefit?
B. P. C. (Norwich.)

Carry out operations in a light safe for bromide paper. Soak each sheet for one minute in:—

Potassium permanganate	5 grs.
Sulphuric acid	30 min.
Water	50 oz.

Transfer for one minute to a bath of water containing 20 grs. sodium sulphite to the ounce. Wash, and either use at once or dry it in the dark for future use.

Artigue Process.

Where can I obtain Artigue paper, of which I have seen occasional examples in exhibitions?
F. L. (London.)

We have been unable to trace any source of supply in this country. Workers of the method often prepare their own paper, as in the case of gum-bichromate, which it somewhat resembles. The same remarks apply to a kindred method—Papier Velours. You will find instructions for preparing the paper and working both processes in *The Dictionary of Photography*, under the heading "Artigue's Process."

Supplementary Lens.

With a fixed-focus camera what is the rule for finding the focus of a supplementary lens to bring near objects into focus? How can I find the new values of the stops? S. B. (Hull.)

The focal length of the lens must be equal to the distance of the object from the lens. If you want to get an object sharp at 6 ft. from the lens you must add a convex lens of 72 in. focal length; if the object is 4 ft. away, a 48-in. lens. No one lens will serve for all distances. The f/ value of the stop is unaltered in these cases.

Thermometer Degrees.

How can I convert Fahrenheit degrees into Centigrade, and vice versa? C. D. L. (Stafford.)

Fahrenheit to Centigrade: Subtract 32, multiply by 5, and divide by 9. Centigrade to Fahrenheit: Multiply by 9, divide by 5, and add 32.

Casket Lenses.

I have heard "casket" lenses mentioned. Can you tell me briefly what is their special construction and use? T. M. (Conway.)

Formerly several makers produced sets of single lenses of various focal lengths, all threaded so as to screw into one mount, either one or two at a time. Singly and in combination they gave the equivalent of a considerable range of lenses—single, rectilinear and wide-angle. The set of lenses was fitted into a case or casket—hence the term, which has no reference to the construction. The utility of such a set is obvious.

Things you've always longed for

Who, of the world's workers, has not longed for early retirement with leisure and sufficient means to indulge in one's hobbies. Even the greatest gluttons for work have fallen a prey to such daydreams, in the same way as the most modest photographer has often longed to own

A Leica CAMERA

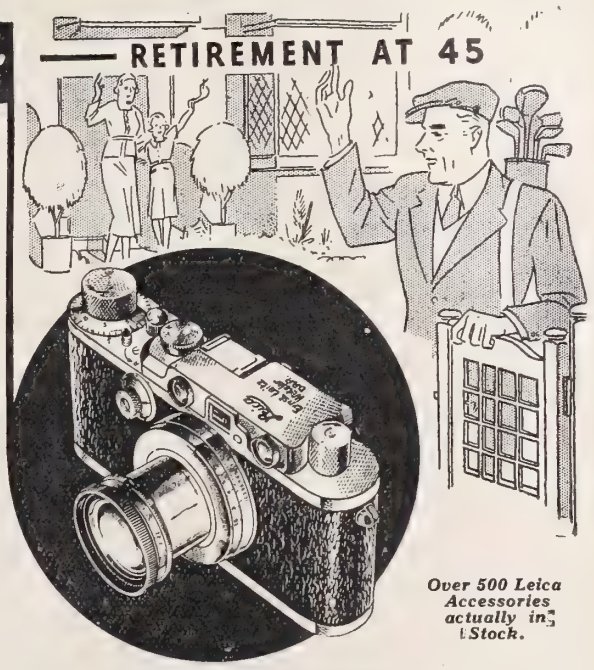
Although the retirement dream may not come true—the Leica dream can. No need to wait until your ship comes home. For the modest sum of 15/6 a week you can enjoy all the thrills of Leica photography. That is, photography **all** the year round—in any light—at any time of day or night. The range of Leica photography is so comprehensive that it is impossible to deal adequately with it in a single small advertisement.

With its interchangeable lenses and other practical accessories there is no photographic problem which the Leica cannot successfully tackle. Every lens is coupled with the built-in precision range-finder, making focussing quick and easy. The focal-plane shutter has the amazing range of speeds from 1 to 1/1,000th sec.

Numerous other features are explained in Leica literature, sent post free on request.

LEICA PRICES :

Model II, with f/3.5 Elmar ..	£26	10	0	cash, or 9 monthly payments of		61/10
Model III, with f/3.5 Elmar ..	£30	10	0	cash, or 9 monthly payments of		71/2
Model III, with f/2 Summar ..	£39	10	0	cash, or 9 monthly payments of		92/2
Model IIIa, with f/2 Summar ..	£43	0	0	cash, or 9 monthly payments of	£5	0 4



Over 500 Leica Accessories actually in Stock.

The most generous exchange allowance in the trade. Ask for particulars of special Wallace Heaton facilities to registered Leica owners.

WALLACE HEATON LIMITED

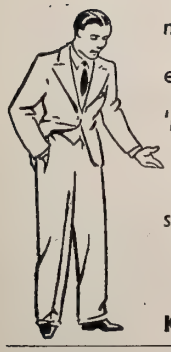
The Leica Specialists **119 & 127, NEW BOND ST., LONDON, W.1**

Phones : Mayfair 0924-5-6-7. Also at 47, Berkeley St., W.1, and 43, Kensington High St., W.8

Question

"What is the best film to use for general outdoor photography at this time of year?"

Answer



"'Panatomic'—undoubtedly. It is fully panchromatic, renders the colours of the countryside in their true black-and-white relationships, gets full cloud detail. And it has a superfine grain—makes rich contact prints and clear brilliant enlargements however small the negatives. 'Panatomic' is made in Roll Films and Film Packs, and in 35 mm. form for miniature cameras. Get some from your Kodak Dealer to-day."



KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON, W.C.2

THE London Salon of Photography 1936.

SENDING-IN DAY, Wednesday, September 2nd.

THE TWENTY-SEVENTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 12th September, to 10th October, 1936.

CONDITIONS OF ENTRY (Please read carefully).

1. Pictures must not be framed; but may be mounted or unmounted. Each picture must bear on the back clearly written a) name of artist; (b) number and title of picture, corresponding to particulars on the Entry Form.
2. When mounts are used they should conform to the following sizes—25 × 20, 20 × 16, or 15 × 12; but no mount to exceed 25 × 20; and it is suggested that white or light-toned mounts be employed. Prints may be of any shape or size, provided they do not exceed the limits of the mounts as given above.
3. All packages of exhibits from abroad must be clearly marked on the outside: "PHOTOGRAPHS FOR EXHIBITION ONLY—NO COMMERCIAL VALUE—TO BE RETURNED TO SENDER." *No prices to be marked on the prints.*
4. Pictures sent unmounted will be suitably mounted by the Salon Committee and all accepted pictures will be shown under glass.
5. Pictures must be sent by post or parcels post, packed flat and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.
6. All pictures for the exhibition must arrive at the above address *on or before* Wednesday, September 2nd. Entries may be delivered by hand at the Gallery on that date only.
7. The Entry Form for pictures from abroad must be sent SEPARATELY by post, together with entry and packing fee of 5s. (this fee covers any number of pictures from one exhibitor). Exhibitors residing in the British Isles may enclose Entry Form and fees with their pictures.
8. Pictures sent by post will be repacked in the original wrappings and returned, carriage paid, after the close of the exhibition.
9. As applications are made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify, in the space provided for the purpose below, whether they have objection to such permission being given. The copyright in all cases remains the property of the authors of the prints.
10. The Committee assure intending exhibitors that the greatest care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

If pictures are sold a Commission of 15% is payable to the Salon.

The submission of pictures will be understood to imply acceptance of the above conditions.

Notification of acceptance of pictures will be sent out as soon as possible.

A Catalogue will be sent to each exhibitor.

¶ Readers of ***The Amateur Photographer & Cinematographer*** who are preparing work for this year's Salon may use this page as an ENTRY FORM.

SEE CONDITIONS.

¶ Intending Exhibitors who are unable to secure extra Entry Forms in time may prepare their own on plain paper provided the conditions of Entry are adhered to.

ENTRY FORM.

TO THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

Sir,—I submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose **Postal Order** (or International Money Order) of the value of 5/- to cover Entrance Fee and the cost of return postage.

Reg. No. (leave blank).	A, B or C (leave blank).	Number on Picture.	Title of Picture.
		1	
		2	
		3	
		4	
		5	
		6	

The attention of exhibitors residing in countries outside Great Britain is specially directed to Conditions 3 and 7.

I AGREE TO CONDITION 9, YES OR No.

Name .....
(*State Mr., Mrs., or Miss*)

Address .....

.....

"

SORRY, SIR!

Your negatives are not worth printing. They are very badly over-exposed."

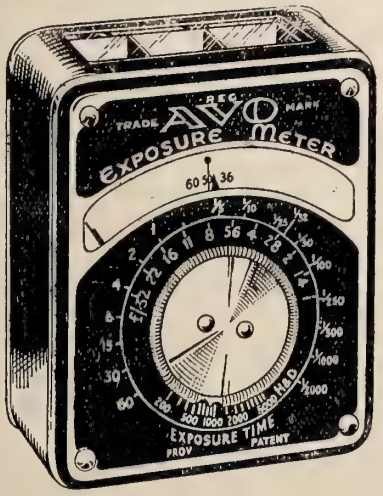
DO YOU REALISE

that the money, time and temper wasted on this ruined film would cover one of the

12 MONTHLY INSTALMENTS of **5s. 8d.**

necessary to purchase a

NEW MODEL "AVO" EXPOSURE METER?



Cash Price **£3 : 3 : 0** Case 5/- extra.

OUTSTANDING FEATURES:

- **Extremely high sensitivity.**
- **Exceptionally compact.**
- **Suitable for ciné or stills.**
- **For interiors or exteriors.**

In spite of the very low price we can with every confidence state that the Avo Meter is equal in every respect to others on the market at double the figure.

- **WE HAVE TESTED THEM.**
- **OUR CUSTOMERS HAVE TESTED THEM.**
- **HEAR WHAT THEY SAY.**

And, finally, fill in the Coupon below and obtain our extra special "Plus" allowance.

POST THIS TO-DAY.

Please send me full details of the new "Avo" Model II Exposure Meter, in which I am interested. Also please quote me, without any obligation on my part, your highest "Introduction" Allowance on my present meter, which is a

.....

Name .....

Address .....

.....

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.

TELEPHONE: VICTORIA 8977

ONE MINUTE FROM VICTORIA STATION. HOURS OF BUSINESS 9 a.m. TO 7 p.m., MONDAY TO SATURDAY

GAMAGES

SECOND-HAND BARGAINS

3¼ × 2¼ LATEST SOHO REFLEX, f/3.5 Ross Xpres, 3 D.D. slides, hide case. All as new. Cost £35.... **£24:7:6**

2¼ × 3¼ ZEISS IKON SUPER IKONTA, f/4.5 Tessar, D.A. Compur, case and lens hood. Cost £20. As new **£13:12:6**

2¼ × 3¼ ZEISS IKON ICARETTE, f/4.5 Zeiss Tessar, D.A. Compar, rise and cross, double extension, plate back, 3 slides and focussing screen. Unused, in original box. Cost £17 10s. **£10:12:6**

6-EXPOSURE ROLLEIFLEX, f/4.5 Zeiss Tessar, leather case. Perfect **£9:17:6**

3¼ × 2¼ T.-P. JUNIOR SPECIAL REFLEX, f/4.5 Goerz Dogmar, 6 slides, F.P.A. New condition.. **£8:12:6**

3¼ × 2¼ CONTESSA NETTEL TEAK TROPICAL PLATE CAMERA, f/4.5 Zeiss Tessar, Compur shutter, rise and cross, double extension, F.P. adapter, 12 slides, case. First-class outfit, costing over £20. In excellent condition.. **£8: 7: 6**

16-on-V.P. LATEST WIRGIN MINIATURE, f/2.9 Schneider Radionar, Compur shutter, collapsible lens mount, optical finder, fitting for range-finder. As new. Marvellous value. **£6:15:0**

WESTON PHOTO-ELECTRIC CINE METER, just overhauled by Westons. Perfect..... **£1:17:6**

2¼ × 3¼ FOTH ROLL FILM, f/4.5 anastigmat, 3-speed T. and B. shutter **£1:17:6**

2¼ square WATCH POCKET CARBINE, f/7.7 Aldis Uno, 3-speed shutter. In good condition.. **£1: 5: 0**

FOUR ONLY: BRAND NEW

"PLANOVISTA"

TWIN-LENS REFLEX CAMERAS AT A REDUCTION OF 33⅓%

A Remarkable Offer—not to be missed!

Takes twelve 2¼-in. square pictures on standard 2¼ × 3¼ spool.

Fitted with pair f/3.5 7.5-cm. Planar anastigmats, giving irreproachable definition for viewing and taking. The focal-plane shutter is of reliable design and gives speeds from 1/25th to 1/500th sec. Collapsible lens hood fitted with focussing magnifier, and of a neat, handy shape. Complete with lanyard, in leathercase.



Our usual generous part-exchange allowance will be made on your present apparatus

Present List Price £12 10 0

GAMAGES PRICE

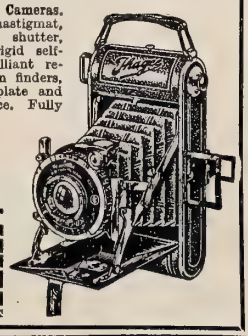
£8:7:6

OR 12 MONTHLY PAYMENTS OF **14/9**

BRAND NEW

"IHAGEE ULTRIX" CAMERAS AT A BIG REDUCTION

2¼ × 3¼ Folding Roll Film Cameras. Fitted f/4.5 Ihagee anastigmat, delayed-action Compur shutter, rapid and absolutely rigid self-erecting movement, brilliant reversible and direct-vision finders, hinged back, pressure plate and simple loading device. Fully guaranteed.



Present List Price £6 10s.

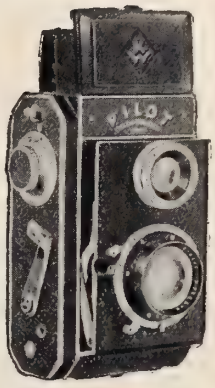
GAMAGES PRICE 5 Gns.

OR 12 MONTHLY PAYMENTS OF **9/3**

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: Holborn 8484.*

Reflex Cameras for Roll Films!



The "PILOT"

The smallest reflex camera on the market. Measures only 5 × 2½ × 1½ in. Magnifier over ground-glass screen for ultra-sharp focussing. Simple lever movement to change the film; automatic exposure indicator. Size of picture 3 × 4 cm., 16 exposures on V.P. film.

With f/3.5 Zeiss Tessar lens, in Compur shutter, 1 to 1/300th sec. **£17 10 0**

With f/2.8 Zeiss Tessar lens, in Compur shutter, 1 to 1/300th sec..... **£20 0 0**

Extra charge for Rapid Compur shutter, 1 to 1/500th sec. **£1 5 0**

Velvet-lined Leather Case, with sling **£1 0 0**

VOIGTLANDER "BRILLIANT"

Picture size 6 × 6 cm. (2¼ × 2¼ in.), 12 exposures on 3¼ × 2¼ film, the full-size picture seen on the focussing screen.

With f/7.7 Voigtar lens, 2-speed shutter **£2 5 0**

With f/6.3 Voigtar lens, 3-speed shutter.... **£3 15 0**

With f/4.5 Skopar lens, Compur shutter 1 to 1/300th sec. **£5 15 0**

Extra for Rapid Compur shutter, 1 to 1/500th sec. **£1 0 0**





ZEISS IKON "IKOFLEX"

Picture size 6 × 6 cm. (2¼ × 2¼ in.), 12 exposures on 3¼ × 2¼ film.

With Novar f/4.5 lens, Derval shutter **£7 15 0**

With Novar f/4.5 lens, in Klio shutter, 1 to 1/175th sec. **£8 10 0**

With Novar f/4.5 lens, in Rapid Compur shutter **£10 2 6**

With Zeiss f/3.8 Triotar, in Compur shutter, 1 to 1/300th sec. **£14 15 0**

With Zeiss f/3.5 Tessar, in Rapid Compur shutter, 1 to 1/500th sec. **£20 10 0**

"ROLLEIFLEX" AND "ROLLEICORD"

These cameras show a full-size picture 6 × 6 cm. (2¼ × 2¼ in.), on the focussing screen and give 12 exposures on standard size 3¼ × 2¼ roll films.

Rolleiflex, with f/3.5 Zeiss Tessar lens, in Compur shutter, speeds 1 to 1/500th sec. **£25 0 0**

New Model II Rolleicord, with f/4.5 Zeiss Triotar lens, in Compur shutter, 1 to 1/300th sec. **£14 10 0**

Ditto, with f/3.5 Zeiss Triotar lens, in Compur shutter, 1 to 1/300th sec.... **£16 0 0**





K.W. REFLEX BOX

The K.W. Reflex Box is the smallest roll-film reflex camera taking 3¼ × 2¼ in. roll film. It measures only 4¼ × 3¼ × 4¼ in., and weighs only 31 oz. Shutter speeds 1/25th, 1/50th and 1/100th sec., also Time and Brief exposures. With f/6.3 anastigmat lens in focussing mount.... **£3 13 6**

With f/4.5 Steinheil Actinar anastigmat lens in focussing mount.

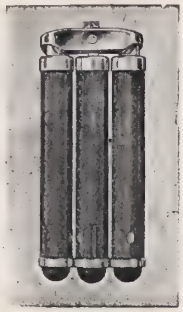
£5 : 5 : 0

Leather case.....12s. 6d.

CAMERAS TAKEN IN EXCHANGE.

SANDS HUNTER & Co. LTD., 37, Bedford Street, Strand, London, W.C.2

THE 'MINIATURE' POCKET TRIPOD



This new de luxe quality Pocket Tripod is made of light metal, the outer sections covered in black ribbed celluloid. The height of the Tripod when fully extended is 44½ in. Length when closed 7 in. Fitted with non-slip rubber shoes. The weight, including the leather case, is 14 oz. only. The case has a glove-button fastening and is fitted with a loop for attaching to the waist-belt or for carrying on the shoulder-strap of a camera case. A perfect Tripod for use with a miniature camera. Price, including leather pocket case **42/-**



THE 'WALLET' POCKET TRIPOD

This new de luxe quality Pocket Tripod is made of light metal, the outer sections covered in black ribbed celluloid. The Tripod folds flat when not in use, and weighs only 15 oz., including the leather case. The length of the Tripod when closed is 8½ in., and the height when extended is 46 in. The leather case measures 9 × 2½ × 1 in., and has a glove-button fastening. It is fitted with a loop for attaching to the waist-belt or for carrying on the shoulder-strap of a camera case.

Price, including leather pocket case **30/-**

RUBBER TRIPOD SHOES



Will fit on the spikes of most metal tripods and prevent the tripod slipping on polished floors. Per set of three, 9d. Postage 2d. extra.

SANDS HUNTER & CO., LTD.
37, Bedford St., Strand, London, W.C.2

A. ADAMS & Co. LTD

122, WIGMORE STREET, PORTMAN SQUARE, LONDON, W.1 *Phone: Welbeck 3215.*

THIS WEEK'S SPECIAL BARGAINS

3¼ × 2½ Soho Precision, 3 double book-form slides (no lens), leather case **£10 0 0**
3¼ × 2½ Ensign Roll Film Reflex, f/4.5 Aldis and leather case **£7 0 0**
3¼ × 2½ Miroflex, f/4.5 Tessar, 6 slides, F.P. adapter, leather case **£20 0 0**
3¼ × 2½ N. & G. Folding Reflex, f/4.5 Ross, 3 D.D. slides, Graflex roll-holder, leather case **£20 0 0**
¼-pl. Adams' Minex de Luxe, f/4.5 Tessar, 3 D.D. slides, hide case **£28 0 0**
¼-pl. Soho Reflex (latest model), 3 D.D. slides, F.P.A., pigskin case. New condition **£20 0 0**
10 × 8 Kodak View Camera, 6 double dark slides, 15-in. f/6 Stigmatic, Luc shutter and case. New condition **£28 0 0**
5 × 4 Graflex Roll Film Holder **£1 10 0**
Pathe Baby Cine, with clock-work motor and case **£3 0 0**
Pathe No. 200-B Projector, resistance and case **£10 0 0**
No. 1 Auto. Kodak, R.R. lens, speeded shutter **£1 10 0**
No. 1a Auto. Kodak, f/7.9 lens, speeded shutter, leather case **£1 10 0**
No. 1a Auto. Kodak, f/5.6 anastigmat, Kodamatic shutter and case **£2 10 0**
Tropical Ensign Carbine, f/4.5 Ross lens, Compur shutter, leather case **£7 0 0**
Rolleicord, f/4.5, ever-ready case **£12 0 0**
Twin-lens Reflex, f/3.5 anastigmat, for roll film, leather case **£16 0 0**
No. 1a Superb Ikonta, f/4.5 Tessar, delayed-action Compur shutter, 1 to 1/250th sec., for 2 pictures 2½ × 1½ or one 4¼ × 2½, complete in ever-ready case **£15 10 0**
Zeiss Model I Contax, Sonnar f/2 lens, complete in ever-ready case. New condition **£32 0 0**
New Zeiss 16-mm. Kinamo, the smallest cine camera made, f/2.7 Tessar lens. Listed £22 ..... **£15 0 0**
Second-hand Photoscop Electric Meter **£2 0 0**
Second-hand Metrophot Exposure Meter ..... **17s. 6d.**

The above have all been overhauled and are in good working condition. Send remittance with order. Packing and postage free.

BRUCES

Superior Fine-Grain Developing Service

FOR ALL MINIATURE NEGATIVES

FEATURES

Compensating Fine-Grain Developer used *EXCLUSIVELY.*

Over-exposed negatives reduced immediately free of charge.

Every surface and grade of paper stocked and most suitable selected for each individual negative.

Special LEICA processing.

LISTS FREE.

WE GUARANTEE THE BEST POSSIBLE RESULTS.

28a, BROADWAY, EALING, LONDON, W.5

Telephone: EALING 1033.

WHAT'S THIS?

N. C. E.

GOOD HEAVENS, MAN— WHY THAT'S THE—

NEWPORT CAMERA EXCHANGE

5 HIGH ST., NEWPORT, MON.

THEY GIVE THE BEST ALLOWANCES in the TRADE —YOU TRY THEM

BRADY & MARTIN LTD.

SELECTED SECOND-HAND BARGAINS

¼-pl. N. & G. Sibyl, Cooke f/4.5, 6 slides, F.P. adapter, case **£8 0 0**
4½ × 2¾ Goerz Roll Film Tenax, Dogmar f/5, Compur. As new **£4 10 0**
6 × 6 cm. Ikoflex, Novar f/4.5. As new. Cost £7 15s. For **£5 10 0**
Leica Standard, Hektor f/2.5, case, range-finder, As new **£14 17 6**
"Dist" Distance Meter. Shop-soiled ..... **17s. 6d.**
Justophot Exposure Meter, in case ..... **15s. 0d.**
Zeiss Ikon Ideal 9 × 12 cm., Tessar f/4.5, S. slides, F.P.A., case. Latest model. As new **£11 10 0**
½-pl. Field Camera, 3 D.D. slides, R.R. lens, T.-P. shutter **£1 5 0**
Zeiss Ikon Ideal 3½ × 2½, Tessar f/4.5, 3 slides, F.P. adapter, case. As new **£8 10 0**
Ensign Kinecam, f/2.6 lens, case. Cost £18 18s. As new **£12 12 0**
Pathe Luxe Motocamera, f/2.5 and Telephoto, with case. Cost £18 18s. As new **£12 10 0**
Rolleiflex 6 × 6 Automatic, f/3.8, case. Good condition **£16 10 0**
½-pl. Popular Pressman Reflex, 7-in. Cooke Aviar lens, 6 slides, leather case. As new .. **£6 15 0**
5 × 4 Goerz Anschutz, old pattern, f/6.8 lens, 3 D.D. slides, leather case **£2 15 0**

A large range of New Cameras, Cine Cameras, Projectors and Accessories. Part Exchange.

29, MOSLEY STREET, NEWCASTLE-upon-TYNE

Established 1855.

TURNER'S CAMERA EXCHANGE

GUARANTEED SNIPS

Contaflex, f/2 Sonnar, E.R. case. As new **£55 0 0**
Leica III, Black, f/2 Summar. As new **£29 10 0**
Leica I, Black, f/3.5 Elmar, interchangeable. Perfect **£10 0 0**
Contax I, slow speeds, latest model, f/2 Sonnar lens, E.R. case **£28 10 0**
F/4 Sonnar Lens 13.5-cm., for Contax. Perfect **£13 19 6**
Contax Filters, 42-mm., Red, Yellow and Yellow-Green. Each ..... **10s. 0d.**
F/2 Summar Lens, for Leica, 5-cm. **£12 10 0**
20-cm. Telyt Lens f/4.5, with reflex attachment, for Leica **£30 0 0**
Rolleiflex 6 × 6, Automatic, f/3.8 Tessar. As new **£16 10 0**
Rolleicord I, 6 × 6, f/4.5 Triotar. Cost £11 15s. **£8 5 0**
F/4.5 Ross Xpres Lens, 8½-in. focus. Perfect **£7 17 6**
Ombrux Electric Exposure Meter **£1 19 6**
¼-pl. N. & G. Sibyl, f/4.5 Tessar, 12 slides. Beautiful condition **£7 17 6**
Zeiss Ikon Icarette 3¼ × 2½, for films and plates, f/4.5 Tessar, D.A. Compur, D.E., 4 slides **£9 17 6**
Zeiss Ikon Ideal 3½ × 2½, f/4.5 Tessar, D.A. Compur, D.E., rising and cross, 4 slides, F.P. adapter **£9 17 6**

NEWCASTLE on TYNE

9, PINK LANE. *Phone: 22655.*

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [2472

SUPER Nettel 24×36, Tessar f/2.8, Albada view-finder, lens hood, filter, ever-ready case ; as new, £17 ; deposit.—82, Hereford Rd., London, W.2. [4171

NEWMAN & GUARDIA 3½×2½ Folding Reflex, Ross Xpres f/4.5 ; perfect condition, £18.—H. P. L. C., Pierhead House, Wapping. [4188

SUPER Ikonta 2¼×3¼, f/3.5 Tessar, Compur, ever-ready case ; perfect, £13.—Bryson, 54, Hamilton Rd., Brentford. [4252

1-PLATE Klimax, Lukos shutter III, Aldis Uno 4 f/7.7 lens, bifocal anastigmat f/11, 16, 23, 32, 45, 8 plate-holders, case and stand.—Bougton, 131, Frindsbury Rd., Rochester, Kent. [4253

REFLEX-KORELLE, f/3.5 Tessar, E.R. case, filter, extension tube ; in perfect condition, £14/10 ; approval against deposit.—Cartwright, Optician, Galashiels. [4254

£8 Rolleicord, Triotar f/4.5, metal body, ever-ready case, good condition ; wanted, Ikonta 520F or Super Ikonta 530.—Roper, Casterton, Carnforth. [4255

ETUI 9×12 and ¼-pl., Tessar f/4.5, Compur, double ex., 12 slides, F.P. adapter, stiff leather case, with Zeiss Mirax Enlarger to fit ; all in excellent condition, £10/10 ; 7 days' approval against cash.—Elliott, Kimmeridge, College Close, Harrow Weald. [4259

FOR Sale.—Sanderson ¼-pl. Camera, Goerz lens, accessories ; all in excellent condition.—Apply, 8, Lilybank Gardens, Glasgow. [4260

CHROMIUM Leica III Camera, Summar f/2, ever-ready case ; absolutely as new ; used only twice, accept £31 for quick sale.—Box 8654, c/o "The Amateur Photographer." [4264

ENSIGN Midget, f/6.3, filter, 30/- ; Campro, case, 17/6 ; Lumiere Prism Binoculars, case, 35/-.—Prickett, East End House, Ditchling. [4267



DUNSCOMBE'S "PERSONAL" CAMERA COLUMN

'SERVICE SUPREME'

THE PRIVATE LIFE OF ELMAR ACOOS

It was precisely at three o'clock in the afternoon on the glorious first of June that Elmar Acoos first saw the light of day. Born of aristocratic parents in the family mansion at Wetzler, Elmar thrived from a very early age, and with the passing of time soon achieved a remarkable resemblance of his grandsire, one Hektor of Lysum, who had in his time travelled completely round the world in search of adventure.

Elmar's mother, a likeable and robust woman, had shared in her husband's trips, so it was not entirely unnatural that young Elmar should follow in his parents' footsteps as the years rolled by. At the time our story commences, Elmar had been sent to England to continue his studies, and after a rather nasty piece of the North Sea had been satisfactorily traversed, Elmar arrived safely and sound in London, and took lodgings at 20, Mortimer Street. It was at this period that there was a shortage of youngsters of friend Elmar's calibre in the West of England, and in response to urgent appeals Elmar decided to "go West" and duly arrived in Bristol, that ancient city noted for the University, Clifton College, Clifton Suspension Bridge, Tobacco factory, George's very excellent beer, and, of course, the old-established photographic dealers, Messrs. M. W. Dunscombe Ltd., whose premises are situated in the Tramway Centre, and alongside the water-front, the rendezvous of the local photographic enthusiasts (the shop, not the water-front).

Elmar very quickly made friends with his numerous playmates, and developed a strong affection for Miss Telyt Toolp,* in fact, both were seen together on many occasions in the Giraffe House at the famous Bristol Zoo. Another bosom pal of Elmar was Professor Lenz, that notorious character who migrated to Bristol from London some nineteen months ago, having safely dodged his creditors and outwitted the Headmaster of Narkover College.

As this enthralling serial is concerned with Elmar Acoos, and not the misadventures of Professor Lenz, we will speedily continue to deal with the former. Time passed very swiftly and pleasing with friend Elmar, who was soon initiated into the art of modern business methods in Messrs. Dunscombe's emporium and was permitted from time to time to inspect much of the correspondence that flowed continuously from the post box to the managing director's private sanctum and there sorted by a special, trained staff of handwriting experts—just part of the celebrated "Service Supreme."

NEXT WEEK: **ELMAR DOES A DEAL**

*** "Leica Prices," 3rd edition, published E. Leitz, London. 0/- net. (Post free)**

FROM

M. W. DUNSCOMBE LTD.

5 & 7, ST. AUGUSTINE'S PARADE

BRISTOL

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

IMPORTANT NOTICE

Owing to the August Bank Holiday, the issue of "THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER" for August 5th must be closed for press earlier than usual.

MISCELLANEOUS ADVERTISEMENTS for insertion in that issue can be accepted up to WEDNESDAY, July 29th.

CAMERAS AND LENSES

½-PLATE Thornton-Pickard Field, 5 D.D. slides, 2 lenses, tripod, good condition, 30/- ; also Rhaco Finder, new, 5/- ; Summum Plate Tank, 3½×2½, 7/6 ; Tripod Board for Sibyl Vitesse, 8/6.—Hooper, 65a, Callcott Rd., N.W.6. [4263

10×15 cm. Folding, Tessar f/6.3, Compur, double extension, rising front, F.P.A., slides, case ; perfect condition, £4 ; deposit.—Frampton, The Mount, Bishopstoke, Hants. [4265

ZEISS Contax I, Sonnar f/2, as new, unmarked (cost £41), Helios exposure meter attachment (cost £5), filter and ever-ready case, complete, £31.—Box 8262, c/o "The Amateur Photographer." [4266

£8/8 Buys Kodak Retina (f/3.5 lens), with 3 colour filters, auxiliary portrait lens, 3 spools Panatomic film ; perfect condition.—Apply, BM/PRESS, London, W.C.1. [4270

DEKKO Cine, Dallmeyer f/1.9, as new, £8/12/6 ; we have the new Ditmar in stock.—Below.

LEICA Infra-red Filter, 15/- ; 3½×2½ Zodel Plate Camera, f/4.5, D.E., 2 slides, F.P.A., £3/15.—Below.

LATEST Model Weston Meter, as new, £4 ; Zeiss Ikonta, f/4.5 Tessar, D.A. Compur, £6/17/6.

CHROMIUM Model II Leica, Elmar f/3.5 ; absolutely as new, ever-ready case, £22.—Below.

3½×2½ Cameo, f/4.5 Aldis, Compur, £2/10 ; 16-mm. Filmo, Cooke f/3.5, focussing, £10.—Below.

CYRIL HOWE (recommended by Messrs. E. Leitz for Leica developing and enlarging), Cheap St., Bath. [4271

3¼×2¼ Roll Film Ensign, Ensar f/4.5, leather case, £2/15.—251, Liverpool Rd., N.1. [4273

ETUI 4¼×3¼, D.E., Compur, de luxe case red morocco, plates or film pack, 6 plate-holders, screen, magnifier, tripod and case, etc. ; cost £28 ; as new, £15.—Bennett, 14, High St., Littlehampton. [4274



BARGAINS by Post

MONEY-BACK GUARANTEE

SPECIAL SELECTION OF APPARATUS INDISTINGUISHABLE FROM NEW. DON'T MISS THIS OPPORTUNITY, BUT ACT AT ONCE. WIRE C.O.D. or send MONEY ORDER OR CHEQUE. See and try what you want on 5 days' approval, and be satisfied. You will be.

Zeiss Super Nettel, 35-mm. 536/24L, f/3.5 Tessar, ever-ready case. New April. Unmarked. Cost £23 10s. For..... **£19 10 0**
Zeiss Ikoflex I, 12 2¼×2¼, f/4.5 Novar anastigmat, Derval shutter. Unmarked. Cost £7 15s. For..... **£5 10 0**
Zeiss Super Ikonta 530/LCp R, f/3.5 Tessar, 16 pictures on standard film, ever-ready case. Cost £20. For..... **£15 0 0**
Zeiss Maximar Folding Plate 3¼×2¼, double extension, rise and cross, f/4.5 Tessar, D.A. Compur, 4 slides, F.P. adapter, leather case. Latest model. Cost £15 5s. For..... **£9 10 0**
Six-20 Duo Kodak, 16 pictures on standard film, f/3.5 anastigmat, Compur shutter, filter, leather case. New April, £10 10s. For..... **£7 10 0**
Ensign Special Reflex ¼-pl., revolving back, f/3.5 Aldis, 3 slides, F.P. adapter. New April. Cost £15 5s. For..... **£9 10 0**
Soho Reflex P.C., (no lens), 6 D.D. slides, F.P. adapter. Listed £30. As new..... **£10 0 0**
Welti Roll Film 24×36 mm., f/2.9 Schneider lens, Compur shutter. Cost £10. For..... **£7 10 0**
Wirgin Roll Film 3¼×2¼, f/3.9 anastigmat, D.A. Compur shutter, 8 or 16 pictures..... **£5 5 0**
Wirgin Folding Plate 3¼×2¼, double extension, rise and cross, f/2.9 Meyer Trioplan, D.A. Compur shutter, 3 slides..... **£7 10 0**
Baby Roll Film, 16 pictures on standard film, f/2.9 Steinheil in D.A. Compur..... **£5 2 6**
Ombrux Electric Meter, £2 0 0. Prinsen, £2 5 0. Sixtus, £3 15 0
T.-P. Imperial ¼-pl. **Enlarger,** 5-in. condenser, diffuser, micrometer focussing, long extension, f/6 Aldis anastigmat..... **£5 15 0**
T.-P. Imperial, as above, with f/7.7 anastigmat..... **£5 5 0**
Zeiss Mirex ¼-pl., for use with own camera, **£2 5 0**; or with camera and f/6.3 anastigmat..... **£3 5 0**

CASH, EASY TERMS, OR PART EXCHANGES.

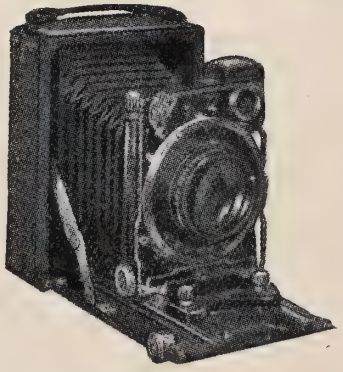
OPEN ALL DAY SATURDAYS.
Telephone: WALTON 1129.

F.E. JONES PHOTOGRAPHIC SPECIALIST

3, BREEZE HILL, LIVERPOOL, 9.

PHOTO TRADING Co. LTD.

THE CHALLEY PLATE CAMERA



FOR THE SERIOUS WORKER.

3½×2½ Plate and Film Pack; lens: f/2.9 Zeranar, giving pin-point definition; shutter: latest pattern giant size Compur, with rotary speed control and D.A. mechanism.
Rack focussing, D. extension, with rising and cross front, both actuated by spiral gear.
Body: all-metal with finest leather covering and hinged struts. Solid stirrup front, with substantial carriage to carry large optical unit.
With f/2.9 Zeranar. Price..... **£9 7 6**

Or 9 monthly instalments of 21/10.

Change Alley,
SHEFFIELD, 1
Telephone 26255

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

3½×2½ Newman & Guardia Sibyl Vitesse Folding, focussing, rising and cross front, N. & G. reflex finder, fitted Ross Xpres f/3.5, speeded shutter, ½ to 1/150th, 3 D.P. holders, F.P. adapter, Wratten filter, tripod board, leather case for camera; fine condition, £20.

3½×2½ Newman & Guardia Folding Reflex, Serrac f/4.5, Dallmeyer Dallon f/5.6, 3 D.D. slides, F.P. adapter, leather case, £25/10.

VEST Pocket Kodak Series III (Autographic), reversible finder, Kodak anastigmat f/6.3, Diomatic shutter, and case, £2/10.

3½×2½ Zodel Folding Pocket, double extension, high rack rising and cross front, reversible finder, fitted Zodellar anastigmat f/3.8, Compur D.A. shutter, 1 to 1/250th, 6 slides, F.P. adapter, Justophot exposure meter, leather case, £4/17/6.

5×4 Tropical Model Improved Artist Reflex, rack focussing, rack rising front, deep triple detachable hood, revolving back, focal-plane shutter, 1/14th to 1/800th, fitted Dallmeyer 8×5 Rectilinear f/7.5, F.P. adapter, £7.

ZEISS Ikon Contax Camera, fitted Zeiss Tessar f/2.8, fully-speeded shutter, ever-ready case; perfect condition, £22/10.

1-PLATE Goerz Anschutz Focal-plane Camera, fitted Series IB Celor, focal-plane shutter, 3 D.P. holders, roll-holder, leather case; perfect condition, £5/17/6.

3¼×2½ Contessa Nettel Roll Film Camera, f/6.3 Conastigmat, Derval shutter, £1/5.

9×12 Roth Super-speed Press Focal-plane Camera, wire-frame and direct finders, silent quick-wind focal-plane shutter (self-capping), speeds 1/5th to 1/1,000th, patent top scaling, fitted Meyer Trioplan f/3, deep lens hood, 3 D.D. slides, leather case; list price £54; our price £36.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

LEICA III, Summar f/2, E.R. case; perfect optically and mechanically, £27.—F. Dunkerley, Innisfree, Garstang. [4275

ZEISS Super Ikonta, f/3.5 lens, cost £17/10; accept £15; takes 16 pictures on 2¼×3¼ film, new, in perfect condition; deposit system.—Last, 7, Athelstan Rd., Colchester. [4277

1-PLATE N. & G. Sibyl Camera, Zeiss f/4.5 lens, 4 slides, F.P.A., leather case, £5/10.—Below.

LEICA I, Elmar f/3.5 lens, Compur shutter, case, £6/10.—Box 8655, c/o "The Amateur Photographer." [4278

EXAKTA Model A, f/2.8 Tessar, case, £14/14; 4×4 Rolleiflex, f/3.5 Tessar, case, £10/10.—Box 8664, c/o "The Amateur Photographer." [4284

BABY Sibyl, Tessar f/4.5, case, 8 slides, F.P.A., £8.—Loop, Kingsway, Ewell, Surrey. Seen London. [4285

3½×2½ Etui, with Tessar f/4.5, Compur, double extension, £3/10; Contax, f/2.8, slow speed, with ever-ready case, £18; Sonnar f/4, 13.5-cm. Lens, £12; Tessar f/8, 2.8-cm. Lens, £8; also accessories.—Box 8665, c/o "The Amateur Photographer." [4286

ROLLEIFLEX, Tessar f/3.5, Compur, case, filter, £7/15.—Phone/write, Murray, Pinewood Studio, Iver. [4287

SOHO Reflex, f/4.5 Goerz, leather case, daylight changing-bag, 3 double dark slides, film and plate magazine, magnifier, portrait extentation, film pack adapter; in perfect condition, £23.—Gelder, 55, St. Mary Axe, E.C.3. [4289

MODEL A Exakta, f/2.8 Zeiss, perfect condition, leather case, £17/10; deposit system.—Box 8666, c/o "The Amateur Photographer." [4290

LEICA IIIa, unused, as new, chromium, f/2 Summar, speed 1/1,000th, £31.—Box 8667, c/o "The Amateur Photographer." [4291

ROLLEICORD (unsoiled), f/3.8 Triotar, E.R. case, £10, cost £15; Rolleiflex, good condition, f/3.8 Tessar, case, etc., £13.—Longbottom, 28, Flint Green Rd., Acocks Green, Birmingham. Tel., ACO 0856. [4293

CERTOTROP 3¼×2½, Xenar f/2.9, detachable Compur, double ex., 6 slides, R.F.H., F.P.A., £10, nearest.—Box 8668, c/o "The Amateur Photographer." [4297

GUARANTEED CAMERA BARGAINS

All our second-hand cameras are overhauled in our own workshops.

Contax II, f/2 Sonnar, E.R. case. As new.....	**£44:0:0**
Contax II, f/2.8 Tessar, E.R. case. As new.....	**£37:10:0**
Contax I, f/2 Sonnar, E.R. case. As new.....	**£35:0:0**
Contax I, f/2.8 Tessar, E.R. case. As new.....	**£27:10:0**
Leica III, f/2.5 Hektor, purse case, filter, lens hood. As new	**£24:0:0**
3¼×2¼ Graflex, f/4.5 Zeiss Tessar, F.P. adapter, 6 D.D. slides, case. Perfect.....	**£10:10:0**
3×2 Zeiss Ikonta, f/4.5 Tessar, Compur. Perfect.....	**£5:5:0**
Kodak Six-20 Duo, Compur, Kodak f/3.5. As new.....	**£6:17:6**

PEARSON & DENHAM

(PHOTO) LTD.

BOND STREET, LEEDS.

Phone 22114 Estd. 1875

RAINES for LEICA SERVICE

and processing of all miniature films.

THE NAME OF RAINES

has stood for QUALITY for over 40 years and is a guarantee of first-class treatment —from developing the films to framing the enlargements

You pay no more for Raines service — the best in the World.

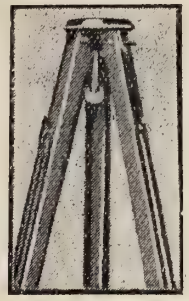
Send for particulars—

RAINES & CO. (Ealing) **LTD.**
THE STUDIOS, EALING, W.5
Telephone: Ealing 3177

'SERVICE' ACCESSORIES

Write for Latest Accessory List.

STILL and MOTION PHOTOGRAPHY



"SERVICE" WOOD TRIPOD. 53 in. high. Ideal for Reflex or Cine Cameras. Adjustable sliding legs with clamping screws and T-screws. Price, each **4/9** Postage 6d. extra.

"SERVICE" PROFESSIONAL TRIPOD AND TOP. For half- or whole-plate cameras. Three-fold, 58 in. high, 18 in. closed. Price **18/6**



CINE-HEAD PAN, TILT, etc., 15/- extra

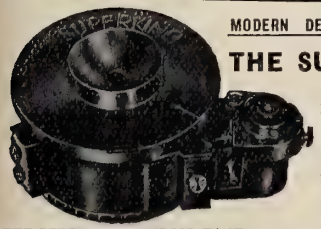
Suitable for any above tripods.

Ball-and-socket Head, small size, 2/9 each.

MODERN DEVELOPING TANKS

THE SUPERKINO

As Illustrated.



Daylight loading for 35-mm. films, Leica, Contax, etc., panchromatic developing safely controlled, constructed of acid-proof bakelite. Price **£3:3:0**

THE PERPLEX UNIVERSAL TANK, for all size films from 1¼×2¼ (V.P.) to 2¼×4¼, for dark-room loading. Price..... **£1 5 0**

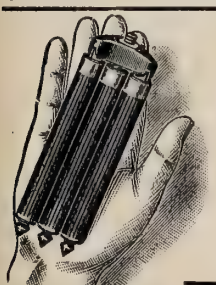
THE PERKINO, for 35-mm. Leica and Contax films, dark-room loading. No apron. Price..... **£1 5 0**

THE SUPERPLEX, Universal daylight-loading tank for all sizes, V.P. to 2¼×4¼ in., developing, fixing and washing all in daylight **Price £2 5 0**

THE JUNOPLEX, for V.P. (1¼×2¼) film only, dark-room loading **Price £1 1 0**

THE SUPER JUNOPLEX, for V.P. roll film, automatic daylight loading. Price..... **£1 15 0**

All above tanks constructed of bakelite, easy to clean and unaffected by chemicals. Write for descriptive price lists of tanks.

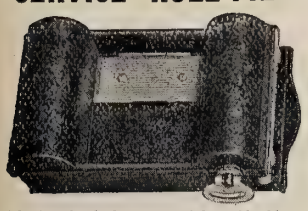


'LILLIPUT' MIDGET TRIPOD

7 in. closed, 45 in. open. Weight 10 oz., in stout Duraluminium. Spring catches. Price **22/-**

Zip Case (leather), **4/6** extra.

'SERVICE' ROLL-FILM ADAPTERS



For standard 8-exposure 3¼×2¼ roll film.

Correct winding, pan. window screen, fittings for most standard plate cameras. Each..... **17/6**

Also for 16 and 8 exposures on 3¼×2¼ film. Each **£1:3:6**

Adapters for ¼-pl. cameras, taking 3¼×2¼ roll film, at above prices.

Phone : Holborn 0664 (3 lines). Established 1889

The Service Company Ltd. LONDON.

289, HIGH HOLBORN, LONDON, WC1

CAMERAS AND LENSES

WELTUR, new pattern, 16-on-3¼×2¼, combined coupled range-finder and view-finder, f/2.9 Schneider, Compur; as new, £14.—45, Newington Butts, S.E.11. (Rodney 3773). [0037

F/2.8 Tessar, Super Ikonta, 2¼×2¼, £19/10; F/3.5, Super Speed Cameo, 3¼×2¼, £9; F/3.5, Voigtlander Superb, 2¼×2¼, £12; Baby Soho Reflex, f/4.5 Tessar, £11/10; ¼-pl. T.-P. Reflex, f/4.5 Tessar, 12-in. f/4.5 Telephoto, £14; 3¼×2¼ Palmos, f/4.5 Tessar, £8/10.—83, Headcorn Rd., Thornton Heath, Surrey. [4294

5×4 Soho Reflex, Pentac f/2.9, 6 double slides, leather case, £20; P.C. Soho Reflex, Zeiss Tessar f/4.5, Mackenzie slide, 12 envelopes, leather case, £10, or near offer.—Culsham, 202, Portland St., Southport. [4295

LEICA I, interchangeable, f/3.5 Elmar, E.R. case, adjustable hood, as new, £10; also latest Dekko Cine, f/3.5 lens, with case, new, cost £7/18/6, sell £5; wanted, 3¼×2¼ Enlarger, exchange considered.—Edwards, 5, Abbots Tilt, Hersham, Walton-on-Thames. [4296

SUPER Ikonta, as new, f/3.5, 1¾×2¼, range-finder, Compur Rapid, £15, or nearest.—Morris, 32, Allerton Rd., N.16. [4298

35-MM. Dollina, f/2.9 Radionar, Compur, as new, tank, vertical enlarger, f/3.5 anastigmat, accessories; offers, or exchange 530L Super Ikonta.—Flatt, 9, Whickham View, Gateshead. [4300

REFLEX, 3½×2½, Aviar f/4.5, 1/10th upwards, 6 slides, good, nearest £4.—Johnson, 218, Moorgate Station Chambers, E.C.2. [4301

LEICA Model III, chromium, f/2 Summar, medium filter; almost new, £32.—Snoxell, George Hotel, Walney Island, Barrow. [4303

CONTAX I, as new, used once, f/1.5, in case; cost £57; £42/10.—White, 19, Adney Park Rd., Teddington, Middlesex. [4304

1-PLATE N. & G. Reflex, f/4.5, £4/10; 3¼×2¼ Sibyl, Xpres, £6; 3¼×2¼ Roll Film Tenax, f/6.8, Compur, 45/-; 45×107 Stereoflectoscope, Heliars f/4.5, changing-box, £7/10; 6×13 Reflex wanted.—E. L. Dunnett, Garnalds, Cuckfield, Sussex. [4305

PLAUBEL Makinette 3×4, f/2 Supracomar, Leitz finder, Rapid Compur 1/500th, specially obtained to order last year; splendid condition, £18/10.—Boag, Watton, Norfolk. [4306

ZEISS Baby Ikonta, Novar f/6.3, 50/-, or exchange. —24, Lettsom St., Camberwell. [4310

SOHO Reflex, ¼-pl., Cooke f/3.5, 7½-in., revolving back, 3 slides, £16; Ross Telecentric f/6.8, 17-in., £8, bargain.—Dunkly, 2, Paradise Lane, Kettering [4311

4×4 Automatic f/2.8 Rolleiflex, E.R. case, filter; perfect order, £12/12; deposit.—Wills, Trevelyan, Bodmin. [4313

T.-P. ¼-pl. Reflex, f/4.5, sell, £4.—Windle, 33, Abel St., Burnley. [4314

1-PLATE T.-P. Duplex, f/2.9 Pentac, 14-in. f/5.6 Dallon Telephoto, 6 slides, F.P.A., leather case, £16/10, or lenses separate, £7/10 each; want 3¼×2¼ Outfit.—Thorne, 4, Ridley Place, Newcastle-on-Tyne. [4315

POSTCARD Ensign Folding, f/6.3 Aldis, takes roll, plates or pack, leather case; used three times; perfect, cost £9; take £5.—Thomas, Ashfield, Blackberry Lane, Halesowen, Birmingham. [4316

UNA Camera, ¼-pl., f/4.5, adapter, stand, complete, £5, or offer.—Hands, 52, Bristol Rd., Birmingham. [4317

KODAK Six-16, KS. f/4.5, Compur S., leather case, 6 guineas; Kodak Six-16, K. f/7.7, Kodon S., 35/6; Ensign 3¼×2¼ Speed Film Reflex, Ensar f/4.5, leather case, 5 guineas; above as new.—Fitch, Marks Tey, Colchester. [4318

THREE Super Bargains.—Super Ikonta, f/4.5 Tessar, Compur normal, 8 or 16 on 120, as new, £11; Ensign Auto-Range, f/4.5 Tessar, Compur normal, cost £12/15, shop-soiled only, £9/9; 1936 Dekko Cine, f/1.9 Dallmeyer, as new, £8/10, cost £10/18/6; all guaranteed perfect; deposit.—Pelling, 17, Turnham Green Terrace, Chiswick, W.4. Chiswick 2784. [4319

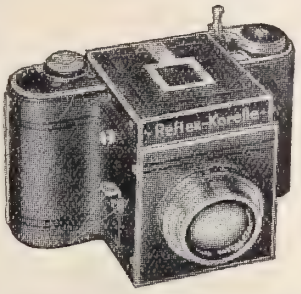
ENSIGN Speed Film Reflex, 3¼×2¼, Aldis Uno f/4.5, leather case, £4.—8, Coleridge Avenue, Penarth. [4320

10×8 Camera, 3 slides, no lens, shutter, tripod, 30/-; Four Double Plate-holders, fit 3 Cartridge Kodak, 3/6.—Martin, Swythewood Cottage, Horsted Keynes, Sussex. [4321

ROLLEIFLEX 6×6 Automatic, Compur shutter, f/3.8 Tessar, complete with cine-film attachment, ever-ready case; this camera was a presentation gift and has barely been used, cine attachment never used yet; in perfect condition, £18, or would separate; cost over £30.—Kirsten, Milldene, Blockley. Gloucester. [4323

BEST EXCHANGE & DEFERRED TERMS

Offered by The Service Company



REFLEX-KORELLE

A POPULAR MIRROR REFLEX.

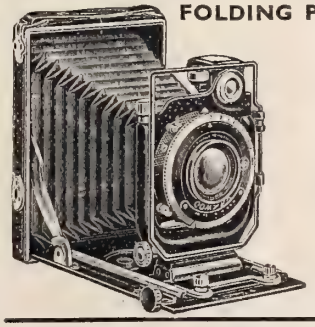
For 12 exposures (2¼×2¼) on 8-exposure 3¼×2¼ roll film.

Focal-plane shutter—one control for setting and changing film, speeds 1/10th to 1/500th sec. and B., reflex and D.V. focussing.

Prices with :		Or 12 payments :
F/3.5 Victar	£10 10 0	Per month.....18/4
F/2.9 Victar	£11 11 0	Per month.....20/2
F/3.5 Zeiss Tessar	£17 17 0	Per month.....31/2
F/2.8 Zeiss Tessar	£19 19 0	Per month 34/10

"SERVICE" WAFER

FOLDING PLATE 3½×2½

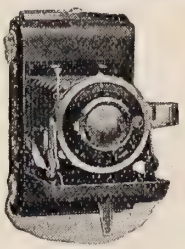


With f/3.5 Meyer Trioplan, delayed Compur shutter, 1 to 1/250th sec., T. and B., rise and cross front, double extension, brilliant and direct-vision view-finders, hooded focussing screen, 3 slides. Cash **£6:12:6** Or 12 payments of 11/8 per month.

F.P.A. ....8s. 6d.
Roll-film Adapter, 17s. 6d.
Slides .....2s. 3d.
Leather Case, best quality ....12s. 6d.

'SERVICE' GEM

New Improved Model in Unbreakable Bakelite, Fine-grain Finish.



Takes 16 pictures on standard 2¼×3¼ roll film, fitted with f/2.9 Steinheil Cassar Anastigmat, delayed-action Compur shutter, speeded from 1 to 1/250th sec., T. and B., direct optical view-finder, leather bellows, focussing adjustment. Price **£6:15:0**

Or 12 equal payments of 11/9 per month.

Velvet-lined Leather Case..7s. 6d.
Ever-ready Case .....12s. 6d.

"IKOFLEX"

6×6 cm. 12 EXPOSURES ON 2¼×3¼ FILM.



Twin-lens roll-film reflex as illustrated, 6×6 cm., 12 exposures on 3¼×2¼ film.

With Novar f/6.3 lens, Derval shutter..... **£6 12 6**
Or 12 monthly payments of 11/7.

With Novar f/4.5 lens, Derval shutter **£7 15 0**
Or 12 monthly payments of 13/6.

With Novar f/4.5 lens, in Klio shutter, fully speeded.. **£8 10 0**
Or 12 monthly payments of 14/10

IKOFLEX MODEL II

A de luxe model with f/3.5 Zeiss Tessar lens, in Compur shutter, 1 to 1/500th sec., T. and B. Reflex focussing, with large magnifier, also direct-vision finder, automatic numbering device, well finished in fine leather covering.... **£20:10:0**

Or 12 equal payments of £1 15s. 10d. per month.

Phone : Holborn 0664 (3 lines). Established 1889

The Service Company Ltd. LONDON.

289, HIGH HOLBORN, LONDON, WC1

JOHNSONS

ESTAB'D 20 YEARS

30, GLOUCESTER RD., BRIGHTON

PHONE: 1082.

SOUTH COAST CAMERA MART

THIS WEEK'S OFFERS

Contax I, Zeiss Sonnar f/2, speeded ½ to 1/1,000th sec. £41 0 0

Contax I, Zeiss Sonnar f/1.5, E.R. case. Cost £57 10s. Perfect condition £44 0 0

Contax I, Tessar f/3.5. Cost £31. New condition £18 0 0

Zeiss Miroflex 9×12 cm., Tessar f/4.5, filter, 8 single slides, F.P.A. Cost £44 10s. Little used £24 17 6

Rolleicord II, Zeiss Triotar f/3.5, latest model.. £16 0 0

Zeiss Super Ikonta 2¼×2¼, Tessar f/2.8, Compur Rapid, 1 to 1/400th. Cost £28 10s. Equal new..... £24 5 0

Voigtlander Bessa, 8 or 16 on 3¼×2¼, Skopar f/4.5, Compur D.A. shutter, 1 to 1/250th sec. Cost £8 8s. Equal new £6 19 0

Rolleiflex 2¼×2¼, auto., f/3.5 Tessar, Compur shutter, 1 to 1/500th sec., E.R. case, lens hood, filter, Proxars. Cost £30 ..... £21 0 0

Six 2a Brownies. List price 15s. Shop-soiled only 8s. 6d.

Agfa Speedex 3¼×2¼, f/8.8. Cost 50s. Perfect....35s. 0d.

T.-P. Special Reflex 3¼×2¼, Dallmeyer f/4.5, R.F. adapter, 6 slides, case, etc. Cost £15. Perfect condition.. £7 19 6

Ensign Roll Film Reflex, f/7.7. Perfect order.. £1 15 0

Kodak P.C. 3a Special, Tessar f/6.3, Compound shutter, 1 to 1/200th sec. Cost £15. Perfect condition.... £3 5 0

Uno Cameo 3¼×2¼ **Plate,** Aldis f/6, all movements, Compound shutter, 1 to 1/250th sec., 12 slides, leather case .. £2 0 0

Zeiss Super Ikonta, 16-on-3¼×2¼, Tessar f/3.5, Compur Rapid, 1 to 1/400th sec..... £18 12 6

Voigtlander Virtus, 16-on-3¼×2¼, Skopar f/4.5, D.A. shutter, 1/25th to 1/100th. Cost £7 2s. 6d. New condition £6 7 6

Agfa Speedex 3¼×2¼, f/4.5, Compur shutter, 1 to 1/250th. Cost £6 6s..... £5 5 0

Dekko Cine Camera 9.5-mm., T. and H. f/2.5, slow, fast and still exposures. Cost £7 16s. 6d. As new..... £5 12 6

Zeiss Sonnar Telephoto f/4, 13.5-cm., for Contax. Cost £21 17s. 6d. Equal new..... £16 10 0

Ensign E/10 Model 33/- All-Distance. As new..25s. 0d.

Zeiss Ikonta, Novar f/6.3, Telma shutter, D.A. Cost £5 5s. Very slightly used only..... £4 2 6

4-draw Telescope, 2-in. objective, bound leather with cap. As new £1 10 0

No. 2 Portrait Brownie, and case. Listed 17s. 6d. As new .....10s. 6d.

1a Folding Brownie. Good condition.....27s. 6d.

Keep your apparatus up to date by taking advantage of our exchange facilities. Personal attention given to all enquiries.

WRITE FOR NEW ZEISS CATALOGUE.

SAVED!

ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .

"TEITEL'S *Scratchproof*"

will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions

POST 5/- FREE.

Obtainable from all reputable dealers.

TO CINE USERS! We also supply Teitel's NEW LIFE for rejuvenation of old films.

Write for particulars

GEORGE H. POTTS LIMITED

7 and 9, BAKER ST., LONDON, W.1

CAMERAS AND LENSES

52/6 Salex Focal-plane, 4½×6 cm., Tessar f/4.5, F.P.A., 6 slides, 4 Agfa film packs.—Holdup, 69, Briarfield Avenue, Finchley. [4324

NAGEL Pupille 3×4 cm., Zeiss Tessar f/2.8, Compur, optical finder, list £18/10, with Leitz Fokos range-finder, leather case; perfect, £13/10.—Waller, 374, Winchester Rd., Southampton. [4325

3½×2½ T.-P. Junior Special Reflex, Cooke f/4.5, 9 slides, focussing magnifiers, F.P.A., leather case; cost £16; perfect condition, £7/15.—Gibson, Orleton Llys, Oswestry. [4326

CUNNINGTON, Broadmead Rd., Folkestone.—Highest exchange allowances; write for quotation, any model.

ENSIGN de Luxe ¼-pl. Reflex, f/4.5 Aldis lens, case; splendid condition.—Above.

KORELLE 3¼×2¼, f/4.5 Tessar, D.A. Compur, optical view-finder; new, £8/8.—Above. [4327

BARGAIN.—Leica II, black, rigid, f/2 Summar, £23/5.—Phone, MAI 8382. [4328

VOIGTLANDER Superb, f/3.5 Skopar, D.A. Compur, case; excellent condition; deposit system, £12.—Banks, 15, Attimore Close, Welwyn Garden City. [4329

3½×2½ Zeiss Ideal, Compur, f/4.5 Tessar, 3 slides, F.P.A., 3 filters, Distar, Proxar, hide case; cost £22/10; guaranteed as new, £12; buying Leica.—Jones, 2, Amherst Rd., Fallowfield, Manchester. [4330

ZEISS Super Ikonta, as new, purchased a few weeks ago, f/4.5 Tessar lens, Rapid Compur, 8 or 16 on 3¼×2¼ film, £13.—Cox, Accountant, Berrington Chambers, Tettenhall Rd., Wolverhampton. [4334

T.-P. Reflex, 3½×2½, f/4.5 Zeiss, perfect, £5/10; Etui, ¼-pl., f/6.3 Zeiss, Compur, perfect, £4/10; —Below.

ERNEMANN 3¼×2¼, f/6.8, Acme, good, £2/15; Schaller, 9×12 cm., f/6.3, Compur, perfect, £3.—Below.

WELTA 3¼×2¼, f/3.8 Cassar, D.A. Compur, as new, £5; stamp particulars; Ihagee 3½×2½ Enlarger wanted.—Davies, 110, Bolton Rd., Salford, 6. [4335

NAGEL Vollenda, half-V.P., f/3.5 Tessar, Compur, 2 short-focus lenses, 2 filters, new condition, £7; also Ensign Magnaprint Enlarger for half-V.P. and Leica, f/4.5 Dallmeyer, £4/10.—Wharton, 40, Wrayfield Rd., Cheam, Surrey. [4337

CONTAX I, Sonnar f/1.5, ever-ready case; as new, £41/17/6.—Hampstead 6561, or Box 8676, c/o "The Amateur Photographer." [4338

LEICA II, new condition, unwanted present, £18, or close offer.—Box 8677, c/o "The Amateur Photographer." [4339

LEICA III, Black, Summar f/2, perfect, £27; Zeiss Helios Exposure Meter (cost 97/6), 38/-.—Box 8678, c/o "The Amateur Photographer." [4340

LEICA Model II, f/3.5 Elmar, chromium, list £27, ever-ready case; perfect; deposit system, £15.—Box 8679, c/o "The Amateur Photographer." [4341

NAGEL 18 3½×2½, Compur, 1 to 1/250th, f/4.5, 10.5-cm., double extension, 6 slides, adapters, case, £8; offers.—Major, 43, Piquet Rd., S.E.20. [4347

LEICA III, latest, chromium, f/2, case; used twice, £29/10.—Gorse, 86, Accrington Rd., Blackburn. [4350

DALLMEYER'S 3B 12×10 2½×6½ Wide-angle.—50, Beck St., Nottingham. [4262

10-IN. Dallon Telephoto Lens f/6.5, £3/10; 6-in. Tessar f/4.5, sunk mount, as new, £3/10.—Palmer, Braeside, River, Dover. [4322

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [4349

PATHESCOPE Motocamera B, f/3.5 lens, perfect working order; bargain, £4.—Brown, 36, North Lindsay St., Dundee. [4039

NEW Condition.—Zeiss 16-mm. Kinamo, f/2.8 Tessar lens, magnifier, lens hood and leather case, also Photoscop exposure meter, £12 the lot, or will separate.—Thurlow, 24, Orchard St., W.1. Mayfair 5141. [4257

16-MM. Library Films, 400 ft., 45/-.—Gorse, 86, Accrington Rd., Blackburn. [4276

PATHE 200-B Projector, all mains, 230 volts; perfect condition, £9.—Box 8656, c/o "The Amateur Photographer." [4279

PATHE Motocamera 9.5, lens f/3.5, as new, cost £6/6, also charger and Posograph, £4/4; approval.—George, 225, Welford Rd., Leicester. [4288



Amateur Photographic Competition

OVER £250 in PRIZES

£50 Special and 57 other Cash Prizes.

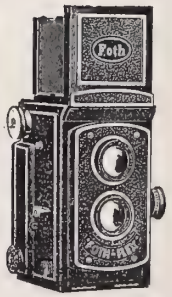
Write for particulars and copy of attractive and interesting handbook containing amateur snapshots FREE from:

P. A. CLAGUE, Publicity Dept., Isle of Man, or 119, Grand Buildings, Trafalgar Sq., London, W.C.2.

Make the most of your time and money this year in the Isle of Man.

REGULAR DAILY AIR SERVICES. FAST STEAMSHIP SERVICES. PARTICULARS on APPLICATION.

ISLE OF MAN FOR HAPPY HOLIDAYS



The **Foth-Flex**

With focal-plane shutter, speeded from 2 to 1/500th sec.

Fitted with delayed-action movement on all speeds. Takes 12 pictures 2¼×2¼ in. on standard 3¼×2¼ in. roll film. Focussing magnifier. Numbering device.

With f/3.5 Foth anastigmat lenses,

£10.7.6

Send for lists to Sole Importers:

PEELING & VAN NECK LTD.

4/6, Holborn Circus, London, E.C.1

ALLENS of MANCHESTER

GREAT CAMERA CLEARANCE!

Extra Special Bargains—FOR CASH ONLY.

Super Ikonta 16-on-2B, Tessar f/3.5..... £10 17 6
Leica Model III, Elmar f/3.5..... £21 17 6
Leica Model III, Summar f/2, E.R. case..... £30 0 0
Ensign 3×4 cm. Magnaprint Enlarger, f/6.3..... £3 10 0
6×6 Praxidos Enlarger No. 506, f/3.5..... £14 10 0
3½×2½ N. & G. Folding Reflex, Cooke Aviar f/4.5... £12 19 6
Ikoflex II, Tessar f/3.5, latest model..... £17 19 6
Latest 6×6 Rolleiflex, Tessar f/3.5, R. Compur..... £18 10 0
Rolleiflex Plate Back, 18s. 6d. **Iris Stop, 16s. 6d.**
Tempophot Electric Exposure Meter, with case..... £2 9 6
3×4 cm. or V.P. Dolly, Meyer f/3.5, Compur..... £5 0 0
6×6 Brilliant, Skopar f/4.5, Compur..... £3 19 6
Icarette 3½×2½, Tessar f/4.5, O.P. Compur..... £4 10 0
3½×2½ Agfa Standard, distance meter model, f/4.5.... £3 19 6
3½×2½ T.-P. Special Reflex, Ross Xpres f/4.5..... £8 17 6
3½×2½ Ihagee Auto. Ultrix, f/4.5, D.A. Compur..... £4 10 0
No. 5 Ensign Carbine, Aldis f/4.5, Mulchro..... £3 10 0
3½×2½ Dallmeyer Film, Pentac f/2.9, Compur..... £5 10 0
3½×2½ Tropical Ernemann Focal-plane, Ernon f/3.5, 3 D. slides, F.P. adapter, case..... £8 17 6
3×4 cm. Foth-Derby, f/3.5, focal-plane shutter..... £3 17 6
3a Kodak, Tessar f/4.5, range-finder, O.P. Compur.... £5 10 0
16-mm. Bell-Howell 70a, Cooke f/1.8, and extra U.F. f/3.5 lens, filters, etc..... £16 10 0
16-mm. Kodascope Model C, complete outfit..... £13 19 6
Ensign Autorange, Ensar f/4.5, Mulchro..... £5 10 0
3½×2½ New Special Sibyl, Ross Xpres f/4.5..... £7 10 0
Miniature Marvel, f/2.9, Rapid Compur..... £5 10 0
Miniature Marvel, Xenon f/2, Rapid Compur..... £9 15 0
Midas Cine Camera, £1 19 6. Campro Cine Camera £1 19 6
3½×2½ Soho Dainty Reflex, Ross f/3.5 lens..... £13 15 0
3×4 cm. Zeiss Kolibri, Novar f/3.5, Telma shutter.... £3 19 6
3½×2½ Wirgin Plate, f/2.9, D.A. Compur..... £6 19 6
3½×2½ Zodel Plate, f/3.8 lens, D.A. Compur, D.E.... £3 19 6
3½×2½ Agfa Standard Plate, Agfa f/4.5 lens..... £2 17 6
Zeiss Kinamo S10, Tessar f/2.7, filter..... £6 19 6
9×12 Ernemann Folding Reflex, Tessar f/4.5, adapted ¼-pl. £13 19 6
No. 14 Carbine, Aldis-Butcher f/4.5, Mulchro..... £2 17 6
3½×2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5.... £4 10 0
Six-20 Kodak, f/6.3 lens, O.V. shutter..... £2 5 0
Six-20 Kodak (old type), f/6.3 lens..... £1 10 0
4×4 Automatic Rolleiflex, Tessar f/3.5..... £12 17 6

Hesitation Will Cause Disappointment. Post remittance to-day.

SPECIAL DEVELOPING SERVICE

ART SURFACE POSTCARDS
from Miniature Negatives, developing **6d.**, Panchromatic **9d.**
Special envelopes for sending films to us supplied **FREE.**
2½D. EACH

1/6 ORDERS POST PAID



A MINIATURE MARVEL
for 16 pictures on V.P. Film. Fitted with SCHNEIDER LENS in Rapid Compur **F.2.9**
£6 : 19 : 6
or **F.2** Xenon Lens Model at
£12 : 17 : 6
E.R. Case 17/6, Filter 12/6
Special Pamphlet free.

ALLENS 16R, OLDHAM ROAD, MANCHESTER, 4

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4½) **1/6**—4½×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

"THE MOTOR CYCLE"
The Motor Cyclist's Newspaper.
Every Thursday. 3d.

CINEMATOGRAPH APPARATUS

FILMO Double-8, as new; best offer over £16/16. —Schofield, 8, Seymour Rd., Hampton Hill, Middlesex. [4312

ENSIGN Silent 50 Projector, 16-mm., for sale.—Write, 77, Queen's Drive, Nottingham. [4336

PRIVATE Advertiser has recently purchased Bolex 9 and 16 mm. Projector, including all accessories and resistance suitable for standard A.C. voltages, also Celfix Crystal Screen, size 40×30 in., total cost £50/7/6.

ADVERTISER, purchasing larger apparatus, will sell above for best offer over £40; a bargain.—Box 8683, c/o "The Amateur Photographer." [4345

FOR Immediate Disposal.—As new, Bolex All-gear Projector, 16 or 8 mm., used only approximately four times; cost nearly £50; £32.—Cox, Accountant, Berrington Chambers, Tettenhall Rd., Wolverhampton. [4333

LANTERNS & ENLARGERS

LANCASTER
ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

HOUGHTON-BUTCHER Autoprint Enlarger, 3½×2½, little used, in perfect condition; cost £9/15; accept £6.—Hamer, Davey Lane, Alderley Edge. [4268

AS New.—¼-pl. T.-P. Imperial Enlarger, £3/10; would exchange for ½-pl. Enlarger (no lens), cash adjustment; particulars to—Taylor, 140, Ruden Way, Epsom Downs. [4292

ENLARGER (electric), 8½-in. condenser, f/7.7 Uno, long extension, £3/10. Streatham.—Box 8681, c/o "The Amateur Photographer." [4343

SALEX Horizontal ¼-pl. Enlarger, 5½-in. condensers, electric, £4/10, offers; Dark-room Accessories, cheap.—Major, 43, Piquet Rd., S.E.20. [4348

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

SLIDES.—"A.P. Paris," Single Metal Dark Slides, main fittings, T.-P., Zeiss, Cameo, Klito, Contessa, Zodel and Block Edge, etc.: 3½×2½ 1/4, 4½×3¼ 1/6, 9×12 2/3, etc., postage extra, from Actina, Ltd., 29, Red Lion Square, London, W.C. [0036

C.X.R. Draining Rack for negatives, whole-plate to 15×12, as new, 10/-; Fotoski Auto-timer, 6/-; also many other accessories; send for details.—Box 8658, c/o "The Amateur Photographer." [4281

LEITZ Valoy Enlarger, £6/10; Felis Printing-board, 32/-; Ever-ready Case for Leica III, 18/-; Leather Case for 10.5-cm. Elmar, 10/-; Soomp Lens Hood, 7/6; Fiooc Yellow Filter, 10/-; Weston Leicameter 617/2 and case, £3; all as new.—Jude, 9, Church Rd., Erdington, Birmingham. [4308

16-IN. Sashalite Unit, complete, cost 40/-, nearly new, excellent condition, 27/6; £4 Metraphot Meter, leather case, 39/6.—Thurston, Oxted. [4309

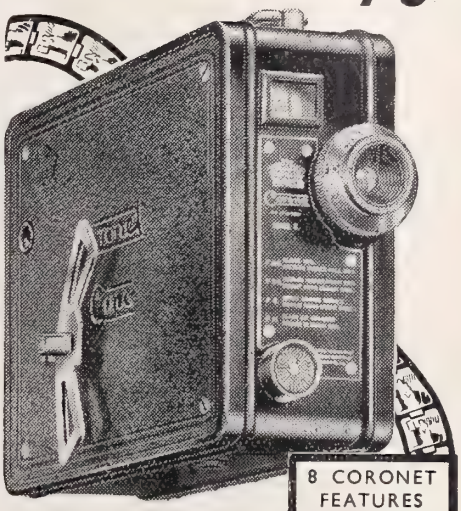
WELLCOME Exposure Calculator, 1936, still available from—Sheffield Photo Co., Norfolk Row, Sheffield. Post free 1/8. [4332

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Contaxes with f/2 lenses, Leicas, Super Ikontas, Ikontas, Rolleiflexes and Exaktas, and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

MOTOR DRIVEN MOVIE CAMERA

for **75/-**



8 CORONET FEATURES

1. *Anastigmat F.3·9 Lens (Set to ·00025 inch) A human hair thickness*
2. *Iris Diaphragm*
3. *Film Footage Indicator*
4. *Direct Brilliant Viewfinder*
5. *Daylight loading*
6. *Non-Rotating Key*
7. *Takes standard 9·5 mm. film*
8. *Metal parts either triple coated Black Enamel or Chromium Plated*

PRICE 75/-

Just what you have been wanting—a real Cine Camera which takes perfect moving pictures, simply by pressing a button. Supplied at a price to suit your pocket—75/-.

Unbelievable value. Note specification in adjoining panel. This Cine has made moving picture taking cheap and simple. You load in daylight, wind it up, press the button, and there you are. 30 ft. of standard 9.5 film perfectly taken of your favourite subject.

CORONET

310, Summer Lane, Birmingham, 19

SIMPLEX AUTOMATIC DAYLIGHT-LOADING DEVELOPING TANK



For roll films (2½×3½ in.)
Is the latest and definitely the simplest tank yet obtainable. There are absolutely no spare parts whatsoever. Convenient loading in broad daylight, thereafter developing, fixing, and washing are done without removing the film from the tank. Entirely constructed of bakelite, therefore proof against acids and easy to clean. NO APRON. Price, complete with wooden box for storage.

37/6

Write for full particulars of other priced tanks for Leica and V.P. sizes to the sole importers:

THE NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone: MUSEUM 4142.

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

WE ARE THE

BIRMINGHAM

STOCKISTS OF

EVERYTHING FOR THE AMATEUR PHOTOGRAPHER

CAMERAS, CINE CAMERAS, PROJECTORS, ACCESSORIES

EXCHANGES A SPECIALITY

TRY AN AGFA FILM IN YOUR MOVIE CAMERA—FRESH SUPPLIES ALWAYS AVAILABLE FROM

GALLOWAYS

VICTORIA SQUARE

Opposite G.P.O. Phone : MID. 5670.



BALDAX

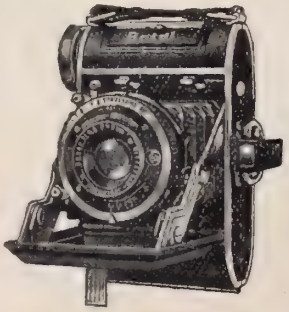
Takes 16 pictures on standard 3¼×2¼ Roll Film. Self-opening, hinged back, rapid loading. Optical direct-vision view-finder. All-metal body.

F/4.5 Vidanar anastigmat, in Vario shutter .. £4 5 0

F/3.5 Meyer Trioplan anastigmat, in Compur shutter £7 7 0

F/2.9 Meyer Trioplan anastigmat, in delayed Compur shutter .. £8 15 0

BALDI VEST POCKET



16 pictures (3×4 cm.) on V.P. Film. All - metal body, leather covered, parallax correcting view-finder with patent film-winder, ensuring rapid change of film and avoiding all possibility of over-winding.

F/4.5 Vidanar anastigmat, in Vario shutter .. £4 5 0

F/3.5 Meyer Trioplan anastigmat, in Compur shutter £6 15 0

F/2.9 Meyer Trioplan anastigmat, in Compur shutter £7 15 0

Write for catalogue, showing complete range of models, to Sole Importers :

THE NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1

EXCHANGE AND WANTED

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers ; good prices given ; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes ; call or write ; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras ; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED for Prompt Cash.—9½-mm. and 16-mm. Cameras, Projectors, Films and Accessories ; Telescopes, Binoculars, Microscopes and Modern Cameras.—Frank, 67, Saltmarket, Glasgow. [4150

WANTED.—Photo-electric Meter.—Harris, Granville House, Shipston-on-Stour. [4256

WANTED.—Standard Ica Kinamo Cine Camera, late model, motor drive.—Box 8660, c/o "The Amateur Photographer." [4258

WANTED for Transparencies, 45×107 Printing Frame, Stereoscope.—40, Belmont Rd., Bushey, Herts. [4261

WANTED.—Second-hand Kodascope Model A or B Projector ; write, stating price, to—A. Johnston, 198, West St., Dunstable. [4269

WANTED for Cash.—Rolleiflex, also negatives of animal studies ; send prints first, with stamped return envelope, for offer.—Box 8657, c/o "The Amateur Photographer." [4280

LEITZ Rotating Stage-plate with accessories, wanted for cash.—Box 8659, c/o "The Amateur Photographer." [4282

EXCHANGE.—¼-pl. Zeiss Trona (1934), f/4.5 Tessar, D.A. Compur ; wanted, smaller camera. —Keesey, Alvechurch, Birmingham. [4283

BAKER Epidiascope wanted, second-hand, for cash.—Saddler, 26, Wellington Rd., Charlton, S.E.7. [4302

WANTED.—Bewi Meter and Pocket Tripod.—Beech, 28, Monson Rd., Harlesden, N.W.10. [4307

WANTED.—3¼×2¼ R.F., f/4.5, Compur, recent model, lowest price ; full particulars to—Box 8680, c/o "The Amateur Photographer." [4342

WANTED.—Roll Film Holder for 3¼×2¼ Sibyl, D.D. slide fitting.—Box 8682, c/o "The Amateur Photographer." [4344

EXCHANGE.—6×6 Rolleicord, f/3.8, new condition, for Super Nettel or other first-class Miniature, cash adjustment.—Powell, 244, Deansgate, Manchester. [4346

MATERIALS

BRIGHTON.—Films, Plates, Papers, Mounts, Postcards, Chemicals, cheap, good ; bargain lists and samples free, mention "A.P."—Kimber's, 61, Grand Parade, Brighton. [0001

CITY PHOTO WORKS.—First quality British Gaslight and Bromide Paper, 3½×2½, 2/- gross (quantities) ; Postcards, 2/1 100 (quantities) ; Folders : Postcard, 2/- 100 ; 3½×2½, 1/6 100 ; ¼-pl., 50 2/- ; Whole-plate, 25 2/6 ; write for Free Catalogue of all D. and P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238 ; price list free ; satisfaction guaranteed.

ATTWOOD First Quality Glossy Gaslight Paper, 3½×2½, contrasty and normal grades, 72 sheets 1/-, gross 1/10 ; quantities ! 6 gross ; other sizes at proportionate prices ; Solar Roll Films, 3¼×2¼, 9d. spool.

ATTWOOD Bromide Paper, exceptional value : 3½×2½, 1/6 gross ; ¼-pl., 36 sheets 1/6, whole-plate 2/6, 10×8 3/6, 12×10 5/- ; 20×16 Rough Enlarging, 12 sheets 4/-.

ATTWOOD Superfine Quality Bromide and Gaslight Postcards, glossy, satin, matt, contrasty and normal : 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 12/-, 1,000 22/6.

ATTWOOD Plates, outdoor, giving soft gradation, ¼-plates, 400 and 600 H. and D., 2/9 dozen, 6 dozen 14/6.

ATTWOOD Acme Brilliant Plates, 300, 600, 1,200 H. and D., 3¼×2½ 1/3, ¼-pl. 1/9, P.C. 2/3, ½-pl. 3/- dozen, 6 dozen 15/6.

ATTWOOD Special Line.—Bromide Cream, silky linen grain, and matt smooth, ¼-pl. 1/6 36 sheets, whole-plate 2/6 ; prompt dispatch, all post paid.—Attwood, Chapel Lane, Hadleigh, Essex. [0025

SHARLAND

SHOP-SOILED BARGAINS

Zeiss Mirofiex, f/4.5, 1/c, 3½×2½. In wonderful condition. A real bargain..... £14 10 0
Zeiss Super Ikonta 3½×2½, f/4.5 Tessar, case, and accessories. As new..... £13 5 0
Contax I, with f/3.5 Tessar. Unmarked..£18 15 0
Contax II, with f/1.5 Sonnar. Perfect.... £48 0 0
Ikoflex II, f/3.5 Tessar, in original carton. Perfect and as new. A bargain..... £15 10 0
Leica III, f/2 Summar. In new condition. Genuine bargain £33 5 0
Klimax ¼-pl. **Camera**, Aldis f/4.5 and host of slides and accessories..... £2 10 0

Let us have your Enquiries.

9/10, THAVIES INN, HOLBORN CIRCUS, E.C.1
Central 6751

PHOTOGRAPHY WITH SERVICE

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS.

PART EXCHANGE—HIRE PURCHASE

G. E. BECKETT & CO.

77-79, OXFORD ROAD,

MANCHESTER, 1

'phone : ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

SPECIALLY RECOMMENDED OUTFITS FOR THE SUMMER HOLIDAYS

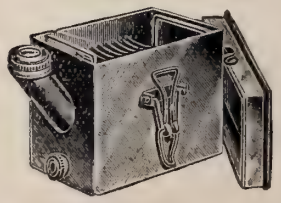
- 3½×2½ **Ensign Tropical Roll Film Reflex**, f/4.5 Aldis and f/6.5 Dallmeyer Telephoto, complete in leather case £7 10 0
- 4½×6 cm. **Dallmeyer Focal-plane**, f/2.9 Pentac and f/6.5 Dallmeyer Telephoto, 3 D.D. slides, F.P. adapter and leather case £11 17 6
- **520 Ikonta**, f/3.5 Novar, Compur. As new £7 5 0
- **V.P. Agfa Speedex**, f/3.9, Compur. As new £3 5 0
- **Automatic Rolleiflex**, f/3.8, Compur, with lens hood £16 17 6
- **Ensign Selfix**, f/4.5 Ensar, Mulchro shutter. Shop-soiled only. Reduced to £3 12 6
- **V.P. Kodak Special**, f/4.5 Zeiss Tessar, Compur shutter, leather case £4 17 6

Every one fully guaranteed. Best allowances and highest Cash Prices for Modern Cameras.

PHOTO SUPPLIES LTD.
36, CASTLE STREET, SWANSEA

The 'DALLAN'

FILM-PACK TANK



FOR DEVELOPING PLATES, FLAT FILMS AND FILM PACKS.

MADE IN NICKEL SILVER. BRASS SCREWS.

Each Tank holds 12 Plates or Films.

Watertight Reversible Lid.

No. 199. British Made.

Various patterns in stock. Send for List.

DAVID ALLAN, WHITFIELD WORKS, MANSFIELD ST., E.2

ACTUALLY IN STOCK

The following items are the cream of our large stock of used apparatus. They are all in new condition and are guaranteed perfect. They are definitely in stock and to avoid disappointment we advise you to apply early. Any article will be sent on two days' approval for your examination; part exchange entertained.

Leica III, Chromium, Summar f/2. As new £30 10 0
Leica III, Black, Summar f/2. As new £29 0 0
Leica II, Black, Hektor f/2.5. New condition.... £20 0 0
Elmar 9-cm. f/4. As new..... £8 10 0
Elmar 3.5-cm. f/3.5. As new..... £6 15 0
Elmar 13.5-cm. f/4.5. As new..... £11 5 0
Vidom Finder. As new £3 3 0
Etnea Case. List £3. Good condition..... £2 0 0
Rolleiflex 6×6 cm., Tessar f/3.5. As new..... £18 5 0
Rolleiflex Froxars. As new..... £1 10 0
Contax II, Sonnar f/2. As new £37 10 0
Contax I, Tessar f/3.5. As new..... £22 10 0
Contax Universal Case. Good condition..... £2 0 0
Contax Sonnar 13.5-cm. f/4. As new..... £14 15 0
Agfa Speedex O, £5 5s. model. As new..... £3 10 0
Rodenstock Clarovivid, 8 or 16 on 120, coupled range-finder and view-finder, f/3.8, D.A. Compur. As new £12 15 0
Baby Ikonta 3×4 cm., Tessar f/3.5, Compur. As new £7 17 6
Baby Ikonta 3×4 cm., Novar f/3.5, Compur. As new £5 17 6
Foth-Derby, f/3.5. Good condition £3 5 0
Super Ikonta 530/LCpE, Tessar f/3.5, Compur Rapid. As new £13 15 0
Super Ikonta 530/16L, Tessar f/2.8, Compur Rapid. As new £21 15 0
Superkino Tank. As new..... £2 2 0
Perkino Tank. As new..... 18s. 6d.
Correx Tank for Leica. As new..... 19s. 6d.
Ikoflex II 851/16L, Tessar f/3.5, Compur Rapid. As new £15 10 0

GEORGE CHILDE LTD
PHOTO-CHEMIST
228, Roundhay Rd., Leeds Phone: 42057

CITY PHOTO WORKS

Photographic Materials for Amateurs, Professionals, Studios and D. & P. Workers are the most reliable and highest quality obtainable.

Write for our **Free Catalogue,** describing the large range of Bromide, Chloro-bromide and Gaslight Papers and Postcards, Mounts, Folders, Chemicals, Developers, Wallets and everything for photography.

Sample of Blue Label, the world's Best Gaslight Paper, free on request.

List of second-hand cameras and accessories free.

SECOND-HAND CAMERA BARGAINS

V.P. Exakta Multispeed, Exakta f/3.5, Dallmeyer f/5.6 Telephoto. Cost £28 5s. As new **£19 10 0**
Ensign Midget, f/6.5. Cost 55s. As new. **35s. 0d.**
Soho 3½×2½ Reflex, f/3.5 Dalmac. As new **£12 12 0**
Ensign Postcard Roll Film and Plate, double extension, Ross Xpres f/4.9, Compur, 6 slides, F.P. adapter..... **£3 12 6**
Zodel 3¼×2¼, double extension, f/4.5 Zodellar, Compur, 6 slides, F.P. adapter **£3 15 0**
Ernemann 3¼×2¼ Roll Film, plate back, 3 slides, f/6.8 Ernemann..... **35s. 0d.**
Kodak 3¼×2¼ Roll Film, R.R. lens.... **15s. 6d.**
Ensign Carbine 3¼×2¼, f/6.3. As new.. **£2 2 0**
½-pl. Field Cameras, complete, from.. **22s. 6d.**
Dolly 16 or 8 on V.P., f/3.5 Meyer Trioplan. New **£5 10 0**
Dollina II, coupled range-finder, f/2.9. New, from **£12 17 6**
Trofi Range-finders, ensure sharp negatives, attach to camera. Neat and accurate. New **21s. 0d.**
Rhaco View-finders, direct-vision, tubular type, allow of accurate composing and clear view. New ..... **10s. 0d.**

Your own camera taken in part exchange.

Second-hand Cameras three days' approval, full cash deposit. New cameras, etc., cash with order.

CITY PHOTO WORKS
119, Eastbourne Rd., SOUTHPORT

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.
KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.
KALTON, Edinburgh, 21, Haddington Place, Leith Walk, Price list free. Please call.
KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.
KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.
KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.
KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.
KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.
KALTON Folders, tuck-in Postcard: Heavy-weight, 2/- 50, 3/6 100; Light-weight, 1/6 50, 2/6 100; 3½×2½, 1/6 100, 6/- 500.
KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl., 3/6, 4½×2¾ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.
KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous, 1/1-pl., 3/6 36 sheets, 10×8 5/-, 12×10 7/3, 3/- dozen.
KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3½×2½, 1/6 72 sheets, 2/6 gross; 4½×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.
KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.
KALTON Plates: ¼-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ½-pl., 3 dozen 5/-; backed 5/9; 3½×2½, 4 dozen 5/-; backed 5/9; Lantern Plates, 3 dozen 5/-.
KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2½, 9/-; 2½×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.
KALTON Film Packs, H. & D. 350, 3¼×2½, 3 packs 5/3; ¼-pl., 3 packs 8/6.
KALTON Flat Films, H. & D. 2,000 and 600; ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.
KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2½, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 3 dozen 12/8.
KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2½, 10/- dozen, 2¼×4¼, 12/-; 6 exposures, 3×2, 8/6.
KALTON Film Packs, H. & D. 2,700, 3¼×2½, 3 packs 5/9; ¼-pl., 9/3.
KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-. [0009
HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.
HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007
BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.
BURT'S Postcards; Gaslight and Bromide, vigorous and normal; all surfaces; First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.
BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3¼×2½, 1/- 72 sheets, 1/10 gross; 4½×2¾ and ½-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026
ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.
ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003
FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

BAKER'S of HOLBORN

Baldina, for Leica Films, f/2.9 Meyer, Compur Rapid, latest model. As new. List £10 15s..... **£6 10 0**
Voigtlander Perkeo 16-on-V.P., Skopar f/4.5, Compur. New condition **£6 15 0**
Nagel Vollenda 3×2, f/4.5 Nagel anastigmat. New condition **£6 10 0**
4½×6 cm. Plaubel Makina, Anticomar f/2.9, 6 slides, F.P. adapter. Perfect condition..... **£6 0 0**
Six-16 Kodak, f/6.3 anastigmat. New condition. List £4 7s. 6d..... **£2 15 0**
9×12 or ¼-pl. Agfa Double Extension Camera, rise and cross front, f/4.5 anastigmat, delayed-action Compur, 6 slides, F.P. adapter, hide case. A superb set. As new. List £15 ..... **£7 15 0**
¼-pl. T.-P. Ruby Camera, f/4.5 anastigmat, Compur shutter, 3 slides, F.P. adapter..... **£2 17 6**
¼-pl. Sanderson, B. & L. lens, Unicum shutter, detachable focal-plane, 2 slides. Good condition..... **£2 15 0**
¼-pl. Nettel Press Camera, f/4.5 Tessar, M.-W. adapter, 12 envelopes and case. Perfect condition..... **£15 0 0**
¼-pl. Ica Press, Tessar f/4.5, 12 lock-in slides. Good condition **£12 10 0**
N. & G. Special Folding Reflex, f/2.9 Pentac, 3 D.D. slides, F.P. adapter, filter, solid leather case. Prime condition. List £61 5s. **£25 10 0**

LENSES.

4½-in. Zeiss Tessar, in Compur. As new.... **£4 10 0**
16-in. f/6 Large Adon. New condition.... **£9 0 0**
16-in. Busch Bis-Telar **£4 0 0**

NEW—LEICAS, CONTAXES, EXAKTAS, and ALL THE LATEST DESIGNS.

Kodachrome, Dufay, and other Colour Films.

C. BAKER

244, High Holborn, London, W.C.1

Estd. 1765. **Phone: HOL. 1427.**

SALANSON LTD.

"Best in the West."

All Latest High-class Cameras Stocked!

A SELECTION OF GUARANTEED USED BARGAINS

V.P. Piccolette, f/6.5 Meyer, Compur, limp case **32s. 6d.**
Certo Super Sports, f/2.9 Trioplan, D.A. Compur, 3 slides, screen and masks..... **£7 15 0**
3½×2½ Zeiss Nettar, f/4.5 Nettar, Telma shutter **£4 4 0**
2½×2½ Icarette, f/4.5 Tessar, Compur.... **£4 17 6**
¼-pl. Zeiss Nixe R.F. and Plate, double extension, f/4.5 Tessar, Compur, 6 slides, focussing screen, leather case **£8 17 6**
3½×2½ Zodel, f/3.8 Zodellar, D.A. Compur, 5 slides, F.P. adapter, canvas case..... **£5 12 6**
½-pl. N. & G. Sibyl, f/6.3 Zeiss Protar, double extension, 12 slides, F.P. adapter, leather case **£10 17 6**
9-mm. Pathe de Luxe Motocamera, f/3.5 anastigmat **£6 12 6**
¼-pl. Popular Pressman, f/4.5 Aldis-Butcher, 3 slides..... **£4 15 0**
Model III Leica, f/3.5 Elmar. As new.. **£26 15 0**
12-in. Dallon Telephoto f/5.6, filter and case **£6 15 0**
Tempiphot and Amplifier. As new..... **£4 15 0**

SPECIAL OFFER.

Zeiss Telex Prismatic Binoculars, 6×24, complete in case. Listed at £11 15s..... **£7 15 0**
Prismatic Binocular 8×25, complete in leather case..... **59s. 6d.**

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

The NEW

"SUPRAMIN"

Finest of Fine-grain Developer.

The ONLY Non-poisonous, Non-staining Paraphenylene Diamine Developer.

NEW FEATURES—only obtainable from

"SUPRAMIN"

- Compensates for variations in exposures and produces uniform gradation.
- Can be used repeatedly. One 36-oz. carton will develop 4 to 6 Leica films.
- Requires no increase of exposure.
- Keeps perfectly in solution.
- Gives still finer grain.
- Negatives can be intensified and retain finest grain.

COMPLETE Development Chart. No increase of price.

To make 72 oz. ... **4/-** Smaller size to make 36 oz... **2/4**

Obtainable from all dealers, or direct from :

L. A. LEIGH & CO.

179, WEST END LANE, LONDON, N.W.6

Phone : MAIDA VALE 7902.

Sole Agents for Irish Free State : BROWNE & NOLAN, LTD., 41/2, NASSAU STREET, DUBLIN.

35-mm.

FILM DEVELOPING



This frame simplifies the developing of Leica, Contax, Retina and all 35-mm. film of similar length. The film, emulsion side out, is wound on the frame and placed in a 10×8 in. developing dish with sufficient solution to cover the film, The frame is durably made of hard rubber throughout with metal parts of Monel.

Price 10/6 Post Free.

SANDS HUNTER & CO., LTD.

37, Bedford Street, Strand, London, W.C.2

SPECIAL OFFER!

5½×3½ Glazed Prints 2½D. each

From any negative, on KODAK paper. Minimum order 3 for 7½d.

Send P.O. with order to :

G. FRANKLIN, 2, DERWENT STREET SUNDERLAND

ROLL FILMS H. & D. 1300

NEW STOCK Develop by 1938.

With Craftsman **money-back guarantee.**

SHOWCARD FREE TO DEALERS.

4/6 for 12 rolls, 4 exposures 3¼×2¼ ; **8/-** for 12 8-exp. Retail at **6d.** and **1/-.** Send **6d.** for 4-exp. or **9½d.** for 8-exp. film as a trial.

MARSHALL & CO. (Nottm.), LTD., Dept. M

PHOTO WORKS, NOTTINGHAM

The WORLD'S PREMIER M & W. ENLARGER M & W.

(48 Different Models made)

From £6: 10: 0 to £80: 0: 0

i.e. FILMAREX (vertical)

takes up to 6×6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser..... **£11:8:6**

E. E. Schneider, 46, Farringdon Street, E.C.4



PRINTING, COPYING, DEVELOPING

A BIGGER Photograph looks better.—Your snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d. ; for 2/6 we develop and print 7×5 in. your six or eight exposure film ; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

DEVELOPING and Printing, quality work, returned same day as received : 3½×2½ 1/- ; Postcards 2d. ; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [3686

POSTCARD Printing, 9d. per dozen, Views 7/- per gross.—Slater, Sawtry, Huntingdon. [4155

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists : 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each ; Developing and Printing and all Photographic work undertaken ; trade specially catered for ; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc. ; price list free.—Slater, Sawtry, Huntingdon. [3407

ENLARGEMENTS, high-class, reasonable ; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [3594

COLOURED Postcard Enlargements, 9d. each, three 2/-.—Payne, 18, Devonshire Rd., Bristol, 6. [4272

REPAIRERS

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimate submitted ; instruments insured whilst on premises ; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

REPAIRS.—Cameras and Projectors ; shutters a speciality.—Watkins, 48, Gladstone Rd., Sparkbrook, Birmingham. [3726

REFLEX Mirrors, Re-silvered, constructed, lowest prices, back return post.—Irving's, 258, Kingston Rd., Teddington. [4101

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

SELL Your Photographs to illustrated newspapers, new 1936 Press Courses ready ; write immediately for Free Prospectus "Making Money with your Camera."—World's Photographic Academy, 45, Maple Avenue, Whitefield, near Manchester. [4141

PHOTOGRAPHIC Journals, 1909 to 1932, suitable for photographic society, hundred and ninety-four altogether ; what offers ?—Apply, Capt. Bright-Smith, 35, Russell Square, London, W.C. [4299

PATENTS

PATENTS, Designs, Trade Marks.—Haseltine, Lake & Co., Chartered Patent Agents, 28, Southampton Buildings, London, W.C.2. Telephone No., Holborn 5611. And at New York. [4331

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [3679

MISCELLANEOUS

CAMERA Insurance covers all risks ; annual premium from 5/- ; see full details in next week's advert, or write.—Norwich Union Insurance Societies, Norwich, or 49, Fleet St., E.C.4. [2698

FLIGHT & AIRCRAFT ENGINEER AND AIRSHIPS

The First Aero Weekly in the World

All the latest developments in connection with aviation are recorded in the pages of "Flight."

Illustrated descriptions of new aircraft, aero engines and equipment, British and Foreign, appear regularly, as well as practical articles giving the latest information for Club members and amateur pilots.

"Flight" is the leading authority on aviation. It contains Royal Air Force news, and deals with the work of R.A.F. Squadrons, with Private Flying, and with Commercial Aviation, Airlines, and Airports.

A special staff of highly competent aerial photographers ensures that "Flight" contains the finest photographs of aviation in all its aspects.

EVERY THURSDAY 6d.

From all Newsagents and Bookstalls.

Subscriptions :

British Isles – – 33/-

Other Countries – 35/-

FLIGHT PUBLISHING CO., LTD.

DORSET HOUSE,

STAMFORD STREET, LONDON, S.E.1

TO D & P TRADE **FINISHERS**

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES !

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

SHOOT OF HAMPSTEAD

Can supply your new Miniature Camera or other equipment. Miniature Cameras from 13/6

COME IN AND SEE THEM

Expert advice and assistance. Leica All Photographic Supplies. *Exchanges. Let me quote you !*

S. I. SHOOT, 179, West End Lane, N.W.6

(Facing West Hampstead Met. Station.) *Phone: MAIda 7902.*

MATHER'S

See Our Windows for—SLIGHTLY USED and SECOND-HAND BARGAINS

EXCHANGES AND BEST POSSIBLE ALLOWANCES for Cameras of all Types.

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams: Sensitised, Mcr.

17, JOHN DALTON STREET, MANCHESTER

WELLWORTH'S

Goerz V.P. Tenax Roll Film, Dogmar f/4.5, Compur £3 7 6

Voigtlander Superb, f/3.5 Heliar. Used once.... £15 17 6

Certo 3½×2½ Plate, f/4.5 Steinheil, Compur, P. ext., 6 slides, F.P. adapter..... £3 17 6

Mentorett, latest model twin lens, focal-plane, automatic, f/3.5. Shop-soiled. List £22 10s. Special price.... £20 0 0

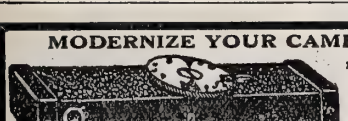
Ikoflex, f/4.5 Novar, Klio, £8 10s. model Shop-soiled £7 15 0

Wallet, Extremely Thin 3½×2½ **Plate,** new, 3 slides, f/4.5 Meyer. List £8 15s. Special price..... £6 0 0

8, WITHY GROVE, MANCHESTER, 4

Tel.: BLA. 1557

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer £1 : 1 : 0

The new "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.

R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.

BELLE VUE CAMERA EXCHANGE FOR A SQUARE DEAL.

Enjoy the advantages of coupled range-finder focussing. Let us quote you for part exchange on Super Ikonta, Kodak Regent, Ensign Autorange. Guaranteed Satisfaction.

SLIGHTLY-USED BARGAINS

Nagel Vollenda, 16-on-V.P., f/4.5 Schneider Radionar, 3-speed shutter. Good condition. List price £4.....50s. 0d.

Kodak Duo, 16-on-3½×2½, f/3.5 anastigmat, Compur shutter. List price £9 15s. In new condition..... £7 7 0

Ensign Carbine No. 3 2½×3½ **Roll Film,** f/6.3 Ensar, Trichro 3-speed shutter. New condition. Cost £3 ....39s. 6d.

Agfa 2½×3½ **Roll Film,** self-erecting front, f/8 anastigmat. Cost £3. In new condition.....29s. 6d.

Zeiss Ikon Cocarette 2½×3½ **Roll Film,** f/6.3 Novar. Cost £3 17s. 6d. In good condition.....39s. 6d.

Ensign Selfix 20, Ensar f/7.7, Trichro 3-speed shutter. As new. List price £2 5s.....30s. 0d.

Zeiss Ikon Miraphot Vertical Enlarger, 9×12 cm. and 4½×3½, automatic focussing. New condition. List price £11 2s. 6d. £5 10 0

Ensign Magnaprint, Model AV/1, automatic, for 2½×3½ negatives, f/4.5 Dallmeyer. List price £10 10s. As new £7 15 0

Largodrem Electric Enlarging Exposure Meter. As new. List price 30s.....21s. 0d.

Avo Electric Exposure Meter. List price £2 17s. 6d...39s. 6d.

Telephone : EAST 0732.

BRADSHAW'S 61 HYDE ROAD GORTON MANCHESTER

Near Belle Vue Gardens (Lake Entrance).

Cars No. 33, 34 ; or Bus No. 8.

SAVILLE'S

GUARANTEED BARGAINS

Super Ikonta, 16-on-3½×2½, Tessar f/3.5, Compur. Perfect condition £15 2 6

Voigtlander Superb, f/3.5 Heliar, Compur... £15 15 0

Ikoflex I, f/4.5 Novar, Compur..... £8 19 6

Voigtlander Brilliant, f/4.5 Skopar, Compur. As new. Originally £5 15s..... £4 15 0

Ensign Auto-Kinecam for 16-mm. Films, leather case, f/2.6 Cinar lens, 3 speeds..... £8 19 6

Voigtlander Bessa, coupled range-finder, f/3.5 Helomar, Compur. Demonstration-soiled only..... £14 5 0

N. & G. Sibyl 3½×2½, Ross Xpres f/3.5, 3 D.D. slides, F.P. adapter, filter, leather case..... £13 13 0

Kodascope Eight Projector, £9 9s. model.... £6 10 0

Ombrux Exposure Meter. Perfect £2 5 0

4, Goodramgate, YORK

BATHES BARGAINS

Rolleicord I, f/3.8 Triotar, ever-ready case. Almost new £10 10 0

½-pl. **Zeiss Maximar,** f/4.5 Dominar, Compur, 6 slides, F.P.A., Distar, 2 filters, hood and case. Complete outfit £8 15 0

Carbine No. 5, f/4.5, Compur..... £3 10 0

K.W. Reflex, f/4.5 Steinheil lens, 3 speeds, leather case. Only used twice £4 10 0

YOUR PRESENT CAMERA IN PART EXCHANGE

Bathes

THE CAMERA PEOPLE

24 FLEET STREET, TORQUAY

EVERY FRIDAY FOURPENCE

The Autocar

THE LEADING MOTORING JOURNAL

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, 29, The Promenade.
DEWSBURY.	C. D. Spedding, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41–42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

GET PERFECT PICTURES AGAINST THE LIGHT



With a **"ZODEL" LENS HOOD**

Easily fixed and fits almost any camera. Telescopic and folds flat for carrying. An accessory you can't do without.

Model I, for lenses 1 to 1¾ in., Model II, for lenses 1¾ to 2 in. Each 7/6

WALLACE HEATON Ltd.

119 & 127, NEW BOND ST., LONDON, W.1

CAMERA BARGAINS

Leica IIIa, Chromium, f/3.5. Demonstration-soiled £25 17 6

Contax II, latest f/2.8 Tessar. As new..... £35 17 6

Zeiss Super Ikonta, f/4.5 Tessar, Rapid Compur, 16 or 8 on 120. As new..... £13 10 0

Plaubel Makina II, f/2.9, with extras costing £55. In new condition £28 10 0

Zeiss Miroflex, f/4.5 Tessar, 6 slides, F.P. adapter, maker's case. New condition £27 10 0

Ensign Autorange, f/4.5 Ross Xpres, F.P. shutter, case. Unsoiled £12 10 0

Voigtlander Brilliant, f/4.5, Compur, E.R. case and filter £4 15 0

Ihagee Weeny-Ultrix, f/3.5 Tessar, Compur.... £6 17 6

Zeiss Maximar, f/4.5 Tessar, 6 slides, F.P. adapter, case. Demonstration-soiled only..... £9 9 0

T.-P. Junior Reflex, f/2.9 Cooke, 3½×2½, 12 slides, F.P. adapter, leather case..... £8 17 6

Ensign Midget, f/6.3. Shop-soiled only..... £1 17 6

Enolde, f/4.5, coupled range-finder, case..... £3 17 6

Ensign Selfix, f/4.5, Mulchro. As new..... £2 12 6

Zeiss 520 Ikonta, f/4.5 Novar, Compur..... £4 18 6

Kodak Six-20 Duo, f/4.5, Pronto. As new..... £4 7 6

Voigtlander Stereo Reflex, f/4.5, Compur, 4½×1½, slide changer, viewer, case..... £10 10 0

THE AMATEUR CINÉ SERVICE Ltd.

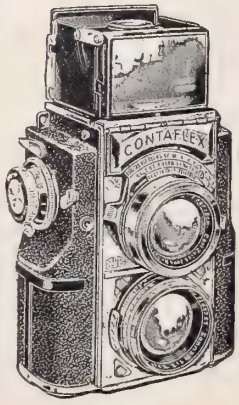
MINIATURE CAMERA AND HOME MOVIE SPECIALISTS,

52, WIDMORE RD., BROMLEY, KENT

SPECIAL ALLOWANCE

ON YOUR PRESENT APPARATUS IN PART PAYMENT FOR THE NEW ZEISS CONTAFLEX.

The Contaflex is in stock at addresses marked ●



3½×2½ Ensign Carbine No. 6, Aldis f/4.5, Compur. *As new* **£3:17:6**

Zeiss Ikonta 520, 16 pictures on 3¼×2¼ film, f/6.3 Novar. *Good condition.* List £4 17s. 6d. **£3:17:6**

3×4 cm. Foth-Derby f/3.5 lens. *Good condition.* List £5 5s. **£4:5:0**

3.5-cm. Elmar f/3.5 Wide-angle Lens, for Leica. *Fair condition* ... **£4:17:6**

3½×2½ Icarette, Tessar f/4.5, Compur, rising front, direct finder. *Good condition* **£5:15:0**

5-cm. Hektor f/2.5 Lens, coupled for Leica. *Good condition.* Cost £12 8s. **£7:17:6**

2-in. Meyer Plasmat Lens f/1.5, for Model I Leica. *Fair condition* **£8:10:0**

Kodak Retina, f/3.5 Xenar, Compur. *As new.* List £10 10s. **£8:15:0**

3½×2½ T.-P. Special Ruby Reflex, revolving back, 5¼-in. Ross Xpres f/4.5, 3 D.D. slides, case. *Good condition* **£8:15:0**

Latest Multi-speed 9.5 Pathe Motocamera, f/2.5 lens, filters, case. *Good condition.* List £13 17s. 6d..... **£9:17:6**

Leica Model I, Elmar f/3.5 lens, case. *Fair condition* **£10:10:0**

8-mm. Cine-Kodak Eight, f/1.9 lens, case. *Good condition.* List £15 .... **£11:15:0**

3¼×2½ Mentor Compur Reflex (3¼×4¼×4¼ in.), Tessar f/4.5, delayed Compur, 3 slides, F.P. adapter, case. *Good condition* **£11:15:0**

9.5-mm. Pathe Tele Motocamera, f/2.5 lens, also Tele lens, filters. *As new* **£12:15:0**

Zeiss Super Ikonta 530/2, for 8 or 16 pictures on 3¼×2¼ film, Tessar f/4.5, delayed Compur. *As new.* Cost £18 12s..... **£14:10:0**

2¼×1⅝ Exakta Model A, Xenar f/2.9, ever-ready case. *Good condition.* Cost £21.. **£15:17:6**

2¼×2¼ Zeiss Super Ikonta 530/16, Tessar f/3.5, delayed Compur 1/400th. *As new.* List £25 15s..... **£18:0:0**

4×4 Automatic Rolleiflex, f/2.8 Tessar, Rapid Compur 1/500th, ever-ready case, hood. *As new.* List £29 8s. **£21:0:0**

7.3 Hektor Lens f/1.9, coupled for Leica. *As new.* List £29 5s. **£22:10:0**

Zeiss Contax Model I, Tessar f/2.8, ever-ready case. *As new.* List £35 3s. 6d. **£25:0:0**

Latest Model 6×13 cm. Heidoscope Stereoscopic, f/4.5 Tessars in Compur, changing-box, case. *As new.* List £43 10s. **£27:10:0**

Zeiss Contax Model I, f/2 Sonnar, ever-ready case. *Good condition.* Cost £42.. **£32:0:0**

Model III Leica, f/1.5 Meyer Plasmat. *As new.* List £58 10s..... **£35:10:0**

Above are at

28 OLD BOND ST.
London, W.1

Telephone: Regent 1228.

BARGAIN LIST AND GUIDE TO NEW MODELS

Also latest literature, post free anywhere.

Please state requirements.

THE NEW ROLLEICORD MODEL II

In stock at these addresses

London :
28, Old Bond St., W.1. ●
281, Oxford St., W.1. ●
Stock Exchange Branch, 1, Copthall Chambers, E.C.2. ●
35, Brompton Rd., S.W.3. ●
2, Northumberland Avenue, W.C.2.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd., W.1.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
Croydon.—12, George St.
Kingston.—30–32, Thames St.
North Harrow.—537, Pinner Rd.
Liverpool.—73, Lord St. ●
Leeds.—37, Bond St.



With Zeiss Triotar f/4.5 and Compur shutter 1/300th sec., T. and B. **£14:10:0**

With Zeiss Triotar f/3.5 and Compur **£16:0:0**

Ever-ready Case **£1 0 0**

Generous Exchange Allowance.

Deferred Terms Arranged.

2½×1⅝ V.P. Kodak Special, f/5.6 anastigmat, Diomatic shutter. *Shop-soiled.* List £3 10s. **£2:19:6**

4½×2½ Zeiss Ikonta 520/15 ET, Novar f/6.3, Telma shutter. *Shop-soiled.* **£5:5:0**

8-mm. Cine-Kodak Eight-20, f/3.5 lens. List £9 17s. 6d. **£8:10:0**

2½×1⅝ Planovista Roll Film, f/3.5 Meyer Trioplan, Pronto delayed-action, focussing screen finder. *Shop-soiled* List £12 12s..... **£8:15:0**

4½×3½ Goerz Anschutz Press, 13.5-cm. Zeiss Tessar f/4.5, 3 D.D. slides, case. *Good condition* ... **£9:9:0**

4½×3½ T.-P. Junior Special Reflex, 6-in. Cooke f/4.5, 3 slides. *Shop - soiled.* List £12 15s. **£10:10:0**

3×4 cm. Kodak Pupille, Zeiss Tessar f/3.5, Compur. List £15 15s. *Shop-soiled..* **£11:11:0**

6×6 Rolleicord, Zeiss Triotar f/3.8. *Shop-soiled* **£12:10:0**

6×6 Automatic Rolleiflex, Tessar f/4.5. *Shop-soiled..* **£17:10:0**

Model III Leica, Elmar f/3.5. *Shop-soiled....* **£26:0:0**

Model III Leica, f/2 Summar. *Shop-soiled..* **£32:10:0**

Above are at

37 BOND ST. LEEDS, 1

Telephone: Leeds 25106.

Minifex, Meyer Trioplan f/3.5, Compur, for 36 pictures 13×18 mm., purse. *Good condition* **£6:6:0**

9.5 Pathe Motocamera de Luxe, Zeiss Triotar f/2.9. *Good condition* **£6:17:6**

3½×2½ Ensign Carbine 7/51, Ross Xpres f/4.5, delayed Compur. *Good condition* **£7:17:6**

3½×2½ T.-P. Junior Special Reflex, 5-in. Cooke f/3.9, revolving back, 6 slides, F.P. adapter, roll-film holder, case. *Good condition* **£9:17:6**

4.5×6 cm. Nettel Baby Speed Deckrullo Focal-plane, 8-cm. Zeiss Tessar f/2.7, 3 slides, F.P.A., case. *Fair condition* **£10:17:6**

5×4 Adams' Minex Reflex Model B, 7½-in. Ross Xpres f/4.5, also 6½-in. Zeiss Protar f/6.3 (components 11½-in. f/12.5), revolving back, 4 D.D. slides, case. *Good condition* .. **£12:12:0**

3½×2½ Zeiss Ideal 250/3U, Tessar f/4.5, delayed Compur, 6 slides, F.P. adapter, Distar lens, filter, case. *As new.* List £22 10s. **£12:17:6**

4.5×10.7 cm. Voigtlander Stereoflektoscop Reflex (Ukiwo), 6.5-cm. Heliar f/4.5 lenses in Compur, Heliar finder lens, 2 filters, changing-box, case. *Good condition* **£13:13:0**

Above are at

281 OXFORD ST.
London, W.1

Telephone: Mayfair 0859.

Come and compare the latest models at one of our addresses

DOLLONDS

Dollond & Aitchison Ltd.
OPTICIANS TO H.M. GOVERNMENT

ESTD. 1750.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Good exchange allowance.

3½×2½ Ensign Roll Film Reflex, focussing f/7.7 anastigmat. *Fair condition* ... **£1:9:6**

9.5 Pathe Home Movie, resistance. *Good condition* **£3:5:0**

Minifex, f/3.5 Vidar, 3-speed, for 36 pictures 13×18 mm. on 16-mm. film. *Good condition* **£3:15:0**

3½×2½ Goerz Tenax, focussing f/4.5 Dogmar, Compound 1/250th, 3 D.D. slides, F.P. adapter, case. *Fair condition* **£3:19:6**

3½×2½ Ensign Magnaprint Enlarger, horizontal model. *Shop-soiled only* ... **£4:9:6**

6½×4½ Triple Extension Field, rise and swing front, reverse and swing back, 7½-in. Cooke f/6.5, 2 book-form D.D. slides, case, tripod. *Good condition* ... **£4:10:0**

4.5×6 cm. Ernemann Focal-plane, f/4.5 Ernotar, 12 slides, F.P. adapter. *Good condition* **£4:19:6**

Above are at

66a Seven Sisters Rd. Holloway London, N.7

Telephone: 3573.

Ensign Vertical Magnaprint Enlarger, Model V/O, for 3×4 cm. and 35-mm. negatives, f/6.3 Ensar. *Excellent condition.* List £5 4s.... **£3:17:6**

3×4 cm. Foth-Derby, f/2.5 lens, delayed action, purse. *Good condition* ... **£5:10:0**

3½×2½ Double Extension Etui, Tessar f/4.5, Compur, F.P.A. *Good condition* **£6:6:0**

3½×2½ Wirgin Double Extension Gewir, f/2.9 Zeranar, delayed Compur, 3 slides. List £9 9s. *As new* **£7:17:6**

4.5×6 cm. N. & G. Baby Sibyl, Ross Xpres f/4.5, 5 D.D. slides, N. and G. reflex finder, tripod attachment, F.P. adapter, case. *Good condition* .. **£8:15:0**

2½×1⅝ N. & G. Roll Film Sibyl, 3-in. Cooke Aviar f/4.5, rise and cross, finder to match, case. *Excellent condition* **£9:15:0**

Above are at

17 Topsfield Parade, Crouch End London, N.8

Telephone: Mountview 2410.

3½×2½ Dollond Owl, f/6.3 lens, 3 speeds. *Shop-soiled* .. **£1:12:6**

4½×2½ No. 12 Carbine, f/7.7 Aldis Uno, Trichro shutter. *Good condition* **£1:12:6**

4.5×6 cm. Ica Atom, with Tessar f/4.5, Compound, 1/300th sec., F.P.A. *Fair condition* **£4:15:0**

3½×2½ Kodak Six-20, Kodak f/4.5, OPS shutter. *As new.* List £5 5s. **£4:15:0**

4½×2½ Kodak Six-16, Model No. 19, Kodak f/4.5, delayed Compur, case. *As new.* List £8 10s. **£7:0:0**

9.5 Dekko, Dallmeyer f/1.9 lens. *Shop-soiled* **£8:8:0**

Dallmeyer Telephoto Lens f/4, for above. *Shop-soiled* .. **£4:15:0**

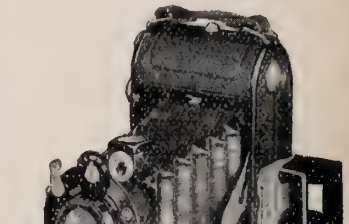
4½×3½ Soho Reflex, swing front, 15-cm. Zeiss Tessar f/4.5, Mackenzie-Wishart slide and 16 envelopes, leather case. F.P. adapter. *Good condition* **£9:9:0**

Above are at

43 Commercial St. Newport (Mon.)

Telephone: 3603.

And at :—
Crouch End.—17, Topsfield Parade.
Holloway.—66a, Seven Sisters Rd.
Upper Tooting.—216, Upper Tooting Rd., S.W.17.
Catford.—62a, Rushey Green.
Watford.—142, St. Albans Rd.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.



DOLLOND OWL No. 4

General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3½×2½ in., self-erecting front, hinged back, pressure-plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body 6½×3×1⅝ in.

PRICE 55/-

Brown leather sling case, velvet-lined, lock and key. Price.....**7s. 6d.**

If you have cine apparatus for disposal, we would like to make a cash or exchange offer.

EVERYTHING *for the* MINIATURE

OVER 500 LEICA ACCESSORIES ALWAYS IN STOCK

Leica



The most popular miniature camera. Models from **£16 19 0.** All models in stock. Type illustrated is Model IIIa, with f/2 lens, **£43 0 0**



Zeiss Contaflex

The new miniature roll-film reflex, incorporating photo-electric cell exposure meter.
F/2.8 lens model **£64 12 6**
F/1.5 lens model, illustrated **£87 2 6**

Contax II

The latest model by Zeiss. Range-finder incorporated in view-finder. Models from **£40 10s.** to **£65 15s.**, with f/1.5 lens.



NEW 'MINIATURE' BOOKS

Sonne über See und Strand. By Paul Wolff.
The latest book of photographs. 100 holiday pictures with technical details and the most beautiful reproductions possible. German edition only, **10s. 0d.**

Ski Kamerad Toni. By Paul Wolff.
A similar book of winter sport pictures. German edition, **10s. 0d.**

My First Ten Years with Leica. By Paul Wolff.
New English edition. 200 of Wolff's best pictures with technical tables and unique and informative reading, **21s. 0d.**

The Leica Manual.
500 pages, 300 illustrations. Covers every phase of Leica photography, **21s. 0d.**

Leica Amateurs Picture Book.
160 pages of Leica pictures with some reading matter and all technical data, **21s. 0d.**

How to Use Your Miniature Camera.
The new English book containing 56 pages of illustrations and rudimentary instruction in loading and handling the Leica. **10s. 6d.**

The Golden Book of the Rolleiflex.
A beautifully illustrated collection of prize-winning pictures from the Rolleiflex Competition, together with technical data. Highly recommended, **7s. 6d.**

The Fine Grain Negative.
A 92-page book of all the latest and best miniature developing formulæ, **4s. 6d.**

The Exakta Handbook.
Just published. A fine, well-illustrated handbook telling you all about the Exakta and its many uses. Recommended, **3s. 6d.**

Portraiture with the Miniature Camera. By Minicam.
A new and well-illustrated book on an interesting subject, **3s. 6d.**

The Book of the Rolleiflex.
Covers everything that can be done with this very versatile camera, and beautifully illustrated, **4s. 6d.**

GUARANTEED "SECOND-HANDS"

LEICAS

1—Leica Model III, Black, Elmar f/3.5 lens, focal-plane shutter, 1 to 1/500th sec. Cost £30 10s..... **£23 10 0**

2—Leica I, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £15..... **£9 9 0**

3—Standard Leica, f/3.5 Elmar, focal-plane shutter, 1/20th to 1/500th sec. Cost £16 10s..... **£10 10 0**

4—Leica Model III, Black, f/2 Summar lens, focal-plane shutter, 1 to 1/500th sec. Cost £39 10s..... **£33 10 0**

5—Leica Model III, Black, f/2 Summar lens, focal-plane shutter, 1 to 1/500th sec. Cost £39 10s..... **£33 10 0**

6—Leica II, Chromium, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £27 17s... **£20 10 0**

7—Leica II, Black, f/2.5 Hektor lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s..... **£23 10 0**

8—Leica II, Black, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s..... **£19 19 0**

CONTAXES

9—Contax II, Zeiss Tessar f/2.8 lens, focal-plane shutter, 1/2 to 1/1,250th sec., delayed-action device. As new. Cost £45 4s..... **£37 10 0**

10—Zeiss Contax I, Zeiss Tessar f/3.5 lens, focal-plane shutter, 1/2 to 1/1,000th sec. Cost £31..... **£24 10 0**

11—Zeiss Contax I, Sonnar f/1.5 lens, focal-plane shutter, 1/2 to 1/1,000th sec. Cost £56 5s..... **£42 10 0**

12—Contax I, Tessar f/3.5 lens, focal-plane shutter, 1/2 to 1/1,000th sec. Cost £31..... **£24 10 0**

13—Contax I, Tessar f/2.8 lens, focal-plane shutter, 1/2 to 1/1,000th sec. Cost £33 5s..... **£25 10 0**

14—Contax I, Sonnar f/2 lens, focal-plane shutter, 1/2 to 1/1,000th sec. Cost £41..... **£32 10 0**

15—Contax I, f/3.5 Tessar lens, focal-plane shutter, 1/50th to 1/1,000th sec. Cost £34..... **£19 19 0**

CONTAFLEX

16—Zeiss Contaflex Twin-Lens Reflex, f/1.5 Sonnar lens, built-in photo-electric exposure meter, focal-plane shutter, 1/2 to 1/1,000th sec., E.R. case. Cost £89 10s..... **£77 10 0**

MISCELLANEOUS

17—Elmar f/3.5 50-mm. Lens, coupled for Leica. Cost £8 14s..... **£6 6 0**

18—Zeiss Sonnar f/4 13.5-cm. Tele Lens for Contax. Cost £21 7s. 6d..... **£14 14 0**

19—Leitz Hektor f/2 5-cm. Nickel Lens, for Leica. Cost £10 5s..... **£6 6 0**

20—4½ × 6 cm. Ernemann, focal-plane shutter, f/4.5 lens. Cost £35..... **£6 6 0**

21—6 × 6 cm. Non-automatic Rolleiflex Reflex, f/3.8 Tessar lens, Compur shutter, 1 to 1/300th sec. Cost £18 10s. **£10 10 0**

NEW 'MINIATURE' DEVELOPERS

Paraphenylene.
Per tin, to make 20 oz., **1/-.** The finest fine-grain developer known.

Atomal.
The new non-staining developer by Agfa. Highly recommended. **2/-** per packet, for 300 c.c.

Tetenal Ultrafin.
The fine-grain non-staining developer. Can be used six times. Highly recommended. Per carton, for 20 oz., **4/-.**

Supramin.
Non-poisonous Paraphenylene. Per tin, for 36 oz., **2/4.**

Meritol Johnson's.
New English super fine-grain developer. Per tin, for 20 oz., **2/-.**

W.H. Buffered Borax.
A splendid general purpose fine-grain developer. Per tin, for 36 oz., **1/9.**

Eukobrom.
The new Tetenal developer for bromide paper. Fully compensated. Per tin, **3s.**

Neutol.
The Agfa Company's famous bromide developing agent. Price per carton, **1/-.**

We will insure your Miniature Camera free if it cost £10 or upwards, no matter where it was bought. Write for full particulars.

We will register your Camera and send you publications that we think will interest you from time to time, free.

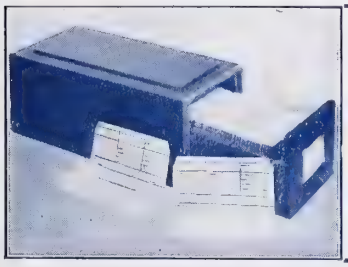
We will send "Leica News" to those whose Leica cameras are registered with us, free, also film record cards on request.

We have all Miniature Films developed in our own special fine-grain processing laboratory as a matter of course. This ensures the finest possible results at all times.

We make Automax 2½ × 3½ enlargements from all miniature films at 2d. each.

We offer big allowances on apparatus in exchange for new or second-hand miniatures. Write for particulars.

We have the best easy payments scheme and can offer you practically any goods for the addition of only 5 per cent on equal monthly terms, without large deposit. Write for particulars.



WALLACE HEATON "LEICA" NEGATIVE STORAGE FILE

Stores negatives flat in strips of three. Easy to handle. No risk of scratching. Envelopes are "hypo-free" manilla. Printed for recording subject, number and technical data. Stores 450 negatives **21/-**

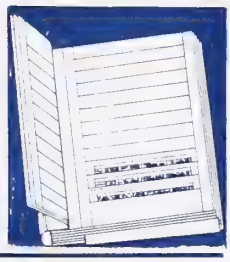


ROLLEIFLEX

The easiest manipulated camera. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens

£25:0:0
Nine monthly payments of 58/4.

FILM ALBUMS



Carrying 36 exposures on each side of each page.

Type A. For 10 films of 36 exposures, **5s. 6d.**

Type B, for 20 films of 36 exposures....**8s. 9d.**

Type C, for 30 films of 36 exposures....**12s. 6d.**

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.

WALLACE HEATON LTD.

THE MINIATURE CAMERA SPECIALISTS

119, NEW BOND STREET, LONDON, W.1

Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8

Phones : MAYFAIR 0924-5-6-7.

BY APPOINTMENT.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



"NATURE IN THE RAW"

A fine nature study by Eric J. Hosking, F.R.P.S. demonstrating the excellence of Ilford Soft Gradation Panchromatic Plates for fast work out of doors demanding faithful rendering of tone and texture.

Made in England by

ILFORD LIMITED
ILFORD · LONDON

ILFORD
Soft Gradation
PANCHROMATIC
★ PLATES ★

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

~ The Journal for Everybody with a Camera ~

Vol. LXXXII. Wednesday, July 29th, 1936. No. 2490.



Capture Summer's Golden Hours

WITH THE **Leica**



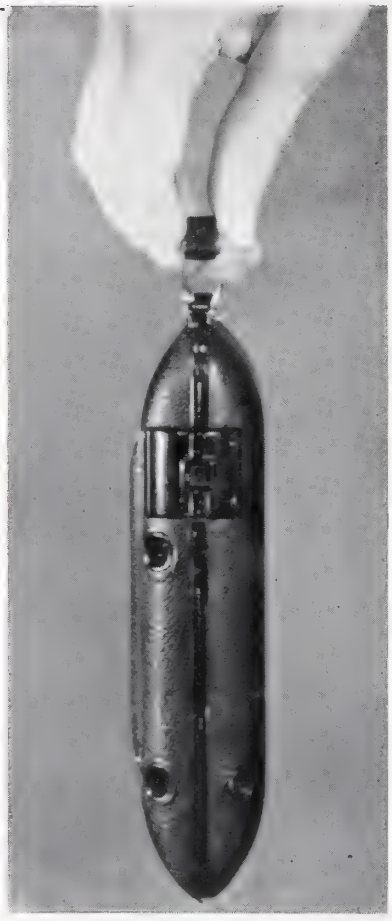
THE HANDIEST AND MOST VERSATILE OF ALL MINIATURE CAMERAS

Ask any good-class photographic dealer for a demonstration, or write for descriptive literature to

E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON, W.1

Copyright—Registered as a Newspaper for transmission in the U.K.

AN UNUSUAL CAMERA



You can see that at a glance

The "Regent" has been *designed*, not simply assembled. Look at its smooth 'streamlining'—no projecting parts at all, everything built right in. It's the handsomest camera made.

But, of course, it doesn't stop at looks. Consider the equipment: Coupled Rangefinder (no more out-of-focus pictures); Two Picture-Sizes Device (eight $3\frac{1}{4}$" by $2\frac{1}{4}$" or sixteen $2\frac{1}{4}$" by $1\frac{5}{8}$" on Kodak Film No. 620); Zeiss Tessar *f*4.5 Lens; Compur-Rapid Shutter (9 speeds up to 1/400th second; Delayed Action); Optical Direct Vision Viewfinder. Everything you need for good pictures—outstandingly good pictures—is here in the "Regent."

If you're thinking of getting a 'better camera,' this is a camera you must not miss. Ask your Kodak Dealer for interesting descriptive leaflet or write to

Kodak Limited, Kodak House, Kingsway, London, W.C.2.

Kodak

Regent

INCLUDING LEATHER CARRYING CASE

£20 : 0 : 0



Have you entered Wallace Heaton's 35-mm. miniature camera competition?

This competition is confined to pictures taken by cameras using 35-mm. film. Open from July 1st until September 30th. It does not matter what the subject is, but prints should not be smaller than 6 × 4 inches.

USERS OF
LEICA, CONTAX, CONTAFLEX, RETINA, ROLLEIFLEX & ROLLEICORD (if used with ciné film) can all compete.

Any number of prints can be sent in in any one week, but each photograph must have the coupon attached. Each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used, exposure, etc.

In addition to the big prize, A WEEKLY PRIZE OF £1 1s. will be awarded for the best photograph submitted in that week.

For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s. ; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. *In addition we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd. All prints will be judged at the end of the competition for the final prize of £25 cash. Acceptance of these rules and conditions is a specific condition of entry.*

£25 will be awarded for the best photograph submitted during run of competition.

COUPON which must be attached to your entry.
WALLACE HEATON
35-mm. Film Competition.
July 29th, 1936.

ADDRESS YOUR ENTRIES TO :

"COMPETITION"

WALLACE HEATON
LIMITED

(Note New Address)

127 NEW BOND ST., LONDON, W1

Rolleicord



THE POPULAR CHOICE for HOLIDAYS

The Rolleicord saves you the expense of enlargements because contact prints are large enough to show the fullest detail of your pictures, 12 pictures on 3¼ × 2¼ 8-exp. roll film for 1/-. The separate viewing lens and focussing screen eliminate useless snapping because you see your picture full size and right way up, therefore you can reject all subjects which do not appeal to you *before* you have wasted film on them. The high-class Zeiss Triotar lenses will not only give you perfect holiday pictures, but will give excellent results all the year round. The Compur shutter is speeded from 1 second to 1/300th, also T. and B., and is set and released by one lever. The Rolleicord is so designed that it is easily manipulated.

Takes all Rolleiflex accessories excepting only the angle mirror.



Rolleicord, with Zeiss Triotar f/4.5 lens..... **£14:10:0**

Rolleicord, with Zeiss Triotar f/3.5 lens..... **£16:0:0**

Nine monthly payments of 33/10 or 37/4

Generous allowance on your ordinary camera in part exchange. Lists Free.

WALLACE HEATON LTD
The Rolleicord Specialists

127, NEW BOND ST., LONDON, W.1

By Appointment *Phone : Mayfair 7511*

ALL THE FINEST HOLIDAY

EASY TERMS

WE don't go into your private affairs or ask a lot of awkward questions. You can have any instrument you choose after making the first of nine equal monthly payments. Use your purchase while paying the balance.

EXCHANGES

Nowhere else can you get such a good allowance on your used camera as we offer. We are famed throughout the photographic world for our generous exchange dealing—let us quote on YOUR used camera against purchase of a new one.



NEW SUMMER BARGAIN BULLETIN

Just out! Get it now!

Here's the list that will save you pounds on your holiday camera. It's packed with used but fully guaranteed bargains—it also contains all the new 1936 apparatus. Write at once to any branch of City Sale and Exchange.

FREE AND POST FREE!

LOOK at THESE FINE BARGAINS

Model I Leica Camera, f/3.5 Leitz Elmar, focal-plane shutter, range-finder, ever-ready case £9 9 0

3 × 4 cm. Makinette, f/2.7 Anticomar lens, Compur sector shutter, leather case..... £9 12 6

3 × 4 cm. Perkeo Camera, f/4.5 Skopar, delayed-action Embezet shutter, purse case.. £4 2 6

3 × 4 cm. Zeiss Kolibri, f/3.5 Novar anastigmat, Compur sector shutter, leather case.. £6 15 0

3 × 4 cm. Voigtlander Perkeo, f/3.5 Skopar anastigmat, Compur shutter..... £5 12 6

3 × 4 cm. Baby Ikonta, f/4.5 Novar anastigmat, Derval shutter, purse case..... £3 2 6

3 × 4 cm. Baldi Roll Film, f/4.5 Vidonar anastigmat, Vario shutter..... £3 7 6

3½ × 2½ Latest Pattern Voigtlander Bessa, f/4.5 Skopar anastigmat, delayed-action Compur shutter, leather case..... £6 17 6

No. 5 Ensign Carbine, f/4.5 Aldis Uno anastigmat, Mulchro shutter..... £3 5 0

3½ × 2½ Voigtlander Roll Film, f/6.3 anastigmat, Embezet shutter, leather case..... £2 12 6

3½ × 2½ Dollond Owl Roll Film, f/4.5 Lukos anastigmat, Vario shutter £2 12 6

3½ × 2½ Ensign Selfix Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, leather case..... £3 10 0

3½ × 2½ Ensign Autorange Roll Film, f/4.5 Ensar anastigmat, Mulchro shutter.... £5 7 6

3½ × 2½ Ihagee Roll Film, f/4.5 Ihagee anastigmat, Pronto II shutter..... £4 10 0

3½ × 3½ No. 7 Ensign Carbine, f/4.5 Aldis Uno anastigmat, Compur sector shutter, plate back, leather case £6 17 6

3½ × 2½ Voigtlander Roll Film, f/4.5 Skopar anastigmat, delayed-action Compur shutter, leather case..... £5 17 6

3½ × 2½ Ensign Selfix Roll Film, f/4.5 Ross Xpres anastigmat, delayed-action shutter.. £3 10 0

1a Goerz Tenax Roll Film, f/6.3 Goerz Dogmar anastigmat, Compur shutter, leather case £3 3 0

1a Voigtlander Roll Film, f/4.5 Skopar anastigmat, Compur shutter £6 17 6

1a Tropical Ensign Carbine, f/4.5 Ross Xpres, delayed-action Compur sector shutter, leather case..... £6 12 6

6 × 6 cm. Voigtlander Superb, f/3.5 Heliar anastigmat, Compur delayed-action shutter. New condition £14 5 0

2½ square Voigtlander Brilliant, f/7.7 anastigmat £1 15 0

9.5-mm. Pathe Home Movie, complete with super reel attachment, motor and resistance £7 17 6

Kodak Cine-Eight, f/1.9 anastigmat, motor drive, leather case. New condition.. £13 17 6

3½ × 2½ Salex Folding Pocket, Meyer Trioplan f/3.5, Compur shutter, double extension, 5 slides and leather case. As new..... £7 17 6

16-mm. Victor Cine Camera, f/2.9 anastigmat, all movements, complete in leather case £35 0 0

3½ × 2½ No. 1 Special Kodak, Cooke Series III f/6.5, Velosto shutter, leather case.... £3 18 6

9 × 12 cm. Goerz Anschutz Focal-plane, Goerz Series III f/6.8, focal-plane shutter, 3 D.D. slides and leather case..... £3 7 6

3½ × 2½ Murer Reflex, f/3.9 anastigmat, focal-plane shutter, revolving back, 3 slides, F.P.A. £5 17 6

2½ square Exakt Enlarger, f/4.5 anastigmat, electric fittings. New condition..... £11 17 6

Watson's Holostigmat f/6.5, iris £1 15 0

Postcard Murer Focal-plane, f/6.5 anastigmat, focal-plane shutter, 6 slides and case.. £2 7 6

Pair of 8 × 32 Magnalux Prism Binoculars and leather case £3 12 6

¼-pl. Boxform Reflex, f/4.5 Stylor, focal-plane shutter, 6 slides and case..... £4 15 0

18-cm. Voigtlander Heliar f/4.5, sunk mount, iris £5 15 0

2½ square Voigtlander Superb, Heliar f/3.5, Compur shutter. New condition..... £14 10 0

3½ × 2½ Nagel Roll Film, Dallmeyer f/4.5, Ibso shutter, speeds from 1 to 1/125th. Nice order £4 4 0

¼-pl. Cameo Folding Pocket, Aldis-Butcher f/4.5, D.A. Compur shutter, double extension, 4 slides and leather case. Equal to new £6 10 0

16-mm. Victor Cine Camera, f/1.5 Dallmeyer, 3 speeds, motor drive, leather case. New condition..... £17 10 0

9.5-mm. Campro Cine Camera, f/3.5, iris. New condition..... £3 3 0

9 × 12 cm. Miroflex Folding Reflex, and focal-plane, Carl Zeiss Tessar f/4.5, 6 slides, F.P.A. and leather case. New condition £27 10 0

¼-pl. Dallmeyer Reflex, f/3.5 Press, self-capping focal-plane shutter, speeds to 1/1,000th, reversing back, 3 slides, F.P.A., leather case.... £9 17 6

TYPICAL EXAMPLES OF THE "SNIPS" IN OUR BARGAIN LIST!

Kodak Retina Camera, f/3.5 Xenar lens, Compur shutter £6 17 6

16-on-3½ × 2½ Balda Camera, f/2.9 anastig. lens, D.A. Compur shutter..... £7 15 0

1a Icarette Roll Film, f/4.5 Carl Zeiss Tessar lens, Compur shutter, plate back, 3 slides £6 17 6

3½ × 2½ Voigtlander Avus Camera, f/4.5 Skopar anastig. lens, 6 slides, F.P.A., leather case £6 17 6

¼-pl. N. & G. Sibyl, f/4.5 Sibyl Aviar, taking standard 8-exposure film, complete in leather case..... £7 7 0

¼-pl. N. & G. Sibyl, f/4.5 Ross Xpres, 12 single metal slides, leather case £7 15 0

¼-pl. Kodak Roll Film, f/4.5 anastig. lens, Kodamatic fully-speeded shutter..... £5 2 6

¼-pl. Cameo Folding Plate, f/7.7 Aldis anastig. lens, Ilex Universal shutter, 6 slides.. £1 7 6

3½ × 2½ Cameo, f/4.5 Zeiss Tessar, Compur shutter, 6 slides, roll-film holder..... £6 19 6

2-in. O.G. Dollond Telescope, high and low-power eyepieces, leather covered. As new £3 3 0

Coronet Cine Camera, motor driven.. £1 2 6

3½ × 2½ Superb Roll Film, f/4.5 anastig. lens, Vario speeded shutter, reflex finder.. £1 19 6

2½ square Roll Film Twin Lens Camera £1 12 6

Ensign Roll Film Reflex, f/7.7 anastig. lens 19s. 6d.

P.C. Popular Pressman Reflex, f/4.5 Aldis lens, 6 single slides..... £4 19 6

¼-pl. Salex Reflex, f/3.9 Cooke lens, reversing back, S.C. shutter, speeded to 1/1,000th, 6 single slides, F.P.A. and case..... £7 2 6

3½ × 2½ Apem Boxform Reflex, f/4.5 anastig. lens, reversing back, 6 slides..... £4 19 6

3½ × 2½ T.-P. Reflex, revolving back, f/4.5 Zeiss Tessar, 6 slides..... £7 2 6

¼-pl. Ross Panros Focal-plane, f/4.5 Ross Xpres, 6 D.D. slides, leather case... £10 17 6

Model I Leitz Leica Focal-plane, f/3.5 Elmar, complete in leather case..... £9 17 6

16-mm. Victor Cine Camera, variable speeded motor, f/1.5 Dallmeyer Speed anastigmat, leather case..... £22 10 0

9.5 and 16 mm. Bolex Projector, grey model, resistance and case..... £22 10 0

3½ × 2½ N. & G. New Special Sibyl, f/4.5 Aviar, 6 book-form slides, F.P.A., leather case £19 10 0

2½ × 2½ Rolleicord, f/3.8 Triotar and case £11 17 6

6 × 6 Rolleiflex, f/4.5 Tessar, Compur, leather case £12 17 6

3½ × 2½ N. & G. New Special Sibyl, f/4.5 Cooke, 3 D.D. slides, F.P.A., 6 single slides, leather case. Perfect..... £10 7 6

6 × 6 Voigtlander Superb, f/3.5 Heliar, Compur, corrected parallax. Unsoiled..... £15 7 6

Model II Coupled Leitz Leica, f/2.5 Hektor, case £21 10 0

Leitz Valoy Enlarger, base easel, electric fittings..... £7 10 0

Several High-grade Microscopes, by leading makers, at greatly reduced prices. Details on application.

4½ × 6 cm. Ernemann Focal-plane, f/1.8 Ernostar, 6 slides, F.P. adapter, leather case. Cost £56 ..... £14 17 6

¼-pl. Sanderson Field, double ex., f/6 Dallmeyer stigmatic, 3 D.D. slides, T.-P. shutter, tripod and case £7 10 0

3½ × 2½ Double Extension Zodel, f/3.8 anas., D.A. Compur, 3 slides, F.P.A..... £4 17 6

Dallmeyer Dual Roll Film, f/3.5 Dalmac, Compur shutter, leather case..... £9 17 6

G916 Bolex Cine Projector, 500-watt lamp, resistance, transformer, spare lamp. Cost £56 £42 10 0

3½ × 2½ Dallmeyer Pentac Roll Film, f/2.9 Pentac, Compur, leather case..... £7 10 0

¼-pl. T.-P. Press Collapsible Focal-plane, f/4.5 Tessar, 3 D.D. slides, F.P.A., leather case £16 16 0

4½ × 6 cm. Zeiss Ica Palmos Focal-plane, f/2.7 Tessar, 12 slides, changing-box, case.. £14 10 0

Dekko Cine Camera, f/1.9 Dallmeyer anas., leather case £8 10 0

3½ × 2½ Zeiss Icarette Roll Film, f/4.5 Tessar, D.A. Compur, leather case. Cost £14.. £8 10 0

9.5-mm. Eumig Cine Camera, f/2.8 Trioplan, self-contained electric cell meter, complete with leather case. Cost £35 ..... £15 15 0

520 16-ex.-on-3½ × 2½ Ikonta, f/3.5 Tessar, Compur, L/case £9 17 6

3½ × 2½ Super Ikonta, coupled range-finder, f/4.5 Tessar, Compur, colour filter, ever-ready case..... £13 17 6

3½ × 2½ T.-P. Reflex, revolv. back, f/4.5 Tessar, 6 slides, case.. ..... £6 17 6

59/60 CHEAPSIDE LONDON, E.C.2 Phone: CITY 1124/5

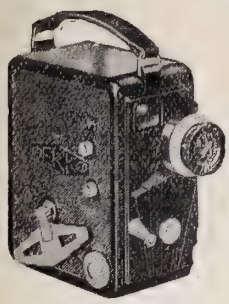
90/94 FLEET ST LONDON, E.C.4 Phone: CENT. 9391

84 ALDERSGATE ST LONDON, E.C.1 Phone: NAT. 0591

54 LIME STREET LONDON, E.C.3 Phone: MANSION HOUSE 0186

CITY SALE AND

APPARATUS ON EASY TERMS

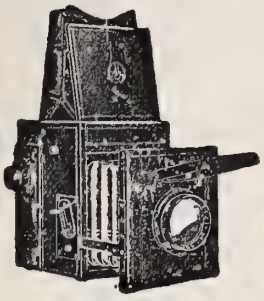


9.5-mm. DEKKO

Three speeds—half, normal, slow. For snapshots, time exposures, single and animated. Dallmeyer f/3.5 lens **£6:18:6**

Ross or Dallmeyer f/1.9 lens **£10:18:6**

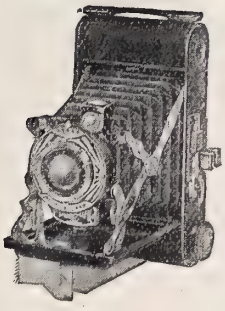
Nine monthly payments of 16/2 or 25/6.



T.-P. JUNIOR RUBY REFLEX

Made in 3¼×2¼, 4¼×3¼ in., and 6½×9 and 9×12 cm. sizes. With Ruby self-capping time and instantaneous focal-plane shutter. Revolving back, reflecting mirror of specially prepared glass, quick-wind, 3 single metal slides. With T.-P. Cooke f/4.5 lens, size 3¼×2¼, from **£12:0:0**

Nine monthly payments of 23/-

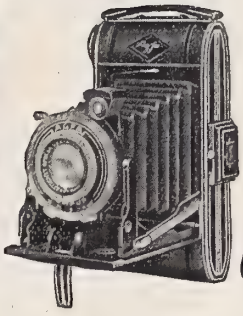


ENSIGN SELFIX "20"

Simple loading. Strong bellows, reflex view-finder, Trichro shutter, 1/25th, 1/50th, 1/100th sec., Time and Bulb, with flexible release. For standard 3¼×2¼ roll film. Ensar anastigmat f/4.5.

£3 : 15 : 0

Nine monthly payments of 8/11.

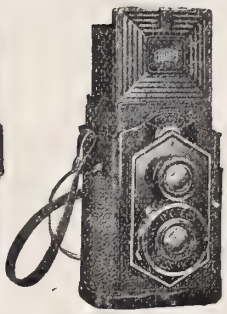


AGFA "SPEEDEX"

A first-class 3¼×2¼ roll-film camera. Get this handy little instrument in time for the holiday season. Fitted with f/4.5 lens and Compur shutter, direct-vision and reflecting view-finders.

£6 : 6 : 0

Nine monthly payments of 14/9.

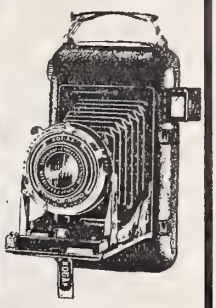


"IKOFLEX"

The twin-lens camera for 12 pictures on 3¼×2¼ 8-exposure roll film. Large finder lens, compensation of parallax. Novar f/4.5 lens, in Ikoflex shutter..... **£7:15:0**

Nine monthly payments of 18/1.

NEW IKOFLEX II ALSO IN STOCK.



KODAK REGENT

The latest model, taking 8 or 16 pictures on 3¼×2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter speeded to 1/400th sec., complete with leather case.

£20 : 0 : 0

Nine monthly payments of 46/8.

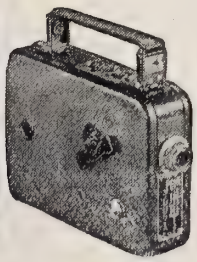
LENSES, TELEPHOTO LENSES, FILTERS, TRIPODS,



'ROLLEIFLEX'

Shows your picture full size and right way up on ground-glass screen, fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens. **£25:0:0**

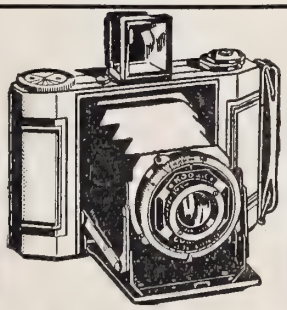
Nine monthly payments of 58/4.



CINE-KODAK "8"

With fixed-focus f/3.5 lens, exposure guide, footage indicator and eye-level finders incorporated in the handle of the camera. Holds 25 ft. of special film, only half the width of which is exposed at a time. **£9:17:6**

Nine monthly payments of 23/1.



KODAK "DUO"

16 pictures on 3¼×2¼ 8-exposure film. Lens shoots to position at touch of button. Focussing from 3½ ft. to infinity. Direct-vision view-finder. With Pronto "S" shutter and Kodak f/4.5 anastigmat.

£6 : 0 : 0

Nine monthly payments of 14/-.

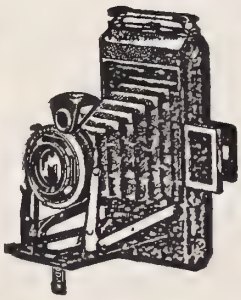


ROLLEICORD II

Takes all Rolleiflex accessories, excepting angle mirror. Takes 12 exposures on 3¼×2¼ roll film for 1/-. With Zeiss Tritar f/4.5 and Compur shutter, 1/300th, T. and B.. **£14:10:0**

Zeiss Triotar f/3.5..... **£16**

Nine monthly payments of 33/10 or 37/4.



"SIX-20" KODAK

Its Kodon shutter will slice a second into a hundredth. Open the back, hinged like a cigarette case, flick up the spool-holders, snap the film home and you're loaded, 8 exposures on 3¼×2¼ film.

With focussing anastigmat lens f/6.3.... **£3:12:6**

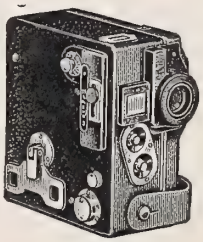
Nine monthly payments of 8/8.



NEW RANGE-FINDER 'BESSA'

With coupled range-finder and optical view-finder fitted next to the focussing control. The famous trigger release is fitted under the base-board. Yellow filter is incorporated for use when required. Compur Rapid shutter, speeded to 1/400th sec. With 4-element Skopar f/3.5 lens.. **£18:15**

Nine monthly payments of 43/9.



9.5-mm. "DITMAR"

Visible footage indicator. Two speeds. Parallax compensation. Single picture device. Telephoto, portrait, wide-angle and filter attachments fitted by Universal screw mount.

F/2.9 lens... **£12:12:0**

Nine monthly payments of 29/5.

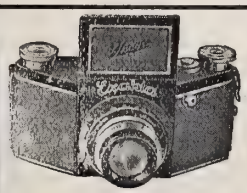
LENS-HOODS AND EVERY ACCESSORY IN STOCK!



"OMBRUX" METER

The photo-electric cell meter with a marvellous lens which makes it the finest instrument on the market at such a price. Gives dead-accurate readings for still camera work.

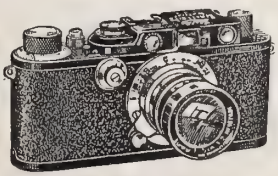
In ever-ready case..... **67/6**



"EXAKTA"

For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror for eye-level work and magnifier for fine work. speeds from 12 to 1/1,000th sec., f/3.5 lens, from **£19:10:0**

Nine monthly payments of 45/6.

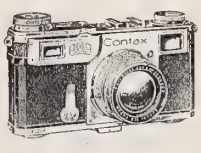


LEICA MODEL III

With f/2 Summar Lens.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For holidays, travel or for photographs at night or in any weather, Leica is the ideal camera..... **£39:10:0**

Nine monthly payments of 92/2.



CONTAX II

Has combined distance meter and view-finder. Speedier and more easily manipulated than the previous model. Shutter is speeded to 1/1,250th sec. Built-in delayed-action release permits of automatic exposures of 1 second. With f/2.8 Zeiss Tessar **£43:5:0**

Nine monthly payments of £5 1s.



SUPER IKONTA

Takes 11 pictures on 3¼×2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, Compur Rapid shutter speeded 1 to 1/400th sec. With f/2.8 Zeiss Tessar lens **£28:5:0**

Nine monthly payments of 66/-.



PATHÉ "B"

Strongly made with f/3.5 high-grade lens. Strong motor drive, exposes a reel at one winding. Takes 30-ft. of 9.5-mm. film.

£6 : 6 : 0

Nine monthly payments of 14/9.

EXCHANGE (1929) LTD.



THE Pantz

ARISTOCRAT OF FILMS

FIVE GRADES FOR LEICA USERS

Persenso	18/10 DIN,	28 Scheiner
Peromnia	18/10 „	28 „
Perpantic	16/10 „	26 „
Rectepan	10/10 „	20 „
Feinkorn	10/10 „	20 „

Sold by all good Photographic Dealers.

Sole U.K. Agents:
CORONET CAMERA CO
BIRMINGHAM 19

ZEISS

PHOTOGRAPHIC LENSES—apart from their unquestionable superiority of design—are manufactured under such ideal conditions that

The BEST DEFINITION

is assured for each and every lens which succeeds in passing the stringent tests of the ZEISS factory.

For MINIATURE CAMERAS

the UTMOST PERFECTION of definition is a *sine qua non*, and neglect to insist on a ZEISS lens is undoubtedly responsible for many failures and much disappointment to owners of miniature cameras.

CARL ZEISS JENA

Write for List P. 51, and details of the best lens for YOUR camera to **CARL ZEISS (LONDON) LTD.**
37–41, Mortimer St., London, W.1

STOLEN CAMERAS

are easily disposed of and seldom recovered by their rightful owners. But theft is only one of the many risks covered by the Norwich Union's camera insurance policy.

Send for particulars and see how inexpensive it is to INSURE against ALL RISKS, including Loss by Burglary, Fire, Theft from person, Loss in Transit or while travelling, Accidental Damage, etc.

Premiums from 5/- a year.

Cut out this advertisement and send with your card to:
CAMERA INSURANCE DEPARTMENT,

NORWICH UNION INSURANCE SOCIETIES NORWICH

OR TO LONDON OFFICE: 50, FLEET STREET, E.C.4

THIRD EDITION

REVISED THROUGHOUT

PHOTOGRAPHY MADE EASY

By R. CHILD BAYLEY
Author of "The Complete Photographer," "Hand Cameras," "Photographic Enlarging"

AS EASY AS A · B · C

This is a book for photographic beginners, and, if carefully studied, it will enable the novice with a camera to get a greater proportion of successful photographs than would usually be the case.

"Photography Made Easy" should be read by everyone taking up photography: it should form as much a part of the outfit as the camera itself: it is an ideal present to give an amateur photographer.

Crown 8vo, 250 pp. Stout paper covers

Price 2/- net By Post 2/3

Obtainable from all leading booksellers, or direct by post from the Publishers

ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

YOUR CAR—HOW IT WORKS

(Second Edition)

EXPLAINED IN THE SIMPLEST LANGUAGE

By A. G. D. Clease, B.Sc.
(Reprinted from "THE AUTOCAR")

THIS Booklet will prove of the greatest value to all beginners who want to know how the various units of the car work. Every part of the engine and chassis is adequately dealt with, and a chapter on the electrical lighting and starting system is included. The new edition brings the contents right up to date.

Price 1/- net By post 1/2

From leading booksellers or direct from the publishers

ILIFFE & SONS LTD.
Dorset House, Stamford Street, London, S.E.1



A camera for the Serious Worker

is the new Ikoflex II. The large and plastic image on the screen, which naturally serves both as a view finder and focussing screen, will particularly appeal to those photographers who wish to pay special attention to picture composition.

- **The Ikoflex II is a precision-made twin-lens reflex for 12 pictures 2¼×2¼ in. on the usual 3¼×2¼ in. roll-film spool.**
- **A special collective lens, matted on the underside, forms the focussing screen and ensures an extraordinarily brilliant picture. Quadrant focussing lever automatically shows the depth of focus for any aperture.**
- **Zeiss Tessar f/3.5 in Compur Rapid shutter to 1/500th second, or Zeiss Triotar f/3.8 with Compur Normal to 1/300th second.**
- **Self-erecting hood with large magnifier for focussing sharp pictures, also convertible to direct-vision view-finder.**
- **Metal fittings are chromium-plated and the covering is outlined in neat chromium-plate.**

IKOFLEX II

With Zeiss Tessar f/3.5 .....£20 10 0
With Zeiss Triotar f/3.8.....£14 15 0

Most high-class camera dealers stock the Ikoflex II. Name of nearest stockist, together with Ikoflex booklet, free on request.

ZEISS IKON LTD.
11, Mortimer House, Mortimer Street, London, W.1

"The Amateur Photographer." 29/7/36.

SPECIAL NOVICES' COMPETITION

Title .....

Name and address.....

.....

This Coupon to be affixed to back of print.

"The Amateur Photographer." 29/7/36.

"A.P." SPECIAL COMPETITION COUPON

This Coupon to be affixed to back of print.

"The Amateur Photographer." 29/7/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 29/7/36.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 29/7/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 29/7/36.

PRINT CRITICISM

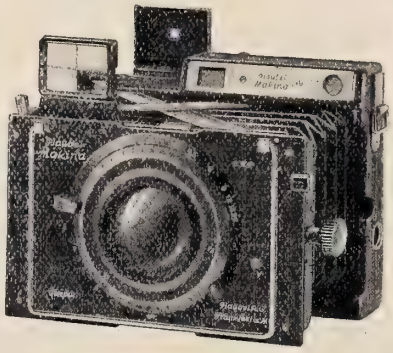
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 29/7/36.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

PLAUBEL'S MAKINA II



The only Plate Camera with Coupled Range-finder.

For 6.5 × 9 cm. Plates, 2½×3½ in. Films.

A REAL MECHANICAL WONDER!

ANTICOMAR ANASTIGMAT LENS F/2.9, FOR PLATES, FILM PACKS OR ROLL FILMS.



Price, complete with 3 first quality slides **£39:10:0**

Tele-Makinar, in leather case, F/6.3 21-cm., extra **£12:12:0**

Plaubel's New Roll-holder **£2:10:0**

Illustrated Brochure post free.

GARNER & JONES LTD.

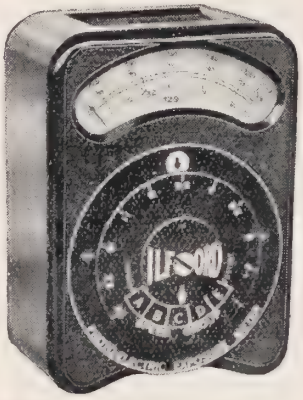
POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone : GERRARD 2300.

Increase YOUR CAMERA'S CAPABILITIES

With these ILFORD aids to Finer Photographs

ILFORD PHOTO-ELECTRIC EXPOSURE METER



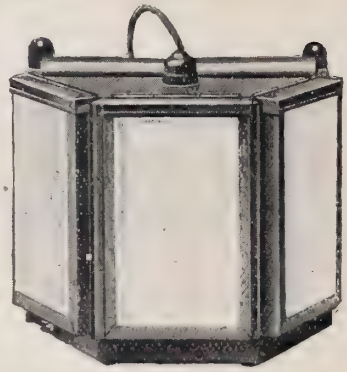
Absolutely accurate exposures improve the work of any camera. The Ilford Photo-Electric Meter shows instantly the correct exposure for any subject under all conditions. For Plates, Films, Cine Films and Dufaycolor materials. Price: **£3-3-0** in neat leather case.

ILFORD COLOUR FILTERS



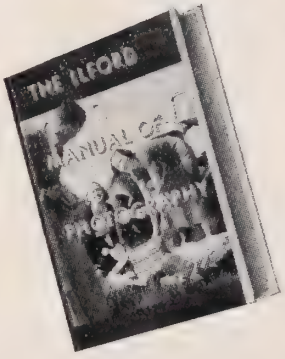
There is a wide range of Ilford colour filters for landscape and general photography. Prices according to size. Full details of all Ilford Filters in leaflet "Ilford Colour Filters and Adjustable Holders."

ILFORD DARKROOM LAMPS & SAFELIGHTS



Safeguard good camera work with good darkroom lighting. Ilford darkroom lamps are made in many types, but have one characteristic in common—each ensures a high degree of illumination with perfect safety. Fully descriptive literature sent free on request.

THE ILFORD MANUAL



An enlarged and fully illustrated edition written by a staff of experts under the Editorship of Mr. George E. Brown, F.I.C., Hon. F.R.P.S., for 30 years Editor of *The British Journal of Photography* and the *B.J. Almanac*. In its 25 chapters, every branch of photographic work is covered and reliable formulæ given to help you add to your camera's capabilities. Price: **2/-** from all photographic dealers, or post free **2/6.**

ILFORD AMATEUR PHOTOGRAPHIC HANDBOOK



For beginner and experienced amateur alike, this book is a valuable guide to better results. Profusely illustrated and covering such subjects as the choice of a camera, the right film or plate to use, exposure, developing, printing, etc., it is of absorbing interest to every camera-owner. Price: **1/-** from photographic dealers, or post free **1/4.**

ILFORD LIMITED
ILFORD LONDON

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, JULY 29TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2490.

TOPICS of the Week

CAN the Camera Lie? the subject of our new competition announced in the Summer Number of "The A.P." last week has already attracted considerable attention in the daily press, which devoted a flattering amount of space to notices of the issue. Particular attention was paid to the competition and the articles illustrated with typical examples of "Pictorial Inexactitudes." Knowing the keenness of our readers and their skill with the camera, we look forward to some novel and amusing results and a big entry by the time the closing date arrives—September 30th. For the benefit of new readers who did not see last week's issue we repeat the simple conditions. Prizes of 5 guineas, 3 guineas, 2 guineas, 1 guinea and 10s. 6d. will be awarded for the best efforts in making the camera untruthful. The prints entered must be quite straight and from untouched negatives—which must be submitted for inspection if required. Combination prints or prints that have been built up by cutting out and copying or prints produced by control methods are not eligible for this competition. A coupon for "Special Competition" will be printed every week in our advertisement pages and one must be affixed to the back of each print.

Yacht Photography.

Many thousands of amateur photographers who are now taking their holidays at the seaside, particularly those who are at the South Coast, will be revelling in the opportunities presented for getting good yachting pictures. The great yachting carnival at Cowes opens next week, to be followed by regattas at several other places on the coast. Here is a subject that will not only appeal for the pictures that can be obtained of racing yachts in action, but it is one that the possessor of practically any kind of camera can attempt with confidence. The light on the sea is always brilliant, and is at its maximum at this time of year. The reflected light from the water always helps, with the result that the cheapest form of camera with a very small aperture in the lens will secure brilliant, fully-exposed snapshots of these subjects as good as those obtainable by the worker with an expensive outfit. All that has to be remembered is not to over-expose and to choose the best viewpoint for showing the yachts well lighted, to emphasise the modelling of the sails. If the photographer is afloat, "close-ups" will provide some strikingly attractive results. A lens hood and filter will also add to the perfection of the tone values of the photographs.



A TYPICAL "COWES" SNAPSHOT.

A subject within the range of practically any type of camera and lens. 1/50th sec., f/16. Pan. film.

Photography of Lightning.

Writing in these pages recently (July 8th) a contributor told how easy it was to photograph lightning, and, this being so, a correspondent wonders how it was that photography had been in existence nearly sixty years before the fact was discovered. It seems to be agreed that it was at 10.30 p.m. on the night of September 2nd, 1882, that "Jove, for the first time, was induced to write his autograph on a photographic plate in the form of a wavy line." The result, however, was not a pronounced success, and it was not until three years later—August 15th, 1885—that a really perfect rendering of a forked flash was secured. The photographer was Mr. W. N. Jennings, of Philadelphia, who, arrayed in an old rubber coat, planted his tripod and camera on the roof of a house, and the full

story of the event may be found recorded on page 603 of the 1895 volume of the "Photographic News." He states that Nasmyth, of steam-hammer fame, in the year 1856, was the first to call attention to the erroneous character of a lightning flash as drawn by artists, and that it was not until about 1882 that artists ceased to picture lightning in zigzag form, Sir Frederic Leighton being one of the first, if not the first, to picture lightning flashes in the shape of a wavy line with branches.

Everybody Congressing.

Oh to be in London now mid-summer's there! They say internationalism is dying, but if it is to be judged by international congresses it is more alive than ever. A correspondent says that next week he is attending his sixth international congress since May, and all of them in London. The subjects range from social reform to micro-biology, but never were there so many eager folk wanting to learn and to impart. If you had waited outside Bedford College in Regent's Park or University College in Gower Street last week you would have seen members of every nationality under the sun—or moon—and have had the opportunity for some interesting personal studies. Only it comes quite as a surprise that many of these earnest visitors carried little cameras and were equally intent upon securing curious specimens for their albums from among their hosts.

The Wider World.

Dr. Walter Clark, of the Eastman Kodak Company, who was well known before he left this country as a popular exponent of scientific photography, has been reminding an American audience what a potty little world this would appear to be if photography had never been invented. Take the stars, for instance; we should have no conception of their multitude if it were not for photography. Supposing we were photographing a portion of the constellation of Orion, and gave two exposures, one of them being one hundred times as much as the other. If the shorter exposure showed a few of the most prominent stars, the longer one would reveal a very much larger number of stars, large and small. Perhaps at the bottom of the photograph would be the great first magnitude blue star Rigal; above it the Sword Belt, and in the curve of the sword an object which does not form a sharp image on the photographic plate, the great nebula of Orion, one of the most wonderful objects in the sky. Photographed in the high-power telescope, in the middle of the nebula is a dim cloud of light, in the words of Jeans, "looking like drifting masses of smoke such as one sees when a house or a haystack is on fire." In the same way as the photographer has been able to penetrate the haze on earth, revealing the detail of the distant landscape, so the astronomer has been able to penetrate the nebulous haze of star dust, revealing images of faint stars which in the ordinary photograph are masked by the luminous gases.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Home-made Solutions.

I realise that it would be a great advantage if I could prepare solutions, etc., from formulæ. Do you advise this sort of thing for the amateur, or is it not worth while? Is a chemical balance expensive? What other accessories are needed?

E. A. (Mitcham.)

We think most decidedly that an enthusiastic amateur is seriously handicapped unless he has facilities for weighing and measuring. This is particularly the case if he does a variety of work, or if he likes experimenting with new or modified methods suggested by other workers. There is no difficulty whatever in carrying out the necessary operations of weighing and measuring, and the requirements are few and inexpensive. You would probably save the cost in a short time.

To begin with, a chemical balance of the expensive type used in laboratories and elsewhere is quite unnecessary for this purpose. A set of scales and weights can be bought for a few shillings from or through anyone dealing in photographic apparatus. The weights will be of the apothecaries' type, and will probably range from 1 grain to 2 drachms (20 grs. = 1 scruple, 3 scr. = 1 drachm). Larger quantities, say, from ½ oz. to 1 lb. can be weighed with the household scales.

It is best to have the brass pans of the scales fitted with removable "watch-glass" pans, as these can easily be kept clean.

Then you will want a few glass graduates—say 1 dram (for minims), 1 oz., 4 oz., 10 oz. and 20 oz. You will also require a stirring rod or two of glass or vulcanite, and later on, at any rate, a funnel for filtering through papers or cotton-wool. A thermometer has its uses, as it is sometimes necessary to have water at or about a stated temperature. Such an outfit should just about meet your requirements.

You will meet with formulæ stated in metric terms. These you can of course convert, but it is a good plan to have a supplementary set of weights based on the gramme, and graduates on the cubic centimetre. It is just as easy to use one method as the other.

Naturally, you will need a stock of "chemicals," but these will depend on the scope and character of your work, and if selected with discretion need not be very numerous or expensive.

Edgings to Enlargements.

I use a vertical enlarger, and sometimes want a narrow white edge to the prints, and sometimes a black one. I find it awkward to get either by treating the negative. Can you suggest a better way?

W. A. E. (London.)

For a white edge a black paper mask can be used with the negative in the carrier. There are two objections: the edges of the mask get damaged; and it is difficult to cut a small mask sufficiently accurate to stand enlargement. For a black edge the clear margins of the negative may be trimmed away.

We suggest the following alternatives.

For a given size of paper obtain two or three pieces of flawless glass of exactly the same size. Along the edges of each paste four strips of thin black paper, so as to obtain openings of various sizes and proportions. If you make all your prints to a standard size you will need only one such mask. Lay the sheet of glass, strips downwards, on the bromide paper when making the exposure, and you will get clean-cut white edges.

For a black edge, use a glass on which has been pasted a sheet of paper the size of the actual picture, leaving a margin of clear glass all round. After exposing, put a yellow cap on the lens, lay the glass on the bromide paper, remove the negative, and give an exposure to clear light. The edges will develop up black.

The margin, whether white or black, should be a little wider than required, and trimmed afterwards.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

The Photographer on Tour

The photographer on tour has to consider the points dealt with in the following article. Attention to them may make all the difference in the results, between failure and success.

AT the present time there are many photographers who are about to start on a holiday tour, in which photography will take some part. It may well be that the tour will be mainly planned with a view to making the most of photographic possibilities, but in many other cases the camera will have to take a secondary place, especially if the photographer is a member of a party, and the needs of other people will have to be taken into consideration.

This does not mean that good use cannot be made of the camera, but whatever form the tour is to take it is necessary to give attention to the points that are dealt with in this article, as photography on tour differs in several respects from photography done in a particular locality.

The Photographic Tour.

If the photographer is in the happy position of being able to plan a tour mainly from the point of view of photographic interest, and particularly if he specialises in certain types of subject, there will be no difficulty, with the aid of books, in deciding upon the route to follow.

In making plans care should be taken to allow of sufficient time to deal with all possible subjects, because it is better to cover a smaller area and to do it well rather than to attempt too much.

It is well to work to a time table, bearing in mind that the time allowed is likely to be exceeded rather than being too long, and there is always the possibility of modification being called for. The specialist will not wish to hurry if he finds good subjects, and it is wise to refrain from doing so.

The Camera on Tour.

The tour which is not planned with regard to photography, or if the photographer is a member of a party not entirely photographic, needs special consideration. People are as a rule quite willing to wait while the photographer secures his pictures, but the halts should not be too prolonged or too frequent.

The photographer who makes too many demands will not be popular although he may atone as the "official photographer" by taking "snaps" of members of the party, or incidents on tour, although these may be revolting to his photographic ideals.

Apparatus.

The apparatus for the touring photographer needs special consideration. The type of subject that is anticipated and the means of transport must have some consideration. It may also mean that in this other members of the party must be thought of.

For example, a reflex camera may not appear very weighty or take up much room, but in a small car, packed to capacity, this may take up more than its fair share of room. The cyclist or the hiker will certainly choose a small, light camera.

The photographer touring with a party will also have to consider another aspect of the case. If the other members of the party are not greatly concerned with photography, halts may be made by consent for pictures to be obtained.

In this case a camera of the miniature type is ideal, because no other type gives the opportunity for short exposures in the hand, or for the making of a large number of exposures in a short space of time. Also during the longer halts, while the other members of the party go sightseeing, the user of a small, quickly operated camera has a means of securing a large number of pictures.

On the other hand, he may decide to be content with fewer exposures, and to continue the use of his pocket plate or film-pack camera, and concentrating upon a few carefully selected subjects.

Sensitive Materials.

The touring photographer, if he uses a camera of the popular size, and his route takes him through moderately large towns, will probably decide to purchase supplies *en route*. Most chemists in the smaller towns sell one or other of the panchromatic roll films in the most popular sizes, although there is no certainty that any one make will be obtainable; 'chrome roll films can be bought almost everywhere, even in the smallest villages.

With regard to the purchase of supplies, one hint may be given. The photographer should be careful as to the purchase of films at village stores of the general type, which also stock a variety of other articles. The film may be of standard make, and be within the date of expiry on the carton, but there is no guarantee that it has had proper storage, away from damp or injurious fumes.

Plates, being less in favour than in the past are a different proposition. While in the large towns most chemists, and all photographic dealers, stock some plates, it does not follow that the photographer will be able to get his favourite brand. It is better to take a supply of plates, or to arrange with a firm of multiple chemists, who have a branch in a town along the route, to have a box or two to be called for. This can be arranged through the manager of the local branch of the firm.

Dark-rooms.

The plate user will want a dark-room for changing. Care must be exercised in the exposure of plates in strange dark-rooms, particularly in regard to the illumination. It is far better to wait until nightfall, and to use the darkest corner of a bedroom. Light may be dispensed with, but if the worker feels that he likes to see what he is doing, one of the small electric dark-room lamps will meet his needs.

After Exposure.

When touring, care must be taken to protect exposed plates and films. Plates should be replaced in their original packing, an extra plate-box being taken to start operations. The boxes should be sealed up with adhesive paper to prevent accidental opening. Roll films and film packs should also be sealed up in the same way. Exposed material is best packed between clothing, and in this way is afforded protection against vibration and damp.

Subjects.

The photographer on tour will not need to be told to look out for possible subjects, but it often happens that good subjects are missed, to ultimate regret. It is a good plan to examine the local views, not with an idea of making duplicates, but these will be found to give an indication of possibilities.

The photographer wants his own pictures, but commercial views help to show the type of subject that the place offers, and it is possible that time may be saved exploring unproductive fields through a study of local views, and the reading of a guide-book of the district.



The low viewpoint. Summer afternoon on the sands.

HIGH *or* LOW

By G. R. ROOKLEDGE.

MUCH is written about the importance of viewpoint in photography, but the value of a position above or below the normal is not often clearly indicated.

What are the advantages of a high viewpoint?

In the first place, the actual foreground is cut down, for much of it consists of aerial space. The middle distance has a greatly increased value since the horizontal lines running away from the camera are lengthened, while verticals are foreshortened.

The degree to which these effects are apparent depends upon the relative height above the subject and the angle at which the camera is held. In all cases, however, the horizon is raised and this is of particular value when the sky is cloudless, for by judiciously pointing the lens downwards it may be reduced to a minimum or eliminated altogether.

Care must be taken, though, to see that there are no parallel vertical lines to be distorted by this manœuvre, unless the distortion is part of the design.

When the downward tilting is carried to the extreme objects are seen more or less in plan, and by this means striking pictures can be obtained, but if it is carried so far as to render common objects difficult to recognise they will probably be dubbed "stunts."

If a low viewpoint is utilised the opposite conditions prevail as a rule. The foreground is greatly lengthened and may become troublesome; the middle distances are closed up, the horizon lowered and the sky given greater prominence.

This is often useful for giving an atmosphere of "airiness."

The greatly increased value of vertical lines enables quite small upright objects to be used to lead the eye into the picture by breaking any strong lines crossing it, such as the horizon, so giving cohesion to the composition.



High viewpoint. Breakers coming.

An extremely low viewpoint, however, especially when close to prominent foreground objects tends to destroy these advantages, for the undersides of such objects are then seen in plan and the position becomes an inverted high viewpoint.

There are great possibilities in this point of view, and it is by no means easy to handle successfully, but it is well worth investigating by the keen worker.

To sum up briefly, the high viewpoint is generally found valuable when the pattern is mainly in the horizontal planes, while the low viewpoint is better for designs in vertical planes.



The high viewpoint. Tide marks.



so frightfully good-tempered

A few trying suggestions for trying
ENSIGN—the good-tempered film

"Close up." — F/16 — 1/500 sec.
6 A.M. . . . . Dull . . . . . .

●

"Distant Landscape." F/4.5 — 1/10 sec.
12 Noon . . . Bright Sun (filter left at home)

●

"Group." — F/8 — 1/250 sec.
6 P.M. . . . . Raining . . . (very trying)

BEST HOLIDAY READING

"So frightfully good-tempered"

An authoritative statement on Photography
by FOUGASSE.

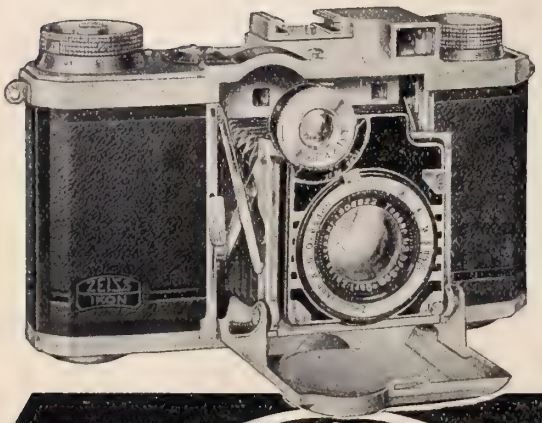
Post free from

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1



so frightfully good-tempered

The "miniature" for "miniature" pockets



Most amateurs would like to avail themselves of the undoubted advantages offered by the miniature camera, but are deterred from investing in such an instrument on account of its cost. For such amateurs Zeiss Ikon have designed the Super Nettel. It is a really moderately-priced miniature camera, constructed with true Zeiss Ikon precision, and is obtainable at the reasonable price of **£18 12s. 6d.**, equipped with Zeiss Triotar f/3.5.

The Super Nettel is provided with ● an all-metal focal-plane shutter speeded to a real 1/1,000th second ● patent rotating wedge distance meter coupled to lens focussing ● detachable back, facilitating cleaning and permitting the use of plates ● a folding baseboard protects the lens when out of use, and makes the camera very pocketable ● the Super Nettel may be said to be an ideal camera for those miniaturists who do not require the facility of interchangeable lenses.

The Super Nettel can be obtained with Zeiss Triotar f/3.5, Zeiss Tessar f/3.5, or Zeiss Tessar f/2.8, or Super Nettel II, illustrated, chromium-plated finish, de luxe model, with Zeiss Tessar f/2.8 .. .. **£28 : 2 : 6**

Those desirous of further particulars are invited to apply to their local stockist for a demonstration. Name of nearest stockist, together with Super Nettel booklet, free on request.

SUPER NETTEL

ZEISS IKON

ZEISS IKON LTD.
11, Mortimer House, Mortimer Street, London, W.1



Use the film that gets the best out of your camera.
The film with a fine grain—essential for really big enlargements.
The film that is fast—adds hours to the working day of your camera.
The film that has latitude—makes allowance for and corrects every little mistake in exposure.

USE

ZEISS IKON FILM

Supplied in three grades :—

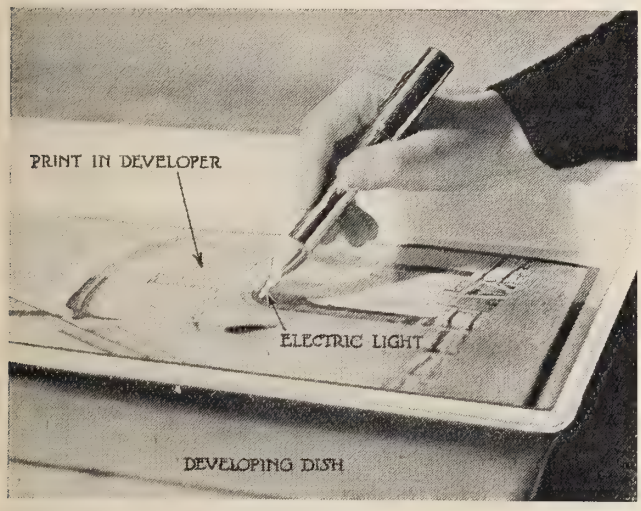
Standard	23° Sch.
Orthochrom	28° Sch.
Panchrom	27° Sch.

ZEISS IKON LTD., 11, Mortimer House, Mortimer St., W.1 *Zeiss Ikon film costs no more than ordinary roll film and can be obtained from your usual dealer*

Readers' Hints, Tips and Gadgets

A "LIGHT" PENCIL FOR CONTROL WORK IN ENLARGING.

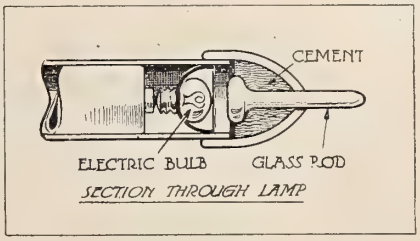
A LITTLE instrument which has been found very useful for control work in enlarging consists of an ordinary electric torch of the pencil type (obtainable quite cheaply at any electric supply shop) with a working point of light. This light pencil may be used while the print is in the developer, to suppress unwanted light spots, to strengthen shadows, and to fill up "spotted" areas.



The original pencil was contrived by covering the bulb of the torch with a cap of thin sheet metal, in the centre of which was a small pinhole. A later model, which is illustrated, has a working point of glass, made from drawn-out glass rod, suitably rounded at the end. This point can be actually rested on the print in the developer and the point of application thereby fixed with certainty. The cap used in this instance is contrived from part of a burnt-out electric switch, the glass rod being cemented into it. The light is controlled by pressing the clip-switch against the base of the index-finger, as indicated in the illustration.

As the effect of the pencil is not instantaneous, but only appears as the developer acts, the use of this method of working-up requires a little practice. Once this has been acquired, however, the worker finds himself possessed of a very valuable aid.

ERIC SIDNEY.



A CHEAP AND EFFECTIVE WINDOW SCREEN.

FROM time to time letters have appeared in "The A.P." in which enquiry is made as to the best and cheapest way of making a window screen for the temporary conversion of the bathroom into a dark-room.

The type here described has been used for four years by the writer, and is still going strong.

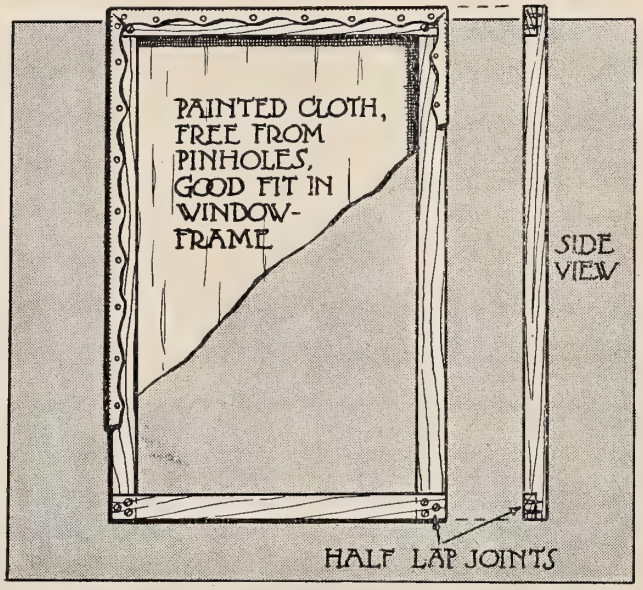
A frame is made of four lengths of wood of medium strength, joined together either in "picture frame" fashion, or by using a half-lap joint as shown. The latter type is on the whole preferable, as it is stronger. The frame should be just large enough to fit into the window space with very small clearance.

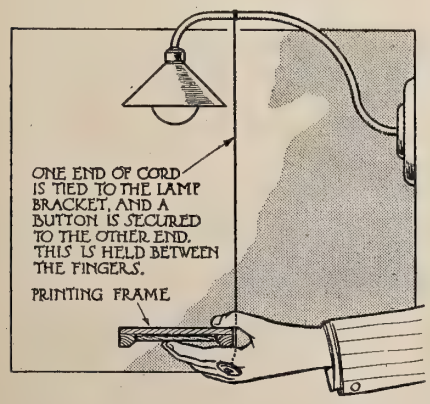
A thick but smooth cloth such as an old curtain is then stretched over the frame and secured by tin-tacks all round, like an artist's canvas. Any close-textured material can be used, but preferably dark in colour.

This is then given a thick coat of dark oil paint on both sides, and when dry it can be examined for pinholes by holding it up against the light. These holes are then blocked up by further dabs of paint, or, if necessary, another coat of paint.

The finished frame should fit snugly into the window space, without the necessity for anything else to hold it in place, but it may be necessary to fit small turn-buttons to secure it.

A. PROCTER.





DEVICE FOR ASSISTING CONTACT PRINTING.

FOR those amateurs who, for various reasons, are compelled to do their contact printing in any odd corner which happens to be available at the time the following tip might be of use.

It is a simple device to keep the printing distance constant without having to set up a table or bench for the purpose. A piece of string is fastened at one end to the electric light or gas bracket and at the other end to a large button. The string is placed between the fingers which rest on the button. The printing-frame is then placed on the palm of the hand facing the light. This will ensure prints of constant depth for any number of prints.

If it is found that the most convenient distance is too close to the light and makes the exposure time too short to be practical, a weaker lamp is necessary, or a piece of white tissue paper can be covered over the existing lamp.

Should, however, the exposing times be unduly long to be comfortable (20 to 30 seconds is an ideal period) it will be found that by halving the length of the string the exposures will be shortened to approximately one quarter of the time.

J. JONES.

The BACK VIEW

By W. H. JOHNSON.

IT is common ground that the inclusion or omission of a figure often makes or mars a picture. Ignoring cases where the figure obviously forms the chief *motif*, it has many other uses. As an instance, it may be mentioned that, because of our familiarity with its actual size or height, its use in a picture serves the invaluable purpose of affording a sense of proportion and giving scale to the other elements of the picture.

Again, how often has the amateur been attracted by a wide, open landscape, and, telling himself that here was an opportunity to secure an exhibition picture, exposed plates with high hopes in his heart, only to have those hopes dashed to the ground by the resulting prints? He finds that the scene which so attracted him is depicted as something dreary, flat, and uninteresting, and he now sees that what was lacking was some strong feature in the foreground. This would have served the purpose of accentuating distance and inducing a sense of atmosphere—that important quality without which no landscape can be successful. Here, a figure judiciously placed would have supplied the want.

In any case, however, it would have been fatal if the figure were facing the camera. The resulting picture most likely would be a portrait of "X," with a landscape as a background, but if the back of the figure were turned towards the camera it at once would have assumed its proper relative significance, its seeming unobtrusiveness veiling its true importance.



"The Game isn't what it was."



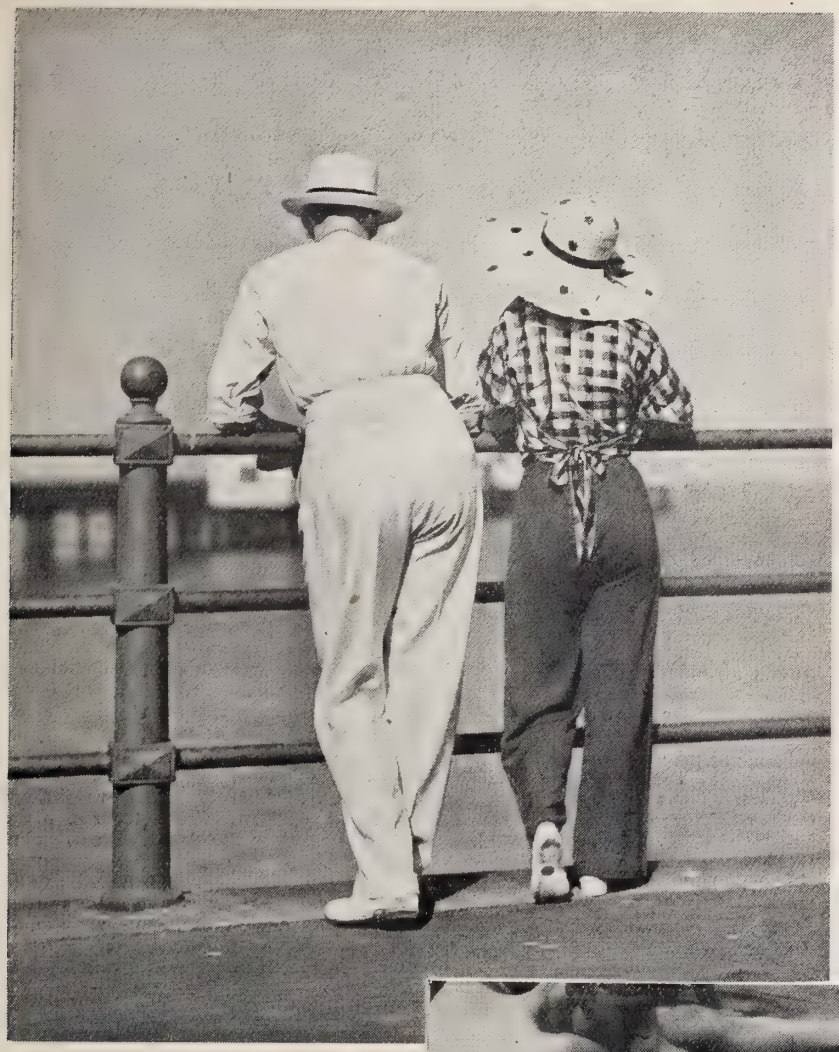
The Strollers Return.

Other ways in which the back view may be used will readily suggest themselves. It is especially useful in giving point or stress to some motive or idea. If reference is made to the first of the illustrations reproduced above, it will be seen that it would not have been possible to have captured the effect obtained in any other way than by making the exposure from a position behind the two figures. The use of the back view accentuates the confidential or conversational attitudes. It gives life to the figures and point to the picture which, incidentally, won an award in the photographic competition conducted by *Weekly Illustrated* last year.



No turning back.

"The Strollers Return" also instances an occasion when the back view was the more desirable. Had the two children been approaching the camera, it is more than likely that, at the moment of exposure, one or both of them suddenly would have looked at the camera, with the resultant



On the Promenade—Morning.

appearance of camera consciousness.

Another advantage in making use of the back view of a person is that the photographer may often take his time in making the exposure. If the person whose figure he desires to include is a stranger and facing the camera, most probably the exposure is a hurried one or not made at all, for not many amateur photographers will "snap" a stranger when the stranger can see what is being done.

The illustration "No Turning Back" is a suggestion for dealing with the familiar seaside bathing picture in a slightly different manner. Usually the method is to include the face of the bathing girl at all costs, yet this little snapshot tells its story even more clearly than would be the case if the figures were facing the camera, and at the same time there is a definite attractiveness in the pose and action indicated. The impersonal quality of the subject renders it attractive for competition or exhibition purposes.

The same applies to "On the Promenade—Morning." This is not only a striking arrangement, but the pose of the two figures is eloquent of the holiday spirit. It would have been difficult to have caught the same idea if they had not their backs to the camera, and here again the impersonal quality raises the print well out of the ordinary.

"Cheating the Sun" is frankly decorative, and the absence of portraiture all helps to make the snapshot a success. Although not exactly a back view it is near enough in this class to be included as a good example of a subject that can be tried with success at this time of year.

All these pictures are within the range of any snapshot camera and only need looking for to ensure their being secured with the minimum of trouble when found.

One other point. Although it has been pointed out that the back view tends to make figures "impersonal," this does not fully apply to those who know them. There is "character" in back views. Most of the people figuring in the illustrations would be recognisable to their friends, and we might bear this fact in mind when making portrait studies. The "half-view" also has its uses, as in the left-hand figure in the cricket subject.



Cheating the Sun.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

Four popular lectures, "Screen Colour Photography," "Romsey Abbey," "The New Forest," and "The Mother City of England," are now available to photographic societies. They are by Mr. R. M. Fanstone, who is a regular contributor to our pages, and he is prepared to deliver them without fee, but travelling expenses are payable. Application should be made to Mr. Fanstone, Palmerston Street, Romsey, Hants.

The Third Canadian International Salon of Photographic Art will be opened at the National Gallery of Canada in October, from the 23rd to November 15th. Every effort is being made to make the exhibition an international success. The last day for receiving entries is September 10th. At the conclusion of the exhibition the complete collection will be sent on a 5,000 mile tour of the Dominion and will be shown at the leading cities. Entry forms are obtainable from the Exhibition Secretary, Canadian International Salon of Photography, the National Gallery of Canada, Ottawa.

The second number of "Pauline Photography," the termly magazine of St. Paul's School, has come to hand and well sustains the excellent impression created by No. 1. The little magazine is finely produced and printed, and contains several informative articles. We congratulate the editor on his work.

A series of interesting travel lantern lectures dealing with Italy and Northern Africa is now available for photographic and other societies. There are nine lectures in all, and they are by Major Charles Howard, who is prepared to deliver them personally. Full particulars are obtainable from him at 18, Albert Road, Regent's Park, London, N.W.1.

The Hartlepools Amateur Photographic Society has changed its name to the Hartlepools Camera Club. The Hon. Secretary is F. C. Huntley, 22, Lynn Street, West Hartlepool, and the headquarters are at Birks Hotel, Church Street.

The second issue of "Photography with Rolleiflex and Rolleicord" is now available. This little quarterly publication contains matter of interest to all users of these popular cameras, and is well illustrated. It can be secured from all Rolleiflex and Rolleicord stockists at 1s., or direct from Messrs. R. F. Hunter Ltd., "Celfix House," 51, Gray's Inn Road, W.C.1, at 1s. 1d. per copy, post free, or 4s. 4d. post free, the annual subscription for four quarterly copies as issued.

A photo-electric exposure meter and a range-finder combined in one compact instrument no larger than $1 \times 2\frac{1}{2} \times 2\frac{3}{4}$ in. has been successfully achieved in the "Helicon," a Zeiss Ikon product. The photo-electric exposure meter is based on the same principle as the Helios exposure meter that has been on the market for over a year, and made by the same firm. The photo-cell glass is pointed to the subject and through a small window at the back an indicator is seen. A dial is then turned until this indicator is pointing at the principal mark and the exposure reading is then read off from the same dial. This dial is scaled for film speeds of 9/10° to 24/10° DIN, and from 20° to 35° Scheiner. Provision is made for weak light values, and also for day and artificial lighting. The total range of exposures varies from 1/1,000th to 80 secs. Immediately above the exposure meter lies the range-finder. This employs the very efficient principle of the dual rotating wedge glasses as fitted to the range-finders of many Zeiss Ikon cameras. The subject to be photographed is also sighted through a small window immediately above that of the exposure meter and a double image will be seen. By rotating a dial at the side, these two images can be made to merge into one when the distance, in feet, can be read off immediately on this same dial. A highly efficient dual instrument that is both simple to use and easy to carry in the pocket, the "Helicon" will appeal to those who desire precision in calculating exposures and distances. It is manufactured and supplied by Zeiss Ikon Ltd., 37/41, Mortimer Street, London, W.1, and sells at £9, including soft leather purse.

Another little book for the miniature camera worker has just appeared from the Fomo Publishing Co., of Canton, Ohio, U.S.A. This is entitled "Camera Journalism with the Miniature Camera," and is full of interesting and instructive matter for the free-lance Press photographer. It is written by George W. Hesse and is obtainable from Messrs. Sands Hunter & Co., Ltd., 37, Bedford Street, W.C.2, price 4s.

A special model of the "Sixtus" photo-electric exposure meter, which was reviewed in these columns recently has just been put on the market by J. H. Dallmeyer, Ltd., of 31, Mortimer Street, W.1. This new model has been designed for use exclusively with the Leica miniature camera. The meter is identical in all respects to the standard instrument as regards its construction and appearance. It is, however, calibrated to suit the special lens apertures and shutter speed incorporated in the Leica Camera. The price is the same, i.e., £5 5s. Further particulars will be sent on application to the above address.

Correction—An error occurred in the notices published in last week's issue regarding colour prints that can be submitted in frames to the forthcoming exhibition of the Royal Photographic Society. The largest size should be 20 × 16, not 20 × 17.

"The A.P." Monthly Competitions

AWARDS FOR JUNE.

"BETTER and better" described the prints entered for the June Competitions, and the judging has been more difficult than usual in consequence. The prize-winners, and practically the whole of those attaining Honourable Mention are quite up to exhibition standard, while several prints that have been placed in Class 1, as not up to the Honourable Mention level in this competition would, in many competitions in the past, have been among the prize-winners. This indicates that the standard of the entire competition is now getting steadily higher. The awards are as follows:—

ADVANCED WORKERS' SECTION.

First Prize.—"The Call," by Emile Laevaert, 199, Boulevard E. Bockstael, Brussels, 2e, Belgium.

Second Prize.—"The Old Testament," by Nowell Ward, 629, Melrose Street, Chicago, Ill., U.S.A.

Third Prize.—"The Finishing Touch," by Miss P. D. Kooka, Kooka Villa, B.J. Road, Bandra, India.

Mounting Prize.—"Preening," by William Jackson, 105, Park Grove, Hull.

Certificates of Merit.—"The Last Ray," by Arthur Keen, 328, Fourteenth Avenue East, Calgary, Alberta, Canada; "Scintillation," by H. W. Lambert, Cresswell, Ersham Road, Canterbury; "Summertime," by Mrs. K. M. Parsons, 83, Saint Peter's Avenue, Caversham Heights, Reading.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2 and Class 3, respectively.

Those awarded Honourable Mention are as follows: Edward Alenius (Jamaica, N.Y.); H. F. Andrew (Walton-on-Thames); Mrs. D. Bailey (Goole); J. H. Clark (London, S.E.); (2) T. G. Corkill (Johannesburg); A. Howard Garmston (Bristol); James C. Gilchrist (Pitlochry); George Hilleard (Bromley); (2) William Jackson (Hull); Dr. S. D. Jouhar (Twickenham); Arthur Keen (Calgary, Alberta); Alan E. Lambert (Jamaica, B.W.I.); H. W. Lambert (Canterbury); Charles F. Lonsdale (West Hartlepool); (2) Mrs. K. M. Parsons (Reading); (2) A. Pitman (London, W.); (2) Charles E. Rollinson (Newport, Mon.); George A. Slight (London, S.E.); R. E. Townsend (Newton Abbot); (2) Kenneth M. Trathen (Redruth); G. T. Yang (Soochow, China).

INTERMEDIATE SECTION.

First Prize.—"South Foreland," by E. Cecil Milner, 40, Merton Hall Road, Wimbledon, London, S.W.19.

Second Prize.—"Interior of Tithe-Barn, Minster," by H. Turoff, 55, Charlotte Street, Fitzroy Square, London, W.1.

Certificates of Merit.—"Decanters," by Miss W. G. Hunt, 48, Kingsley Avenue, Ealing, London, W.13; "Sunset," by Hugh A. McDowell, 84, Melrose Street, Belfast; "East Wind," by R. H. Mead, Old Farm, Ottershaw, Surrey; "Speed King," by G. A. Roberts, 20, Capon Close, Swaythling, Southampton; "At the Well," by Lloyd Robinson, 4, John Street, Thornton, Bradford, Yorks.

BEGINNERS' SECTION.

First Prize.—"The Village Street," by Norman F. Goldman, Linslade, Richmond Road, Wolverhampton.

Second Prize.—"Before the Storm," by Miss B. Clough, Silsden House, Silsden, Near Keighley, Yorks.

Certificates of Merit.—"Old Minehead," by J. W. Clements, 11, Manton Avenue, Hanwell, London, W.7; "Chinese Junk," by E. W. Lomas, 288, Prince Edward Road, Kowloon, Hong Kong; "Promise of Harvest," by E. T. Mills, High Street, Lane End, High Wycombe, Bucks; "Reflection," by Frank Warren, Apt. 5, 377, Gladstone Avenue, Ottawa, Canada.

It's New!

...BUT SOMETHING MORE THAN NEW



A NEW FILM WITH A NEW QUALITY . . 'LASTIC LATITUDE'

NURO Film gives photographers essential features perfected to a far greater degree in NURO than in any other film. "Lastic Latitude," an exceptional degree of latitude, minimises the effect of incorrect exposure, while the high speed, fine-grain emulsion of this all-British film ensures a perfect gradation of light and shadow, and makes clear, crisp pictures certain.

IN ALL STANDARD SIZES

No.	Inches	Exposure	Price
N.27	1⅝ × 2½	8 ex.	1/-
N.29	2 × 3	6 ex.	10d.
N.20	2¼ × 3¼	8 ex.	1/-
S. 20	2¼ × 3¼	8 ex.	1/-
N.16	2½ × 4¼	8 ex.	1/3

THE FIRST AND ONLY BRITISH FILM!

Nuro Ltd. are the only film-making firm in the British Isles manufacturing both the celluloid base and the sensitised emulsion. Manufactured under the most exhaustive and thorough examination system yet devised, Nuro Film reaches you as perfect as photographic science can make it.

SPEED 27° SCHEINER

Obtainable through all branches of Boots The Chemists; stocked by all branches of Timothy White's & Taylors and Taylors Dispensing Chemists, and all Good Dealers.

NURO FILM

Sensitive as Sight-British as the Flag

IN ALL STANDARD SIZES & PRICES

S.B.11

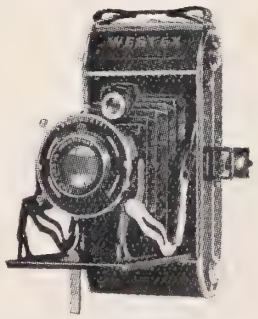
NURO (Biggleswade) LTD., BIGGLESWADE, BEDS., ENGLAND

Telephone: Biggleswade 234. 'Grams: "Nuro," Biggleswade.

LEAST and MOST

Go to the WESTMINSTER—either personally or by post—for *all* your photographic needs (cine or still). You cannot do better—for by doing this you are assured of the very *least* in trouble and doubt and the *most* attainable in satisfaction . . . the largest and most varied stocks from which to choose, and the most generous EXCHANGE & OUT-OF-INCOME facilities. Call, write or phone

Unbeatable "WESTEX" Roll Film Cameras



"WESTEX FOUR-FIVE"

8 or 16 on normal 3¼×2¼ film.

Very highest quality in every detail. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, plated edges, best leather covering and bellows. Quick self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back, panchromatic safety windows. Easy and delightful to handle, yet suitable for the most advanced work anywhere. By far the best all-round value offered. Obtainable only at the Westminster. **£4:8:9**

Nine monthly payments of 10/5.

Velvet-lined Leather Case, 6/9 extra.

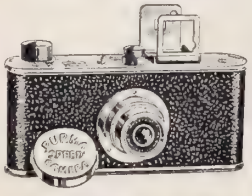
"WESTEX JUNIOR"

Takes 8 pictures 3¼×2¼ on standard film.

Fine f/6.3 anastigmat in focussing mount. Self-erecting front, ready at a touch, direct-vision and brilliant finders. Quite unparalleled at its price. **42/6**

Nine monthly payments of 5/3.

'PURMA' Speed —New Miniature



Very simple and efficient. Excellent results. Instantly ready on removing lens cover. Takes 16 pictures on standard V.P. film. Unique self-adjusting focal-plane shutter giving 6 instantaneous speeds 1/25th to 1/200th sec. Compact and easy to carry.

35s. 0d.
COMPLETE

BALDAXETTE I

Takes 16 pictures on standard 3¼×2¼ film.

Coupled range-finder focussing, parallax-correcting finder, f/2.8 Xenar anastigmat, in delayed-action Compur shutter, 1 to 1/250th sec., T. and B., self-erecting front. **£18:5:0**

Nine monthly payments of 42/7



ANOTHER GREAT LIST

From 24, CHARING CROSS ROAD, W.C.2
TEMple Bar 7165.

REALLY WONDERFUL SECOND-HAND BARGAINS!

3×4 cm. Baldax, Doublet lens. Listed at 37s. 6d. Price.....23s. 9d.
V.P. Kodak, single lens. Listed 25s. 15s. 0d.
3×2 in. Ikonta, f/6.3 anastigmat lens, 3-speed shutter .....47s. 6d.
Ensign Midget 33. As new....22s. 6d.
V.P. Kodak, fitted f/7.7 anastigmat lens 24s. 6d.
Ensign Midget 22.....16s. 6d.
V.P. Kodak, R.R. lens.....21s. 0d.
V.P. Kodak, f/6.9 anastigmat lens 37s. 6d.
Ensign Midget 55, f/6.3 lens..42s. 0d.
35-mm. Kodak Retina, f/3.5 lens. Listed £10 10s..... £7 17 6
4½×6 cm. Baldax, f/3.8 Tessar anastigmat lens, Compur shutter..... £7 17 6
3×2 in. Welta, f/4.5 Xenar lens, Compur shutter..... £3 7 6
4½×6 cm. Ikonta, f/3.5 Tessar, in Rapid Compur shutter £9 5 0
3×4 cm. Ikonta, f/3.5 Novar lens, Rapid Compur £6 2 6
3¼×2¼ No. 2 Folding Kodak Brownie 18s. 6d.
3¼×2¼ No. 1 Folding Kodak Brownie, f/7.7 anastigmat lens.....35s. 0d.
3¼×2¼ Ensign No. 6 Tropical Carbine, f/6.3 Aldis, speeded shutter, ½ to 1/100th sec..... £3 17 6
3¼×2¼ No. 1 Folding Pocket Kodak, R.R. lens .....27s. 6d.
3¼×2¼ No. 1 Special Kodak, f/6.3 anastigmat lens, Kodon shutter..... £3 10 0
3¼×2¼ Zeiss Ikon Cocarette, f/4.5 Tessar lens, in Compur shutter..... £7 10 0
3¼×2¼ Ihagee Roll Film or Plate Camera, f/4.5 anastigmat lens, Compur shutter, also 2 slides and F.P. adapter..... £4 10 0
3¼×2¼ Zeiss Ikon Icarette Roll Film or Plate Camera, f/4.5 Tessar lens, Compur shutter, with 3 slides. New.... £9 17 6
3¼×2¼ Agfa Standard, f/4.5 anastigmat lens, Multi shutter, ½ to 1/100th.. £3 15 0
3¼×2¼ Dallmeyer, f/2.9 Pentac, Compur shutter, 1 to 1/200th sec..... £7 17 6
3¼×2¼ Cocarette, f/6.3 Zeiss lens, 3-speed shutter .....48s. 9d.
Agfa Speedex, f/8.8 anastigmat lens. Listed 50s. For.....29s. 6d.
3¼×2¼ Coronet, f/7.7 anastigmat lens, 3-speed shutter .....42s. 6d.
3¼×2¼ Zeiss Icarette, f/4.5 Tessar lens, delayed-action Compur, for roll films or plates, 3 slides, screen..... £10 17 6
3¼×2¼ Certix, f/4.5 Steinheil, D.A. Pronto shutter £3 7 6
3¼×2¼ Cocarette, f/4.5 Zeiss lens, speeded shutter, 1/10th to 1/100th sec.....70s. 0d.
3¼×2¼ Kodak, latest model, Six-20, f/6.3 lens and case. List £3 12s. 6d. Unsoiled..... £2 17 6
4¼×2¼ (1a Size) Cocarette, f/6.3 Zeiss lens, Derval shutter. As new.....67s. 6d.
4¼×2¼ Pocket Kodak Junior, f/11 Doublet lens .....29s. 6d.
4¼×2¼ Pocket Kodak Junior, f/6.3 focussing lens .....45s. 0d.
4¼×2¼ Zeiss Ikon Ikonta, f/4.5 Tessar lens, delayed-action Compur shutter. As new. Listed £13 10s. £9 17 6

NEW 'DOLLINA' (with Coupled Range Finder).

This popular miniature is now fitted with most efficient coupled range-finder. Takes 36 on standard 35-mm. film. Safety winding prevents double exposures. Focussing can be set with camera closed. All-metal, leather covered.



F/2.9 Radionar, Compur Rapid 1/500th **£14:12:6**
Nine monthly payments of 34/2.
F/2.8 Tessar.... **£18:18:0**
Nine monthly payments of 44/1.
F/2 Xenon.... **£19:19:0**
Nine monthly payments of 46/7.

The ENSIGN "MULTEX"

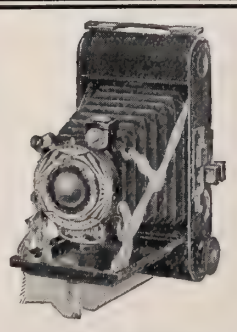
THE ALL-BRITISH PRECISION MINIATURE

14 pictures 1½×1½ on standard V.P. film.

Coupled range-finder down to 21 in. Automatic film wind, rendering double exposures impossible. Self-capping focal-plane shutter, 1 to 1/500th sec. and Time. Optical direct-vision finder. Body of non-corrosive metal, with neatly rounded ends. Covered in fine-grain leather.



F/3.5 Ensar anastigmat.. **£16:16:0**
Nine monthly payments of 39/4.
F/2.9 Ross Xpres anastigmat..... **£21:10:0**
Nine monthly payments of 50/2.
F/1.9 Ross Xpres anastigmat.... **£27:10:0**
Nine monthly payments of 63/2.
F/2.8 Zeiss Tessar anastigmat **£26:10:0**
Nine monthly payments of 61/10.
Ever-ready Case for above £1 1 0



NEW ENSIGN "SELFIX"

Now takes 16 pictures 2½×1½ or 8 full 3¼×2¼ on standard spool. Quicker self-erecting mechanism, easier loading and focussing, improved finders. F/7 Ensar, speeded shutter, 1/25th, 1/50th, 1/100th, T. and B..... **£2 : 5 : 0**

F/6.3 Ensar, ditto **£2 : 15 : 0**
F/4.5 Ensar, ditto **£3 : 15 : 0**
F/4.5 Ensar, Prontor I shutter, 1 to 1/150th sec., T. and B..... **£5 : 15 : 0**
Nine monthly payments of 13/5.

HILLINGTON, GLASGOW, S.W.2

". . . I should like to thank you for your very courteous and helpful treatment . . . and I shall have great pleasure in recommending you to my photographic friends." J. A. M.

HASTINGS, SUSSEX.

". . . The Leica Enlarger and Pathe Cine Camera arrived here O.K. Your method of dealing has more than satisfied me. You can rest assured that any business that I have in the future will be given to you." F. W. H.

BARNSLEY.

". . . I have to-day received Baby Sibyl Camera, Telephoto lens, and cheque, for which I thank you. Previous to my dealings with you, I have always been doubtful of shopping by post, but your prompt and kind attention have been very gratifying." C. B.

KENTON, MIDDX.

"Many thanks for all the bother you have taken over me and my troubles. It was real 'service' such as I know I can always rely on from you. I shall be only too pleased if there is any way I can repay you for your unfailing help and kindness." F. B. F.

The WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

24, CHARING CROSS RD., W.C.2 *TEMple Bar* 7165

AND

81, STRAND, W.C.2 *TEMple Bar 2710.* || 111, OXFORD ST., W.1 *GERrard 1432.* || 119, VICTORIA ST., S.W.1 *VICTORIA 0669.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

TALL SHIPS
on the Round Pond

By MERLYN SEVERN.

A PHOTOGRAPHER spending Sunday in London has a number of attractive hunting-grounds for his camera, and one of the most delightful is the Round Pond in Kensington Gardens. Children are always to be found there, and very tame swans, and those smartly turned-out little black-and-white ducks; but most fascinating of all, from the photographer's point of view, are the model yachts, which rival the swans in grace as they sweep across the water.

Any camera will do for this work; the simplest box-form will produce delightful pictures, for owing to the open nature of the subject, and the amount of light reflected from the water, a small-aperture lens is quite suitable. In many cases, too, great depth of field is required, to render sharply boats and people at various distances, so that the owner of a fast lens will often find it necessary to stop down.

A day which is slightly misty or overcast will generally be found to give better results than one of brilliant sunlight. In bright sunshine it is difficult to avoid over-exposing the white sails, with consequent "chalkiness" and lack of detail, if sufficient exposure is given to the darker parts of the picture.

The ideal day is one on which the sun is just strong enough to cast faint shadows, and in this weather lovely reflection effects can be secured. These are of two kinds: with the sun behind you, the sails show white in darker water; and against the light, the sails are dark in pale water. The latter effect is usually more interesting, but a lens hood is essential if the picture is not to be spoilt by the glare from the water being reflected into the lens. A hood can be improvised, at a pinch, by twisting a piece of black wrapping paper from the film carton or plate box into a tube of the right size, and fixing it in place with a rubber band, or even a piece of thin string; but a proper hood costs little and is more satisfactory.



Fitting out.



"Tuning up."



Getting ready for a race.

Besides the boats on the water, there are many amusing scenes to be found on the banks, for the larger yachts require a good deal of "fitting out" before they are ready to be launched, and these operations are frequently the centre of an interested circle of young people—of all ages! You will find that these shots require at least twice, and probably four times, the exposure of those taken over the water; there is no reflection to help the light.

The development of the negative requires a little care. If the pictures include white sails in sunshine, it is a good idea to develop for two-thirds of the usual time, and then to transfer the negative to plain water at the same temperature as the developer, for the remainder of the time. The developer left in the dense parts of the film soon exhausts itself, but that in the thinner parts goes on working much longer, so that the shadow detail has a chance to build itself up, without the white sails becoming too dense. Other pictures on the same roll, which have not the same high degree of contrast, can be printed on a more vigorous grade of paper to compensate for the softer development.

Exhibitions and Competitions CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, July 31. Rules in this issue.

The Amateur Photographer Novices' Competition. Prizes of Roll Film for Novices' Prints. Closing date, September 30. Rules in this issue.

Wallace Heaton "35-mm. Film Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

The Listener. Cash prizes for photographs under general title "Conversation Pieces."—Open, July 8–August 25. Entries, Monday morning of each week. (Editor, *The Listener*, Broadcasting House, London, W.1.)

Chicago International Salon.—Open, July 23–October 4. (Alex. J. Krupy, Chicago C.C., 137, North Wabash Avenue, Chicago, Ill.)

I International Kunstphotographische Austellung in Karlsbad.—Open, July 18–August 9. (Hugo Heyer, Schulgass, 26, Karlsbad.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

Radio Photo-Club de Spa. IVme Salon International de Photographie.—Open, August 9–30. (M. René Chalsèche, Avenue Marie-Thérèse, 13, Spa, Belgium.)

I Salon Internacional de Fotografia de Sebastian.—Open, August 5–20. (Sr. Secretario General Salon Internacional de Fotografia de San Sebastian, Calle San Marcial, 26, San Sebastian, Spain.)

Forty-fifth Toronto Salon of Photography.—Open, August 28–September 12. (W. H. Hammond, Secretary, Toronto Salon of Photography, 2, Gould Street, Toronto, Canada.)

Museum and Public Library, Maidstone. Exhibition of Nature Photography.—August 15–29. (C. E. Fisher, Museum and Public Library, Maidstone.)

Tweede "Focus" Fotosalon.—Entries, August 10; open, September 12–27. (Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands.)

South African International Salon.—Entries, August 14; open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Entries, August 14; foreign entries, July 31; open, September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Buffalo C.C. Fourteenth Annual Salon of Photography.—Entries, August 15; open, September 6–27. (H. W. Schonewolf, 528, Elmwood Avenue, Buffalo, N.Y., U.S.A.)

Morecambe, Heysham and D.P.S.—Entries, August 19; open, September 9–16. (James F. Levisohn, B.Sc., 5, Douglas Drive, Heysham, Lancs.)

Fotoclub Zagreb. Fourth International Salon of Photography.—Entries, August 20; open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Entries, September 2; open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Lincoln Camera Club.—Entries, September 5; open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

XII Salon International de Fotografica, Zaragoza, Spain.—Entries before September 10; open, October. (Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7, Zaragoza, Spain.)

Third Canadian International Salon of Photographic Art.—Entries, September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

Windlesham C.C.—Entries, September 10; open, September 25–26. Classes for members (Beginners, Advanced, Professional, also Open Class). (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

IV International Hungarian Exhibition.—Entries, September 15; open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Entries, September 21; open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Service Co. (London), Ltd., Happy Camp Snaps Competition. Cash prizes.—Entries, September 30. (Service Co. (London), Ltd., 273, High Holborn, London, W.C.1.)

Coronet Midget Camera Competition. Cash prizes.—Entries, September 30. (Coronet Camera Co., 310, Sumner Lane, Birmingham, 19.)

Eighth International Photographic Salon of Japan.—Entries close in Tokyo, September 30; open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan.)

Photographic Society of America 100 Print Salon. Entries, October 1. Limit 4 prints. Entry fee $1.00. (Dever Timmons, Salon Secretary, Box 216, Cashocton, Ohio.)

Johnson's "Holiday" Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., A.R.P.S., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr. 69, Antwerp.)



"Beer is Best." The Winning Print.

The Wallace Heaton "ADVERTISING PHOTOGRAPHS" COMPETITION

OUR readers will be interested to see a reproduction of the print that was awarded the first prize of £25 in the recent Wallace Heaton "Advertising Photographs" Competition. This competition, which closed at the end of June, attracted a great number of prints from readers of "The A.P." and the standard of the work throughout was a high one.

The judge was Sir Charles Higham, who selected the print reproduced here, entitled "Beer is Best," as the best of all those sent in during the preceding three months. This print is by L. Tyler, 92, Bishop's Tachbrook, Leamington Spa. It was taken with a Rolleiflex camera, 1/100th of a second at f/5.6. The film used was Agfa Isochrom.

The prints that were selected as runners-up were the following:

"The Old Village Cobbler," by J. W. Sewell, Gunnerside, Highfield Road, South Shields.

"Wash Day," by W. K. Statters, 23, Southern Drive, Hull.

"Two Favourites," by H. Haddock, 47, Luxor Avenue, Harehills, Leeds.

"Where's my Food?" by A. E. Watts, 63, St. Augustine Road, Southsea.

"Some Shine," by C. Wendell Bleby, Cestrea, Beaconsfield, Bucks.

"More, Please," by Miss Iris Marsh, Marine House, Burnham-on-Sea, Somerset.

"Tickled to Death," by Reg. Moore, 13, Georgeville Gardens, Barkingside, Essex.

A new Wallace Heaton Competition is announced for the current quarter for users of 35-mm. still cameras. Full particulars will be found in our advertisement pages.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXLIV.

Mr. W. E. JOHNSTON.

From information communicated to our Special Representative.

"FIRST a word about my cameras. There is the inevitable reflex—a Soho $3\frac{1}{2} \times 2\frac{1}{2}$, with a normal lens and a fixed-focus telephoto; there is a folding $3\frac{1}{2} \times 2\frac{1}{2}$ Icarette, which can be used with plates, film packs or roll films; and an old Icarette taking $2\frac{1}{4}$-in. square roll films. I generally use panchromatic material—plates, packs or roll films according to circumstances. Film packs and plates are developed in a Dallan tank with Azol, and roll films in one of those deep porcelain dishes that require only one hand, which makes developing in total darkness possible.

"Up to the present all my prints have been made on bromide or chlorobromide papers. I do not find it an easy matter to make a good bromide enlargement; when I do so, I shall be ready to try some of the other processes.

"As I like playing about with chemicals and bottles my developers, M.Q. and so on, are made up a gallon at a time, and stocked in small bottles. They last a long time, and are always ready for use. Hypo is bought five pounds at a time, and dissolved in a gallon of water. This is too strong for use, but is easily diluted as required.

"It may be of interest to know that my print washing is often carried over to the next evening. I give twelve changes altogether, and if it is getting late I give only three or four, and leave the prints in the water, face down, till the next evening, when the remaining changes are given. I have found no ill effects from doing this.

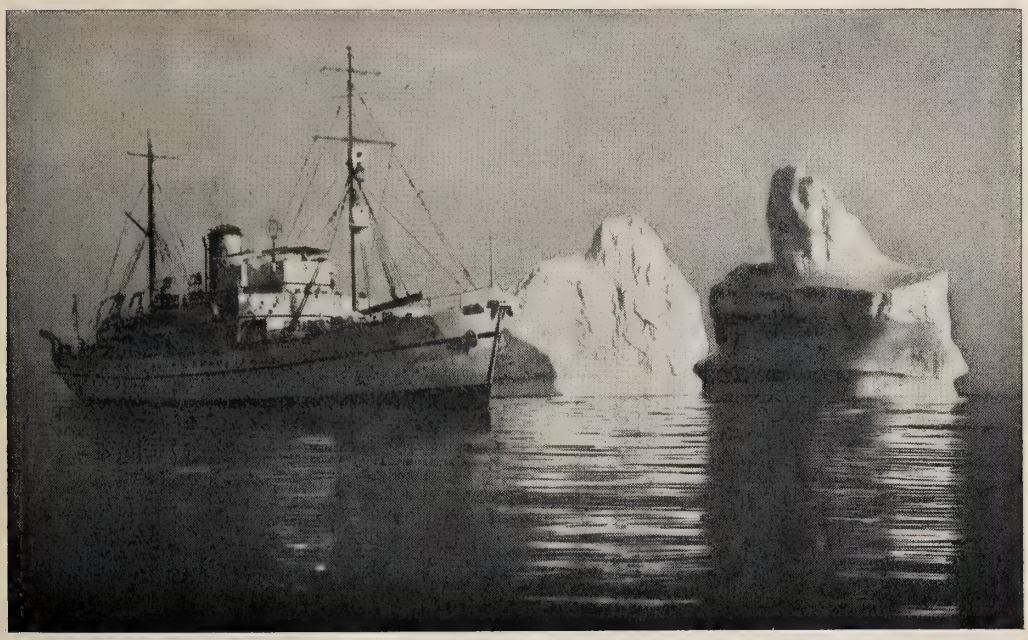
"For my subjects I look everywhere, and my small Icarette is generally in my pocket. In my rambles in town or country likely places are noted, and these are visited as often as possible when the lighting and other conditions seem suitable. Children are among my favourite subjects, and I have spoilt many plates and films trying to catch their elusive and charming expressions.

"I was in the Royal Navy when I first became interested in photography, and most of my work was then confined to taking and developing negatives and making contact prints. Enlargements were made at home during brief spells between foreign commissions. The best were mounted in albums, with dates and a few notes added to form a sort of diary.

"The influence of 'The A.P.' articles and criticisms is very evident when looking back through the pages of these albums. In 'The A.P.' I generally find detailed accounts of how to avoid the errors and poor results of the past.

"Most of my exhibition subjects nowadays are first submitted to the judgment of my fellow-members of the Portsmouth Camera Club. They are promptly parsed and analysed, dissected, chopped to bits and ground up. If there is anything left at all—which is seldom the case—the pieces are carefully gathered together, and the best of a bad job made for the next exhibition. They are a callous lot, these critics. The way they treat those masterpieces of mine, and of others, renders the expression 'cut-throat bandits' a term of praise by comparison."

(*A further example of Mr. Johnston's work is reproduced on one of the centre Art pages.*)



H.M.S. "CHALLENGER." *W. E. Johnston.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

July 29th, 1936

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"A NORFOLK COTTAGE," *by N. R. Reedham.*

IN considering a picture of this type, it has to be kept in mind—if appearances count for anything—that it is an arranged subject, insomuch as a setting seems to have been chosen and a figure then introduced, and it is of a different character from those in which both figure and setting are caught without the connivance of the former.

As a rule, the latter class has the advantage of spontaneity but is subject to the drawback that the figure does not always harmonise with its setting or is not posed as well as could be wished, while the first-mentioned type is liable to betray its make-up, either by camera-consciousness, a woodenness of attitude, or a stiffness that suggests a simulation of arrested motion. Here, there is no trace of the first two, but there does seem to be just a hint of a feeling that, while the figure is intended to convey the impression that she is in the act of walking towards the cottage door, she is actually standing still for the photograph to be taken.

The responsibility for this rests more with the model than with the photographer, although, possibly, it might be said that the fact should have been observed and corrected at the time of making the exposure. However, she is otherwise entirely in keeping and very well chosen. Her pose is excellent, and the freedom from camera-consciousness such that an impression almost equivalent to spontaneity is conveyed.

As the sole human element, she naturally assumes the role of the principal item and serves as the centre of interest. Her position at (1) is fairly strong, being placed on one of a vertical division of thirds, and this strength is emphasised by the effective way her head is isolated against a dark portion of the setting, while the darker parts of her figure come against the light on the pathway. The sunlight on her head and shoulders, too, enhances her importance, and, altogether, she attains ample significance to maintain principality and ensure the necessary measure of unity.

On the other hand, her placing vertically is not so good. She happens to fall too near the middle of the picture, or, put in another way, there is too great an approach to equivalence in the spaces allowed above and below her. At the same time, there appears to be an excess of foreground, and nothing would be lost that is of any pictorial value if a good inch were removed from the base of the picture, i.e., along the dotted line of the sketch. The trim would have the further advantage of improving the position of the figure, and, in another edition, might well be tried.

The feeling of sunshine, perhaps, is not very strong, and, it seems, the sun was not shining at full force. It may have been partially obscured by a passing cloud, and some of its vitality, no doubt, may have been lost on account of the subject being seen against it, but it is somewhat curious to note that, while the figure casts a shadow, there is practically no evidence of sunshine on the cottage front.



It might be expected, having regard to its direction, that the open window-frames would cast a glancing shadow falling downwards towards the viewer, but nothing of the sort is visible, and, in consequence, the impression loses some of the effect it ought to convey. Admittedly, it is not an easy thing to keep all these considerations in mind in the stress of choosing a viewpoint, placing and arranging the figure, and seeing to the technical questions of focussing, determining the exposure, and making it, but it should be done, and, in the best work in this class, it is done.

There is room for improvement, again, in the treatment of the foliage forming the more distant parts of the setting. The bits of light showing through around the neighbourhood of (2) are rather distracting, and have the effect of drawing the attention away from the figure. Local working up with a carbon pencil, oil pigment, or any method that is familiar, would remove the disability and should be adopted.

Nevertheless, the picture does attain a measure of success, and, at least, does indicate a way of making a subject by the introduction of a figure into what, in other circumstances, could scarcely be sufficient in itself. The idea is excellent and shows what can be done with the aid of a suitable model, while the variations that can be made on the same theme are infinite and well worth exploring. The retention of a feeling of sunshine is, however, almost an indispensable necessity, and, whatever else should happen to be overlooked, care should be taken to keep the fact in mind. "MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



A NORFOLK COTTAGE.

By N. K. Reedham.



THE JOKER.

By W. E. Johnston.

(See article, "How I make my Exhibition Pictures.")

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



THE WHALER.

(From "The A.P." Overseas Competition.)

By N. T. Bennett.
(Durban.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*All is Peace.*" *By Miss M. Reynolds.*

2.—"*Swallow Falls in Flood.*" *By J. G. Muir.*

3.—"*The Falls, Dolgoch.*" *By H. Wykes.*

4.—"*The Lane, Overstrand.*" *By A. G. Ramsey.*

5.—"*Sunshine and Shadow.*" *By W. H. Jackson.*

6.—"*A London Silhouette.*" *By C. J. Copsey.*

7.—"*Quiet Corner.*" *By N. A. Parmar.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

IT is undoubtedly a fact that an adequate exposure is a fundamental necessity towards the making of a technically perfect print. It is also a fact that with the modern plate or film, and dealing with any ordinary subject out of doors there is a considerable degree of latitude, so that, provided a certain minimum is exceeded, a wide range of exposures may be given without affording any noticeable differences in the resultant prints.

Latitude and Exposure.

Supposing we are dealing with a subject of the nature of No. 2, "Swallow Falls," by J. G. Muir. It represents an average landscape and there are no near darks to necessitate a special allowance or increase over what would be the ordinary exposure for its class.

According to our monthly tables, this would now be somewhere about 1/90th of a second at f/8, assuming that the speed of the plate or film falls into the ultra-rapid category, as do most of them in common use, and also assuming that the exposure was made in sunshine between the hours of 11 a.m. and 3 p.m. Any of the many types of exposure meters would give a near approach to the same reading, yet, providing development remain the same for each and every case, anything up to *eight times* that exposure would produce identical prints.

That is to say that anything between 1/10th and 1/100th of a second could safely be given without fear of over or under exposure. These figures go a bit beyond the exact ratio, but they are quoted to agree with the average run of shutter speeds, and the difference, at either extreme, is too small to matter.

In this particular instance, it would be unwise to increase the exposure beyond 1/50th because of the moving water in the foreground, for, otherwise, an undesirable amount of blurring of the image would, in all probability, become evident.

Fullness of Gradation.

It may here be remarked, incidentally, that, in cases approaching the border line, it is impossible to diagnose with certainty the presence of under-exposure of the negative from the print.

Errors in manipulation or in the choice of a printing paper may very easily produce a result that seems to denote a faulty exposure when such is not the case, but a sure indication can always be obtained from the negative itself.

If the darks of the subject are represented by clear glass or unobscured film, or if the deposit is no greater than that on the unexposed margins, under-exposure exists, but if there be a greater deposit in those portions than there is in the margins, the exposure is adequate. Over-exposure may be inferred when the negative is excessively dense throughout, is lacking in contrast, and highlight detail (represented by the heaviest deposit in the negative) is lost, assuming, of course, that development has proceeded for the normal time.

With "Swallow Falls," the gradation seems ample in the darker passages, and it is a reasonable inference that the exposure was adequate, nor, having regard to the vigour of the print, is there any reason to suspect over-exposure.

Technique and the Print.

It seems perfectly sound in its technical treatment, but, in the case of No. 1, "All is Peace," by Miss M. Reynolds, the blankness of the foreground in conjunction with the lack of sky tone leads to the inference that not only was there under-exposure in the first instance, but that it has been complicated with an over-development of the negative in an attempt to bring up non-existent shadow detail.

This, however, might be one of those borderline cases to which reference has been made above, and, while there is no doubt about the development being excessive in relation to the contrast range of the printing paper, it is impossible to be absolutely sure about the exposure without having a sight of the negative.

Nevertheless, there does seem a strong probability of its presence, and similar remarks are applicable, again, in connection with No. 6, "A London Silhouette," by C. J. Copsey, though, in this instance, the degree of over-development is even more marked. Reference to the negative will indicate whether under-exposure is present or not, but, with No. 7, "Quiet Corner," by N. A. Parinar, where the contrast is by no means extreme, the utter lack of tonal distinctions in the darker portions does seem to show that an appreciable measure of under-exposure exists.

Symptoms and Diagnosis.

The probability, here, is that reference to the negative will make the fault only too clear, and, if so, it is a case where something like four to six times the exposure originally given would be necessary to provide a fully exposed negative.

With Nos. 3 and 5, "The Falls, Dolgoch," by H. Wykes, and "Sunshine and Shadow," by W. H. Jackson, the prints are very flat, and while it is just possible that this state of affairs may be ascribed to under-development of the negative, or printing upon a type of printing paper that is much too 'soft' for it, it is more likely that under-exposure is the responsible factor.

Flatness is another symptom of under-exposure, but it is also produced by under-development, and, in these cases also, a certain diagnosis can only be obtained from the negative.

No. 4, "The Lane, Overstrand," by A. G. Ramsey, is, in common with Nos. 3, 5 and 7, an instance where it is necessary to make an allowance for nearby trees occupying the greater proportion of the picture, for which, according to our table, an exposure of 1/40th of a second—or at least double the first-mentioned example—is required, all other circumstances being equal.

Direct Illumination.

The need for an increased exposure will become apparent when it is considered how much direct illumination is cut off by the trees themselves, and how much more intense a dark appears the nearer it is.

It may be that, with No. 4, a fuller exposure might offer a somewhat more harmonious tonal scheme, but it does not seem noticeably deficient, nor is the contrast excessive having regard to the nature of the subject. Its foreground, too, is in shadow, and, with this in mind and the darks of the tree trunks also to consider, it provides an instance of one of those cases where the old-established rule—"Expose for the shadows"—should invariably be applied. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

TRANSFORMING A PHOTOGRAPH.

THERE are many ways in which a photograph can be used as an aid to producing a drawing or painting, and some of them are a great help to those whose skill is limited. Even if I had the time to draw a subject on the spot I should find the task a difficult one, but I can take a photograph in a fraction of a second, and thereafter can make a recognisable version of it in several different styles. Cripples need crutches.

Perhaps the most familiar transformation is to draw on a photograph with a pen and "fixed" ink, and then remove the silver image. A less familiar procedure is to make a pencil drawing by similar means. This is the one I propose to describe, incidentally dealing with the pen methods.

Fig. 1 is a snapshot of a building that was once a chantry, then modified into an ordinary dwelling-house, and finally into a tea-shop. Fig. 2 is a much simplified version of it, eliminating the advertisements, two cars and a cycle. As far as my present purpose is concerned it does not matter that the hurried sketch is feeble and crude. I am not showing what can be done by the method, but am describing how to do it.



Fig. 1.

The first step is to make two prints. One may be on any sort of paper that will show all the tones and details as well as possible. The other must be on a matt surface paper, and should be as light as is consistent with showing all the outlines. Every maker of bromide papers has several grades of suitable paper for the purpose. The print should be very much over-exposed, and developed only long enough for the whole image to be faintly visible.

Even a matt photographic paper does not take either ink or pencil as well as ordinary drawing-papers and boards. It has a sort of "greasiness." I have found it a help to treat the surface with pumice powder, which any chemist can supply.

Pin the dry print on to a drawing-board, and rub the whole surface very thoroughly with a plug of cotton-wool dipped at intervals in the pumice powder. The treatment makes no visible difference. Dust the surface with clean wool. Now with a pencil, H or HB, draw lightly the main outlines and details of the subject, just sufficient to serve as a guide in making the drawing later.

The next step is to get rid of the photograph. I formerly used a solution of copper sulphate and common salt, but it was difficult to get rid of the image altogether, especially if the operations were carried out by daylight. I now have a perfectly efficient method.

Make a solution of ½ oz. of potassium iodide in 10 oz. of water, and dissolve in this enough metallic iodine to give a ruby port colour to it. Iodine flakes are rather expensive, but a friendly chemist will weigh out a quarter of an ounce, which will last a long time. The solution can be used over and over again.

Pour it over the print, and rock the dish. The result is alarming. The silver image becomes a dirty brown, and the paper a deep indigo blue.



Fig. 2.

Rinse the paper once or twice, and pour over a little hypo solution as for fixing prints. In a moment or two there is the sheet of paper with nothing on it but the faint pencil marks, except perhaps a lemon yellow tint where the darkest tones were. This is iodide of silver, which disappears as fixing is continued. Wash the "print," pin it up to dry, and then mount it.

With the guidance of the other print you can then proceed to finish your drawing, simply or elaborately as you please. Three pencils are generally sufficient, say H, HB and B. When you have finished, "fix" the drawing in the steam from a kettle. The gelatine of the emulsion holds the pencil surprisingly.

Even on a pale print it is impossible to see the light pencil marks which are all that should be used for plotting out the drawing. The only thing to do is to go over the subject systematically, section by section, and not jump about at random. With pen and ink the work done on the print can be seen sufficiently well.

Whether pencil or ink is used the surface of the paper should not be touched during bleaching, fixing and washing.

A pen drawing may be finished by washes in monochrome or colour, and a skilful worker can produce the effect of a coloured etching if he so desires. Unfortunately, I have so far failed completely to find any treatment that will make a bromide paper take an even wash properly, but these are seldom required.

There are several other ways in which photographs can be transformed, but those I have suggested will be enough for a start. Perhaps I may be able to refer to the matter again at some future date. W. L. F. W.

HOLIDAY SNAPS

By E. M. BARRAUD.

THE time has come for most of us when the camera surmounts a pile of things that have somehow or other simply got to be pushed into that rucksack or suitcase, and I am going to assume that you have assured yourself the instrument is in good order, and confine myself to making a suggestion that *this* year's collection of pictures shall be *different*—different, and very much better.

Learn from Last Year's Snaps.

Looking over the albums of last year's pictures, and the year before that, and so on back into history, most of us have to admit that there is something lacking, something we somehow missed; that the pictures are not typical of that particular spot we chose, that the groups of people with whom we so enjoyed ourselves might just as well have been taken, well, in the garden, or even out in the street not five yards from home or the office!

Get away from these unsatisfactory conditions this year, and bring back a really splendid record. To begin with: have you tried taking a picture of the *inside* of your holiday headquarters? The rooms where you take your holiday meals that somehow taste so much better, the room where you slept, tired out after a day's strenuous exercise in the open air—don't these deserve to be included in your record?

It is very easy to take indoor pictures with modern films, and modern cameras, even of the humbler variety. You haven't a tripod? But there is always a chair, and a book or two to get just the right angle.

You will not regret the exposures made with just that extra moment of thought and care, when you are able to add to your album one or two shots of that fascinating stairway, the doorway into your room, the corner by the window where you took your meals.

Make Typical Views.

As to views, and out-of-door pictures generally, try and make them typical, so that afterwards you will not be wondering just where that particular one was taken—it will stand out at once that it could only have been taken at Blank-on-Sea, or on the Broads (look at those rushes, that windmill, that low-swung bridge!) or on the wide expanse of Exmoor (there is even a tiny Exmoor pony in the middle distance!).

If you keep your eyes open, you will notice that every county, even every sub-division of a county, has its special charming characteristics, whether of rustic gateway, thatched cottage, peculiar style of ecclesiastical architecture, or what not. Use your eyes, and then use your camera to make a record of what they tell you.

If you can read up something about the district beforehand, you will be guided in your discoveries, and half an hour in the local reference library will be well spent, but even if this is impracticable a little intelligent observation on the spot will soon give you the clues you want, and time so spent will not be wasted when you come to display your pictures proudly during the coming winter.

Special Subjects.

And then, too, what about looking out for some particular subject? I myself, being of plebeian tastes, have a special album labelled "The Inn I Know," and into that album goes one print of every photograph I take of pleasant inns I find up and down the country (it is amazing what a warmth of friendly recognition lights the faces of those who also know my inns!). Country gates, stiles, churches, thatched cottages, and dozens of other subjects will suggest themselves to the minds of those attracted to them. A side-line of this sort forms a thread of permanent interest linking up all one's haphazard picture-making.

People.

Last of all, we come to people, and it is a sickening fact that other people are far more interested in pictures of fellow human beings than anything else! You may produce really excellent photographs of this or that scene, some architectural gem, some exceptional corner of the country, yet they are all liable to be put aside or, worse still, allowed to slither to the floor, while the audience pounces on some wretched snap of Mary balanced on a breakwater, or George all dressed up for the promenade.

Human weakness being such, see to it that at least your pictures of people are pictures, and of people, and not something for which you have to blush as a photographer. Take your people doing something, not just glaring fixedly at the camera. Catch them in unguarded moments (but if you *must* take uncle when he is asleep, let your valour be tempered with discretion when the print comes home!). And if you are taking groups, see to it that you have more of a hold over the members of it then the inevitable funny man of the party, or something is sure to go wrong, and need to be explained away.

Bearing all these things in mind will make a difference—and I think it will be one that you will not regret.

Picture Points

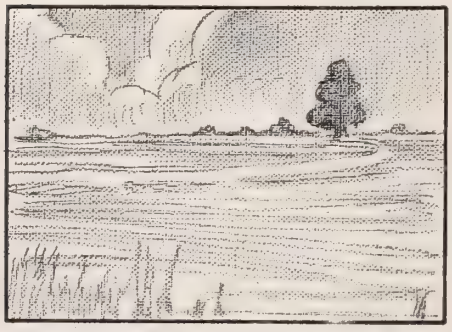
No. 10 (New Series) *by RICARDO*

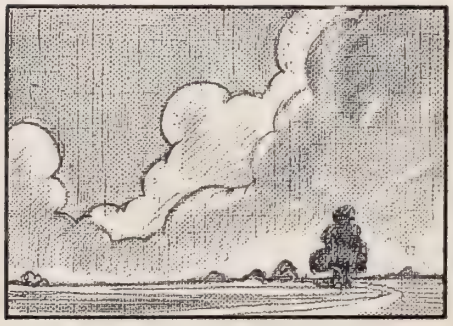


The Case for Clouds in Landscapes

THANKS to the improvement of films and the increasing popularity of filters, it is an easy enough matter to produce a negative that shows some sort of contrast between the white clouds and the blue sky But the opportunity that so often presents itself of photographing the clouds as the main point of interest or *motif* as a pictorial subject, is not recognised as much as it might be.

The top sketch shows a landscape that holds foreground, middle distance and distance of sorts, and a little of the clouds. If there had been some really strong interesting feature in it, this viewpoint would have been justified, but as it is, it is an insipid landscape. Should, however, the clouds be bold, of pleasing size and proportion, then the camera should be pointed upwards instead, to give a picture like that in the lower sketch, with sufficient landscape included at the base to give balance and perspective.





If the blue is very pale, a deep yellow filter will give good contrast, but unless a special effect is desired do not over-correct or emphasise the blue as the false tone value will look unnatural.

When Clouds are not Required

JUST as we have seen that clouds can make a picture out of a commonplace landscape, so can they be out of place in other landscapes—although they might even be present and appear at first sight perfectly natural. It all depends whether they compete with the main point of interest by contrast of tone, awkward contours or bad placing in the picture. Or, as in the case of the lower sketch, by being unsuited or irrelevant to the *motif*, or the main subject.



It would be difficult to try and ignore the fussy little patch of clouds in the top sketch, particularly as the contour of the building is rather intricate, and it is all rather distracting to the interesting little figure study. Cover up the clouds with the thumb and it will be agreed that the picture is improved. The attention is now allowed to rest peacefully on a peaceful subject. From the technical point of view, too, to fit a filter just to bring out that little mass is to risk under-exposure with the real subject where colour correction is not needed.

In the lower sketch, something of a similar character is shown. A simple arrangement such as this, that depends largely on the passive and gentle wisp of smoke to give it its correct atmosphere, would most certainly not be improved if some big blustering clouds were included in the background, whether they were visible at the time or printed in.

Clouds should always be in keeping with the subject.

Avoid Overcrowding the Picture, a Common Fault

IT seems that one of the biggest difficulties in the would-be pictorialist's path, is that of ruthless trimming or elimination of unnecessary subject matter in the print. The good advice of always including a little more on the negative than you intend to use is, of course, intended only for a possible change of mind regarding the final edges of the print, and also to guard against incorrect viewfinders and possible damage to the edge of the negative by finger-marks and frilling, etc. Not that we should *print* everything on the negative.



It is easy enough to understand that after including the entire negative on the enlargement it requires a superhuman will to lop off perhaps half or more of the print and reduce it to something like a contact print, just because we are told that the rest was superfluous. But generally it is so, and if the remaining diminutive portion be enlarged to a substantial size and put alongside the original "all-in" print we are better able to satisfy ourselves that "the part is often better than the whole."



This is true of almost every subject that can be photographed, and here we can illustrate only one of them. To snap the entire bush laden with blossoms because of the vivid impression it makes temporarily on our mind is not to say that when reduced to terms of mere black-and-white on flat paper it will be just as pleasing. Concentrate on, say, three blossoms and the print will be a lot easier to look at.

MORE PLAIN TRUTHS

The besetting sin of advertisers in general is overstatement. As admirers of the truth, we have always done our best to avoid falling into this common pitfall. It strikes us, moreover, as being a serious tactical error, and one which—with its unflattering estimation of the intelligence of the public to which it is addressed—is more likely than not to achieve the opposite effect to the one desired.

Bearing in mind these considerations, we can honestly say that we feel justified in making the following statement.

For the last three years we have been the only firm specialising exclusively in miniature photography. We do not think we exaggerate when we say that during that time we have become something closely akin to a world institution. Given a fair amount of energy and enthusiasm, and limiting ourselves as we have done to a single branch of photography, we really can't see how we could have helped doing otherwise.

We believe that as far as miniature cameras go we have by far the finest selection of both new and second-hand apparatus to be seen in England. As far as service goes, we place at our customers' disposition the results of our very catholic experience, both as an aid in the selection of suitable apparatus and subsequently to ensure that they secure full satisfaction from their hobby.

CONTAXES.

We very much regret that the small supplies of the Contax Model III are now completely exhausted. Further deliveries of this camera (which seems likely to be the miniature camera best-seller) are to arrive within the next few weeks. In the meanwhile we are booking orders and suggest that customers wishing to obtain a camera from the next consignment place their order without delay. The Contax Model III resembles closely in its general specification the chromium Model II, but has the addition of a built-in photo-electric exposure meter. It is thus the first miniature camera of the range-finder type to be equipped in this way. We might add that the increase in bulk is negligible. Price with f/2.8 Tessar lens, **£55 17s.**; with f/2 Sonnar, **£63**; with f/1.5 Sonnar, **£78 5s.**

THE FOLLOWING LIST REPRESENTS A SELECTION OF USED MINIATURE CAMERAS FROM OUR STOCK. WE HAVE, BESIDES THESE, THE MOST COMPREHENSIVE COLLECTION OF NEW MINIATURE CAMERAS AND ACCESSORIES TO BE FOUND IN GREAT BRITAIN. OVER FIVE HUNDRED DIFFERENT ACCESSORIES FOR THE LEICA CAMERA ONLY ARE TO BE SEEN AT OUR SHOWROOMS

WITH EACH OF THE SECOND-HAND CAMERAS LISTED BELOW WE GIVE A WRITTEN GUARANTEE OF MECHANICAL AND OPTICAL PERFECTION.

LEICAS:

Leica Model IIIa, fitted latest pattern rectilinear focussing f/1.9 Hektor. Unsoiled in any way £45 0 0
Leica Model IIIa, f/2 Summar lens, ever-ready case. As new..... £34 10 0
Leica Model III, black, f/2 Summar lens, ever-ready case. As new..... £31 10 0
Leica Model III, black, f/3.5 Elmar lens, ever-ready case. As new..... £23 17 6
Leica Model II, black, f/3.5 Elmar lens. Excellent condition..... £18 10 0
Leica Model II, black, f/2.5 Hektor lens. As new £21 10 0
Leica Model I, f/3.5 Elmar lens, interchangeable. Excellent condition..... £10 10 0
Leica Model I, f/3.5 Elmar, non-interchangeable. Good condition..... £7 18 6
Leitz f/3.5 Elmar, 3.5-cm., coupled, nickel..... £6 7 6
Leitz 5-cm. f/3.5 Elmar, coupled, nickel..... £6 7 6
Leitz 7.3-cm. f/1.9 Hektor, non-rectilinear focussing..... £18 10 0
Leitz 13.5-cm. f/4.5 Elmar, uncoupled. In good condition..... £7 5 0
18-cm. f/5.5 Tele-Megor, coupled for Leica with special finder. As new..... £18 15 0
Leitz Stereo Viewer..... £5 5 0
Leitz Copying Arm, with rotating stage plate to fit enlarger column..... £6 17 6

CONTAXES:

Contax Model I, wedge-type range-finder, f/1.5 Sonnar lens, ever-ready case. As new £42 10 0
Contax, as above, but with f/2 Sonnar lens..... £32 17 6
Contax, as above, but with f/2.8 Tessar lens..... £25 17 6
Contax, as above, but with f/3.5 Tessar lens..... £23 17 6
Contax, as above, but fitted earlier type range-finder, with f/2.8 Tessar lens.. £23 10 0
With f/3.5 ..... £21 10 0

The following Telephoto Lenses will fit either Models I or II Contax:—
Zeiss 8.5-cm. f/2 Sonnar Lens. As new..... £26 10 0
Zeiss 12-in. f/8 Tele-Tessar, with filter and special case. Cost £48. As new.. £30 0 0

Contax Plate Back, £3 5 0. Extra Slides, 5s. 6d. each. 42-mm. Filters: Dark Red, 12s. 6d.; Green, 12s. 6d.; Light Yellow, 9s. 42-mm. Proxars: No. 1, 12s. 6d., No. 2 12s. 6d. Contax Magniphot Enlarger, to take lens from camera. Excellent condition, £6 17 6.

MISCELLANEOUS:

Contaflex, f/2 Sonnar lens, ever-ready case. As new..... £55 10 0
Latest 6×6 Automatic Rolleiflex, f/3.5 Tessar lens, Rapid Compur, ever-ready case. As new £20 10 0
Latest 4×4 Automatic Rolleiflex, f/2.8 Tessar, Rapid Compur, case. As new £21 10 0
Automatic 6×6 Rolleiflex, f/3.8 Tessar, Compur, ever-ready case. Excellent condition £16 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, normal Compur, ever-ready case..... £17 10 0
Rolleicord, f/3.8 Triotar, ever-ready case. As new..... £11 17 6
Exakta Model A, f/3.5 Ihagee anastigmat. Good condition..... £11 10 0
Exakta Model A, f/3.5 Tessar. Excellent condition..... £13 17 6
Exakta Latest Lever-wind Model A, f/2.8 Tessar, case. As new..... £19 10 0
Multispeed Exakta, f/1.9 Dallmeyer Super-Six, extension tube, lens hood, universal case. Excellent condition..... £26 10 0
Voigtlander Superb, f/3.5 Skopar. As new..... £11 17 6
Ikoflex Model II, f/3.5 Tessar, Rapid Compur, case. As new..... £16 17 6
Latest Improved Model Korelle, f/3.5 Tessar, ever-ready case. As new..... £14 15 0
Zeiss Baby Ikonta, f/3.5 Tessar, Compur. As new..... £7 5 0
Baldax, 16-on-3½×2½, f/3.5 Trioplan, Compur. As new..... £5 15 0
Baldi, 16-on-V.P., f/2.9 Trioplan, Rapid Compur. As new..... £6 10 0
Kodak Nagel Pupille, 16-on-V.P., f/2.8 Tessar, Compur, ever-ready case As new £12 15 0
Kodak Nagel Pupille, f/3.5 Elmar lens, Compur, special reflex attachment. Excellent condition £12 15 0
Nagel Rolloroy, f/2 Xenon lens, case. Excellent condition..... £10 15 0
Dolly, f/2 Xenon, Compur. As new..... £8 15 0
Miniature Marvel, f/2 Xenon, Compur. As new..... £8 17 6
Weltur, 16-on-3½×2½, f/2.8 Tessar, Compur shutter, coupled range-finder combined with view-finder. As new..... £17 15 0
Zeiss Super Ikonta 530, f/3.5 Tessar, case. As new £13 10 0
Zeiss Super Ikonta 530/16, f/3.5 Tessar, Rapid Compur, As new £19 17 6
Zeiss Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur, ever-ready case. Cost £24. As new £19 10 0
Fotet 3×4 cm., f/3.5 Trioplan, Compur, purse. Excellent condition..... £4 17 6
Piccochic, 3×4 cm., f/2.9 Vidanar, Compur..... £4 7 6
Foth-Derby, f/2.5 lens, Compur. Good condition..... £5 12 6
Exakt Enlarger, Model IIa, for 6×6 cm. negatives. As new..... £15 15 0

DEVELOPING AND PRINTING OF 35-MM. FILMS.—OUR DEVELOPING SERVICE FOR LEICA AND CONTAX FILMS IS THE ONLY COMPLETELY SPECIALISED ONE IN EXISTENCE. WE SUGGEST THAT SERIOUS AMATEURS WHO FIND THEMSELVES NOT IN A POSITION TO DO THEIR OWN WORK AND WHO HAVE HAD BAD EXPERIENCE OF ORDINARY COMMERCIAL SERVICE SEND THEIR FILMS TO US. DETAILS ON REQUEST.

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

THIS HOLIDAY, TAKE SPEED SUBJECTS

WITH A

PURMA

SPEED CAMERA

Here is the camera with the type of shutter used by all Press photographers for getting the marvellous speed subjects you see in your daily papers. *Now* you can get them. Don't envy the man with an expensive camera—get a PURMA and get snapshots of everything you want. Simple to use—no focussing—everything from 6 ft. to infinity sharply defined—6 instantaneous speeds up to 1/200th second. Takes 16 pictures on vest-pocket size film for 1/-. This is just the camera you have longed for for your holiday—it widens the scope of your photography immensely for the small sum of **35/-**

Ever-ready case, 10/- extra.

British Patent 430648 and 445907. World Patents pending.



Look for the registered name PURMA on the ever-ready case.

AT YOUR DEALERS

Or write for name of nearest stockist and illustrated prospectus to the Sole Concessionaires :

R. F. HUNTER LTD.

"Celfix House," 51, Gray's Inn Road, London, W.C.1. Phone : Hol. 7311/2.

THE NEW EXAKTA REFLEX

will make pictures at

10 INCHES with EXTENSION TUBES or MILES AWAY with TELEPHOTO LENSES

For V.P. Films, 4×6.5 cm. PRECISION WORKMANSHIP.

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.



Prices for "MULTI-SPEED" MODEL B.

Exaktar Anas. f/3.5 ..... **£19 10s.**
Zeiss Tessar Anas. f/3.5 ..... **£23 10s.**
" " " f/2.8 ..... **£27 10s.**
Meyer Primoplan f/1.9 ..... **£39 10s.**

Model C, for Plates and Films, **£22 10s.**, **£26 10s.**, and **£30 10s.**

Model A, without delayed action, **£15**, **£19** and **£23.**

Extra Telephotos :

Dallon f/5.6, 6-in., **£8 15s.**
Tele-Megor f/5.5, 15-cm., **£11 10s.**
Ihagee, long-focus f/4.5, 10.5-cm. ..... **£5 15s.**

EXAKTA HANDBOOK

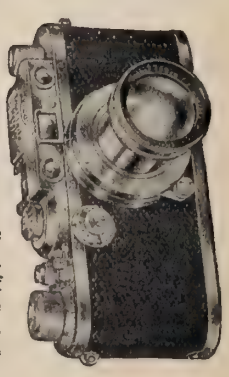
Just published. Fully explains this beautiful camera. Post free....3/6

Illustrated Brochure of Cameras and Accessories post free.

CARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone : GERRARD 2300.

This anent LEICA—and the WESTMINSTER



● With just one and the same LEICA Camera you can do an infinite variety of work—covering virtually the whole range of photography. That, in itself, makes for much saving of time, trouble, space, labour in carrying, and cash. Thus, for the price of your LEICA you are gaining many advantages — advantages especially typical of LEICA.

● ● By a call at "the Westminster" you can learn with pleasure all that there is to know about LEICA. At the same time you can know how (readily and economically) you can Part-Exchange your present Camera for a LEICA, settling any balance Out-of-Income—or, of course, you can buy outright on that basis.

● ● ●

This is the LEICA Model IIIa, having shutter speeds up to 1/1,000th of a second, f/2 Summar lens, and, of course, completely automatic focussing. It costs £43, or can be acquired by 9 monthly payments of £5 0 4. There are other models from £16.

WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria 0669*)
111 Oxford Street, W.1 (*Gerrard 1432*)
81 Strand, W.C.2 (*Temple Bar 2710*)
24 Charing Cross Road, W.C.2 (*Temple Bar 7165*)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Yacht Races and the Amateur Cinematographer

By F. J. M.

THE call of the sea is heard once more, and the amateur ciné worker, no less than his brother of the still camera, will find that the coast and the many activities connected with holidays at the sea will provide endless material for action subjects.

This particularly applies to sailing vessels which are to be found at practically every seaside resort and these invariably provide striking subjects for the cinematographer, particularly if he manages to get afloat himself, so that they can be shot when on the move in deep water.

Twice fortunate, however, is the ciné worker who makes his holiday centre at a part of the coast where a big yacht race is held during his visit. He then has the opportunity of securing pictorial results of one of the most beautiful subjects of the sea.

It does not necessarily follow that the finest yacht-racing pictures are secured when dealing with the biggest yachts. Just as fine sport and equally good pictures may be secured with the smaller craft as subjects, and there is much greater likelihood of getting them in groups and at close quarters.

For the photographer who does not care to venture afloat, or who has not a boat available for his own use, quite good shots of the smaller racing craft can sometimes be secured from the pier heads, or even from the shore; but undoubtedly the best method of dealing with this particular subject is for the photographer to be afloat himself—preferably in a power-boat, which may be a steam launch or a motor-boat, or even a smaller boat with an auxiliary motor.

While such a boat may not permit him to keep alongside the racing vessels, it will enable him to intercept the race at various points, and to secure striking groups from time to time during the race. This is the ideal way of tackling such subjects.

During Cowes Week, which starts on August 3rd, followed by regattas at Ryde and Southsea, and other places on the coast, finer opportunities for yacht photography are presented than in any other part of the world. Here can be seen yachts of all descriptions under ideal conditions, and no amateur ciné worker can be blind to the beauty of the subject or the opportunities for making action pictures that are presented.

Many of the points that the ordinary snapshot photographer would have to observe when photographing racing yachts will not arise, or will not matter, when taking action pictures, although the question of light has to be taken into account. If the light is very strong and powerful a small stop can be used, unless a filter is employed, which is very desirable sometimes, particularly when white-sailed yachts are shot against a blue sky. The filter must then, of course, be compensated for by a larger stop.

For this reason also panchromatic stock is eminently desirable, and in addition a longer lens hood than usual should be employed as the subject is one in which there is an enormous amount of reflected light from the water.

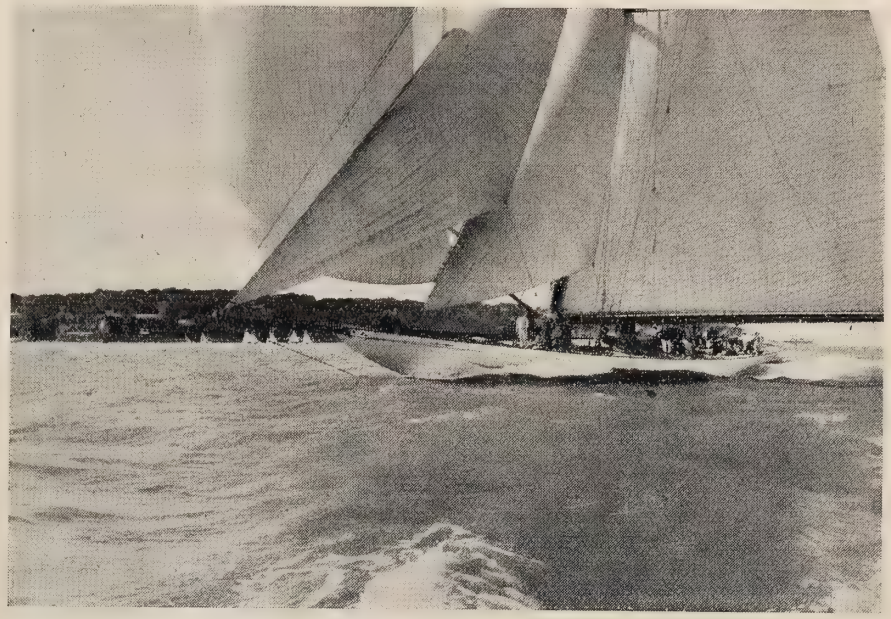
The question of background is not so important as for the still photographer, who is advised to keep clear of heavy coastlines beyond the yachts. In action films this will not affect the picture, in fact it may add to the stereoscopic effect.

The same applies to the massing of a number of moving yachts. The still photographer is urged to get his yacht isolated, or if there are several, in a pleasing group. With the ciné the more the merrier, and complicated groups in a number of different planes—constantly changing—add to the liveliness of the scene.

One point, however, must be stressed when photographing a race. Although it may be taken from a motor-boat travelling at the same rate as the yacht, the yacht should be allowed to come into the field of view and pass across and right out to be most effective. This can be done by allowing the motor-boat to become practically stationary, or by slow panning. Do not, however, keep coming back to the same yacht entering the picture from either the right or the left. This becomes very irritating when seen later.

Close-ups are very effective, as also are yachts racing across the field of view in the eye of the sun. The silhouetted forms of the sails and the sparkle of the water produce most beautiful effects when seen on the screen, provided the lens hood has been effective.

When in search of pictorial groups of racing yachts, whether small or large,



Shaking out the Spinnaker. This is a good angle from which to take a big racing yacht. She should be followed right through until she has passed.

the photographer should make for definite points in a race, such as the starting-point or one of the mark-buoys round which the yachts have to turn during the course of the race. It frequently happens that a number of yachts will reach the mark-buoy together and this makes a notable shot as they turn and get on the other tack.

Another point to bear in mind when photographing a yacht race is to endeavour to get to the lee side of the boats—that is to say the side which shows the deck and crew when the boat is heeling over with the wind. This always gives a better idea of action.

As mentioned above, close-ups are very effective and some of the finest yacht shots can be obtained when the boat is literally almost on top of the photographer. Care must be taken, of course, neither to be run down nor to hamper the progress of the yacht by getting in the way. For this reason a reliable man, familiar with "the rules of the road" should be in charge of the motor-boat while the cinematographer is operating. If, also, it is possible to get a trip on a big yacht during a race some wonderful deck shots with the crew at work will add to the charm of the complete film.

Finally, note at intervals that the lens is free from spray or blurred results will be obtained.



"Up Anchor." Some of the most attractive shots of yachts are to be obtained as close-ups. This particularly applies when the yacht is racing under full sail, but do not get too close, or it may be dangerous both for you and for the yacht.

ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

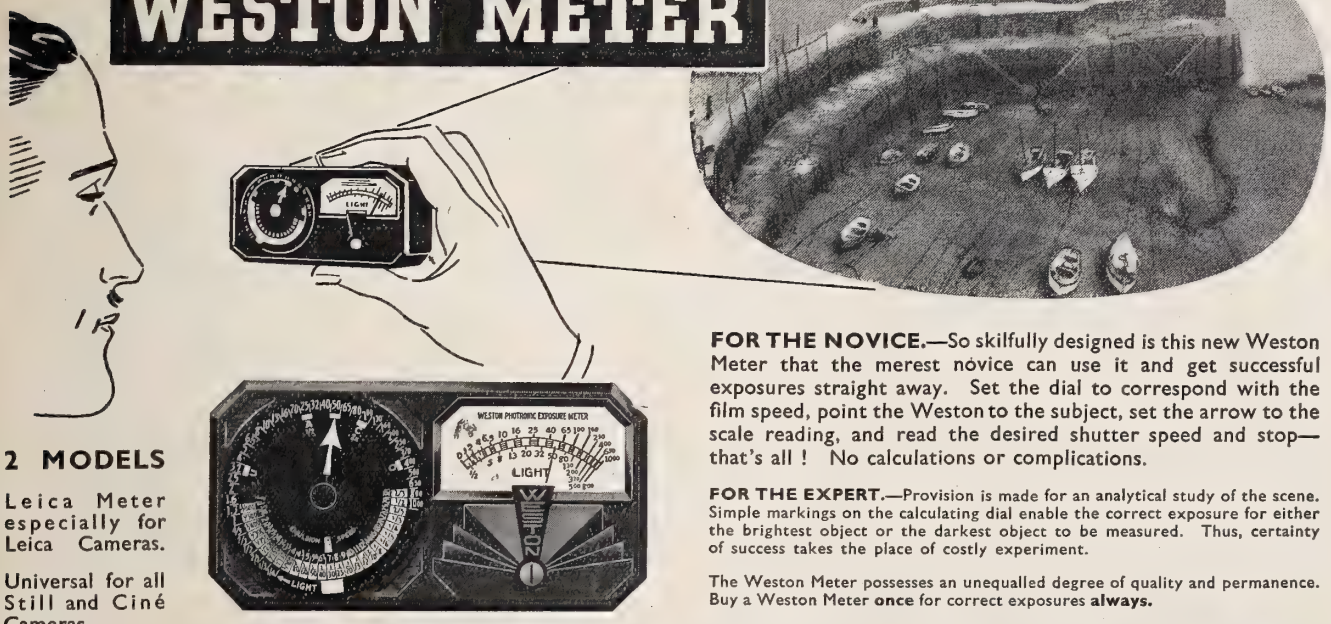
The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

FORTHCOMING EVENTS DURING AUGUST, 1936.

DATE.	EVENT.	PLACE.
Aug. 1, 3–8.	Military Searchlight Tattoo	Tidworth.
„ 1.	Cowal Sheep-dog Trials	Dunoon.
„ 1.	Highland Games	Bridge of Allan.
„ 1–5.	St. Wilfrid's Feast and Procession (Ancient Custom)	Ripon.
„ 1–8.	Royal Regatta	Cowes, I.W.
„ 1.	Agricultural Shows	Lockerbie and Duns.
„ 3.	Bank Holiday.	
„ 3.	Racing	Sandown Park, Chepstow, Birmingham and Ripon.
„ 3.	Ulster Grand Prix (Motor Cycles)	Belfast.
„ 3.	Uxbridge and District Show	Uxbridge.
„ 3.	Motor Racing	Brooklands.
„ 3–8.	Tennis Tournaments	Banff and Nairn.
„ 3.	Hastings to Birmingham Walk.	
„ 3.	Autumn Sports and Carnival	Chester.
„ 3.	Regatta	Erith.
„ 3.	Royal Lancashire Agricultural Show	Blackpool.
„ 3.	Carnival and Sports	Bexhill-on-Sea.
„ 3–4.	Agricultural Show	Harrogate.
„ 3–8.	Welsh National Eisteddfod	Fishguard.
„ 3–8.	Lawn Tennis Tournaments	Bournemouth, Ilkley and Torquay.
„ 3–8.	Open Bowls Tournaments	Bournemouth and Govan.
„ 4.	Cattle Show and Highland Games	Turriff.
„ 4.	Racing	Ripon.
„ 4–6.	Race Meetings	Brighton.
„ 4–8.	Royal Dublin Society's Horse Show	Dublin.
„ 4–5.	Sheep-dog Trials	Helensburgh.
„ 5.	Devon and Somerset Staghounds Opening Meet	Cloutsham.
„ 5.	St. James's Fair	Kelso.
„ 6.	Isle of Man Agricultural Show	Ramsey.
„ 6.	Agricultural Show	Dumfries.
„ 7.	Highland Gathering	Dornoch.
„ 7–8.	Racing	Lewes.
„ 8.	Jep-forest Sheep and Dog Show	Jedburgh.
„ 8.	Gordon Castle Gathering	Fochabers.
„ 10–11.	Lammas Market and Fair (Ancient Custom)	St. Andrews.
„ 10–12.	Pleasure Fair	Mitcham.
„ 10–15.	Beaufort Polo Pony Club Rally	Bath.
Aug. 10–15.	Lawn Tennis Tournaments	Minehead, Buxton and Felixstowe.
„ 10–15.	Carnival	Ilfracombe.
„ 11–12.	Boscombe Carnival	Bournemouth.
„ 11–15.	Eden Amateur Golf Tournament	St. Andrews.
„ 11–15.	Norfolk Tennis Championships	Cromer.
„ 12.	Grouse Shooting Commences.	
„ 12.	Croquet Championships	Roehampton.
„ 12.	Annual Carnival	Eastbourne.
„ 12.	Sheep-dog Trials	Aberystwyth.
„ 13–15.	Open Golf Tournament	Dornoch.
„ 15.	British Empire *v.* U.S.A. (Athletics)	White City.
„ 15–16.	Racing	Redcar.
„ 15, 17–19.	Third Test Match—England *v.* All India	The Oval, London.
„ 17–22.	Tennis Championships	Aldeburgh, St. Andrews and Scarborough.
„ 18–26.	Royal Regatta	Torquay, Paignton and Brixham.
„ 19–20.	Horse Show	Limerick.
„ 19–20.	Racing	Bath.
„ 19–20.	Summer Show	Jersey.
„ 20.	Old English Sports	Grasmere.
„ 20.	Carnival	Teignmouth.
„ 22.	Sheep-dog Trials	Patterdale.
„ 22.	Cleveland Agricultural Show	Redcar.
„ 22.	Riding the Marches (Ancient Custom)	Irvine.
„ 24.	Boys' International Golf Matches	Southport.
„ 24–29.	Tennis Tournaments	Hastings.
„ 25–27.	Racing	York.
„ 28–29.	Cowland Highland Games	Dunoon.
„ 29.	Ullswater Sports	Pooley Bridge.
„ 29.	Junior Car Club International Race	Donington.
„ 29–October 12.	Autumn Illuminations	Morecambe.
Aug. 31–Sept. 1.	Racing	Lewes.
Aug. 31–Sept. 5.	Beaufort Polo Club Autumn Tournament	Norton.
Aug. 31–Sept. 5.	Open Tennis Tournament	Bexhill.
During the Month.	Yachting Regattas	Ryde, Ventnor, Bournemouth and Southsea.
	Polo Tournament	Harrogate.

The new

WESTON METER



FOR THE NOVICE.—So skilfully designed is this new Weston Meter that the merest novice can use it and get successful exposures straight away. Set the dial to correspond with the film speed, point the Weston to the subject, set the arrow to the scale reading, and read the desired shutter speed and stop—that's all ! No calculations or complications.

FOR THE EXPERT.—Provision is made for an analytical study of the scene. Simple markings on the calculating dial enable the correct exposure for either the brightest object or the darkest object to be measured. Thus, certainty of success takes the place of costly experiment.

The Weston Meter possesses an unequalled degree of quality and permanence. Buy a Weston Meter **once** for correct exposures **always.**

2 MODELS

Leica Meter especially for Leica Cameras.

Universal for all Still and Ciné Cameras.

£5 : 19 : 0

Pigskin Case, 10/-.

WALLACE HEATON LIMITED

The Weston Specialists **127, NEW BOND ST., LONDON, W.1** *Phone : Mayfair 7511 (8 lines)*

And at 47, Berkeley Street, London, W.1, and 43, Kensington High Street, London, W.8.



Granville PRODUCTS PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with " GRANVILLE " ; if you have years of experience, change to " GRANVILLE." You will never change again !

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to : PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables :
" GRANVILLE,
LEAMINGTON "
Telephone : 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse
and Showrooms :
13, GRAY'S INN ROAD, W.C.1
Telephone : Holborn 5688.





FOR BEAUTIFUL AND UNUSUAL HOLIDAY PICTURES GET A . .

Rolleiflex

Because you can see your picture full size and right way up while you are focussing and adjusting your "speed" and "stop." Rolleiflex enables you to concentrate your **whole** attention on the picture and forget the camera. Rolleiflex is easily manipulated and the focussing is minutely critical. It gives you reflex quality pictures with the cheapness and convenience of roll film. It takes 12 pictures on 3¼ × 2¼ 8-exposure roll film for a shilling, and is fitted with Compur shutter, speeded to 1/500th sec., T. and B., and f/3.5 Zeiss Tessar lens **£25**

Rolleiflex may be adapted for plates, 35-mm. miniature negatives, or as a stereo camera.

"THE GOLDEN BOOK OF THE ROLLEIFLEX"

Contains 127 masterpieces of photography, together with the technical data. Will inspire and help every camera owner to better and more enjoyable photography. **Price 7s. 6d.**



Look for this sign on your Dealer's window.

FROM YOUR DEALER

or write for free literature from the sole importers :

R. F. HUNTER LTD.
"Celfix House," 51, Gray's Inn Rd., London, W.C.1
Phone : HOL. 7311/2.



When the call is for SPEED

It's this BESSA you need!

The Bessa is so novel in design and so simple in operation that accurate results are assured in a matter of moments. Extra easy to open, the Bessa's unique trigger release, fitted *under* the baseboard, enables the shutter to be released without fear of shake, and the camera used at EYE LEVEL. Its genuine Voigtlander f/4.5 anastigmat lens in Compur Rapid shutter permits exposures up to 1/400th sec. Another feature is its mask for half-size pictures. The f/4.5 Bessa costs £9 8s. —other models from 52s. 6d. Ask your dealer to demonstrate the Bessa or write for catalogue.



Voigtländer
BESSA

SCHERING LTD. (Voigtlander Dept. A), 188/192, High Holborn, W.C.1

YOU OUGHT TO TRY THE AZOL METHOD OF DEVELOPING

you will be surprised how easy it is to get successful results and how interesting the work becomes.

A 3-oz. bottle of AZOL will develop 3 dozen films 3¼ × 2¼.

Price 2/- per bottle
of every dealer

Write for our 5 free booklets

OR SEND P.O. 1/7 FOR A TRIAL SET of CHEMICALS
Including : 1-oz. trial bottle of AZOL, to develop 12 spools 3¼ × 2¼.
4-oz. tin ACID-FIXING, to make 30 to 60 oz. solution.
1 Packet M.Q. Developer, sufficient to make 3 dozen Gaslight Prints.

Publicity Dept.:
JOHNSON & SONS
MANUFACTURING CHEMISTS LTD.
HENDON WAY, LONDON, N.W.4

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, July 29th.

Borough Polytechnic P.S. Informal Evening.
Bristol P.S. Hick's Gate to Keynsham.
Rochdale P.S. Criticism of Exhibition Prints.
Stockport P.S. "My Best Picture." Members.

Thursday, July 30th.

Camberwell C.C. Monthly Competition.
Hammersmith Hampshire House P.S. Rival Critics.
Oldham P.S. Monthly Meeting.

Friday, July 31st.

Sheffield P.S. "Millhouses." Mr. Corby.
Wimbledon Ciné C. Films by Houghton A.C.C.

Saturday, August 1st.

Bristol P.S. Dundry.
Oldham Equitable P.S. Visit to Middleton Church and Vicarage. A. E. Petrie.
St. Helens C.C. Westhead and Ruff Wood.
Wolverton P.S. Brixworth. E. Hickson.

Monday, August 3rd.

N. Middlesex P.S. Bank Holiday Outing to Great Missenden. H. G. B. Wood.
Oldham Equitable P.S. Advance and Novice Print Competition, also Tinting and Slide Competition.

Wednesday, August 5th.

Dennistoun C.C. Members' Meeting. Suggestions for Winter Syllabus.

A Prize Competition for Novices

THIS competition is specially for those readers of "The A.P." who are Novices; that is to say, amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups, or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices have all the summer in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.
The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.
The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.
Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th. This will give new readers who are Novices, and who intend entering this competition, every opportunity of improving their work during the next two months by reading *The Amateur Photographer* every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices" Competition.

Further reference to the competition will be made week by week, and hints given for the best treatment of various subjects for Novices.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 × 3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is $5\frac{1}{2} \times 3\frac{1}{2} \times 3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. Price 2s. 6d.

20 SELF-TONING PAPER

SELF-TONING papers provide a convenient and easy method of making contact prints when daylight is available. The paper, which is supplied in standard cut sizes, is simply placed in contact with the negative in a printing frame and exposed to bright daylight, but not to direct sunlight.

Progress is ascertained from time to time by opening the back of the printing frame in subdued light and examining the paper. Printing should be carried much farther than desired in the finished print. With some makes of paper it is necessary to continue printing until the shadows become "bronzed."

As the name indicates, "self-toning" papers have the toning chemicals incorporated in the emulsion, and need fixing only in a plain hypo solution to produce the finished result. Greater permanency is secured by washing the prints in plain water for five minutes before fixing them, but the maker's instructions, that are supplied with the paper, should be followed in this matter.

A rich sepia colour is obtained by immersing the prints in the following fixing bath:

Hypo	..	..	4 oz. (200 gms.)
Water	..	..	20 oz. (1,000 c.c.)

An acid-hypo fixing bath should never be used for self-toning papers.

If the maker's instructions say that the print should not be washed before fixing, a few grains of bicarbonate of soda should be added to the fixing bath.

If the prints are soaked for about five minutes in the following salt bath instead of washing, a colder purple colour is produced:

Common salt	..	..	2 oz. (100 gms.)
Water	..	..	20 oz. (1,000 c.c.)

Prints should be rinsed in water after this salt bath and then fixed in the hypo bath as above.

Use fresh solutions for each small batch of prints and keep them moving in the baths or uneven patches may result. After fixing, wash thoroughly for half an hour.

Two-colour effects can be obtained on self-toning paper by applying the salt solution given above with a camel-hair or sable brush to certain portions only of the dry print, and then fixing. Parts that are so treated will be colder in tone than the remainder of the picture. This is a very effective method for portraits.

21 DEPTH OF FIELD

IN order to calculate the depth of field that will be in sharp focus for any lens and the aperture in use, it is necessary, first of all, to find the hyperfocal distance (H.D.) of the lens, which automatically takes into account the lens stop in use, the focal length of the lens and the sharpness of definition desired. The method of calculating the hyperfocal distance is fully described in No. 13 of this series.

This depth of focus formula is used for calculating the nearest and the farthest point of any subject that will be in sharp focus when the lens is focussed on a known distance between these two points, the distance between them being known as the depth of field.

Nearest Point in Focus =

$$\frac{\text{H.D.} \times \text{Focussed Distance of Lens.}}{\text{H.D.} + \text{Focussed Distance of Lens.}}$$

Farthest Point in Focus=

$$\frac{\text{H.D.} \times \text{Focussed Distance of Lens.}}{\text{H.D.} - \text{Focussed Distance of Lens.}}$$

EXAMPLE.—What is the nearest and farthest point in sharp focus of a 6-in. focal length of lens working on f/9, which is focussed on a point 10 yards away? (The hyperfocal distance of this lens and aperture is 22 yards.)

$$\text{N.P.} = \frac{22 \times 10}{22 + 10} = 7 \text{ yards (approx.)}$$

$$\text{F.P.} = \frac{22 \times 10}{22 - 10} = 18 \text{ yards (approx.)}$$

The depth of field is 18 − 7 yards = 11 yards.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Naturalistic Photography.

Can you give me an idea of the scope of the book "Naturalistic Photography," referred to in the obituary notice of Dr. P. H. Emerson?

H. R. (London.)

The book was first published in 1890, but although several subsequent editions appeared your only chance will be to obtain a second-hand copy, which should not be difficult. The work is full of useful hints, the main idea of the theme being to render subjects as the eyes see them rather than as the lens records them.

Diapositive.

What is the meaning of the term diapositive?

E. E. R. (Newhaven.)

The prefix means "through." A diapositive is a transparency viewed by transmitted light, that is, the light passing through it. A lantern slide is a familiar example. An ordinary positive (a "kata-positive"), such as a print on paper, is viewed by reflected light.

Lens Hoods.

In the usual way I use a lens hood that is half cut away and I always turn the top portion in the direction of the sun. I am told that it is not the most efficient type, especially where water is included in the photograph. Is this so and why?

A. B. T. (London.)

Although this type of lens hood is quite satisfactory for general work, it is certainly not the most efficient, especially where more than one source of light is to be seen. Should the sun be reflected on the water somewhere near the field of view, or even on metal parts below the lens on the baseboard of the camera, it follows that these reflections, being almost as strong as the sun itself, need just as much protection, and a lens hood of the type you describe is insufficient. A complete round tube lined with black velvet or painted matt black is more efficient and does not require adjusting to suit the angle of lighting.

Stop Bath for Slides.

What is a reliable stop bath for lantern plates, to be used in the same way as for gaslight prints?

E. S. (Fulham.)

Here is a formula:—

Water	.. ..	5 oz.
Sodium sulphite	.. ..	1 oz.
Sulphuric acid	.. ..	20 min.

Give not more than one minute in this, rinse quickly, and transfer to fixing bath.

Scratch Marks on Negatives.

Can you please explain what is causing the scratch marks on some of the enclosed negatives? As you see, it does not occur on all of them.

J. C. (Oldham.)

If the films were all on one spool and a folding camera was used, the most likely explanation is that after the exposure was made the bellows were closed and the camera shut before the film was wound on to the next number. In this way the bellows were pressing tight against the sensitive emulsion and caused long straight scratches as the film was moved along. Get into the habit of winding on the film immediately the exposure has been made. This method also helps to prevent double exposures.

Focal-plane Shutters.

Working with a photo-electric meter, I find that with a Compur shutter camera my exposures are near enough correct, but when I use the stated speeds on my reflex camera, the exposures are always over-exposed. What allowance should I make?

D. O. M. (Canada.)

Although the focal-plane shutter is more efficient in several ways than a between-lens shutter, there should be no difference as far as time of exposure is concerned if both are correctly calculated and tabulated. It often happens that the focal-plane shutter slows up, due to wear, etc., causing over-exposure. The remedy then is to make a few test exposures alongside the Compur shutter camera, using identical negative emulsions. Speed up the focal-plane shutter until the exposure is about the same as with one of the Compur speeds and then note the disparity of the stated speeds. Although this difference might not hold good for all the speeds on the focal-plane, it will at least offer some idea of the varying shutter speeds.

High Temperatures.

I am shortly going on a Mediterranean cruise and am wondering what effect the hot weather will have on the roll films before and after exposure, all of which I propose to develop after I arrive home. Are there any other precautions to take?

G. M. L. (Eastbourne.)

If each roll film is rolled up carefully in its original silver paper and repacked in its carton, you will find that, provided the films are stored in a dry place, the hot weather will not have any adverse effect on them, and in this way they will keep for many weeks. Some makers provide, at a slight extra cost, specially sealed metal cartons for protection against all tropical conditions. If there is a professional photographer on board, it is a good plan to have one film developed to check up on exposures, efficiency of camera and bellows, under the very strong lighting conditions. Examine the lens from time to time as the sea spray leaves a fine deposit of brine, which, if left to accumulate, will mar the definition of the lens. An efficient lens hood is almost essential under such conditions.

Depth of Definition.

Which would give the greater depth of definition, an f/1.9 lens stopped down to f/4.5, or an f/4.5 lens used at its full aperture? Both being, of course, of the same focal-length.

E. A. C (Bucks.)

Other things being equal, such as type and correction of lens, etc., lenses of the same focal length at f/4.5 give the same depth of definition, irrespective of whether they have a larger aperture or not.

Album Paper.

Is it possible that some photographic albums are made of chemically impure paper, as I have noticed that even if prints are thoroughly washed, they tend to fade and stain in some albums?

R. D. (Hindhead.)

If you get an album from a reliable photographic dealer we do not think you need be anxious on the score of the quality of the paper. If your prints fade, as you say, we should think it unlikely that it is due to the paper of the album. You speak of thorough washing, but you must not forget that thorough fixing is, if anything, still more important.

Copying Rough Surfaces.

Is there any way of eliminating the rough surface of a photograph when copying it?

H. J. (India.)

It is very difficult to avoid showing grain when copying from a very rough paper. The chief precaution is to have light falling on the paper exactly from the front with an equal diffused light all round, and this is rather difficult to manage. You might try coating the print with a mixture of equal parts of glycerine and water, and squeegeeing it in contact with a sheet of clear glass while copying. The print can afterwards be washed and dried, without showing any ill effects.

"The A.P." Monthly Competitions

PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.

FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply :—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply :—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply :—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon (see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the July competition is Friday, July 31st, and for the August competition, Monday, August 31st.

The London Salon of Photography 1936.

SENDING-IN DAY, Wednesday, September 2nd.

THE TWENTY-SEVENTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 12th September, to 10th October, 1936.

CONDITIONS OF ENTRY.

(Please read carefully.)

1. Pictures must not be framed; but may be mounted or unmounted. Each picture must bear on the back clearly written (a) name of artist; (b) number and title of picture, corresponding to particulars on the Entry Form.
2. When mounts are used they should conform to the following sizes—25×20, 20×16, or 15×12; but no mount to exceed 25×20; and it is suggested that white or light-toned mounts be employed. Prints may be of any shape or size, provided they do not exceed the limits of the mounts as given above.
3. All packages of exhibits from abroad must be clearly marked on the outside: "PHOTOGRAPHS FOR EXHIBITION ONLY—NO COMMERCIAL VALUE—TO BE RETURNED TO SENDER." No prices to be marked on the prints.
4. Pictures sent unmounted will be suitably mounted by the Salon Committee and all accepted pictures will be shown under glass.
5. Pictures must be sent by post or parcels post, packed flat and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.
6. All pictures for the exhibition must arrive at the above address *on or before* Wednesday, September 2nd. Entries may be delivered by hand at the Gallery on that date only.
7. The Entry Form for pictures from abroad must be sent SEPARATELY by post, together with entry and packing fee of 5s. (this fee covers any number of pictures from one exhibitor). Exhibitors residing in the British Isles may enclose Entry Form and fees with their pictures.
8. Pictures sent by post will be repacked in the original wrappings and returned, carriage paid, after the close of the exhibition.
9. As applications are made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify in the space provided on the Entry Form, whether they have objection to such permission being given. The copyright in all cases remains the property of the authors of the prints.
10. The Committee assure intending exhibitors that the greatest care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

If pictures are sold a Commission of 15% is payable to the Salon.

The submission of pictures will be understood to imply acceptance of the above conditions.

Notification of acceptance of pictures will be sent out as soon as possible.

A Catalogue will be sent to each exhibitor.

Entry Forms and further particulars from the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [2472

MENTORETT Latest 6×6 cm. Twin-lens Reflex, pair f/3.5, coupled iris, fully automatic, de luxe leather case ; perfect condition, £16/16.—45, Newington Butts, S.E. 11. (Rodney 3773.) [0037

£2 Contessa Roll Film, f/6.3 anastigmat ; perfect throughout.—12, Biddestone Rd., N.7. [4353

ZEISS Tessar f/3.5 Kolibri, Compur, 16-on-V.P., Proxar, yellow filter, case, Baby Miraphot Enlarger, £15.—Garnon, Fairview Rd., Chigwell, Essex. [4355

SUPER Ikonta 2¼×4¼ or half, Tessar f/4.5, case, filter, hood ; unsoiled ; Ombrux meter, £15 ; seen N.W.1.—Box 8692, c/o "The Amateur Photographer." [4356

FOTH-DERBY 3×4, f/3.5, filters, case, £3/10.—D. Rhodes, Grange House, Allerton, Bradford. [4358

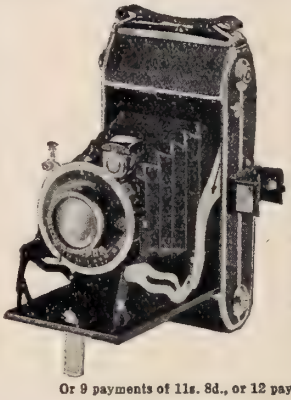
MULTI-SPEED Exakta, Zeiss Tessar f/3.5, recently overhauled by maker, square case and E.R. case, both leather, filter and light hood ; all perfect, £15/10.—Pearce, 94, Doveleys Rd., Salford, 6. [4359

LEICA for Sale.—Thistlethwaite, 1, South Row, Blackheath, S.E.3. [4361

ROLLEICORD, 1935, Zeiss Triotar f/4.5, case, lens hood ; perfect condition ; nearest offer to £9 by Friday secures ; deposit system.—Box 8740, c/o "The Amateur Photographer." [4364

A VERY Real Bargain for Serious Photographers.—Thornton-Pickard Duplex Reflex, latest model, fitted Dallmeyer f/2.9 Pentac and Cooke 12-in. f/5.5 Teleros, Stevens' focussing screen, magnifiers in case, lens hood, flexible release, four 3-in. Wratten filters and holder, 3 D.D. slides, roll-film holder ; cost considerably over £60 ; accept £26/10.—Major Longfield, at Ashdene, Elburton, S. Devon. [4365

A New NORFOLK



ROLL-FILM MODEL

3¼×2¼ (with masks also for 2¼×1¾).
There has frequently been a demand for a roll-film camera of good design with a fast lens at a price below £5, and here is the model to fit that demand. Self-erecting model, well designed, 2 finders, including one direct-vision clear glass type, fitted to side of camera with neat mask on hinge for half-picture size. Fitted with f/3.8 Zeranar lens and Prontor II shutter, 8 speeds, 1 to 1/150th sec., and delayed action

£4 : 19 : 6

Or 9 payments of 11s. 8d., or 12 payments of 8s. 9d.



VOIGTLANDER BRILLIANT

This is the ideal camera for both beginner and the amateur who wants something better than just an ordinary roll-film camera. Ideal for action pictures and particularly the taking of children.

Voigtlander Brilliant Miniature Reflex gives brilliant image full size of picture right up to moment of exposure. 12 pictures 2¼ in. square on 3¼×2¼ standard film. Dimensions only 4⅞×3⅞×3¼ in. Weight 19 oz.

With f/7.7 Voigtar lens, 2 speeds, 1/25th, 1/50th and B.
Or 9 payments of 5s. 6d. **£2 : 5 : 0**

Voigtar f/6.3 lens, 3-speed shutter, 1/25th, 1/50th, 1/100th sec., B. and T., delayed-action device..... **£3 : 15 : 0**
Or 9 payments of 8s. 11d.

Skopar f/4.5, Compur shutter, 1 to 1/300th sec., B. and T.
Or 9 payments of 13s. 5d., or 12 of 10s. 1d. **£5 : 15 : 0**

With Compur Rapid shutter, 1 to 1/500th sec..... **£6 : 15 : 0**
9 payments of 15s. 9d., or 12 of 11s. 10d.

Just a few really good used Bargains in guaranteed condition, subject to approval.

V.P. Piccochic Roll Film, with f/2.9 Vidanar lens, Compur shutter **£3 15 0**

Foth-Derby (16-on-V.P.), f/2.5 Foth anastigmat lens, special Rhaco finder..... **£5 5 0**

Kodak Duo Six-20 (16-on-120 film), with f/4.5 Kodak lens, Pronto D.A. shutter **£4 15 0**

Zeiss Ikon Super Ikonta Model I, No. 530, with Zeiss Tessar f/3.5 lens, Compur Rapid shutter, with speeds to 1/500th, colour filter, lens hood and leather case..... **£14 19 6**

Leica Model I, latest type, interchangeable lens model, f/3.5 Elmar lens. New condition, only had two films through the camera **£11 19 6**

Model V Victor Cine Camera, turret head, visual focussing and wind back, f/1.5 Dallmeyer Speed anastigmat lens, also 2-in. f/2.9 triple anastigmat lens, in Mortimer leather case with filter. Cost £60 18s. As new..... **£44 0 0**
Without 2-in. lens..... **£39 0 0**

Victor Model III (non-turret type), f/1.5 Dallmeyer anastigmat lens **£15 15 0**

Sole suppliers of the "NORFOLK" Cameras:

SHEFFIELD PHOTO Co. Ltd
NORFOLK ROW, (FARGATE)
SHEFFIELD — One minute walk from Town Hall

Grams: Photo, Sheffield. Phone 22079 (2 lines)

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

IMPORTANT NOTICE

Owing to the August Bank Holiday, the next issue of "THE AMATEUR PHOTOGRAPHER" (dated August 5th) must be closed for press earlier than usual.

In accordance with the notice that appeared last week, the latest date upon which MISCELLANEOUS ADVERTISEMENTS could be accepted for the above issue was

WEDNESDAY, JULY 29th.

CAMERAS AND LENSES

ROLLEIFLEX Auto. 6×6, Tessar f/3.8, green filter, lens hood, leather case hold camera and accessories ; as new, £16, or nearest offer quick sale.—Craig, The Laurels, Milngavie, Glasgow. [4366

RETINA, f/3.5, with leather case ; all as new ; bargain, £6.—Evans, Preswylfa, Highlands Rd., Horsham. [4367

CONTAX, f/2 Sonnar, rotating wedge model, as new, Zeiss filter, hood, case, Perkino tank, Magniphot Enlarger, improved model, as new ; outfit £38.—Box 8741, c/o "The Amateur Photographer." [4368

ZEISS Kolibri, Tessar f/3.5, Compur, £6/10 ; Dufaycolor in D/L cassettes for Leica in stock.—Below.

MODEL III Leica, Elmar f/3.5, £18 ; Model II Leica, Elmar and E.R. case, £16/10.—Below.

MEGOFLEX Reflex Attachment, for Model II Leica, 30/- ; 10.5-cm. Elmar, as new, £6/10 ; Vidom, £2/17/6 ; Ever-ready Case for Leica, as new, 19/6.—Below.

CYRIL HOWE, recommended by Messrs. E. Leitz for Leica developing and enlarging, Bath. [4370

D. S. ALLAN, Photographic Dealer, 35, Holburn St., Aberdeen.

THORNTON-PICKARD Reflex, Ross Xpres f/4.5, 8½-in., also Dallmeyer Soft-focus lens f/4.5, price £8/10, 6 double slides.—Above.

LANCASTER Vertical Enlarger for miniature negatives, Dallmeyer anastigmat lens f/4.5, price £4/10.—Above.

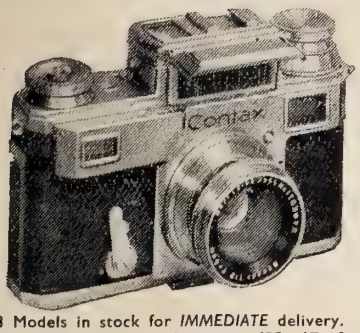
ENSIGN Vertical Magnaprint V/2 ½-pl., Aldis-Butcher f/6.3 lens, price £7/10.—Above.

COOKE Telephoto Lens, 11-in., f/5.8 ; perfect condition, price £7/10.—Above. [4377

LEICA IIIa, chromium, f/2 Summar, perfect, £32/10 ; Dollina II (coupled), Tessar f/2.8, Rapid Compur, cost £18/18, used once, £14/14.—BCM/PROVIDENS, London, W.C.1. [4379

See them ALL at 52, Cheapside, E.C.2

CONTAX III
WITH BUILT-IN PHOTO-ELECTRIC CELL METER

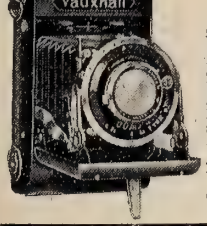


3 Models in stock for *IMMEDIATE* delivery.
PRICES: With F/2.8 Tessar .... £55 : 17 : 0
With F/2 Sonnar ... £63 : 0 : 0
With F/1.5 ..... £78 : 5 : 0



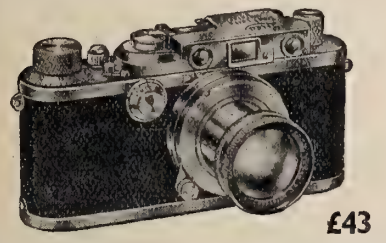
ROLLEICORD II
New Model with Automatic Winding.
F/4.5 TRIOTAR £14:10:0
F/3.5 TRIOTAR £16:0:0
No need to wait for this New Model
IMMEDIATE DELIVERY GUARANTEED.

DURING THE NEXT 14 DAYS we are offering SPECIALLY TEMPTING allowances to celebrate the opening of our New CHEAPSIDE BRANCH.



NEW MODEL VAUXHALL
Unbreakable body; special fine-grain leather finish. Direct optical view-finder. Automatic pan. window covers. Real leather bellows. Takes 16 pictures on standard 2½ × 3¼ roll film. F/2.9 Anas. in Prontor II shutter. Speeded 1 sec. to 1/150th, with delayed action.
PRICE £4 : 19 : 6
Or with Compur 'S' £6 15 0
Compur Rapid £7 19 6

LEICA IIIa. F/2 Summar.



£43
Yours for 39/5 down and 23 similar monthly payments

WE OFFER HIRE PURCHASE OVER 12, 18, 24 MONTHS, ONLY 5/- PER ANNUM EXTRA.

The Camera Co.
320, Vauxhall Bridge Road, S.W.1
52, Cheapside, E.C.2
Phones: Victoria 5482/3 and City 5482.

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

9×12 Mentor Focal-plane Press Camera, direct finder, quick-wind focal-plane shutter, 1/8th to 1/1,300th, fitted Hugo Meyer Trioplan f/3, focussing mount, 6 D.P. holders, F.P. adapter, sky filter, lens hood, leather case; fine condition, £22.

VEST Pocket Kodak Model B (Autographic), Achro lens, 15/-.

3½×2½ Nagel Folding Pocket, double extension, high rack rising and cross front, direct and wire-frame finder, fitted Trioplan f/3.5, Compur D.A. shutter, roll-holder and leather case; as new, £4/17/6.

ELECTRO Bewi Exposure Meter and instructions, £3/5.

1-PLATE Thornton-Pickard Imperial Field Camera, 2 triple extension, high rising and swing front, swing and reversing back, W.A. movement, brass turntable, T.-P. roller-blind shutter, Beck Sym. lens, 1 book-form slide, tripod, stiff canvas case; perfect, £4.

NO. 2 Ensignette Roll Film Camera, reversible finder, focussing adjustment, fitted Tessar f/6.3, Compound shutter, 1 to 1/300th, and purse, £3/10.

POSTCARD T.-P. Horizontal Model Reflex, deep triple detachable focussing hood, quick-wind focal-plane shutter, 1/10th to 1/1,000th, no lens, 2 book-form D.D. slides, canvas case, £2/10.

3½×2½ Nagel Folding Pocket, focussing, brilliant and wire-frame finder, fitted Nagel anastigmat f/4.5, Ibsor shutter, 1 to 1/100th, cable release, 6 slides, F.P. adapter, leather case, £4/10.

3¼×2½ Icarette Roll Film Camera, double extension, rack rising front, brilliant and wire frame finders, fitted Eros Convertible anastigmat f/4.5, Compur shutter, 1 to 1/250th, cable release, 2 yellow filters, 2 and 4, 3 slides, focussing screen, leather case, £5/17/6.

1-PLATE Ica Favorit Folding Camera, double extension, high rack rising and cross front, reversible finder, spirit level, reversing back, fitted 15-cm. Tessar lens f/4.5, Compur shutter, cable release, 4 clip-on D.P. holders, F.P. adapter, sky filter, Distar and Proxar lenses, leather case, £11/17/6.

1-PLATE Zeiss Ikon Cocarette Roll Film Camera, rack focussing, rack-rising front, reversible and wire-frame finders, fitted Tessar f/4.5, Compur D.A. shutter, £6/15.

VEST Pocket Baldina Roll Film Camera, taking 36 pictures on 35-mm. film, automatic exposure counter, parallax view-finder, fitted Xenar anastigmat f/2.9, Compur shutter, 1 to 1/300th, ever-ready case, and instructions; as new, £7/15.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

SANDERSON ¼-pl., f/6.3 Homocentric, Koilos shutter, 6 slides, case, tripod, £3.—38, Heyworth Rd., Leicester. [4378

ROLLEIFLEX, f/3.5, with E.R. case; as new, £18/10; no approval.—F. R. Hall, 8, Glasslyn Rd., Crouch End, N.8. [4380

EXAKTA Model A, f/2.8 Tessar; good condition, £16.—Highet, 27, Kinnaird Avenue, Bromley. [4382

DOLLINA, coupled range-finder, f/2 Xenon, unused, £15; also Kodak Automatic Focussing Enlarger, offer.—127, Barrs Rd., Old Hill. [4384

THORNTON-PICKARD Imperial, triple extension; perfect, complete with extras; what offers?—71, Dencroft Crescent, Hillingdon. [4386

KODAK Six-20, f/4.5, D.A. Compur, filter, leather case; cost £8; used 6 spools, £6; deposit.—Bichard, 41a, Kings Rd., Swanage. [4387

SOHO Reflex, 3½×2½, latest model, Zeiss Tessar f/4.5, 3 D.D. slides, F.P.A.; used few times, £18/10.—Box 8754, c/o "The Amateur Photographer." [4389

AGFA 3¼×2¼ Standard, f/4.5 Solinar, delayed Compur, range-finder; new condition, £5.—McGillivray, 96, Court Rd., Eltham, S.E.9. [4396

3¼×2¼ Tropical Carbine, f/4.5, Compur, case, perfect, 77/6; F/4.5 Fotet, half-V.P., Compur, 75/-; 3¼×2¼ Roll Film, f/4.5 Ensign Reflex, unsoiled, 72/-; wanted ¼-pl. Reflex.—Fennell, Rose Lane, St. Ives, Cornwall. [4397

HOLIDAY BARGAINS

BEST EXCHANGE TERMS and DEFERRED PAYMENTS

7 DAYS' APPROVAL

4.5×6 cm. Blocknote, Krauss Zeiss Tessar lens and 6 slides **£1 7 5**
520 Ikonta, 16-on-3½×2½, f/3.5 Novar, Compur shutter, D.V. optical finder. As new **£6 7 6**
35-mm. Zeiss Ica Cine Camera, hand cranking, f/4.5 Zeiss Triotar lens and case **£2 5 0**
Duo Kodak, 16-on-3¼×2¼, f/3.5 Kodak anastigmat and case. As new **£8 7 6**
5×4 Soho Reflex, f/5.6 Ross Homo, revolving back, 3 D.D. slides and case **£7 7 0**
3×4 cm. Kolibri, f/3.5 Zeiss Tessar and leather case **£6 7 6**
3½×2½ Dainty Soho, f/4.5 Ross Zeiss Tessar, 3 D.D. slides and leather case **£5 12 6**
V.P. Ensign, f/7.7, T.T. & H. lens, speeded shutter and purse ..... **19s. 0d.**
9.5-mm. Coronet Cine Camera, f/3.9 anastigmat lens, motor drive **£1 19 6**
¼-pl. Folding Plate, double extension, f/4.5 Lumar lens, Compur shutter, 6 slides, F.P. adapter and case **£2 15 0**
¼-pl. Folding, rack focussing, f/8 lens, 3-speed shutter, 3 slides and case ..... **15s. 0d.**
3½×2½ Foth Roll Film and Plate, f/4.5 Enolde anastigmat lens, Vario speeded shutter **£2 5 0**
3½×2½ Cameo Double Extension, f/4.5 Aldis anastigmat lens, Compur shutter, 5 slides, F.P. adapter. Nice condition **£4 7 6**
Ensign Cine Pan Tripod. Good condition. List £7 10s **£4 12 6**
Kofak Autofocus Enlarger, electric, anastigmat lens and carrier for negatives up to 6×4 in. **£4 19 6**
Ensign Magnaprint Midget Enlarger, f/6.3 lens and Leica adapter, carrier **£3 17 6**
½-pl. Field, double extension, f/6 Neostigmar lens, Acme speeded shutter, 2 D.D. slides **£2 5 0**
9.5-mm. Dekko Cine Camera, f/1.9 Dallmeyer lens and 3-in. f/3.5 Ross Telephoto, interchangeable, all in leather case **£13 7 6**
4.5×6 cm. Ica Folding, f/4.7 Zeiss Tessar, Speed shutter, 9 slides, F.P. adapter and case **£3 7 6**
3½×2½ T.-P. Ruby Reflex, f/4.5 Ross Xpres lens, 3 slides **£6 7 6**
3½×2½ T.-P. Junior Special, f/4.5 Ross Xpres lens, revolving back, 3 slides, roll-film adapter, F.P. adapter **£7 7 0**
3¼×2¼ Ensign Autorange, f/4.5 Zeiss Tessar lens, Compur delayed shutter, rising front. As new **£10 7 6**
5-in. f/5.6 Ross Homo, in sunk mount **£1 12 6**
Model III Leica, f/2 Summar lens. New condition **£30 0 0**
8½-in. f/4.5 Ross Xpres, in sunk mount **£8 10 0**
Baldax, 16-on-3½×2¼, f/2.9 Meyer Trioplan, in delayed Compur shutter **£6 19 6**
3¼×2¼ Ensign Tropical Roll Film Reflex, Aldis f/7.7 **£1 12 6**
10×15 cm. Linhoff, with Tessar f/4.5 lens, Compound shutter, F.P. adapter, canvas case **£8 15 0**
4.5×6 cm. Tropical Contessa, f/4.5 Zeiss Tessar, Compur shutter, 6 slides, F.P. adapter **£4 17 6**
9.5-mm. Pathescope Motocamera, f/2.9 Zeiss Triotar lens. As new **£6 19 6**
9-in. f/6.5 Dallmeyer Telephoto Lens **£5 5 0**
5×4 N. & G. Special B, f/6.3 Zeiss lens and leather case **£2 18 6**
3½×2½ Makina II, built-in range-finder, f/2.9 Plaubel anastigmat lens, delayed Compur shutter, 3 slides. As new **£27 17 6**
V.P. Kodak Series III, f/6.3 anastigmat lens and case **£2 2 0**
3¼×2¼ Ihagee Roll Film, f/4.5 Ihagee anastigmat, in Compur delayed shutter **£5 2 6**
9-in. f/6.5 Ross Telecentric Telephoto Lens ... **£4 7 6**
Photoscop Photo Cell Exposure Meter, in leather case. As new **£2 2 0**
Retina, f/3.5 Xenar, in Compur shutter. As new **£7 7 0**

Phone: Holborn 0664 (3 lines). **Established 1889**

The Service Company Ltd LONDON

289, HIGH HOLBORN, LONDON, WC1

AMAZING BARGAINS

During our Summer Clearance Sale. Can't be repeated. Write NOW. 7 days' approval against remittance. Immediate refunds if not delighted (or deposit "A.P." if fees paid)

16-mm. Ampro Super Bronze Projector, 500-watt, forward, reverse, rewind, tilting head, centralised controls, case. As new **£29 10 0**

8-mm. Keystone Projector, 200-watt, bronze. Lovely machine **£9 17 6**

3¼ × 2½ Zeiss Ikon Plate, Zeiss Tessar f/4.5, D.A. Compur, latest double extension, slides, hide case. Like new..... **£6 17 6**

3¼ × 2½ Zeiss Ikon Cocarette Roll Film, f/6.3, 3-speed. Like new **35s. 0d.**

V.P. Goerz Roll Film, Dogmar f/4.5, Compur. Good condition **39s. 6d.**

3¼ × 2½ Nagel Roll Film, f/4.5, 1 to 1/100th. As new..... **47s. 6d.**

16-mm. De Vry Projector, triple claws, 750-watt, direct illumination, 1,600-ft. arms, complete in ever-ready case. Like new **£29 10 0**

3¼ × 2½ Ensign Roll Film, f/4.5 Mulchro, 1 to 1/100th..... **47s. 6d.**

16-mm. G.B. Talkie, latest silent or sound model. As new **£65 0 0**

¼-pl. Ensign Pressman Reflex, Aldis f/4.5, 1/10th to 1/1,000th, reversing back, slides. Cost £15..... **£3 19 6**

3¼ × 2½ Agfa Plate, f/4.5, 1 to 1/100th, single ex., carton, slides **47s. 6d.**

6 × 6 Super Ikonta, Tessar f/2.8, Compur Rapid. New condition **£19 19 0**

¼-pl. Zeiss Plate, Zeiss f/4.5, Compur, double ex., rise, cross, automatic bellows catches, slides, carton. Like new..... **£4 17 6**

3¼ × 2½ Zeiss Ikon Palmos Press, Zeiss Tessar f/4.5, self-capping, 1/10th to 1/1,000th, 3 double slides, F.P.A., case. New con. **£7 15 0**

8-mm. Dallmeyer Telephoto f/4, suit Egofix, Keystone. As new **63s. 0d.**

3¼ × 2½ Ensign Tropical Roll Film No. 7, Aldis-Butcher f/4.5, D.A. Compur, rise and cross front, latest type. Hardly used. Cost £12..... **£5 17 6**

13-in. Ross Teleros Telephoto f/5.5. Cost £17. Like new.. **£8 17 6**

V.P. Certo Roll Film, f/4.5, 3-speed, self-erect. model. As new **39s. 6d.**

3¼ × 2½ Ensign Cameo, Ross Xpres f/3.5 Speed, D.A. Compur, double ex., clip-on slides, case. Cost £20. Like new..... **£8 17 6**

5½-in. Ross Xpres f/3.5, focus. mount, reflex or Press type **£4 17 6**

9½-mm. Pathe 200-B Super Projector. As new. 200-watt **£9 17 6**

¼-pl. Ensign Folding Reflex, Cooke f/4.5, self-capping, 1/10th to 1/1,000th, deep hood, 3 double slides. Cost £34. Excellent condition..... **£5 17 6**

¼-pl. Zeiss Roll Film Plate, Zeiss Tessar f/4.5, Compur. As new **£3 17 6**

3¼ × 2½ Norfolk Plate, f/2.9, D.A. Compur, double ex., slides, case **£6 17 6**

3-in. Voigtlander f/5.5 Anastigmat, suit miniature enlarger.. **17s. 6d.**

3¼ × 2½ T.-P. Reflex, Wray f/5.9, 1/10th to 1/1,000th, revolve back **£2 17 6**

6 × 6 Foth-Flex Latest Reflex, f/3.5, 12 on 3¼ × 2½. Like new **£6 17 6**

¼-pl. T.-P. Reflex, Cooke f/4.5, 1/10th to 1/1,000th, case. Snip **£3 17 6**

6 × 13 Heidoscope Mirror Reflex, triple f/4.5, Compurs, slides **£27 10 0**

¼-pl. Etni, Meyer f/4.5, 1 to 1/150th, slides, carton. Like new **£3 17 6**

9½-mm. Pathe Kid Projector, and resistance. As new..... **35s. 0d.**

Leica I, f/3.5, case. Excellent condition **£6 17 6**

3¼ × 2½ Zodel Plate, f/4.5, D.A. Compur, double ex., slides. As new **£3 19 6**

¼-pl. Sanderson, Ensign f/6, 1 to 1/300th, slides, case..... **45s. 0d.**

¼-pl. T.-P. Reflex, Cooke f/3.5, 1/10th to 1/1,000th, deep hinged hood, reversing back, sky shade, slides. Cost £16..... **£5 12 6**

3¼ × 2½ Voigtlander Tourist Plate, Heliar f/3.5 Speed, Compur, double ex., rise, cross, wire-finder, slides, case. Snip..... **£9 17 6**

6 × 6 Korelle Reflex, Radionar f/2.9, 1/25th to 1/500th. Like new **£9 17 6**

¼-pl. Adams' Minex Folding Reflex, Ross Combinable Convertible f/5.5, double ex., revolving back, D. slides, latest type. Like new. Cost nearly £100. Snip..... **£37 10 0**

16-on-V.P. Gucki Roll Film, Xenar f/2, new Compur. As new **£7 15 0**

1-in. Dallmeyer f/1.5 Speed, suit cine. Like new..... **£6 6 0**

3¼ × 2½ Contessa Roll Film Plate, Zeiss Tessar f/4.5, Compur, double ex., rise, cross, slides, screen. Excellent condition. Snip **£5 5 0**

35-mm. Bolex Cine Camera, f/2, chargers, case. Bargain... **57s. 6d.**

16-mm. Bell-Howell 121 Wafer Camera, 50 ft., case. As new **£14 0 0**

3¼ × 2½ Ensign Autorange Roll Film, Ross Xpres f/4.5, D.A. Compur, rise, cross, coupled range-finder. As new. Bargain.. **£8 17 6**

16-mm. Filmo 70 Camera, f/3.5, 100-ft., case. Cost £38.. **£14 14 0**

6 × 6 Ikoflex Reflex, Zeiss Tessar f/3.5, Compur Rapid.... **£16 16 0**

16-mm. Kodak C Projector, 100-watt and resistance..... **£4 17 6**

3¼ × 2½ Thagee Folding Reflex, Zeiss Tessar f/3.5, latest 1/10th to 1/1,000th, unique revolving back, slides, case. Like new **£22 10 0**

9½-mm. Pathe Motocamera B, f/3.5. As new. Bargain.... **63s. 0d.**

3¼ × 2½ Zeiss Ikon Icarette Roll Film Plate, Zeiss Tessar f/4.5, D. action Compur, double ex., rise front, slides. Bargain **£7 15 0**

3a Kodak Autographic, f/6.3, Compur, rise front, case..... **37s. 6d.**

8 × Ross Prism Binoculars, centre focus, case. Cost £14.. **£4 17 6**

4¼ × 2½ Tropical Carbine, Ross Xpres f/4.5, Compur **£3 19 6**

4¼-in. Zeiss Tessar f/4.5, focus. mount, reflex or Press ..... **65s. 0d.**

3¼ × 2½ Mentor Folding Reflex, no lens, D. slides, case.... **57s. 6d.**

1-in. Cooke f/3.5, focus. mount, suit Filmo. As new..... **57s. 6d.**

40 × 30 Beaded Screens, in auto. erect. leather case. Like new **£2 17 6**

50 × 40 Ditto. Like new..... **£3 17 6**

Superlight Lenses, for Pathe 200-B Projector, gives 300 per cent more light and crisp definition of 16-mm. quality. List £5 5s. **63s. 0d.**

9½-mm. Miller Camera, Dallmeyer f/1.9, 3 speeds, all inlaid metal, leather covered, chromium fittings, takes Pathe films. Cost £10..... **£6 17 6**

16-mm. Ensign Latest Camera, f/2.8, dual finders, carton. **£14 14 0**

Leica Chromium III, f/2 Speed, and case. Used twice. Snip **£29 10 0**

9½-mm. Coronet Cine Camera, f/3.9, latest improved type.. **49s. 6d.**

9½-mm. Cine Nizo, f/3.5, 3 speeds, takes Pathe film. Cost £12 **£3 19 6**

FEW—3¼ × 2½ Soho Folding Roll Film Cameras, f/11, unused **7s. 6d.**

Ditto, R.R. Lens, f/8. Cartons..... **10s. 6d.**

16-mm. Victor Latest Talkie, 500-watt, 5-watt volume, complete in two small light cases. Smallest lightest talkie made.. **£85 0 0**

THIN.—16-mm. Ensign Simplex Camera, f/3.5, 50-ft., 1-in. thick only **£12 12 0**

5 × 4 Goerz Anschutz Folding Reflex, Cooke Aviar f/4.5, 1/10th to 1/1,000th, 4 double slides, F.P.A. Cost £40. Bargain **£6 17 6**

50 × 40 Beaded Projection Screen, auto. metal case. Like new **49s. 6d.**

ILFORD Tonelle Postcards, Bromide, glossy, pearl, matt, semi-matt, cream-grained, cream pearl. Normal, medium, hard. Gaslight in glossy. Hard or normal.
25's 1/-, post 3d. 4 to 9 boxes post 6d.
50's 1/9, post 4d. 2 to 5 boxes post 6d.
100's 3/-, post 5d. 2 to 3 boxes post 6d.

EDWIN GORSE, 86, ACCRINGTON ROAD, BLACKBURN.

CAMERAS AND LENSES

ROLLEIFLEX Automatic 6×6, Tessar f/3.8, ever-ready case, sunshade, practically new condition, plate adapter back, 3 slides, focussing screen, slide, pair Proxars II, Rolleipar II, light and medium filters: all unused; cost £33/15; accept £23.—Box 8755, c/o "The Amateur Photographer." [4390

MIROFLEX 3¼×2½, Tessar f/4.5, case, etc., also Pathescope Motocamera, Meyer Telephoto f/3 and Meyer f/1.5, £20 each; deposit for approval. —Herbert, Coburg Place, Weymouth. [4392

BARGAIN, Giving Up.—3¼×2½ Reflex, 5-in. Cooke f/4.5 lens, shutter speed ½ to 1/1,300th, reversing back, F.P. adapter, also roll-film adapter; in perfect condition, as new, £5/5, or first reasonable offer secures for quick sale.—38, Grasmere St., Leicester. [4393

STEREOREFLEKTOSKOP, Voigtlander Stereo Reflex Camera, 6×13 cm. with 3 Heliars 75-mm. f/4.5, 3 supplementary lenses, 2 Panortho filters, repeating dark slide for 12 plates, leather case; throughout faultless; excellent condition; list price over £60; best offer, but £30 at least. —Box 8758 c/o "The Amateur Photographer." [4395

ROLLEIFLEX Automatic 4×4, Tessar f/2.8, 1 to 1/300th, case; as new, 15 gns.; no offers.—31, Manor Rd., Headington, Oxford. [4398

ETUI de Luxe Camera 3½×2½, double extension, f/4.5 Tessar (12-cm.), D.A. Compur, 3 slides, roll-holder, case, tripod, Dallan tank; cost £19; accept £7.—Whittington, Carleton Hotel, Claremont Crescent, Sheffield. [4402

C.D.V. Goerz Tenax, f/6.3 (Convertible), slides, filter, £4/10; ¼-pl. T.-P. Reflex, f/4.5 Cooke, slides, £4/12/6; deposit.—Jones, Clwyd House, Oswestry. [4403

1-PLATE Hand or Stand Camera, Zodellar anastig-2 mat f/4.5, all movements, double extension, morocco truncated bellows, 3 double metal slides; cost nearly double, high-class outfit, £6.—Lambert, 63, Bolton Rd., Stratford, London. [4404

31×2½ Zeiss Roll Film Icarette, Tessar f/4.5, 34 Compur, D.A., case, Leica range-finder, £7/10.—Colley, 5, Sutherland Drive, Newcastle, Staffs. [4405

STEREO 6×13 cm., f/4.5, focal-plane, 10 slides, case, £4/15.—Priestley, Ravensway, Prestwich. [4406

KODAK Retina, Schneider Xenar f/3.5, in Compur, leather wallet; perfect condition, £7; deposit.—Probert, 3, Layer Gardens, West Acton, W.3. Acorn 0958. [4407

EXAKTA Model B, f/2.9 Steinheil Cassar, Tele attachment, yellow filter; as new, £20, cash. —Stenner, Lodge Farm, Brough, Yorks. [4408

NAGEL Pupille, Leitz Elmar f/3.5, Leitz range-finder, filter and leather case; condition as new; cost £18; accept £9.—Harris, 80, Wardour St., W.1. [4409

POSTCARD Kodak Special, fitted f/6.3 lens, Kodamatic shutter, range-finder; condition as new; price £4; cost £15; on view at the Army and Navy Stores, Photographic Dept., Victoria St., S.W.1. [4410

31×2½ Voigtlander Range-finder Prominent Roll 4 Film Camera, with f/4.5 Heliar and delayed-action Compur, including leather case, £10/10; excellent condition; list price £21; on view Photographic Dept., Army and Navy Stores, Victoria St., Westminster, S.W.1. [4411

ROLLEIFLEX 6×6 Automatic, f/4.5, filters, case, perfect, £14; Exakt Automatic Enlarger for same, cost £18, accept £12; no dealers.—Gowrie, Wendover Rd., Bromley, Kent. [4412

1-PLATE Ensign Special Reflex, f/3.4, filter, slides, 4 F.P.A., R.F.H., tripod, £8/10; ¼-pl. Horizontal Condenser Enlarger, electric, new, £4.—2, Cadogan Gardens, Finchley. [4413

REFLEX, ¼-pl. Ensign, Dallmeyer f/3.5 lens, 12 slides, F.P.A., magnifier, leather case; good condition, £7, or nearest; deposit system. —William Barlow, 16, Northfield Circus, Edinburgh. [4415

21×2½ Super Ikonta, Zeiss Tessar f/2.8, leather 24 case, £20; guaranteed as new.—Dawson, Jeweller, Halesworth. [4416

BARGAIN.—¼-pl. Soho Reflex, f/2.9 Pentac, 5 double slides, F.P.A., £14 or nearest.—Shepherd, 8, Fielding Rd., West Kensington, W.14. [4417

16-ON-3¼×2½ Virtus, f/3.5, D.A. Compur, focar, hood; as new, £7/17/6.—Grout, Rosslyn, Hammers Lane, N.W.7. [4418

ROLLEIFLEX 6×6, f/3.5, bought May, £18; illness.—41, Crescent Gardens, Eastcote, Middlesex. [4419

3×4 cm. Fotet, f/3.5 Meyer, Compur, lens hood, filter, zip purse; hardly used, £3/10.—257, Church Rd., Yardley, Birmingham. [4420

LEICA III, Elmar f/3.5, new series, £20.—Box 8762, c/o "The Amateur Photographer." [4422

RETINA, hide case, portrait lens, filter, case; perfect, £8/8, near offer; deposit.—Box 8765, c/o "The Amateur Photographer." [4425

ALLENS of MANCHESTER

GREAT CAMERA CLEARANCE!

Extra Special Bargains—FOR CASH ONLY.

Super Ikonta 16-on-2B, Tessar f/3.5..... **£10 17 6**
Leica Model III, Elmar f/3.5..... **£21 17 6**
Leica Model III, Summar f/2, E.R. case..... **£30 0 0**
Ensign 3 × 4 cm. Magnaprint Enlarger, f/6.3..... **£3 10 0**
6 × 6 Praxidos Enlarger No. 506, f/3.5..... **£14 10 0**
Ikoflex II, Tessar f/3.5, latest model..... **£17 19 6**
Latest 6 × 6 Rolleiflex, Tessar f/3.5, R. Compur..... **£18 10 0**
Tempophot Electric Exposure Meter, with case..... **£2 9 6**
3 × 4 cm. or V.P. Dolly, Meyer f/3.5, Compur..... **£5 0 0**
Icarette 3¼ × 2½, Tessar f/4.5, O.P. Compur..... **£4 10 0**
3¼ × 2½ Agfa Standard, distance meter model, f/4.5.. **£3 19 6**
3¼ × 2½ T.-P. Special Reflex, Ross Xpres f/4.5..... **£8 17 6**
3¼ × 2½ Ihagee Auto. Ultrix, f/4.5, D.A. Compur..... **£4 10 0**
No. 5 Ensign Carbine, Aldis f/4.5, Mulchro..... **£3 10 0**
3¼ × 2½ Dallmeyer Film, Pentac f/2.9, Compur..... **£5 10 0**
3¼ × 2½ Tropical Ernemann Focal-plane, Ernon f/3. 5,3 D. slides, F.P. adapter, case..... **£8 17 6**
3 × 4 cm. Foth-Derby, f/3.5, focal-plane shutter..... **£3 17 6**
3a Kodak, Tessar f/4.5, range-finder, O.P. Compur.... **£5 10 0**
16-mm. Bell-Howell 70a, Cooke f/1.8, and extra **U.F.** f/3.5 lens, filters, etc..... **£16 10 0**
16-mm. Kodascope Model C, complete outfit..... **£13 19 6**
Ensign Autorange, Ensar f/4.5, Mulchro..... **£5 10 0**
3¼ × 2½ New Special Sibyl, Ross Xpres f/4.5..... **£7 10 0**
Miniature Marvel, f/2.9, Rapid Compur..... **£5 10 0**
Miniature Marvel, Xenon f/2, Rapid Compur..... **£9 15 0**
Midas Cine Camera, £1 19 6. Campro Cine Camera, £1 19 6
3¼ × 2½ Soho Dainty Reflex, Ross f/3.5 lens..... **£13 15 0**
3¼ × 2½ Wirgin Plate, f/2.9, D.A. Compur..... **£6 19 0**
3¼ × 2½ Zodel Plate, f/3.8 lens, D.A. Compur, D.E..... **£3 19 6**
3¼ × 2½ Agfa Standard Plate, Agfa f/4.5 lens..... **£2 17 6**
Zeiss Kinamo S10, Tessar f/2.7, filter..... **£6 19 6**
9 × 12 Ernemann Folding Reflex, Tessar f/4.5, adapted ¼-pl. **£13 19 6**
No. 14 Carbine, Aldis-Butcher f/4.5, Mulchro..... **£2 17 6**
3¼ × 2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5..... **£4 10 0**
Six-20 Kodak (old type), f/6.3 lens **£1 10 0**
4 × 4 Automatic Rolleiflex, Tessar f/3.5..... **£12 17 6**
3¼ × 2½ Dallmeyer Focal-plane, Pentac f/2.9..... **£7 10 0**
Ikonta 16-on-2B, Novar f/3.5, Compur, case **£5 19 6**
Super Ikonta 8 or 16, Tessar f/4.5, E.R. case..... **£13 10 0**
Ensign Midget, f/6.3 lens..... **£1 9 6**
No. 1 Pocket Kodak, self-erecting, Doublet lens..... **£1 7 6**

Hesitation Will Cause Disappointment. Post remittance to-day.

SPECIAL DEVELOPING SERVICE

ART SURFACE POSTCARDS from Miniature Negatives, developing **6d.**, Panchromatic **9d.** Special envelopes for sending films to us supplied **FREE.** **2½D.** EACH

1/6 ORDERS POST PAID



A MINIATURE MARVEL for 16 pictures on V.P. Film. Fitted with **F.2.9** SCHNEIDER LENS in Rapid Compur **£6 : 19 : 6** or **F.2** Xenon Lens Model at **£12 : 17 : 6** E.R. Case 17/6, Filter 12/6 *Special Pamphlet free.*

ALLENS 169, OLDHAM ROAD, MANCHESTER, 4

GO TO

GALLOWAYS

VICTORIA SQUARE

Opposite G.P.O.

BIRMINGHAM

For EVERYTHING PHOTOGRAPHIC

FOR BETTER EXCHANGES

PHONE - MID. 5670.

"THE AUTOCAR"

The World's Leading Automobile Journal.

Every Friday. 4d.

The PILOT



MINIATURE ROLL-FILM REFLEX

The smallest reflex camera on the market. Measures only 5×2½×1½ in. Magnifier over ground-glass screen for ultra-sharp focussing. Simple lever movement to change the film; automatic exposure indicator. Size of picture 3×4 cm., 16 exposures on V.P. film.

With f/3.5 Zeiss Tessar lens, in Compur shutter, 1 to 1/300th sec. .. £17 10 0
With f/2.8 Zeiss Tessar lens, in Compur shutter, 1 to 1/300th sec. £20 0 0
Extra charge for Rapid Compur shutter, 1 to 1/500th sec.... £1 5 0
Velvet-lined Leather Case, with sling £1 0 0

NOW YOU CAN ENJOY THE ADVANTAGES OF A REFLEX CAMERA

With f/6.3 Lens for
£3 : 13 : 6
Or with f/4.5 Lens
£5 : 5 : 0

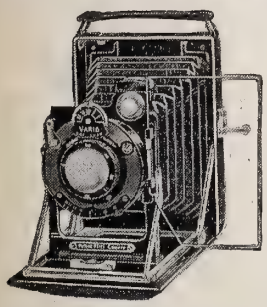


You See on the Screen What You Will Get on the Negative.

The K.W. Reflex Box is the smallest and the lightest reflex camera taking 3½×2½ in. roll film. It weighs only 31 oz.

Exposures 1/25th, 1/50th and 1/100th sec., also Brief and Time.

The Patent
ETUI CAMERA



is so light and thin that it can be carried in the pocket without inconvenience. the thickness of the camera being only five-eighths of an inch, one inch at the "bulge," or with film-pack holder in position one and three-quarter inches

The weight of the 3½×2½ in. model, including film-pack holder, is only 16 oz.

FOR PLATES, FILM PACKS or ROLL FILMS.

3½×2½ Junior Model Patent Etui Camera, with f/4.5 Radionar lens, in focussing mount, with F.P. holder:
With Vario 3-speed shutter..... £6 5 0
With D.A. Ibsor 7-speed shutter, 1 to 1/125th sec... £7 10 0
With D.A. Compur shutter, 1 to 1/250th sec..... £8 10 0
3½×2½ in. Regular Model Patent Etui Camera:
Single Extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, speeds 1 to 1/250th sec..... £14 12 6
Double Extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, speeds 1 to 1/250th sec..... £15 7 6
4½×3½ in. or 12×9 cm.:
Single Extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, speeds 1 to 1/200th sec..... £16 5 0
Double Extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, speeds 1 to 1/200th sec..... £17 10 0

Prices of Regular Models include 3 plate-holders in wallet.

Obtainable from all photographic dealers.

SANDS HUNTER & CO., LTD.
37, BEDFORD STREET, STRAND, LONDON, W.C.2

CAMERAS AND LENSES

SUPER Ikonta, latest model 530/16P, case, cost £30, price £22/10; Ensign 16-mm. Projector, motor, resistance, lamp, as new, 98/6.—Delamare, 8, North Rd., Birkenhead. [4423

LEICA Standard, Elmar, range-finder, case, etc., Valoy Enlarger, £16; wanted, Horizontal Enlarger; London.—Box 8764, c/o "The Amateur Photographer." [4424

IHAGEE 3×4 cm., f/2 Xenon, Compur shutter, focussing, infinity to 6 in., Correx tank, Photoskop meter, 2 Zeiss filters, £24, or nearest offer.—Box 8766, c/o "The Amateur Photographer." [4426

LEICA III, chromium, f/1.9 Dallmeyer, case, £28; Valoy Enlarger and printing-board, £7; lot £34; offers.—Box 8768, c/o "The Amateur Photographer." [4428

KORELLE Universal, takes roll film, plates, packs, 1⅝×2½, f/2.8 Zeiss Tessar, Compur shutter, range-finder, ever-ready case, £12/12.—Box 8769, c/o "The Amateur Photographer." [4429

ENSIGN Double-8, nearly new, perfect, £2/5; cost £3/12/6.—Box 8771, c/o "The Amateur Photographer." [4431

1-PLATE Soho Reflex, Zeiss Tessar f/4.5, 36 4 slides, £12, nearest.—Lindner, Ravensgate, Cheltenham. [4432

LEICA III, Summar, No. 1 Leitz filter, universal lens hood; perfect in every way, £28/10; deposit system.—Box 8772, c/o "The Amateur Photographer." [4433

ROLLEICORD II, Triotar f/3.5, case; as new; bargain, £11/18/6.—99, Penshurst Gardens, Edgware. [4434

ACHROMATIC Lenses, focus 5 in. to 16 in., from 7/6, apertures from f/5.5, these cannot be excelled for portraits or landscape work; Thousands of lenses, unmounted, Achromatic, Bi-Convex, Plano-Convex, Magnifying Prisms, all sizes, Portrait and Enlarging Lenses, Special Telephoto Lenses and attachments, less than half original cost; all anastigmats re-ground and repolished cheap; lists free, stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [4351

LEITZ Summar f/2 Collapsible Coupled Lens, as new, £13/15; Elmar 9-cm. Coupled Lens, perfect, £7/10; No. 1 Yellow Screw-in Filter for above. 13/-; deposit.—Box 8752, c/o "The Amateur Photographer." [4391

CINEMATOGRAPH APPARATUS

30/- Beaded Screen, 40×30 in., as new; originally costing 70/-, only wants seeing.—Illustra.

34/- Coronet 9-mm. Projector, in maker's packing, as new, usually costing 45/-.—Illustra.

42/- Kid Projector, for 9-mm. films, by Pathe, with screen, 42/- only.—Illustra.

56/- Automatic 9-mm. Camera, with f/3.9 anastigmat lens, 56/-; Dekko with f/2.5, 112/-.

60/- 9-mm. Projector, fitted for showing super reels, 60/-, one only.—Illustra.

72/- 35-mm. Projector, gives 6-ft. pictures, all-mains, or 12-volt accumulator.—Illustra.

98/- Pathe Projector, fitted with super attachment, in beautiful order.—Illustra.

99/- 16-mm. Projector, big picture from accumulator or mains.—Illustra.

£16 Ensign 16-mm. Camera, with f/1.5 lens, in leather case, £25 model; as new.

ILLUSTRA ENTERPRISES, 159, Wardour St., London (facing Gaumont-British); not merely a shop, a warehouse packed with movie equipment; when in London your inspection is invited; demonstrations daily. [4436

BELL-HOWELL 16-mm. Filmo, 100-ft. model, 16-32 pictures, f/1.9 Dallmeyer and Cooke f/4.5 Telephoto (6-in.), iris vignette, case, cost £85; accept £35; perfect, approval deposit system.—Whiteside, 11, Newmarket St., Blackburn. [4354

16-MM. Cine-Kodak BB Junior, f/1.9 lens, interchangeable 3-in. Telephoto lens f/4, complete in combination carrying-case, filters; cost £28; as new, £20.—Eastwood, High St., Maltby, Rotherham. [4363

SIEMENS B Cine Camera, case, portrait lens, yellow filter; as new; cost £33; £20 or near offer.—Dr. Penman, Fleetwood. [4371

16-MM. Ensign Simplex, f/3.5, pigskin case; new, £15, or offer.—Wagstaff, 12a, High St., Roehampton. [4375

AGFA Movex 30, 16-mm., 100 or 50 ft., multispeeds, f/1.5 Dallmeyer, also 3¼-in. Agfa Telekine lens, case; absolutely new condition; cost £46; sell £27/10.—Reavenall, Anchor Brewery, Mile End, London, E.1. [4381

ENSIGN

DEVELOPING TANKS

DAYLIGHT SUPER CARBINE TANK



The new high-speed films now in use call for a new technique in developing. They cannot be developed even in a safely lighted dark-room—they have to be developed in total darkness. With the Carbine Tank you load and develop the film, in the tank, **in broad daylight.**



Fitted with paper extractor which separates the paper entirely from the film and ensures efficient development.

No. 20, for size 20 films only

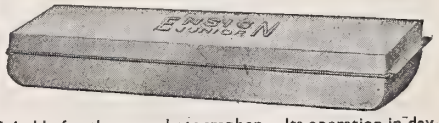
27/6

DAYLIGHT CARBINE TANK

Similar to the Super Tank but without paper extractor. Every operation in full daylight with absolute simplicity.

	Tank
No. 1 for size 27 films.....	**15/-**
No. 2 „ 20 „	**21/-**

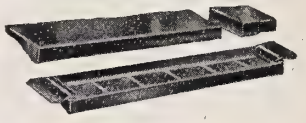
JUNIOR DAYLIGHT DEVELOPING DISH



Suitable for the new photographer. Its operation in daylight being remarkably simple and easy. Metal throughout, with aluminium finish outside and special anti-sulphuric coating on the inside.

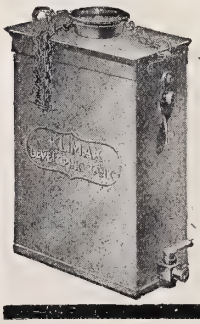
For Size "20" 2¼×3¼ roll films..... **7/6**

MINIATURE DEVELOPING DISH
For Ensign Midget and short length of Leica and similar film.



Development with this dish must be carried out in a dark-room with the aid of a Ruby lamp. The midget film is placed into the dish, which is filled with developer and after the daylight cover has been placed in position the work may be finished in the daylight.

Dish only, **1/9** With cover, **2/9**



KLIMAX TANK
FOR PLATES

All operations (except loading) can be carried out in daylight. Six plates may be developed at one time. Brass throughout, with exceptionally fine nickel-plating.

3¼×2½ **18/6** 4¼×3¼ **20/-**

OF ALL PHOTOGRAPHIC DEALERS.

ENSIGN, Limited,
LONDON, W.C.1

JOHNSONS ESTAB'D 20 YEARS

— 30, GLOUCESTER RD., —

BRIGHTON PHONE: 1082.

SOUTH COAST CAMERA MART

THIS WEEK'S OFFERS

Contax I, Zeiss Sonnar f/2, speeded ½ to 1/1,000th sec. **£41 0 0**

Contax I, Zeiss Sonnar f/1.5, E.R. case. Cost £57 10s. Perfect condition **£44 0 0**

Contax I, Tessar f/3.5. Cost £31. New condition **£18 0 0**

Zeiss Miroflex 9×12 cm., Tessar f/4.5, filter, 8 single slides, F.P.A. Cost £44 10s. Little used..... **£24 17 6**

Rolleicord II, Zeiss Triotar f/3.5, latest model.. **£16 0 0**

Zeiss Super Ikonta 2¼×2¼, Tessar f/2.8, Compur Rapid, 1 to 1/400th. Cost £28 10s. Equal new..... **£24 5 0**

Voigtlander Bessa, 8 or 16 on 3¼×2¼, Skopar f/4.5, Compur D.A. shutter, 1 to 1/250th sec. Cost £8 8s. Equal new **£6 19 0**

Rolleiflex 2¼×2¼, auto., f/3.5 Tessar, Compur shutter, 1 to 1/500th sec., E.R. case, lens hood, filter, Proxars. Cost £30 ..... **£21 0 0**

Six 2a Brownies, List price 15s. Shop-soiled only **8s. 6d.**

Agfa Speedex 3¼×2¼, f/8.8. Cost 50s. Perfect..**35s. 0d.**

T.-P. Special Reflex 3¼×2¼, Dallmeyer f/4.5, R.F. adapter, 6 slides, case, etc. Cost £15. Perfect condition.. **£7 19 6**

Ensign Roll Film Reflex, f/7.7. Perfect order.. **£1 15 0**

Kodak P.C. 3a Special, Tessar f/6.3, Compound shutter, 1 to 1/200th sec. Cost £15. Perfect condition.... **£3 5 0**

Uno Cameo 3¼×2¼ Plate, Aldis f/6, all movements, Compound shutter, 1 to 1/250th sec., 12 slides, leather case .. **£2 0 0**

Zeiss Super Ikonta, 16-on-3¼×2¼, Tessar f/3.5, Compur Rapid, 1 to 1/400th sec. **£18 12 6**

Voigtlander Virtus, 16-on-3¼×2¼, Skopar f/4.5, D.A. shutter, 1/25th to 1/100th. Cost £7 2s. 6d. New condition **£6 7 6**

Agfa Speedex 3¼×2¼, f/4.5, Compur shutter, 1 to 1/250th. Cost £6 6s. **£5 5 0**

Dekko Cine Camera 9.5-mm., T. and H. f/2.5, slow, fast and still exposures. Cost £7 16s. 6d. As new..... **£5 12 6**

Zeiss Sonnar Telephoto f/4, 13.5-cm., for Contax. Cost £21 17s. 6d. Equal new..... **£16 10 0**

Ensign E10 Model 33/- All-Distance. As new....**25s. 0d.**

Zeiss Ikonta, Novar f/6.3, Telma shutter, D.A. Cost £5 5s. Very slightly used only..... **£4 2 6**

4-draw Telescope, 2-in. objective, bound leather with cap. As new **£1 10 0**

No. 2 Portrait Brownie, and case. Listed 17s. 6d. As new..... **10s. 6d.**

1a Folding Brownie. Good condition..... **27s. 6d.**

Keep your apparatus up to date by taking advantage of our exchange facilities. Personal attention given to all enquiries. WRITE FOR NEW ZEISS CATALOGUE.

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

"ETCHADINE"

The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... **7/6** POST FREE

Or from all reputable dealers.

GEORGE H. POTTS

LIMITED

7 and 9, BAKER ST., LONDON, W.1

CINEMATOGRAPH APPARATUS

VICTOR 16-mm Model V, with 1-in. f/1.9 Dallmeyer triple anastigmat, 15-mm. f/2.9 ditto, and 2-in. f/2.9 ditto, all in turret head, supplementary view-finder and Mortimer leather case; all in new condition, only used twice; cost £70; accept £50, no offers.—King, 85, George St., Croydon. [4399

9.5-MM. Pathe Motocamera de Luxe, Hermagis f/2.5, supplementary lens set, Posograph meter, 2 chargers; perfect condition; cost £15; £10, or offer.—24, Ravenoak Rd., Cheadle-Hulme. [4400

CINE-EIGHT Camera, f/1.9, Projector and Ensign Portable Silver Screen, cost over £26; little used; accept £15.—Fenwick, King St., South Shields. [4401

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

SLIDES.—"A.P. Paris," Single Metal Dark Slides, main fittings, T.-P., Zeiss, Cameo, Klito, Contessa, Zodel and Block Edge, etc.: 3¼×2¼ 1/4, 4¼×3¼ 1/6, 9×12 2/3, etc., postage extra, from Actina, Ltd., 29, Red Lion Square, London, W.C. [0036

TEMPOPHOT Exposure Meter and case, £2/2. —Box 8770, c/o "The Amateur Photographer." [4430

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Contaxes with f/2 lenses, Leicas, Super Ikontas, Ikontas, Rolleiflexes and Exaktas, and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED for Prompt Cash.—9½-mm. and 16-mm. Cameras, Projectors, Films and Accessories; Telescopes, Binoculars, Microscopes and Modern Cameras.—Frank, 67, Saltmarket, Glasgow. [4150

LEICA Books (English or German).—Oldroyd, 127, Abbey Rd., Barrow-in-Furness. [4360

WANTED.—Focal-plane Camera, 5×4 or ½-pl., good lens.—Box 8742, c/o "The Amateur Photographer." [4369

EXCHANGE.—Nagel Camera, lens f/2.8; Pathe Cine Camera, lens f/2.8; 4-valve Short-wave Set, for Leica Camera, Model III, with telescopic lens.—W. Evans, 95, Broadway, West Ealing, W.13. [4373

WANTED.—3¼×2¼ Maximar, similar plate camera, part exchange for Cocarette, f/4.5 Tessar.—Saddler, 26, Wellington Rd., S.E.7. [4374

LEICA IIIa Camera wanted in exchange for luxuriously bound sets of Fielding, Swift, etc. —Box 8744, c/o "The Amateur Photographer." [4376

WANTED.—35-mm. Projector, with or without sound-head; reasonable price.—38a, Sidcup Hill, Sidcup, Kent. [4383

COUPLED RANGE-FINDER

Dollina

(CERTO)



For 36 exposures 24×36 mm., on ciné film of standard width. **External focussing** control to set camera ready focussed while still closed. **Tubular built-in optical view-finder.** Practical horizontal size. Fully erected at a single pressure. Leather shoulder-straps. **Reverse spooling. Automatic locking and film-counting device, die-cast body, etc.**

Model II (with coupled range-finder), with Schneider Radionar f/2.9, Compur 1 to 1/300th sec..... **£13 7 6**

With Schneider Radionar f/2.9, Compur 1 to 1/500th sec. **£14 12 6**

With Zeiss Tessar f/2.8, Compur 1 to 1/500th sec... **£18 18 0**

With Schneider Xenon f/2, Compur 1 to 1/500th sec. **£19 19 0**

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.

29, Red Lion Sq., High Holborn, W.C.1

(*Phone: Chancery* 8541)

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen —6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

PHOTOGRAPHY WITH SERVICE

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS.

PART EXCHANGE—HIRE PURCHASE

G. E. BECKETT & CO.

77-79, OXFORD ROAD,

MANCHESTER, 1

'phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

Craftsman

"STANDARD" Roll Films 1300 H. & D.

Buy your roll films at Wholesale Prices and Save Money.

THESE films are very fast, being 1300 H. & D., also Orthochromatic.

Supplied in usual sizes, and also a **NEW 6d. Film** (4 exposures 3¼×2¼)

Guaranteed to keep for more than two years.

4 exposure	3¼×2¼	..	4/6 per doz.
8	,, ,,	..	8/- ,, ,,
8	,, 1⅝×2½	..	7/6 ,, ,,
6	,, 4¼×2½	..	9/- ,, ,,

Not less than 6 films supplied at these prices.

SHOWCARDS FREE.

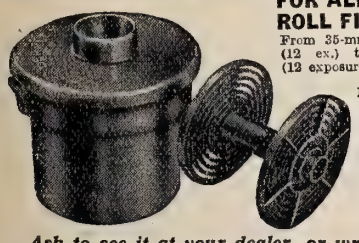
Terms: Cash with Order or C.O.D. Post extra.

Send 6d. for 4-exposure or 9½d. for 8-exposure, as a trial.

You run no risk in buying these films as they are backed with our "Craftsman" guarantee of satisfaction or money refunded.

Marshall & Co. (Nottm.) Ltd.
Dept. M, Photo Works,
Ford Street, NOTTINGHAM.

THE NEW
PERPLEX UNIVERSAL DEVELOPING TANK
FOR ALL SIZE ROLL FILMS
From 35-mm. (Leica) (12 ex.) to 2½×4¼ (12 exposures).



No Apron
Finished in Light Bakelite
Price 25/-

Ask to see it at your dealer, or write to
THE NORSE TRADING CO. (LONDON) LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone: MUSEUM 4142. For full particulars.

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

EXCHANGE AND WANTED

WANTED.—Self-erecting 2¼×3¼, Compur, f/4.5. —Collinson, 16, Bath Rd., Felixstowe. [4175

LEICA Camera, good condition, offer £8.—Smart, 10, Station Rd., Radlett. [4385

WANTED.—Second-hand Cine-Kodak Model K, f/1.9, or Bell-Howell, must have f/1.9 or larger, and take 100-ft. film; new condition essential; state lowest price for spot cash.—Box 8753, c/o "The Amateur Photographer." [4388

PLATE Developing Tank, 3½×2½, Roll Film Holder, for N. & G.—Bendall, Church St., Wallasey. [4414

WANTED.—Contax I, f/2.8 Tessar, full particulars.—Box 8767, c/o "The Amateur Photographer." [4427

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk, Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON Folders, tuck-in Postcard: Heavy-weight, 2/- 50, 3/6 100; Light-weight, 1/6 50, 2/6 100; 3½×2½, 1/6 100, 6/- 500.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 3/6, 4¼×2¾ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous, 1/1-pl., 3/6 36 sheets, 10×8 5/-, 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2½, 1/6 gross; 3¼×2½, 1/6 72 sheets, 2/6 gross; 4¼×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-; backed 5/9; 3½×2½, 4 dozen 5/-; backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2½, 9/-; 2½×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2¼, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 3 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2¼, 10/- dozen, 2¼×4¼, 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-. [0009

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards; Gaslight and Bromide, vigorous and normal; all surfaces; First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4¼×2¾ and ¼-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026



DUNSCOMBE'S
"PERSONAL" CAMERA COLUMN
'SERVICE SUPREME'

ELMAR ACOOS

CHAPTER II.

In the glorious summer of 1936, or to be more accurate, Monday, June 29th, a celebrated personality, none other than Mayor Itchin from Chortle-cum-Hardy, visited Messrs. Dunscombe's Emporium and was formally introduced to friend Elmar.

It appears that the Mayor, who, incidentally, was accompanied by the Town Clerk and nearly all his corporation, was anxious to obtain the services of our Elmar, and this was very quickly arranged by the Mayor agreeing to pay only 2s. 6d. down, and a like amount on the first Friday in each month for a period of ninety years, with the option of outright purchase at the end of this period. In fairness to the ratepayers of Chortle-cum-Hardy, it is only right to say that the transaction would not affect the rates for the next quarter of a century by more than an increase of seven-eighths of a penny per population and the cancellation of the dustmen's annual day out to Southend.

Before proceeding to accompany the civic dignitary to his home town, Elmar insisted upon being equipped with a full length of the new Eastman Super X 35 mm. Film, which was loaded ready for use at the price of only 1s. 6d., which is, of course, ridiculously cheap considering the number of pictures which can be taken on 5 ft. 3 in. of film.

It was rather a sad farewell for Elmar, who, during his brief stay in Bristol had seen many enthusiastic miniature camera users, and as a result had come in contact with many of his near and distant relations, and the parting between Elmar and Miss Telyt Toolp was most pathetic, but as they have promised to meet again very soon it is only the old slogan of "Absence makes the heart grow fonder." So, with a clashing of cymbals and the beating of drums the mayoral procession departed from Bristol in the midst of a terrific cloudburst, which necessitated a perilous journey through the streets in canoes, punts and large bath-tubs, which rather spoilt an otherwise perfect summer afternoon.

A postcard was received three days later stating that Elmar had reached his destination, and *en route* had captured some extraordinarily good photographs depicting scenes of the deluge which will for all time serve as a pictorial record, not only of the memorable occasion of Mayor Itchin's hire purchase transaction, but also of the great Bristol floods.

The reason why the pictures taken by Elmar were such an outstanding success was due entirely to the skill and careful attention which Messrs. Dunscombe's give to the developing, printing and enlarging of all miniature films, of which they make a speciality at the usual standard prices.

Next week we shall have pleasure in presenting to our readers extracts from Elmar Acoos diary, commenced from the time he arrived at Chortle-cum-Hardy.

Send your Developing and Printing to:

M. W. DUNSCOMBE LTD.
5 & 7, ST. AUGUSTINE'S PARADE
BRISTOL

DEVELOP YOUR FILMS in the Correx TANK and get the best results!

If you wish to make sure of getting the best possible negatives from your holiday films develop them yourself in a CORREX tank. You can develop, fix and wash in daylight without handling the film.



For ⅛V.P. (4×6.5 cm.) films..... 25/-
For 2½×3½ in. films 25/-
For 2½×4½ in. films 30/-
CORREX Thermometer (Fahr.) 2/6
CORREX Developing Powders, per carton of 6 pairs 1/6

V.P. and 2½×3½ in. films can be developed in the same CORREX Tank if an extra Reel and Apron is used. Spare Reel, 8/-. Spare Apron, 7/-.

Ask your dealer to show you a "Correx."

SANDS HUNTER & Co. Ltd. 37, Bedford St., Strand, London, W.C.2

Buy EMPIRE BRAND

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*



	144 Sheets		144 Sheets
3½×2½ ..	2/6	6½×4¼ ..	7/-
4½×2¾ ..	3/4	8½×6½ ..	12/8
4¼×3¼ ..	3/8	10×8 ..	18/3

Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

SPECIAL OFFER!

5½×3½ Glazed Prints 2½D. each

From any negative, on KODAK paper. Minimum order 3 for 7½d.

Send P.O. with order to:

G. FRANKLIN, 2, DERWENT STREET SUNDERLAND

SHOOT OF HAMPSTEAD

CAN SUPPLY YOUR NEW MINIATURE CAMERA OR EQUIPMENT. COME IN AND SEE THEM!

Expert advice and assistance. Leica All Photographic Supplies. *Exchanges.* *Let me quote you!*

S. I. SHOOT, 179, West End Lane, N. W. 6
(*Facing West Hampstead Met. Station.*) *Phone: MAIda 7902.*

The WORLD'S PREMIER M & W. ENLARGER M & W. (48 Different Models made) From £6: 10: 0 to £80: 0: 0 i.e. FILMAREX (vertical) takes up to 6×6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser..... £11:8:6



R. E. Schneider, 46, Farringdon Street, E.C.4

MATERIALS

KIMBER of Brighton.—Lead as always: 500 gross 3½×2½ Vigorous Glossy Gaslight Paper, 1/- gross, post 3d.; 3,000,000 sheets of 3½×2½ Glossy Bromide Paper 3½×2½, offered at 1/- gross, post extra, in soft, normal, vigorous and extra-vigorous; all guaranteed serviceable; lists of cheap and super-quality materials on request with samples; mention "A.P." please.—Kimber's, 61 and 62, Grand Parade, Brighton. [0001

CITY PHOTO WORKS.—First quality British Gaslight and Bromide Paper, 3½×2½, 2/- gross (quantities); Postcards, 2/1 100 (quantities); Folders: Postcard, 2/- 100; 3½×2½, 1/6 100; ½-pl., 50 2/-; Whole-plate, 25 2/6; write for Free Catalogue of all D. and P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238; price list free; satisfaction guaranteed.

ATTWOOD First Quality Glossy Gaslight Paper, 3½×2½, contrasty and normal grades, 72 sheets 1/-, gross 1/10; quantities 1/6 gross; other sizes at proportionate prices; Solar Roll Films, 3¼×2¼, 9d. spool.

ATTWOOD Bromide Paper, exceptional value: 3½×2½, 1/6 gross; ½-pl., 36 sheets 1/6, whole-plate 2/6, 10×8 3/6, 12×10 5/-; 20×16 Rough Enlarging, 12 sheets 4/-.

ATTWOOD Superfine Quality Bromide and Gaslight Postcards, glossy, satin, matt, contrasty and normal: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 12/-, 1,000 22/6.

ATTWOOD Plates, outdoor, giving soft gradation, ½-plates, 400 and 600 H. and D., 2/9 dozen, 6 dozen 14/6.

ATTWOOD Acme Brilliant Plates, 300, 600, 1,200 H. and D., 3½×2½ 1/3, ¼-pl. 1/9, P.C. 2/3, ½-pl. 3/- dozen, 6 dozen 15/6.

ATTWOOD Special Line.—Bromide Cream, silky linen grain, and matt smooth, ½-pl. 1/6 36 sheets, whole-plate 2/6; prompt dispatch, all post paid.—Attwood, Chapel Lane, Hadleigh, Essex. [0025

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists: 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [3594

FINEST Quality Enlargements on attractive papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

THREE Whole-plate Enlargements, 1/2.—Wood, 27, Broad St., Burslem, Staffs. [4362

GLAZED Enlargements: ½-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4421

ENLARGEMENTS.—First quality work: ½-pl. 6d., whole-plate 9d., 10×8 1/-; Spools developed and printed, 3½×2½, 1/-.—H. V. du Val, Studio, 9, Duke St., Adelphi, London, W.C.2. [4435

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. (Annual Holidays. Please note our works will be closed from August 3rd to 8th.) [0003

POSTCARD Printing, 9d. per dozen, Views 7/- per gross.—Slater, Sawtry, Huntingdon. [4155

TO DA TRADE FINISHERS

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL GASLIGHT PAPER

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

PRE-HOLIDAY SNIPS

Superfekta Welta 3½×2½, reversing back, with Tessar f/3.8, D.A. Compur, leather case. As new.....	£17 10 0
Foth-Derby, Foth f/2.5. Good condition.....	£5 0 0
Minimum Palmos, V.P., Tessar f/4.5, 4 slides, F.P. adapter, leather case. New condition	£6 17 6
Contax I, Tessar f/3.5. As new.....	£21 10 0
Sonnar f/1.5, 2-in., for Contax. Perfect.....	£19 10 0
Leica II, Hektor f/2.5. As new.....	£20 0 0
Leica III, chromium, Summar f/2. As new....	£30 10 0
Elmar f/4, 9-cm. As new.....	£8 10 0
Baldi, 3×4 cm., Meyer f/3.5, Compur. As new..	£4 15 0
Baldax, 16-on-120, Meyer f/3.5, Compur. As new	£5 7 6
Agfa Speedex O, £5 5s. model. As new.....	£3 12 6

GEORGE CHILDE LTD PHOTO-CHEMIST 228, Roundhay Rd., Leeds Phone: 42057

The CAMERA EXCHANGE OF THE WEST

Send your Camera for a Part-Exchange quotation.

Liberal Allowance. Satisfaction Guaranteed.

We carry a full range of Still and Ciné Cameras.

Bathes

THE CAMERA PEOPLE 24 FLEET STREET, TORQUAY

MATHER'S *for* CAMERA EXCHANGES

BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams: Sensitised, Manc.

17, JOHN DALTON STREET, MANCHESTER

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer £1 : 1 : 0

The new "Troll" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.

R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.

SPECIAL OFFER

We list below details of a number of Second-hand Cameras, EACH GUARANTEED IN PERFECT CONDITION.

Rolleicord 6×6 cm., f/3.5 Triotar lens, ever-ready case. Like new..... **£11 0 0**
Kodak Retina, Xenar f/3.5 lens, Compur shutter **£7 10 0**
Zeiss Super Ikonta 530/16, f/2.8 Tessar, Compur Rapid **£21 5 0**
Zeiss Super Ikonta 530, f/3.5 Tessar, Compur shutter, leather case..... **£13 5 0**
Pathe Motocamera B, f/3.5 lens. Equal to new..... **£4 15 0**
Cine-Kodak Model K, f/1.9 lens. List price new, £35. For..... **£25 0 0**
Cine-Kodak Junior, f/1.9 lens, latest model. For **£12 17 6**
¼-pl. Soho Reflex, f/3.5 Ross Xpres lens, 3 double slides and F.P. adapter, solid hide case. All in beautiful condition. For..... **£22 10 0**
Rolleiflex 6×6 cm. Automatic, f/3.5 Tessar lens, Rapid Compur, ever-ready case. As new **£20 0 0**
Ensign 3½×2½ Focal-plane Camera, Autospeed, f/3.5 Dallmeyer anastigmat. List price £18 18s. For..... **£9 9 0**
Bell & Howell Model 75 Filmo 16-mm. Camera, f/3.5 lens. For **£12 15 0**

POLLOCK & STEWART

Photographic Dealers,

41, RENFIELD STREET GLASGOW, C.2

Telephone: CENT. 4066.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, 29, The Promenade.
DEWSBURY.	C. D. Spedding, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41–42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

THE CITY PHARMACY

FOR ALL PHOTOGRAPHIC SUPPLIES

WANTED URGENTLY!
LEICAS, CONTAXES, ROLLEIFLEXES AND ENLARGERS. *Good cash prices given.*

27, CHANCERY LANE, LONDON, W.C.2

PRINTING, COPYING, DEVELOPING

A BIGGER Photograph looks better.—Your snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

DEVELOPING to 3½, 9d.; Postcard, 1/3, post free.—Lewis, 45, Ledbury House, Dog Kennel Hill, Dulwich, London. [4372

REPAIRERS

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

REPAIRS.—Cameras and Projectors; shutters a speciality.—Watkins, 48, Gladstone Rd., Sparkbrook, Birmingham. [3726

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

SELL Your Photographs to illustrated newspapers, new 1936 Press Courses ready; write immediately for Free Prospectus "Making Money with your Camera."—World's Photographic Academy, 45, Maple Avenue, Whitefield, near Manchester. [4141

LOST

MISSING, probably stolen.—Twin-lens Pilot Reflex, No. 1596, Zeiss Tessar f/3.5, No. 1234820, in leather case; reward offered; any information to—Box 8757, c/o "The Amateur Photographer." [4394

AGENCIES

PROVINCIAL agents required for the sale and installation of Optical Projection Apparatus, including Epidiascopes, Microscopes, etc.; particularly interesting to those with scholastic connections.—Box 8693, c/o "The Amateur Photographer." [4357

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

SAVILLE'S

GUARANTEED BARGAINS

Kodak Retina, f/3.5 Schneider, Compur.... **£5 19 6**
Super Ikonta, 16-on-3½×2½, Tessar f/3.5, Compur. Perfect condition **£15 2 6**
Ikoflex I, f/4.5 Novar, Compur..... **£8 19 6**
Voigtlander Bessa, coupled range-finder, f/3.5 Helomar, Compur. Demonstration-soiled only..... **£14 5 0**
Marion Reflex, ¼-pl., with Tessar f/4.5 and Dallmeyer 12-in. f/4.5 Telephoto, Verax filters, 4 double dark slides, leather case. Guaranteed..... **£21 0 0**
Ensign Auto-Kinecam for 16-mm. Films, leather case, f/2.6 Cinar, 3 speeds..... **£8 19 6**
Six-20 Kodak Duo, f/4.5. Cost £6 ..... **£3 19 6**
Leica Model IIIa, f/2 Summar, chromium.. **£34 10 0**
Cine-Kodak Model B, f/3.5 lens, case..... **£4 19 6**

4, Goodramgate,

YORK

TURNER'S CAMERA EXCHANGE

GUARANTEED SNIPS

Contaflex, f/2 Sonnar, E.R. case. As new **£55 0 0**
Leica I, Black, f/3.5 Elmar, interchangeable. Perfect **£10 0 0**
Contax I, slow speeds, latest model, f/2 Sonnar lens, E.R. case..... **£28 10 0**
F/4 Sonnar Lens 13.5-cm., for Contax. Perfect **£13 19 6**
Contax Filters, 42-mm., Red, Yellow and Yellow-Green. Each ..... **10s. 0d.**
F/2 Summar Lens, for Leica, 5-cm... **£12 10 0**
Rolleiflex 6×6 Automatic, f/3.8 Tessar. As new..... **£16 10 0**
Rolleicord 1, 6×6, f/4.5 Triotar. Cost £11 15s. **£8 5 0**
F/4.5 Ross Xpres Lens, 8½-in. focus. Perfect **£7 17 6**
Ombrux Electric Exposure Meter.... **£1 19 6**
Zeiss Ikon Icarette 3½×2½, for films and plates, f/4.5 Tessar, D.A. Compur, D.E., 4 slides **£9 17 6**
Zeiss Ikon Ideal 3½×2½, f/4.5 Tessar, D.A. Compur, D.E., rising and cross, 4 slides, F.P. adapter **£9 17 6**
Ica Folding Reflex 3½×2½, f/4.5 Zeiss Tessar, 1 double slide, F.P. adapter, case. Beautiful condition..... **£9 17 6**
Rolleiflex 4×4 cm., f/3.5 Tessar, Compur, automatic, case **£15 15 0**

NEWCASTLE on TYNE

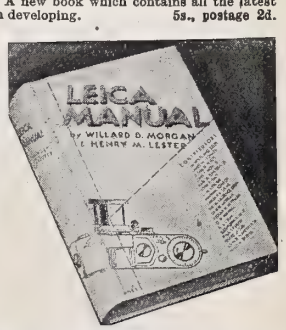
9, PINK LANE. *Phone:* 22655.

BOOKS ABOUT PHOTOGRAPHY WITH MINIATURE CAMERAS

The Book of the Miniature Camera. Devoted to all types of miniature cameras and their use. 2s. 6d., postage 2d.
The Miniature Negative—its Development and Care. Deals exhaustively with the development of miniature negatives. 2s. 6d., postage 2d.
Pictorial Photography with the Miniature Camera. Shows how the miniature camera can be used for pictorial photography. 2s. 6d., postage 2d.
Colour Photography with the Miniature Camera. A new book giving the latest data available on colour photography. 2s. 6d., postage 2d.
Portraiture with the Miniature Camera. Tells how the miniature camera can be used successfully for portraiture. 2s. 6d., postage 2d.
Travel Photography with the Miniature Camera. A new book containing much information on selecting subjects for the miniature camera. 2s. 6d., postage 2d.
Camera Journalism with the Miniature Camera. List of U.S.A. publications using photographs. 4s., postage 2d.
Theory and Practice of Miniature Camera Photography. Explains the "whys" and "wherefores" of such matters as film, exposure, filter factors, developing, etc. 4s., postage 2d.
Candid Photography with the Miniature Camera. A well-known New York Press photographer tells how he obtains "personal" news pictures with a miniature camera. 4s., postage 2d.
Composition Simplified. A profusely illustrated handbook on the principles of composition. 4s., postage 2d.
The Leica Data Book. Gives in a handy form a vast amount of information about the use of the Leica camera. 5s., postage 2d.
The Fine-Grain Negative. A new book which contains all the latest available data on fine-grain developing. 5s., postage 2d.

THE LEICA MANUAL

Here is a book which represents the accumulated experiences of 22 specialists in Leica photography. No other book has ever attempted to cover the broad scope of Miniature camera photography as thoroughly as the Leica Manual. 500 pages. 350 illustrations. Price 21s. Postage in U.K., 6d.; Overseas, 9d.



Just Published!
1936 List of Books on Photography, Post Free.

SANDS HUNTER & Co. Ltd.
37, BEDFORD ST., STRAND, W.C.2

SPECIAL ALLOWANCE

ON YOUR PRESENT APPARATUS IN PART PAYMENT FOR THE NEW ZEISS CONTAFLEX.

The Contaflex is in stock at addresses marked ●

Leica Slow-speed Device. *As new.* List £2 18s. 6d..... **£2 5 0**
Weston Leicameter 627. *Good condition* **£2 15 0**
Chromium Leica Finder (Vidom). *As new.* List £4 8s..... **£3 7 6**
2-in. Cooke f/2 Lens, in iris mount. *Good condition* **£3 15 0**
3×4 cm. Voigtlander Perkeo, f/3.5 Skopar, Compur. *Good condition* **£5:15:0**
4½×2½ Kodak Series III, Tessar f/4.5, Compur. *Very good condition* **£5:15:0**
Baldax, 16-on-3½×2½ Film, f/3.5 lens, 7 speeds, case. *Good condition.* List £8 10s..... **£5:15:0**
13.5-cm. Elmar f/4.5 Lens, for Leica. *As new*.... **£7:15:0**
Cine-Kodak Eight-20, case, filter. *As new*..... **£7:17:6**
2½×1⅝ N. & G. Baby Sibyl, Tessar f/4.5. *Good condition* **£8:15:0**
3×4 cm. Dolly, f/2 Xenon, Compur. *Good condition.* List £12 15s..... **£9:17:6**
Leica Interchangeable Model I, f/3.5 Elmar, range-finder. *Good condition.* Cost £18 19s. **£11:15:0**
5-cm. Meyer Plasmat f/1.5 Lens, coupled for Leica. *Very good condition* **£13:15:0**
Latest 13.5-cm. Hektor Telo f/4.5 Lens, coupled for Leica. *As new.* List £18 12s..... **£13:17:6**
4½×2½ N. & G. Excelsior, Ross Xpres f/4.5, rise and cross. *Very good condition.* List £29 10s..... **£14:15:0**
Kodak Regent, f/4.5 Tessar, case. *As new.* List £20 **£15:10:0**
35-mm. Zeiss Super Nettel, f/3.5 Tessar. *Good condition.* List £22 5s..... **£16:5:0**
6×6 Zeiss Super Ikonta 530/16, Tessar f/3.5, delayed Compur. *As new.* List £25 15s. **£18:15:0**
Latest 7.3-cm. Hektor f/1.9 Lens, coupled for Leica. *As new.* List £29 5s. **£22:10:0**
6×6 Zeiss Super Ikonta 530/16, f/2.8 Tessar, delayed Compur ever-ready case, 2 filters, Proxar lens. *As new.* List £31 10s... **£23:10:0**
Roland, 16-on-3½×2½ Film, f/2.7 Plasmat, delayed Compur, auto. coupled range and view-finder combined, ever-ready case. *As new.* Cost £30..... **£23:10:0**
Latest Chromium IIIa Leica, f/2 Summar. *As new.* List £43 ..... **£35:10:0**
Model III Leica, Hektor f/1.9. *Excellent condition.* List £52 11s..... **£39:15:0**

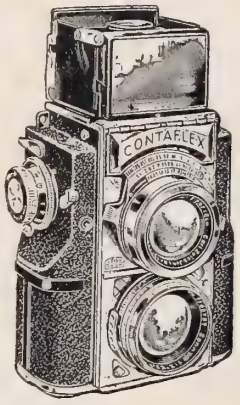
Above are at

28 OLD BOND ST.
London, W.1

Telephone: Regent 1228.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Good exchange allowance.

Come and compare the latest models at one of our addresses



BARGAIN LIST AND GUIDE TO NEW MODELS

Also latest literature, post free anywhere.

Please state requirements.

THE NEW ROLLEICORD MODEL II

In stock at these addresses

London :
28, Old Bond St., W.1. ●
281, Oxford St., W.1. ●
Stock Exchange Branch, 1, Copthall Chambers, E.C.2. ●
35, Brompton Rd., S.W.3. ●
2, Northumberland Avenue, W.C.2.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191-2, Tottenham Court Rd., W.1.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
Croydon.—12, George St.
Kingston.—30-32, Thames St.
North Harrow.—537, Pinner Rd.
Liverpool.—73, Lord St. ●
Leeds.—27, Bond St.



With Zeiss Triotar f/4.5 and Compur shutter 1/300th sec., T. and B. **£14:10:0**

With Zeiss Triotar f/3.5 and Compur **£16:0:0**

Ever-ready Case **£1 0 0**

Generous Exchange Allowance.

Deferred Terms Arranged.

3½×2½ Glunz, Xenar f/3.8, Compur, double extension, rise and cross, frame finder, F.P. adapter. *Fairly good condition* **£3:15:0**
6½×4¾ T.-P. Victo Triple Extension Field, 11¾-in. Taylor-Hobson f/8, iris, roller blind, reverse and swing back, rise, cross and swing front, 3 book-form slides, tripod case. *Good condition*..... **£4:10:0**
3¼×2¼ Carbine No. 6, Ensar f/4.5, Compur, case. *Very good condition*..... **£4:10:0**
3×2 Nagel Self-erecting, f/4.5 Nagel, Compur. *Good condition* **£4:10:0**
4¼×2½ Zeiss Ikonta, Novar f/6.3, Telma shutter. *Shop-soiled.* **£5:0:0**
3½×2½ Ernemann Focal-plane, f/4.5 Ernotar, 3 D.D. slides, F.P. adapter, case. *Very good condition* **£7:10:0**
5×4 Adams' Videx Double Extension Reflex, tilting lens panel, 6¾-in. Zeiss Protar f/6.3 (component 11½ in. f/12), 2 D.D. slides, case. *Good condition*.. **£7:17:6**
3½×2½ Voigtlander Prominent, f/4.5 Heliar, case. *Good condition*.. **£15:0:0**
3½×2½ Dallmeyer Press Reflex, 5-in. Press f/3.5, also 10-in. Popular Tele f/6, 2 F.P.A's., case. *Good condition* **£15:10:0**

Above are at

37 BOND ST. LEEDS, 1

Telephone: Leeds 25106.

3×4 cm. Zeiss Baby Ikonta 520/18, Novar f/6.3. *Good condition.* List £3 12s. 6d... **£2:5:0**
4.5×6 cm. Salex Focal-plane, f/4.5 Salex, 6 slides, F.P.A., pouch. *Good condition*..... **£3:19:6**
Zeiss Ikonta 520 IT, Novar f/4.5, Telma shutter, 16 pictures on 3¼×2¼ film. *As new.* List £6 2s. 6d. **£4:15:0**
3¼×2¼ Ensign Focal-plane Roll Film Reflex R14, Aldis-Butcher f/4.5, case. *Fair condition.* **£5:15:0**
3½×2½ Ica Minimum Palmos Focal-plane, f/4.5 Tessar, 3 D.D. slides, F.P. adapter. case. *Good condition* . **£10:15:0**
4.5×6 cm. Nettel Baby Speed Deckrullo Focal-plane, f/2.7 Tessar, 6 slides, F.P. adapter, filter, case. *Good condition* **£13:17:6**
3½×2½ N. & G. Folding Reflex FR381, 6-in. Dalmac f/3.5, 3 D.D. slides, F.P. adapter, case. *Splendid condition.* List £56 ..... **£23:10:0**
3½×2½ Ernemann Ermanox Focal-plane, f/1.8 Ernostar, 3 D.D. slides, F.P. adapter, case. *Good condition* ... **£29:15:0**
3½×2½ Zeiss Nettel Focal-plane B70/3U, Tessar f/4.5, 3 D.D. slides, F.P. adapter, case. *As new.* List £39 16s. 6d. **£32:10:0**

Above are at

281 OXFORD ST.
London, W.1

Telephone: Mayfair 0859.

DOLLONDS

Dollond & Aitchison Ltd.

OPTICIANS TO H.M. GOVERNMENT

ESTD. 1750.

3¼×2¼ Dollond Owl, f/4.5 Dollond, rising front, Compur, leather case. *Good condition*.. **£3:10:0**
7.3-cm. Wide-angle Lens f/6.8, for Makina II. *As new.* List £7 5s. **£5:5:0**
3×4 cm. Baby Ikonta, f/4.5 Novar, Compur. *As new.* List £7 15s. .. **£6:10:0**
Cine-Kodak Eight. *Good condition.* List £9 17s 6d..... **£7:7:0**
21-cm. Tele Lens f/6.3, for Makina II. *As new.* List £12 12s. **£10:10:0**
9.5 Pathe Motocamera Luxe, f/2.5 lens, also Tele attachment, case. *Good condition.* **£11:0:0**
16 - mm. Bell - Howell Filmo 70A, f/3.5 Cooke, case. *Very good condition.* List £38 **£22:10:0**
16-mm. Siemens B Camera, f/2.8 lens, case. *As new.* List £31 10s. . **£25:0:0**
3½×2½ Makina II, f/2.9 lens, Compur, coupled range-finder, 18 slides, case. *As new.* List £44 15s. .. **£30:0:0**

Above are at our Stock Exchange Branch

1 COPTHALL CHAMBERS, London, E.C.2

Metropolitan 5351.

3×4 cm. Foth-Derby, f/2.5 lens. *Good condition.* List £7 5s. **£5:15:0**
3¼×2¼ Voigtlander, f/4.5 Skopar, Compur, case. *Good condition* **£5:17:6**
3¼×2¼ Zeiss Nettar, f/4.5 Nettar, delayed Compur, case. *Good condition.* List £7 5s. **£6:10:0**
3½×2½ T.-P. Ruby Horizontal Reflex, Dallmeyer f/4.5, 3 slides. *As new* **£6:17:6**
3½×2½ Ica Bebe, Tessar f/4.5, Compound 1/200th, 6 slides. F.P. adapter, case. *Very good condition* **£7:7:0**
Voigtlander Virtus, f/3.5 Skopar, delayed Compur. *Very good condition.* List £9 15s. **£7:7:0**
Kodak Retina, f/3.5 Xenar, Rapid Compur, 1/500th *As new.* List £12 ..... **£9:18:6**
3½×3½ Ensign Special Reflex, f/3.2 Wray Lustrar, 3 slides. *Shop-soiled* **£10:10:0**
4×4 Auto. Rolleiflex, f/3.5 Tessar, Compur 1/300th, case. *As new*..... **£15:15:0**

Above are at

35 LUDGATE HILL
London, E.C.4

Telephone: City 1540.

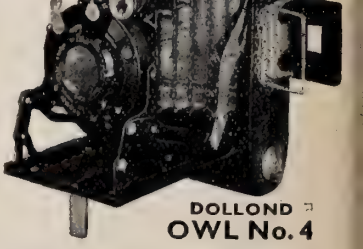
Leica Stereo Attachment (Vorsa), case. *As new.* List £7 6s. 6d. **£3:3:0**
Leica Stereo Viewing Apparatus (Votra) and Stand (Vot 4), complete. *As new.* List £8 13s. 6d.... **£4:4:0**
3×4 cm. Zeiss Kolibri, Novar f/3.5, Telma shutter, case. *Very good condition* **£4:4:0**
9.5 Pathe Motocamera Luxe, f/3.5 lens. *Good condition*.. **£4:19:6**
Voigtlander Virtus, Skopar f/4.5, Embezet shutter, 16 on 3¼×2¼ film. *As new* **£5:5:0**
3½×2½ Zeiss Tessco, Tessar f/4.5, Compur, F.P. adapter, 3 slides, case. *Good condition*.... **£5:15:0**
Leica Model I, f/3.5 Elmar, range-finder, also 4-in. Dallon Tele lens f/5.6, case. *Good condition* . **£14:10:0**
6×13 cm. Rolleidoscope, f/4.5 Tessars, automatic viewing box with 24 holders, each taking 20 slides, case for camera. *Very good condition.* Cost £61 17s. 6d. **£32:10:0**

Above are at

537 Pinner Rd.,
North Harrow, **Harrow**

Telephone: Pinner 2780

And at :—
Crouch End.—17 Topsfield Parade.
Holloway.—66a, Seven Sisters Rd.
Upper Tooting.—216, Upper Tooting Rd., S.W.17.
Catford.—62a, Rushey Green.
Watford.—142, St. Albans Rd.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.



DOLLOND OWL No. 4

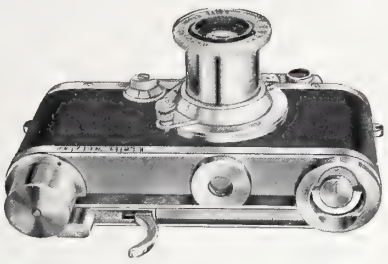
General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3¼×2¼ in., self-erecting front, hinged back, pressure-plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body 6¼×3×1⅜ in.

PRICE 55/-

Brown leather sling case, velvet-lined, lock and key. Price.....**7s. 6d.**

If you have cine apparatus for disposal, we would like to make a cash or exchange offer.

WHERE MINIATURISTS FARE BEST!



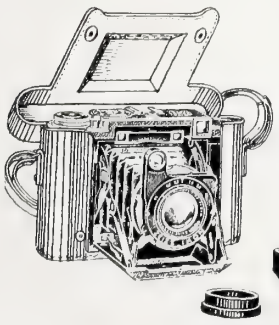
LEICA QUICK-WIND ATTACHMENT

This marvellous new accessory is coming shortly. We shall have first supplies as usual. Book your order now. This accessory will fit any Leica Model.

It would be a real eye-opener to you if you could call at our fine new showroooms at 127, New Bond Street, and see how well equipped we are to deal with the needs of the miniature camera user. Our stocks are the largest and most varied in the country. We give free expert advice on any photographic query, and are the only firm in existence who insures your miniature camera free of charge—it doesn't matter where you bought it, as long as it cost £10 or more.



Extract from a recent testimonial—typical of hundreds we keep getting.



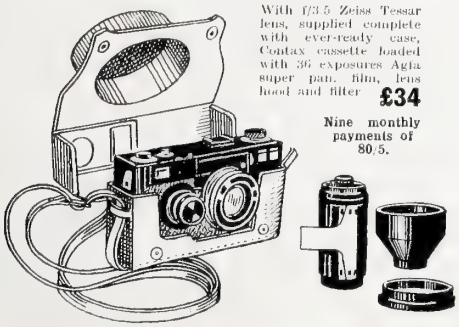
COMPLETE SUPER-IKONTA OUTFIT

For 11 pictures 2¼ × 2¼ on roll film. With Zeiss Tessar f/2.8 lens. Complete with ever-ready case, filter and lens hood

£30:18:6

Nine monthly payments of 72/2.

COMPLETE "CONTAX" OUTFIT



With f/3.5 Zeiss Tessar lens, supplied complete with ever-ready case, Contax cassette loaded with 36 exposures Agfa super pan. film, lens hood and filter **£34**

Nine monthly payments of 80/5.

EVERY ACCESSORY FOR THE "MINIATURE"

Everything you are likely to need is here—no waiting. Our stocks include Lenses, Telephoto Lenses, Filters, Lens Hoods, Ever-ready Cases, Angular View-finders, Range-finders, Negative Storage Files, and Negative Albums. For the Leica Camera alone we have over 500 accessories actually in stock.

ALL THE LATEST MINIATURE DEVELOPERS

Paraphenylene. Per tin, to make 20 oz., **1s.** The finest fine-grain developer known. **Atomal,** the new non-staining developer by Agfa. Highly recommended. **4s.** per packet for 600 c.c. **Tetenal Ultrafin,** the fine-grain non-staining developer. Can be used six times. Highly recommended. Per carton, for 20 oz., **4s. Supramin,** non-poisonous paraphenylene. Per tin, for 36 oz., **2s. 4d. W. H. Buffered Borax,** a splendid general purpose fine-grain developer. Per tin, for 36 oz., **1s. 9d. Johnson's Meritol,** per packet, **2s.** for 20 oz.

FREE FACILITIES TO LEICA USERS

Any Leica user, who registers his camera with us (it doesn't matter where it was bought) will receive these special facilities: free Leica exposure record cards; transit envelopes for the safety of D. & P. spools in the post; copies of "Leica News and Technique," and many other free periodical literary aids.

LATEST BOOKS FOR "MINIATURE" USERS

These are a few from our selection: **"My First Ten Years with Leica,"** by Paul Wolff. New English edition. 200 of Wolff's best pictures with technical tables and unique and informative reading, **21s. The Leica Manual.** 500 pages. 300 illustrations. Covers every phase of Leica photography, **21s. "How to Use Your Miniature Camera."** The new English book containing 56 pages of illustrations and rudimentary instruction in loading and handling the Leica, **10s. 6d. "The Golden Book of the Rolleiflex.** A beautifully illustrated collection of prize-winning pictures from the Rolleiflex Competition, together with technical data. Highly recommended, **7s. 6d.**

QUALITY DEVELOPING, PRINTING & ENLARGING

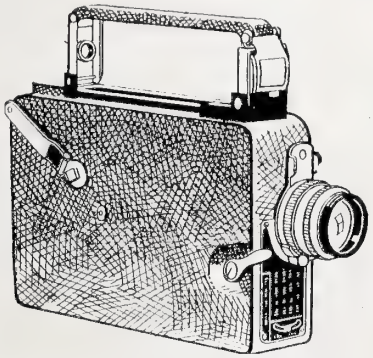
When you send your spools to us—you are taking advantage of the use of Britain's finest D. & P. works. You can always depend on quality work. We make "Automax" (Regd.) prints, 3¼ × 2¼, from your Leica negatives at only **2s.** per dozen.

THE FINEST RANGE OF APPARATUS ON EASY TERMS

Whatever camera you want—still or cine—we have it in stock. Any purchase can be made on nine equal monthly instalments—no harsh formalities—only 5 per cent added to cash price, or 5s. if under £5. The allowances we make on any apparatus in part exchange are considered the finest in the trade.

8 DIFFERENT FREE LISTS SENT ON REQUEST

These include: Cameras, Cine Apparatus, Film Library, Second-hand Bargains, Accessories. Leica Booklets, "Why a Telephoto Lens," and "Developing, Printing and Enlarging." Any sent on receipt of 2d. postage.



NEW "MAGAZINE" CINÉ-KODAK

Now available, 50-ft. capacity, f/1.9 lens, 8-16-64 speeds..... **£35**

See it NOW at Bond Street.

BY APPOINTMENT.

Wallace Heaton Ltd.

Britain's Finest Photographic Organisation

NOTE NEW ADDRESS:

127, NEW BOND ST., LONDON, W.1

Phone: Mayfair 7511. Also at 47, Berkeley St., W.1, and 43, Kensington High St., W.8.



Negative by Charles E. Brown

Every snap on Selochrome is a tribute to British research and manufacturing skill. Selochrome gives you truer tones and better gradation, and with it you can use your camera earlier and later in the day

Made in England by—
ILFORD LIMITED
ILFORD
LONDON

SELOchrome

The Extra Fast **ROLL FILM**

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, August 5th, 1936. No. 2491.



A Rolleiflex Picture

For unusual holiday pictures—no matter what conditions—against the light, against any odds, Rolleiflex will get them. It's a vital help to see your picture full size, right way up on the ground-glass screen, and **know** that it will appear **exactly** the same on the negative. Think of the film you thus save by avoiding bad shots. Rolleiflex is easily manipulated—there's no need to take your eye from the subject while photographing. The Zeiss Tessar f/3.5 lens and Compur shutter speeded to 1/500th sec., T. and B., will tackle any photographic subject. Rolleiflex takes 12 pictures on 3¼×2¼ 8-exposure roll film for a shilling. Make it **your** holiday camera. **£25.**

Ask your dealer to demonstrate, or write for illustrated prospectus and name of nearest stockist to Sole Importers :

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Road, London, W.C.1

Telephone : Holborn 7311/2.

Copyright—Registered as a Newspaper for transmission in the U.K.

QUALITY — TONES — COLOUR RENDERING

ALL RIGHT — ALWAYS, WITH

KODAK 'PANATOMIC' FILM



Fully Panchromatic • *Superfine Grain* • *Anti-halation backed* • *Supreme for every outdoor occasion*

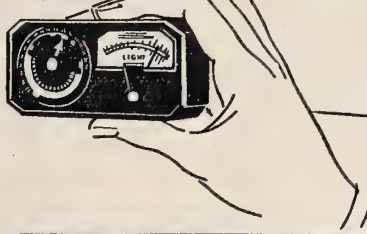
KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON W.C.2

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

The new

WESTON METER









LOWER LIGHT VALUES.—With its greatly increased sensitivity, the new Weston Meter ensures absolutely accurate exposure for almost every shot—indoors or out—artificial light or poor daylight—colour or black-and-white.

SIMPLER TO USE.—Readings are obtained by simply pointing your meter to the subject to be photographed.

SLIMMER and more pocketable—little bigger than a box of Swan Vestas, it can be kept in the pocket—handy.

The Universal Meter for Still and Cine Cameras is simple for the novice and is yet designed to cover the most comprehensive needs of the experienced. The Leica Meter is designed for simplicity especially for the Leica.

Weston was the first photo-electric cell meter introduced—and in this new meter is embodied over five years' manufacturing experience—the result is a degree of quality and permanence not possible with meters having less knowledge and experience behind them.

2 MODELS

Leica Meter especially for Leica Cameras.

Universal for all Still and Ciné Cameras.

£5 : 19 : 0
Pigskin Case, 10/-.

WALLACE HEATON LIMITED

The Weston Specialists **127, NEW BOND ST., LONDON, W.1** *Phone : Mayfair 7511 (8 lines)*
And at 47, Berkeley Street, London, W.1, and 43, Kensington High Street, London, W.8.

BY APPOINTMENT

WALLACE HEATON COMPETITION

FOR USERS OF 35-mm. STILL CAMERAS

for the best photograph submitted during the run of the competition
£25
will be awarded

This Competition is open from now until September 30th. Your photographs can be of any subject—but they must be taken on 35-mm. film. Prints should not be smaller than 6×4 inches.

Any number of prints can be sent in in any one week, but each photograph must have the coupon attached. In addition to the big prize, a weekly prize of £1 1s. will be awarded for the best photograph submitted in that week.

Each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used, exposure, etc.

For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. *In addition we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd. All prints will be judged at the end of the Competition for the final prize of £25 cash. Acceptance of these rules and conditions is a specific condition of entry.*

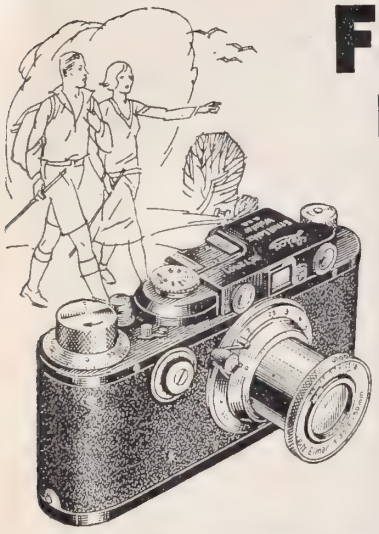
USERS OF LEICA, CONTAX, CONTAFLEX, RETINA, ROLLEIFLEX, and ROLLEICORD (if used with ciné film) can all compete.

ADDRESS YOUR ENTRIES TO "COMPETITION," **(Phone : Mayfair 7511—8 lines.)**

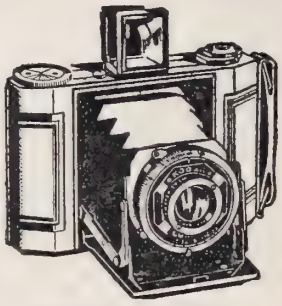
COUPON which must be attached to your entry. **WALLACE HEATON** 35-mm. Film Competition. August 5th, 1936.

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

FOR WIDEST CHOICE AND EASIEST



EVERY LEICA MODEL & ACCESSORY IN STOCK

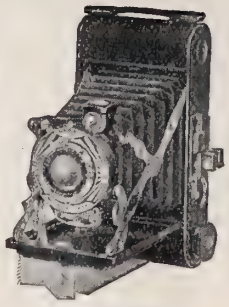


KODAK "DUO"

16 pictures on 3¼×2¼ 8-exposure film. Lens shoots to position at touch of button, focussing from 3½ ft. to infinity. Direct-vision view-finder. With Pronto "S" shutter and Kodak f/4.5 anastigmat.

£6:0:0

Nine monthly payments of 14/-

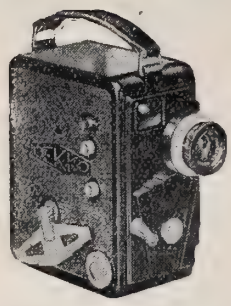


ENSIGN SELFIX "20"

Simple loading. Strong bellows, reflex view-finder, Trichro shutter, 1/25th, 1/50th, 1/100th sec., Time and Bulb, with flexible release. For standard 3¼×2¼ roll film. Ensar anastigmat f/4.5.

£3:15:0

Nine monthly payments of 8/11.



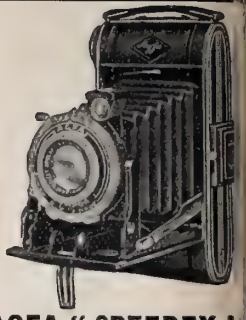
9.5-mm. DEKKO

Three speeds—half, normal, slow. For snapshots, time exposures, single and animated. Dallmeyer f/3.5 lens

£6:18:6

Ross or Dallmeyer f/1.9 lens **£10:18:6**

Nine monthly payments of 16/2 or 25/6.

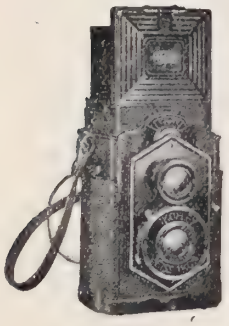


AGFA "SPEEDEX"

A first-class 3¼×2¼ roll-film camera. Get this handy little instrument in time for the holiday season. Fitted with f/4.5 lens and Compur shutter, direct-vision and reflecting view-finders.

£6:6:0

Nine monthly payments of 14/9.



"IKOFLEX"

The twin-lens camera for 12 pictures on 3½×2½ 8-exposure roll film. Large finder lens, compensation of parallax, Novar f/4.5 lens, in Ikoflex shutter..... **£7:15:0**

Nine monthly payments of 18/1.



"EXAKTA"

For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror for eye-level work and magnifier for fine work. speeds from 12 to 1/1,000th sec., f/3.5 lens, from **£19:10:0**

Nine monthly payments of 45/6.

BARGAINS!

3¼×2¼ **Ensign Roll Film Reflex,** Aldis-Butcher f/4.5, fully-speeded shutter, and canvas case **£5 10 0**

V.P. Weeny-Ultrix, f/4.5 Ilagee anastigmat, Everset shutter and case.. **£3 18 6**

3×4 **cm. Foth-Derby,** f/2.5 anastigmat, focal-plane shutter. Nice order **£5 12 6**

10×15 **cm. Goerz Anschutz Focal-plane,** Carl Zeiss Tessar f/4.5, 5 D.D. slides and leather case **£13 17 6**

6×4½ **cm. Ermanox Focal-plane,** f/1.8 Ernostar, self-capping focal-plane shutter, 6 slides, F.P.A. and leather case.. **£17 4 0**

8×24 **Prism Binoculars,** centre screw focussing and leather case..... **£2 10 0**

V.P. Kodak, f/6.5 Cooke lens, complete in case **£1 15 0**

35-mm. Superkino Leica Tank, daylight loading **£1 18 6**

Model III Leitz Leica, Summar f/2, coupled range-finder and ever-ready case. New condition **£30 0 0**

35-mm. Contax, f/1.5 Sonnar, coupled range-finder, focal-plane shutter, complete in ever-ready case. As new.... **£43 10 0**

Kodak Autofocus Enlarger, f/6.3 anastigmat, electric fittings, negative holder **£6 17 6**

3¼×2¼ **Ensign Carbine,** f/4.5 Ensar, Mulchro shutter, rising front and canvas case..... **£4 2 6**

16-mm. Victor Cine Camera, f/1.5 Dallmeyer anastigmat, motor drive, 3 speeds and leather case. New condition **£18 18 0**

9×12 **cm. and ½-pl. Miroflex Folding Reflex,** and focal-plane, Carl Zeiss Tessar f/4.5, 6 slides, F.P.A. and case..... **£27 10 0**

V.P. Kodak, Carl Zeiss Tessar f/4.5, focussing, Compur and leather case **£5 5 0**

½-**pl. Goerz Anschutz Collapsible Focal-plane,** Celor f/4.8, self-capping focal-plane shutter, 4 slides and leather case **£7 17 6**

3¼×2¼ **Ensign Special Reflex,** Aldis f/4.5, self-capping focal-plane shutter, 3 slides, F.P.A..... **£6 17 6**

½-**pl. T.-P. Junior Reflex,** f/3.5 Cooke anastigmat, self-capping focal-plane shutter, reversing back, 6 slides, F.P.A. and leather case..... **£9 17 6**

½-**pl. Bentzin Folding Reflex,** Cooke Series II f/4.5, focal-plane shutter, revolving back, 3 slides, F.P.A. and case..... **£8 17 6**

½-**pl. Apem Reflex,** T.-P. Cooke f/4.5, rack focussing, focal-plane shutter, 6 slides, F.P.A..... **£5 17 6**

3½×2½ **Zodel Reflex,** Ross Xpres f/4.5, self-capping focal-plane shutter, revolving back, 3 D.D. slides **£7 17 6**

90/94 FLEET ST

LONDON, E.C.4 Phone: CENT. 9391

BUY ON THE EASY "CITY SALE" PAYMENTS!

First of nine equal monthly instalments secures any purchase. Only 5% added to cash price—or 5/- if under £5. No harsh formalities—no undue waiting for your camera.

We Make GOOD ALLOWANCES on YOUR USED OUTFIT IN EXCHANGE.



CONTAX II

Has combined distance meter and view-finder. Speedier and more easily manipulated than the previous model. Shutter is speeded to 1/1,250th sec. Built-in delayed-action release permits of automatic exposures of 1 second. With f/2.8 Zeiss Tessar **£43:5:0**

Nine monthly payments of £5 1s.

BARGAINS!

½-**pl. N. & G. Sibyl Roll Film,** f/4.5 Aviar lens, T. B. and I. shutter, leather case **£8 2 6**

4½×6 **Salex Focal-plane,** f/5 anastig. lens, 3 slides, F.P.A..... **£2 7 6**

V.P. Goerz Tenax Roll Film, f/6.8 Dagor, Compound shutter **£2 17 6**

3½×2½ **N. & G. Sibyl Plate,** f/4.5 Zeiss Tessar, 6 slides **£6 6 0**

3½×2½ **Dallmeyer Pentac Roll Film,** f/2.9 anastig. lens, Compur shutter, complete in leather case **£7 10 0**

Dollond Signalling Telescope, high and low power eyepieces, complete with bucket sling straps. As new **£3 3 0**

P.C. Ensign Roll Film, f/7.7 anastig. lens..... **19s. 6d.**

½-**pl. Goerz Roll Film Camera,** f/6.8 anastig. lens, speeded shutter **£1 19 6**

4½×6 **Boxform Reflex,** revolving back, f/3 Meyer, Trioplan lens, S.C. shutter, speeded to 1/1,000th, 6 slides, F.P.A. and case **£11 17 6**

6×13 **cm. Stereo Nettel Focal-plane,** f/6.3 Zeiss Tessar lenses, fully-speeded shutter, 6 slides, leather case.... **£6 17 6**

Pair of 85-mm. Carl Zeiss Tessar Lenses, stereo paired on panel. As new **£3 15 0**

3½×2½ **Blocknote,** f/6.3 Krauss Tessar lens, 6 slides, speeded shutter.... **£2 17 6**

1a Ansco Roll Film, Rapid landscape lens, speeded shutter..... **19s. 6d.**

Six-20 Kodak, f/6.3 anastig. lens, speeded shutter. As new..... **£1 19 6**

3½×2½ **Icarette Roll Film,** rising front, f/4.5 Zeiss Tessar, D.A. Compur shutter **£8 5 0**

½-**pl. T.-P. Revolving Back Reflex,** f/4.5 Cooke lens, 13-in. f/5.5 Ross Teleros, interchangeable, 6 slides, leather case **£13 13 0**

5×4 **Goerz Folding Reflex,** f/6.8 Dagor, reversing back, 4 double slides, leather case **£4 19 6**

P.C. Popular Pressman Reflex, f/4.5 Aldis-Butcher, 6 slides **£5 2 6**

3½×2½ **Salex Focal-plane,** f/3.9 anastig. lens, 6 slides..... **£4 12 6**

3½×2½ **D.E. Voigtlander Avus,** f/4.5 Skopar lens, Compur shutter, 6 slides, F.P.A. and case **£6 17 6**

Pathe de Luxe Motocamera, f/3.5 Hermagis lens..... **£5 17 6**

Kodak Cine-8, f/3.5 anastig. lens. Unsoiled **£6 15 0**

3½×2½ **Latest Ensign Revolving Back Reflex,** f/3.5 Wray anastigmat, 12 slides, F.P.A., case. As new. Cost £17 **£10 10 0**

4×3 **cm. Foth-Derby,** f/3.5.... **£4 2 6**

84 ALDERSGATE ST

LONDON, E.C.1 Phone: NAT. 0591



9.5-mm. "DITMAR"

Visible footage indicato Two speeds. Paralla compensation. Single pictu device. Telephoto, portra wide-angle and filter attac ments fitted by Univers screw mount. F/2.9 lens **£12:12:**

Nine monthly payments 29/5.



"OMBRUX" METER

The photo-electric cell met with a marvellous lens whi makes it the finest instrume on the market at such price. Gives dead-accura readings for still camera wor In ever-ready case..... **67/**

FILTERS, LENSES, TELEPHOTO LENSES, TRIPODS, DEVELOPERS, LENS HOODS, ETC.

CITY SALE AND

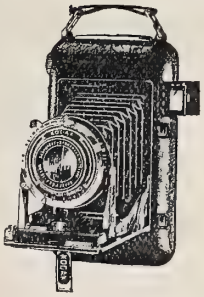
OF EASY TERMS—BUY AT "CITY SALE"!



T.-P. JUNIOR RUBY REFLEX

Made in 3¼×2½, 4¼×3¼ in., and 6½×9 and 9×12 cm. sizes. With Ruby self-capping time and instantaneous focal-plane shutter. Revolving back, reflecting mirror of specially prepared glass, quick-wind, 3 single metal slides. With T.-P. Cooke f/4.5 lens, size 3¼×2½, from.. **£12:0:0**

Nine monthly payments of 28/-.



KODAK "REGENT"

The latest model, taking 8 or 16 pictures on 3¼×2½ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter, speeded to 1/400th sec., complete with leather case.. **£20:0:0**

Nine monthly payments of 46/8.

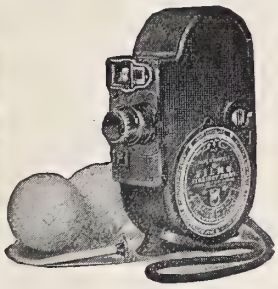


'ROLLEIFLEX'

Shows your picture full size and right way up on ground-glass screen, fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.

£25:0:0

Nine monthly payments of 58/4.

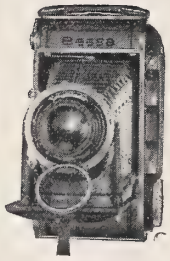


FILMO "STRAIGHT 8"

Easy daylight loading. Takes 50-ft. reels, 4 speeds. Built-in exposure chart, f/2.5 lens. With case.

£20 : 10 : 0

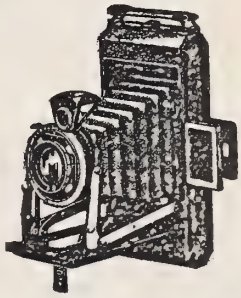
Nine monthly payments of 47/10.



NEW RANGE-FINDER "BESSA"

With coupled range-finder and optical view-finder fitted next to the focussing control. The famous trigger release is fitted under the baseboard. Yellow filter is incorporated for use when required. Compur **Rapid** shutter, speeded to 1/400th sec. With 4-element Skopar f/3.5 lens.. **£18:15:0**

Nine monthly payments of 43/9.



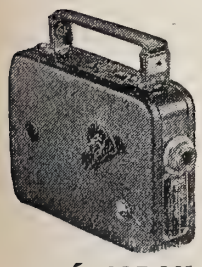
"SIX 20" KODAK

Its Kodon shutter will slice a second into a hundredth. Open the back, hinged like a cigarette case, flick up the spool-holders, snap the film home and you're loaded, 8 exposures on 3¼×2½ film.

With focussing anastigmat lens f/6.3.

£3 : 12 : 6

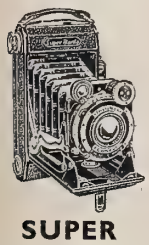
Nine monthly payments of 8/8.



CINÉ-KODAK "8"

With fixed-focus f/3.5 lens, exposure guide, footage indicator, and eye-level finders incorporated in the handle of the camera. Holds 25 ft. of special film, only half the width of which is exposed at a time.... **£9:17:6**

Nine monthly payments of 23/1.



SUPER IKONTA

Takes 11 pictures on 3½×2½ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, Compur **Rapid** shutter, speeded 1 to 1/400th sec. With f/2.8 Zeiss Tessar lens **£28:5:0**

Nine monthly payments of 66/-.

BARGAINS!

½-pl. **Sanderson Field,** triple ex., f/6 Dallmeyer Stigmatic, Convertible, T. and I. R.B. shutter, 3 D.D. slides, leather case. Cost £25 ..... **£7 7 0**

N. & G. Baby Sibyl, f/4.5 Cooke, 3 D.D. slides, F.P.A., supplementary reflex finder and case. Cost £22 4s..... **£7 10 0**

3½×2½ **Enlarger,** condenser, objective, electrical fittings **£2 10 0**

4½×6 **cm. Ernemann Focal-plane,** f/1.8 Ernostar, 6 slides, F.P.A., leather case. Cost £56 ..... **£15 0 0**

6×6 **Rolleicord,** f/4.5 Triotar, Compur and case..... **£9 17 6**

Several High-grade Microscopes by leading makers at bargain prices. Details on application.

3×4 **cm. Roll Film,** f/3.5 Salexon anas., Compur. Cost £8 8s..... **£3 15 0**

3½×2½ **Tourist,** double ex., f/3.5 Heliar, Compur, 6 slides, F.P. adapter. Cost £22 **£12 12 0**

3×4 **Piccochic,** f/2.9 Trioplan, Compur and purse **£6 6 0**

No. 1 3½×2½ Series III Kodak, f/6.3 Zeiss Tessar, Compur, leather case **£4 15 0**

6×13 **cm. Stereo Nettel,** pair of f/4.5 Tessars, focal-plane shutter, 2 D.D. slides, F.P.A. **£10 17 6**

2½×2½ **Rolleiflex,** f/4.5 Tessar, Compur, leather case **£12 7 6**

Dekko Cine Camera, varied speeds, f/3.5 anas..... **£5 10 0**

3½×2½ **Latest Makina,** coupled range-finder, f/2.9 Plaubel Anticomar, Compur, 3 slides, f/4.5 stop. Never used.. **£31 10 0**

Latest Model III Leica, coupled f/3.5 Elmar, high and low speeds and case **£26 0 0**

Zeiss Contax, f/3.5 Tessar, high and low speeds, ever-ready case..... **£22 0 0**

3½×2½ **Zeiss Miraphot Vertical Enlarger,** f/4.5 Tessar, electric fittings.... **£7 10 0**

16-ex.-on-3¼×2¼ Super Ikonta, f/3.5 Tessar, Compur and purse..... **£13 17 6**

4×4 **Rolleiflex,** automatic, with f/3.5 Tessar, Compur, ever-ready case **£13 17 6**

¼-pl. **Tropical Ensign Reflex,** teak, Zeiss Triotar lens f/4.5, 9 slides, leather case. Cost £25 ..... **£9 7 6**

Kodak Retina, f/3.5 Zeiss Tessar, Compur, purse. Cost £14 10s..... **£11 7 6**

No. 0 Agfa Speedex, f/3.9 anas., Compur, leather case **£4 10 0**

Several Good Enlargers, at special clearance prices. Details on application.

P.C. Zeiss Folding, double ex., f/4.5 Tessar, Compound, 8 slides, leather case **£5 5 0**

54 LIME STREET

London, E.C.3 Phone : Mansion House 0180

SEND FOR OUR TWO LATEST FREE CATALOGUES

One contains all the latest "Still" and Ciné apparatus and accessories—the other is our latest Summer Bargain Bulletin—it is packed from cover to cover with the finest guaranteed bargains you ever saw. Get these lists now—

YOURS FOR A POSTCARD FROM ANY OF OUR BRANCHES.



LEICA MODEL III

With f/2 Summar Lens.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For holidays, travel, or for photographs at night or in any weather, Leica is the ideal camera.. **£39:10:0**

Nine monthly payments of 32/2.

BARGAINS!

Dekko Cine Camera Multispeed, f/1.9 Ross lens and carrying-case. Perfect order **£7 19 6**

Pathe Motocamera Model B, f/3.5 lens. As new, and leather case..... **£3 17 6**

9.5-mm. Eumig Projector, 250-watt. As new. Reverse and still. List price £29 **£19 10 0**

Cine-Kodak Model B, f/3.5 lens, leather case and filters. List price £29 10s. **£6 15 0**

16-mm. Visual Victor, latest model, 8, 16, 24, 32 and 64 speeds, f/2.9 triple lens, leather case. List price £50.... **£31 0 0**

Kodascope Eight-80 Projector. As new. List price £33 ..... **£21 10 0**

Campro Camera-Projector, with transformer. List price £3 10s..... **£2 5 0**

P.C. IIIa Special Kodak, in new condition, f/6.3 Homocentric lens, Compur shutter, leather case..... **£3 3 0**

3½×2½ **Ensign Special Reflex,** new condition, f/4.5 Aldis anastigmat, revolving back, self-capping focal-plane shutter, 3 slides, F.P.A. and leather case.... **£6 6 0**

¼-pl. **Double Extension Ensign Roll Film Carbine,** f/6 Dallmeyer Stigmatic, Acme shutter, hooded focussing screen, 3 single metal slides, leather case **£3 5 0**

4½×6 **Dallmeyer Speed Focal-plane,** f/2.9 Pentac anastigmat, 4 D. slides, leather case **£7 5 0**

4½×6 **cm. Aristex Reflex,** revolving back, self-capping blind shutter, 1/10th to 1/1,000th sec. and Time, f/2.7 Zeiss Tessar lens, 1 D. slide, F.P.A. and leather case.. **£9 17 6**

2½×4½ **Cocarette,** f/6.3 anastigmat, speeded shutter **£1 12 6**

Model II Contax, f/2 Zeiss Sonnar, ever-ready case **£28 17 6**

¼-pl. **Ensign Reflex,** double extension, rising front, rev. back, f/4.5 Cooke lens, 6 slides, F.P.A. and leather case.. **£7 12 6**

3½×2½ **Marion Soho Reflex,** f/4.5 Ross Xpres, 3 D. slides, F.P.A., and leather case **£12 17 6**

3×4 **cm. Voigtlander Perkeo,** f/2.5 Skopar lens, Compur shutter, D.V. finder **£5 12 6**

Model I Leica, f/3.5 Elmar lens, range-finder, leather case **£8 17 6**

¼-pl. **Roll Film Cocarette,** f/4.5 Sonnar anastigmat, Compur shutter.... **£5 12 6**

Zeiss Contax, f/2 Sonnar, ever-ready case. New condition **£55 0 0**

4½×6 **cm. Ermanox,** f/1.8 Ernon anastigmat, 6 slides, F.P.A., leather case **£15 15 0**

Leica Transparency Projector, for use with own lens, complete with lamp.... **£6 6 0**

59/60 CHEAPSIDE

LONDON, E.C.2 Phone : CITY 1124/5



ROLLEICORD II

Takes all Rolleiflex accessories, excepting angle mirror. Takes 12 exposures on 3¼×2¼ roll film for 1/-. With Zeiss Triotar f/4.5 and Compur shutter, 1/300th, T. and B. **£14:10:0**

Zeiss Triotar f/3.5.. **£16:0:0**

Nine monthly payments of 33/10 or 37/4.



PATHÉ "B"

Strongly-made with f/3.5 high-grade lens. Strong motor drive, exposes a reel at one winding. Takes 30-ft. of 9.5-mm. film..... **£6:6:0**

Nine monthly payments of 14/9.

AND AMPLE SUPPLIES OF FILMS, INCLUDING THE NEW "KODACHROME" CINÉ FILM!

EXCHANGE (1929) LTD.

The New SIMPLICITY and Certainty

with which correct exposure can be ascertained with the New "Avo" Exposure Meter has won enthusiastic praise from professional and amateur photographers alike. It is the simplest and most dependable meter ever made. The quickest to use. A boon to all photographers, saving time, materials and opportunities.

MR. OLIVER G. PIKE, F.Z.S., F.R.P.S., M.B.O.U., *writes, "My film, 'Nursery Island,' owes the excellence of its exposures to your 'Avo' Meter .... My 'Avo' told me the right stop every time, and I cannot speak too highly of it."*



- Unique method of exposure indication.
- Extreme sensitivity. Gives exposures from 60 secs. to 1/2,000th of a sec.
- Fits vest pocket. Size only $2\frac{1}{2} \times 2\frac{1}{8} \times 1$ in.
- Influenced solely by light received from normal picture angle.
- Can be held and operated in one hand without removal from leather case.

BRITISH MADE

63/-

Real morocco ever-ready case (as illustrated) 5/- extra.

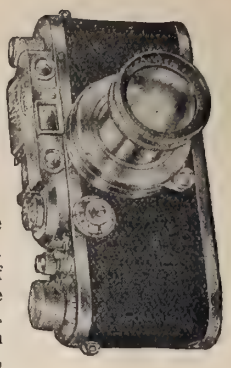
The New **'AVO' EXPOSURE METER**

For "Still" or Cine Cameras

Fully descriptive leaflet post free from :

THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT CO., LTD.
Winder House, Douglas Street, London, S.W.1 *Phone: VICtoria 3404/7.*

This anent LEICA—and the WESTMINSTER



With just one and the same LEICA Camera you can do an infinite variety of work—covering virtually the whole range of photography. That, in itself, makes for much saving of time, trouble, space, labour in carrying, and cash. Thus, for the price of your LEICA you are gaining many advantages—advantages especially typical of LEICA.

By a call at "the Westminster" you can learn with pleasure all that there is to know about LEICA. At the same time you can know how (readily and economically) you can Part-Exchange your present Camera for a LEICA, settling any balance Out-of-Income—or, of course, you can buy outright on that basis.

This is the LEICA Model IIIa, having shutter speeds up to 1/1,000th of a second, f/2 Summar lens, and, of course, completely automatic focussing. It costs £43, or can be acquired by 9 monthly payments of £5 0 4. There are other models from £16.

WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria 0669*)
111 Oxford Street, W.1 (*Gerrard 1432*)
81 Strand, W.C.2 (*Temple Bar 2710*)
24 Charing Cross Road, W.C.2 (*Temple Bar 7165*)

THIRD EDITION

REVISED THROUGHOUT

PHOTOGRAPHY MADE EASY

By R. CHILD BAYLEY
Author of "The Complete Photographer," "Hand Cameras," "Photographic Enlarging"

AS EASY AS A · B · C

This is a book for photographic beginners, and, if carefully studied, it will enable the novice with a camera to get a greater proportion of successful photographs than would usually be the case.

"Photography Made Easy" should be read by everyone taking up photography: it should form as much a part of the outfit as the camera itself: it is an ideal present to give an amateur photographer.

Crown 8vo, 250 pp. Stout paper covers

Price 2/- net By Post 2/3

Obtainable from all leading booksellers, or direct by post from the Publishers

ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1

"The Amateur Photographer." 5/8/36.

SPECIAL NOVICES' COMPETITION

Title.....

Name and address.....

.....

This Coupon to be affixed to back of print.

"The Amateur Photographer." 5/8/36.

"A.P." SPECIAL COMPETITION COUPON

This Coupon to be affixed to back of print.

"The Amateur Photographer." 5/8/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Monday, August 31st.

"The Amateur Photographer." 5/8/36.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Monday, August 31st.

"The Amateur Photographer." 5/8/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Monday, August 31st.

"The Amateur Photographer." 5/8/36.

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 5/8/36.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.



Granville PRODUCTS

PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with " GRANVILLE " ; if you have years of experience, change to " GRANVILLE." You will never change again !

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to : PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.

If you have previously communicated with us, please do not apply, as a copy will be sent to you.



Telegrams and Cables :
" GRANVILLE,
LEAMINGTON "
Telephone : 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse
and Showrooms :
13, GRAY'S INN ROAD, W.C.1
Telephone : Holborn 5688.

EXAKTA REFLEX

The New 1936 Model for PLATES and FILMS

For V.P. Films or Plates, 4.5×6 cm.

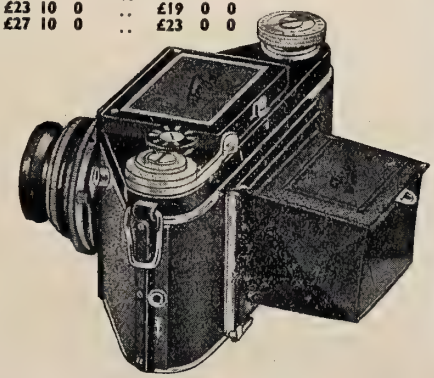
Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

Prices for 'MULTI-SPEED' Model B, including 3 slides and focussing screen.

Exaktar Anas. f/3.5	£22 10 0
Zeiss Tessar Anas. f/3.5	£26 10 0
" " " f/2.8	£30 10 0
Dallon Telephoto f/5.6, 6"	£8 15 0
Tele-Megor (Meyer) f/5.5, 6"	£11 10 0

FOR FILMS ONLY.

	Model B.	Model A, without delayed action.
Exaktar Anas.	f/3.5 £19 10 0	£15 0 0
Zeiss Tessar	f/3.5 £23 10 0	£19 0 0
" "	f/2.8 £27 10 0	£23 0 0



ADAPTING RINGS FOR CLOSE-UPS :
Tube A, for distance 15 in. 6/6
Tube B, for distance 10 in. 6/6

EXAKTA HANDBOOK
fully explains this beautiful camera.
Post free, 3/6

Illustrated Brochure of Cameras and Accessories post free.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1
Phone : GERRARD 2300.

"YES! THEY KNOW HOW TO GROW TOBACCO IN RHODESIA...

Rhodesian-grown tobacco is equal to any in the world and the pick of the Rhodesian leaf is used for RHODIAN. As a result of the lower duty the manufacturers are able to put EXTRA value into RHODIAN and smokers reap the benefit.

and the lower duty saves us smokers money."

RHODIAN
CURLY CUT



RHODIAN ALL-BRITISH TOBACCO COSTS ONLY 10½D AN OZ

THE POPULARITY of PLATES

The widespread popularity which plates enjoy is founded on no mere preference but on definite advantages. Plates are the chosen sensitive media of the vast majority of professional photographers and advanced amateurs. Carried in single metal slides they offer all the benefits of individual handling and processing, combined with complete protection for the longest journey.

R. BASSETT-BULLOCK, M.C., A.R.P.S., writing in *The British Journal of Photography*, says :—

"They can be carried for days by car, if need be, without suffering any harm. I pack mine five dozen at a time in a leather case, which usually contains six packets of Ilford S.G. Pans, three packets of Ilford S.R. Pans, three packets of Ilford Hypersensitive Pans, and three packets of Ilford Auto-Filter, ..."

Select your plates from the ILFORD *range*

ILFORD AUTO-FILTER
H. & D. 400—Gives correct renderings of yellows and greens without a filter. A useful plate of ample speed for hand camera work, gives good rendering of skies.

ILFORD SPECIAL RAPID PANCHROMATIC
H. & D. 400 — A plate of steeper gradation than the S.G. Panchromatic having great latitude and giving colour correct renderings.

ILFORD SOFT GRADATION PANCHROMATIC
H. & D. 700 — Plates of exceptional colour sensitivity with high speed soft gradation and full colour sensitiveness with reliability in the darkroom.

ILFORD HYPERSENSITIVE PANCHROMATIC
H. & D. 2500 to Daylight. Splendid for fast work under dull conditions and for instantaneous photography by artificial light.

ILFORD
PLATES

Made in England by ILFORD LIMITED ILFORD LONDON

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, AUGUST 5TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2491.

Topics of the Week

A FINAL reminder is given to readers who are proposing to send prints, lantern slides and ciné films to the Annual Exhibition of the Royal Photographic Society. The last day for submitting entries is Friday, August 14th. The sections are: 1—Pictorial Photography, 2—Colour Photography, 3—Natural History and Technical Photography, 4—Cinematography. Standard sizes for mounts are 20×16 in. and 16×12 in., in Sections 1, 2 and 3. The entry form, which must be properly filled up with all details and marked for the section in which the prints, etc. are entered, must not be enclosed with the entries, but posted under separate cover. No prices must be marked on the prints or entry forms. Address entry forms and packets to The Secretary, The Royal Photographic Society, 35, Russell Square, London, W.C.1.

The latest day for entries for the London Salon of Photography is Wednesday, September 2nd.

Taking Photographic Apparatus into the U.S.A.

In addition to the information given in "The A.P." Summer Number" (July 22nd), regarding the admittance of apparatus and materials into the principal European countries when taken by visitors on holiday, we have now the particulars (kindly supplied by the British Department of Overseas Trade) that apply to the United States of America. The U.S.A. Customs authorities have ruled that "moving picture and other cameras and films imported for the personal use of the importer and not for a commercial purpose would be entitled to free entry under the United States Tariff Act of 1930. There is no specific limitation as to the length or number of films that may be imported in the baggage of a non-resident tourist without payment of duty for the personal use of the importer, and a reasonable quantity, depending on the circumstances of each individual case, would be allowed." Our readers should make a note of this information and file it with that given in our previous note.



THE FISHERMAN'S ASSISTANTS.

A seaside snapshot with pictorial possibilities.
See article on "Seaside Snapshots that are Different."

An Anti-Miniaturist.

We recently listened to a verbal outbreak by the editor of one of the well-known shilling weekly journals, one that devotes considerable space to reproductions of topical news photographs. He spoke at length on the subject of miniature cameras—and his language was lurid and to the point. He denounced the modern miniature as a curse in the matter of good photography for the press, and said that the press photographers who had "gone miniature" were turning out prints (or enlargements) of such badness and graininess that on some occasions they were not fit to reproduce. He admitted that the amateur and serious worker who gave time and thought to the careful development of miniature negatives could, and did, produce fine-grain results that compared favourably with the best work made with bigger cameras, but unfortunately these people were not producing the news prints he wanted. The "rush" methods of the press photographer were not conducive to perfection when miniature negatives were made on roll film. It is well to note, however, that most of this editor's remarks were directed towards foreign press photographers—who have had plenty of opportunities lately for "red-hot" news pictures, and had in most cases made them with miniature cameras.

He thanked goodness (or words to that effect) that the majority of the Fleet Street men still stuck to their quarter-plate or 9×12 cm. Press cameras and used plates that gave decent negatives fit for enlarging! What do our miniature workers have to say to that?

Sir Henry Wellcome.

The world of scientific research and enterprise is poorer by the death of Sir Henry Wellcome. He was probably best known to photographers as one of the founders of the well-known firm of Burroughs Wellcome & Co., of "Tabloid" fame, but this side of his work represented but a small part of his many and far-reaching activities. Born eighty-two years ago in Wisconsin, U.S.A., he became a naturalised British subject in 1910, and was created a knight in recognition of his manifold and munificent services to research in medicine and its allied sciences. His life story might fittingly be called a romance of science and business. The firm of Burroughs Wellcome was founded in London in 1880, and, besides the chief works at Dartford, now has works, offices and warehouses in most of the great centres of commercial activity throughout the world. In addition to the development of applied science as carried on in the laboratories at the Wellcome Chemical Works, he established a series of research institutes and museums. These include The Wellcome Physiological Research Laboratories in London, The Bureau of Scientific Research and The Museum of Medical Science, The Entomological Field Laboratories and The Wellcome Research Institution in Euston Road. He established The Wellcome Tropical Research Laboratories, Khartoum, The Medical Hospital Dispensary at Mengo in Uganda, The Lady Stanley Maternity Hospital, and has equipped many archæological research expeditions besides contributing generously to an endless number of other medical and scientific enterprises.

"The Amateur Photographer" EXPOSURE TABLE—*August*

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m. double these exposures. From 6 to 8 a.m. or from 4 to 6 p.m., treble them. From 5 to 6 a.m. or 6 to 8 p.m., about four times these exposures will be required.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 4 p.m., for instance, will be those to be given between 3 and 5 p.m., by the clock, during "summer time."

Subject.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
Open seascapes and cloud studies	1/30 sec.	1/45 sec.	1/90 sec.	1/120 sec.	1/150 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/18 ,,	1/30 ,,	1/50 ,,	1/70 ,,	1/90 ,,
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/10 ,,	1/15 ,,	1/30 ,,	1/40 ,,	1/50 ,,
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/8 ,,	1/12 ,,	1/25 ,,	1/30 ,,	1/40 ,,
Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage	1/4 ,,	1/6 ,,	1/10 ,,	1/15 ,,	1/20 ,,
Portraits or groups taken out of doors, not too much shut in by buildings.. ..	1 ,,	2/3 ,,	1/3 ,,	1/4 ,,	1/5 ,,
Portraits in well-lighted room, light surroundings, big window, white reflector ..	4 secs.	3 secs.	1½ ,,	1 ,,	3/4 ,,

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

Ultra Rapid.

AGFA, Special Portrait.
" Isopan ISS Film.
" Super-speed Film.
" Isochrom Film.
" Ultra Special.
BARNET, Press and Super Press.
" XL Super-speed Ortho.
" Soft Panchromatic.
" Studio Fast.
" Ultra Rapid.
EASTMAN, Par Speed Cut Film.
" S.S. Cut Film.
" S.S. Pan. Film.
GEVAERT, Super Sensima.
" Sensima Fast.
" Sensima Ortho.
" Super Chromosa.
" Roll Films and Packs.
ILFORD, Golden Iso-Zenith.
ILFORD, Iso-Zenith.
" Hypersensitive Pan. Plates and Films.
" Portrait Film (Ortho Fast).
" Monarch.
" Press.
" S.S. Ex. Sens.
" Zenith Ex. Sens.
" S.G. Pan.
ILLINGWORTH, Fleet.
" Super Fleet.
" Super Fleet Ortho.
" Pan. Fleet.
IMPERIAL, S.S.S. Press Ortho.
" Eclipse.
" Eclipse Ortho Soft.
" Eclipse Soft.
" Eclipse Ortho.
" Eclipse Pan. Soft.
KODAK, Verichrome Film.
" Super Sensitive Pan. Film.
" Panatomic.
MARION, Record.
" Iso Record.
SELO, Selochrome Roll Film and Film Pack.
" Selo. Pan. Roll Film.
VOIGTLANDER, Illustra Film.
WELLINGTON, Anti-screen.
" X Press.
ZEISS IKON, Pernox Roll Film and Packs.

Extra Rapid.

AGFA, Chromo.
" " Isolar.
" Extra Rapid.
" Isolar.
" Iso Rapid.
AGFA, Iso Rapid Chromo.
" Roll Film.
BARNET, S.R. Pan.
" Studio Ortho.
ENSIGN, Roll Film.
GEVAERT, Filtered Ortho.
" Chromosa.
" S.R.
" Regular Cut Film.
ILFORD, Auto. Filter.
" S.R. Pan.
" Pan. Film.
" Rapid Chromatic.
IMPERIAL, Non-filter (new series).
" Eclipse Pan. B.
" S.S. Ortho.
KODAK, Roll Film and Film Pack.
PATHE, Roll Film.
SELO, Roll Film.
ZEISS IKON, Roll Film and Film Pack.

Rapid.

BARNET, S.R.
" Self-screen Ortho.
ILFORD, Screen Chromatic.
" S.R.
" Commercial Ortho. Film.
IMPERIAL, Non-Filter.
" S.R.
" S.R. Ortho.
KODAK, Cut Film.

Medium.

ILFORD, Empress.
" Chromatic.

Ordinary.

BARNET, Ordinary.
GEVAERT, Ordinary.
ILFORD, Ordinary.
" Rapid Process Pan.
IMPERIAL, Ordinary.
" Pan. Process.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

What Film shall I use?

The number of films constantly increases, and there are great differences between them. These are very important for the photographer who uses a small modern camera, in view of the necessarily exact nature of his negative-making. Some of the differences and how to make the most of them are referred to in the following article.

IN the not very distant past, when the amateur photographer was provided with only two or three films by as many makers, there were little differences to be detected between them, either in the matter of speed, or the type of negative produced.

To-day the number of films has increased considerably, and they differ in speed, in their colour rendering qualities, and in the manner in which they behave in the developer. Some develop rapidly, and easily give too much contrast for the condenserless enlarger to cope with, others develop more slowly, and there is a difficulty in getting sufficient vigour.

These are very important matters, and the user of the small or miniature camera, who is concerned with the production of negatives intended for enlargement, must take note of these differences, while any advantage that a particular film may offer may be turned to account to suit any particular subject or method of working.

The "Best" Film.

In former days photographers of experience were often asked which was the "best" plate. The same question is asked, but the word "film" is substituted for the word plate. The answer in the former case was that there were no important differences on the score of quality, since all the products of the best makers were good.

Differences existed, but in minor respects—speed of development, the type of image produced, tendency to fog, etc. The "best" plate for general work was the one with which the photographer had gained some familiarity in the use of, provided, of course, that the subject was not one that demanded certain characteristics, as is the case with high-speed work, copying, etc.

In the same way the "best" film is the one with which the photographer has had experience, and has found successful in his work. Some photographers have a tendency to expose fully, which means that a negative will have greater contrast with the same time of development, than one which, while not underexposed, has had just enough light action to give a thin, delicate image.

Panchromatic Films.

The greatest differences are evident when the panchromatic films by the different makers are compared. In one or two cases the slight over-exposure results in a dense negative with the contrasts so flattened that it is almost impossible to get a satisfactory enlargement. In such cases a shorter time of development is called for.

Other makers' panchromatic films will produce negatives of the "soft gradation" type, under the same conditions. These differences should be noted in relation to the photographers' working methods, by all who are concerned with the making of small negatives and large prints.

The various "fine-grain" panchromatic films also exhibit distinct differences. These seem to have a wider range of exposure latitude, and provided that the exposure is not excessive, give softly brilliant negatives that are ideal for the enlarging process. This also depends upon the photographer. Full exposure needs a shorter time of development, and especially in the case of subjects that have strong contrasts.

These matters must exercise the mind of the photographer who does his own finishing. Presumably, the D. and P. firms have their own methods of dealing with miniature films of different manufacture.

Other Differences.

Apart from speed, colour sensitiveness, in various degrees, and whether the emulsion produces a soft or a contrasty negative, there are other differences to be considered.

Some films tend to curl more easily than others, and this means that the photographer must be careful in order to avoid risk of scratching the negatives.

Backing.

Many of the modern films are coated with a backing on the celluloid side, red, green or brown, with a view to preventing halation. When the films are developed in a tank the effect of this backing with regard to the protecting paper has to be thought of. In some cases the backing and the paper stick together, and the result is that the negative has a series of markings that are difficult to remove.

The use of a tank that leaves the paper outside, or one which is loaded in the dark-room, avoids this trouble.

In most cases this backing compound dissolves out in the developer, or in the acid fixing bath that most makers recommend, and the final washing should leave the negatives free from any coloration. This is not always the case, and there are several films on the market that produce negatives of a greenish colour. This is of no importance, as long as it is uniform, but if the coloration is irregular it should be removed by a weak solution of ammonia after the washing, followed by another short wash.

What Film?

The answer to the question, "What film shall I use?" will depend largely on the subjects for which the film is being employed. For the average snapshotter at the seaside, for instance, practically any film may be used, as even the ordinary type has definite orthochromatic qualities, and is of good speed, while the 'chrome types have these qualities even more marked and have higher speeds. The miniature camera worker at the seaside should definitely use "fine-grain" film, while the more ambitious worker who is anxious to secure better tonal qualities and clouds should use panchromatic film and a filter to suit it.

With MOTOR CYCLE and a Camera

By "WANDERLUST," of "The Motor Cycle."



The Top of the Hill.

ANY really serious photographer who uses costly, and possibly fairly bulky, apparatus will invariably tell you that the worst thing you can do to your camera is to take it with you when you go motor cycling.

I have just spent several months touring over the most impossible "roads," by motor cycle, in my search for spots unknown to the average camera user. I have discovered several things which may help amateur photographers wishing to visit hitherto inaccessible spots by this method of transport.

During the first week I carried about an old, but sound, half-plate stand camera. This, together with a convertible lens, a set of colour filters, and the usual stand camera accessories, made me think that there would be no photograph that I would have to say "No" to. This apparatus I stowed into a pannier bag, strapped to the side of the machine.

Every time I wanted to take a photograph I had to spend at least a quarter of an hour getting ready, but after four days of using the stand camera, I wrapped up the lens in a soft duster, as usual, and did a fairly quick journey home, a distance of about sixty miles. When I examined the camera again I found that the lens had wormed its way out of the duster and had ground itself to bits against a metal strut; several of the loose screws had worked right out, and the front lens panel was about as vertical as the Leaning Tower of Pisa.

As I had to get the rest of the photographs in a hurry, the only thing to do, I thought, was to take my Press camera and risk smashing that also.

* * *

I have been using this camera ever since (it is a T.-P. All-Weather Press camera with an f/3.5 lens), and, although I have been hundreds of miles at varying speeds, with the camera over my shoulders, it is as sound as ever. Also the weight of my camera has been practically unnoticeable.

The charm of the stand camera, I had imagined, would be in its versatility. Only once, though, had I reason to use any of its gadgets, and on that occasion it was almost unnecessary.

Now my accessories consist of a folding tripod, which, being rarely used, can be strapped securely to the machine, an Ilford Delta gelatine filter placed between the lens—I can leave it there more or less permanently, and it does not cause loss of time when adjusting the stop, etc.—and Ilford Soft Gradation Panchromatic plates, with a Verichrome film pack; the latter I keep only as a reserve in the event of my running out of plates when a good way from the town.

I would most certainly never take a photograph without a filter. Panchromatic plates, I find, hardly seem much advantage over the ordinary type unless a filter is used. For ninety per cent of my pictures I use a Delta filter, which increases the time of exposure four times, but gives delightful cloud renderings, and slightly over-correct results.

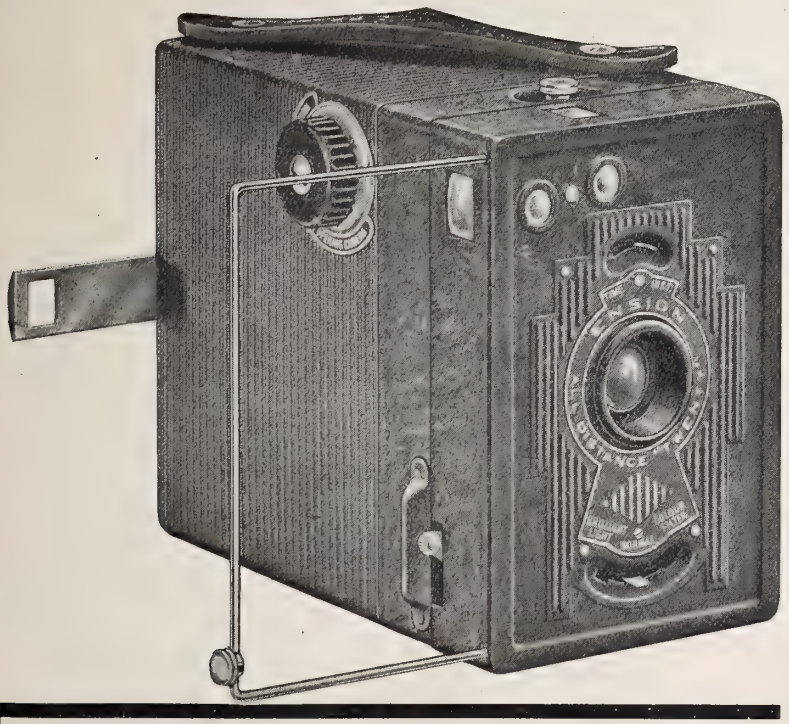
There is much to be said about advantages of the miniature camera, but when it comes to 100 per cent first-class results, suitable for enlarging and press work, there is nothing to beat a bigger camera. With a miniature camera wonderful results can be obtained sometimes, but on very difficult subjects, say, with excessive contrast, the larger-size cameras hold the field, especially for ease of handling in the dark-room.

Regarding the motor cycles. Modern machines can go almost anywhere, and provided you are not the type of person who revels in tinkering every moment, are almost as clean as a push-bike, but certainly do the job better.

But, whatever you do, carry your camera on your person!



An English Beauty Spot.



Better Pictures with a Box Camera!

ALL-DISTANCE ENSIGN

THE BOX CAMERA WITH BUILT-IN COLOUR FILTER.

An exceptional box camera which will give you pictures of real pictorial merit, full of gradation and with tones correctly rendered. The secret lies in the built-in colour filter. It captures the clouds, too.

Simple to use, it is the ideal general purpose camera for a beginner because it gives results of such beautiful quality. The patent "All-Distance" lens gives pinpoint definition from 3 ft. to infinity. Positive one-way time and instantaneous shutter. Stops for ordinary or bright light. Easy loading. Upright and horizontal finders, also direct-vision finder.

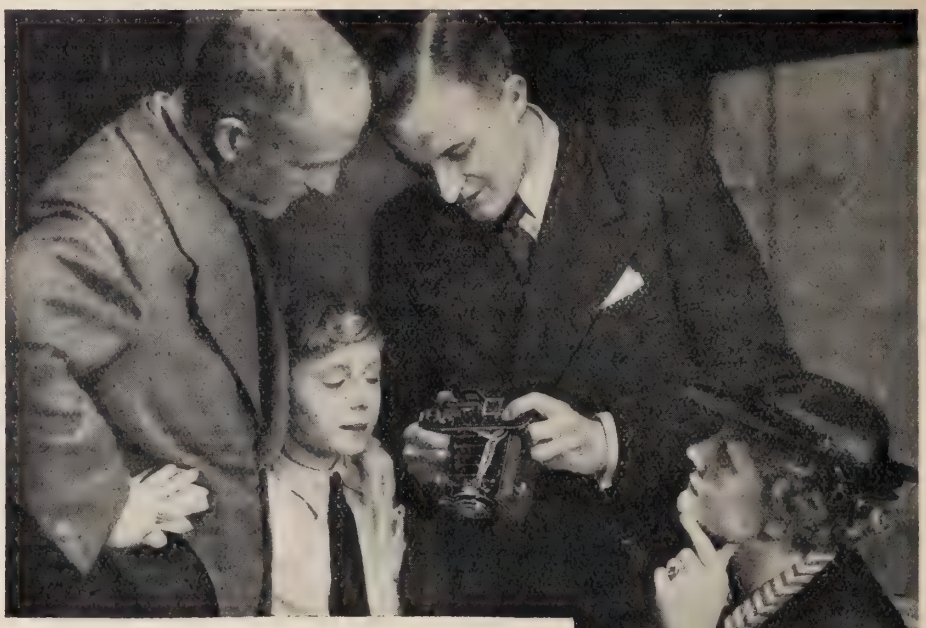
Marvellous value !

ENSIGN, Limited,
HIGH HOLBORN,
LONDON, W.C.1

PRICE 15/-

IMPORTANT

All Zeiss Ikon Cameras sold by us in Great Britain are equipped with distance and depth-of-focus scales in English feet. Also diaphragm scales are engraved according to the R.P.S. standard.



"THE shutter release won't work!"

"That's because you haven't wound on the film."

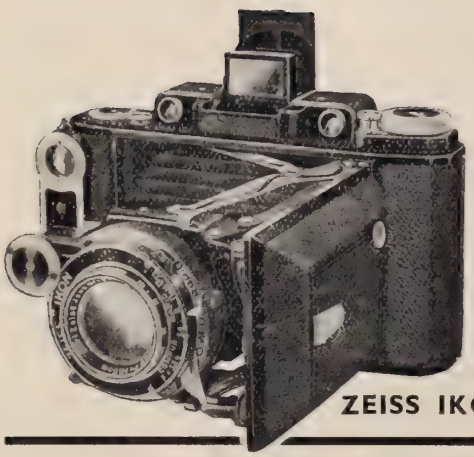
"H'm . . . . So you can't make an unintentional double exposure. Quite a bright idea."

"That's so. The interlocking arrangement in the Super Ikonta II sees to that. This red signal by the release shows that the film has been wound on."

"I see. It turns red when you wind on the film, and goes back to white when you have taken the picture."

"Yes, you can't spoil a film by exposing it twice. And the rotating wedge distance meter coupled with the lens does away with that other bugbear—the difficulty of focussing correctly."

ZEISS IKON



THE Super Ikonta II for $3\frac{1}{4} \times 2\frac{1}{4}$ pictures provides one with quite a large-size picture while retaining many of the advantages found usually only in miniature cameras—interlocking device preventing unintentional double exposures, built-in rotating wedge distance meter, chromium-plated fittings, rapid Zeiss Tessar f/3.8, Compur Rapid shutter to 1/400th second, and shutter release located on camera body.

Those desirous of further particulars are invited to ask their local dealer for a demonstration. Name of nearest stockist, together with full particulars, free on request. 96-page general catalogue for 3d. in stamps.

SUPER IKONTA II

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

Readers' Hints, Tips and Gadgets

A PENDULUM DISH-ROCKER.

THE accessory illustrated is a real help in the workroom, as it will keep a dish of developer or fixer rocking for some time and thus save the operator a tedious job which is often not thoroughly carried out.

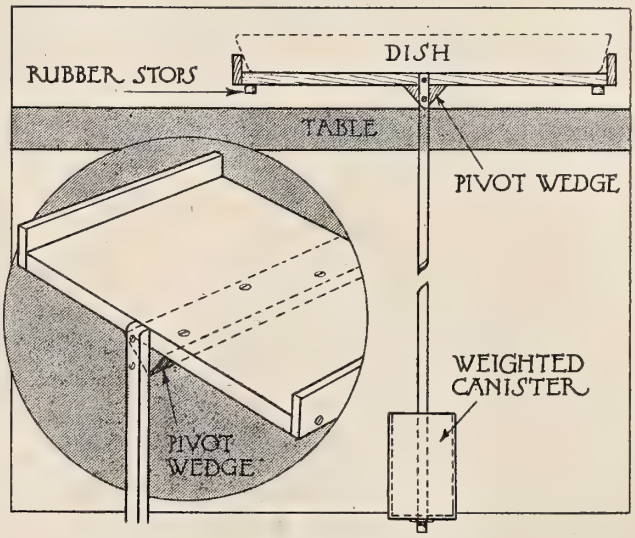
A piece of wood, about ¾ in. thick, is cut approximately to size to carry the dish, and a narrow strip is fixed to each end to prevent any chance of the dish slipping. At each end a small rubber stop can be secured which not only prevents the dish from jarring but helps to keep the pendulum swinging longer.

Transversely across the middle a stout strip of wood, which serves as the pivot, planed to a sharp edge, is screwed. (Or strip metal can be used with advantage if available.) A dowel, or thin curtain rod, 2 to 3 ft. long (the longer the better), is screwed to the edge of the dish platform and at right angles to it as shown in the sketch.

A tin canister, such as a coffee tin, is then punched top and bottom with holes just large enough to fit the dowel rod, and held in place by a nail through the rod. This canister is filled with lead, cement or small stones.

The fitting is placed on a table with the pendulum hanging over the side, and the dish of solution put on the platform. A gentle push will cause the apparatus to rock the dish and flow the solution evenly and constantly over the plate or print for nearly a minute.

D. E. LUMB STREET.



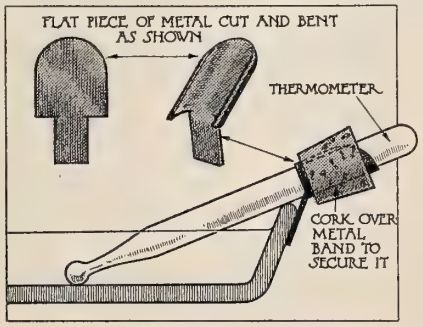
A NON-SLIPPING THERMOMETER.

THE persistent and annoying habit which most thermometers have, when left, of slipping bodily into the dish of solution can be readily overcome with the aid of the simple but effective device described here.

It consists of a piece of metal cut to a "T" shape, as shown in the illustration, the upper part of which is bent to one side to an angle of about 45 degrees.

The top part of the "T" should then be bent into a circular form so as to fit half-way round the thermometer.

A cork is then bored, preferably with the aid of a red-hot steel knitting needle, and made so that it fits the barrel of the thermometer rather loosely.

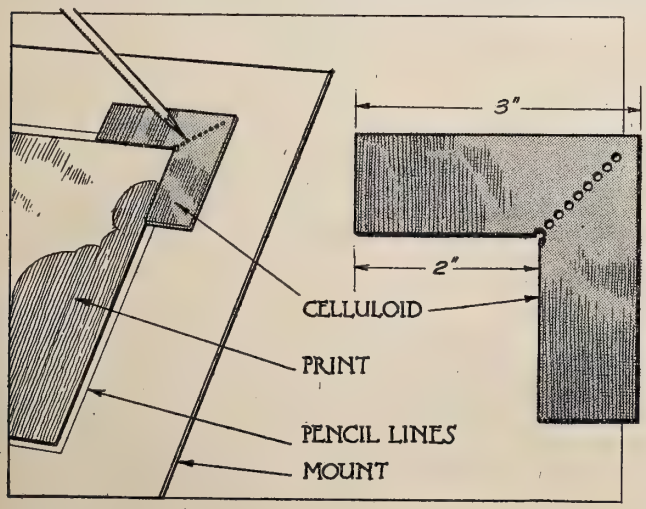


The small metal piece when slipped over the thermometer will not grip tight enough. It can, however, be held in place by slipping the cork down and over the metal piece around the thermometer. The top part of the metal band is curved so that the cork will slide easily over.

The projecting metal portion will rest against the outside of the dish when the thermometer is in use, and this is sufficient to prevent its slipping into the solution.

This device also prevents the thermometer from rolling off the shelf or table when not in use. L. G. HONE.

A USEFUL GAUGE FOR MOUNT BORDERS.



MOUNTED photographs, especially enlargements, are often improved by a line drawn on the mount at an even distance from the edge of the print. Measuring that distance accurately and evenly has always been the difficulty, as any unevenness necessitating erasure means an ugly mark on the mount. This gadget quite simply gets over the double difficulty of evenly spacing and ruling, and can be made easily by anyone.

Carefully rule a piece of stout celluloid to form a right angle, with the outer sides 3 or 4 in. in length and the inner sides about 1½ in. less. Cut accurately to shape, and drill small holes, about 1/16th in. diameter, at intervals of 3/16ths in. along a line joining the inner and outer angles.

For use, place the inner angle of the gauge against one corner of the print, and with a sharp-pointed pencil make a dot on the mount through one of the holes. Repeat at the other three corners, using the same hole, and join the four dots on the mount with either ink or pencil lines according to the type of print. The gauge could be made of thin metal, but I find celluloid is cleaner and is quite suitable. The measurements are not arbitrary, and can be varied if considered advisable.

This same idea can be adapted for measuring off the four sides of the mount and requires only the corner piece to be made larger, about 6 in. instead of 3 in. GEO. LASCELLES.

SEASIDE that

By FRANK HADDON.



When the bathing tent went west.

THE lure of the seaside for the amateur photographer is in the sunshine and brightness, the cheerful atmosphere, the bathers, the sparkling sea, the boats and the holiday feeling—all factors favourable to the making of innumerable snapshots. Yet how many of the thousands of seaside photographs that are taken every holiday season possess originality or evidence of thought. A comparison of holiday snaps by A at Brighton, B at Scarborough, and C at Blackpool, will show a curious similarity. Save for an occasional landmark to identify them they might have all been taken by X at Margate.

After the family group, the bathing girl generally takes first place—either just going in, or just splashing out, or sitting on the sands, or standing on a rock and waving to the photographer. Yet there are endless other incidents overlooked by the holiday-maker with a camera that, even if treated as snapshots, hold possibilities for novel pictures.

The illustrations herewith are merely a few of the different incidents that have been seen and snapped during a short seaside holiday. Several have their elements of originality of treatment and are put forward as lines of thought to be followed by others, not necessarily copied.



Looking up at you.



Oblivion.

Take the shipwrecked bathing tent, for instance. Every item concerning it had pictorial possibilities—all better than the usual bathing picture. Its erection on the beach, its occupants peeping out, and its final swamping by a too adventurous wave, provided material for half a dozen good snapshots.

The amateur photographer arriving at his pitch on the beach or sands for a pleasant morning or afternoon—broken into only by a bathe—is apt at first to take things very easily. He is not to be blamed—he is on holiday. After a day or

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Snapshots are Different



The Medicine Ball.

two, however, when the novelty has worn off, he should pull himself together and look around for subjects out of the ordinary—that is if he really wants to make pictures at all.

He will be surprised, if he sets about it with real intention, at the wealth of material that presents itself on every side. This particularly applies to the unexpected incidents that occur at all hours of the day.

For this reason, if for no other, the camera should always be ready for immediate use. Many of the subjects must be shot on the spot, and without delay, or the opportunity will be lost and may never present itself again.



The new Speed-way.

At the same time, the keen worker, if an incident happens that suggests a good picture, should not hesitate to try and stage something similar, provided models and environment are available.

Such shots as "Looking up at you" and "The Medicine Ball" can be tried several times until they are just right.

The former print suggests a further series of high viewpoint shots that will become more varied the more frequently they are sought. Views from the pier looking nearly straight down on to the sands or beach below provide an endless kaleidoscope of shifting groups seen at a novel angle, while the ever-changing waves breaking in on to the shore or around the end of the pier itself, seen from the same standpoint, will be vastly different and far more original in pictorial treatment than when taken from the beach level.



"What do you want?"

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

A new society has just been formed at Solihull, Birmingham. It will be known as the Solihull Photographic Society, and already has a membership of twenty-five. The annual subscription is 10s. 6d. and meetings will be held on the second Wednesday of each month at 8 p.m. in the Women's Institute, Warwick Road, Solihull. The first lecture meeting will be held on August 12th. The Hon. Secretary is David P. H. Jewsburg, at 42, George Road, Solihull, Birmingham. All interested photographers in the neighbourhood should communicate with him at that address."

We have been asked by one of our advertisers to publish the following request: "Will the client who received an Ensign Autorange, Zeiss Tessar f/3.8, D.A. Compur, in error, please return to Edwin Gorse, 86, Accrington Road, Blackburn, also the client who received a new Zeiss filter in error please return to above firm at once."

The new Agfa 2¼ × 3¼ roll-film camera, the "Speedex Record," will appeal to readers who want a serviceable pocket camera that is simple to use yet retaining all the refinements seen in more expensive instruments. It is fitted with an f/4.5 anastigmat lens with front lens focussing from 3 ft. to infinity. The Prontor II shutter has eight instantaneous speeds, from one second upwards to 1/150th sec., as well as "brief" and "time." Both the shutter speeds and stops are fitted with dual indicators so that they can also be set while looking downwards on the camera. A delayed-action device is fitted giving a time lapse of about twelve seconds. Of the self-erecting type, the front does not jump immediately into position but requires a gentle pull to lock it, when the front becomes extremely rigid. A sliding spring cover to the red window is a novel and practical feature The camera back catch underneath the handle is fitted with a dual release so that accidental openings will be next to impossible. The spool loading is simple, and a flat picture is assured by a generous spring film flattener. It is remarkably well made and strong, yet it is compact and easy to slip into the pocket. It is manufactured and distributed by Messrs. Agfa, Ltd., 1-4, Lawrence Street, London, W.C.2, and costs £5 5s. An excellent outfit for all classes of amateur photographer.

Stolen Cameras. The following is a list of cameras stolen recently from The City Sale and Exchange, 84, Aldersgate Street: Model II Chromium Leica 191235, f/3.5 Elmar 203149; f/3.5 Elmar Wide-angle 222453; Baldini, f/2.9 Trioplan 659796; Vertus, f/3.5 Skopar 838466; 12-in. Teleros f/5.5 129421; Retina, f/3.5 Xenar 704952; 6/20 Kodak Cameras, 74843, 78089, 98302, 106198, 104088, 106999, 105724; 45/107 Stereo Reitzschel Camera, f/6.8; Ross Compound Homocentric Lenses, Compur shutter 103426; 45/107 Stereoscopic Camera, f/6.8 Stylor 29823; 5/20 16-on Ikonta 70462, f/3.5 Tessar 1682209; five Supream 3¼ × 2¼ Cameras, f/4.5 Trioplan lenses, 705018, 705022, 706062, 612146, 624524; 4/3 Foth-Derby, f/3.5 42580. Any information that will assist in tracing these cameras should be sent to the above address.

We have been informed by the E. S. S. Colour Filter Company that after July 29th the whole of their business will be transacted from their new laboratory at Roughwood, when their address will be E. S. S. Colour Filter Company, Roughwood, Chalfont St. Giles, Bucks. Telephone, Chalfont St. Giles 139.

We learn with regret of the death of Mr. Will Day at the age of sixty-three. He will be well known to all interested in cinematography for his pioneer work in dealing with the historical side of the subject, and for his energy in collecting data, apparatus and materials connected with the cinema from the earliest times; his collection was exhibited at the Royal Photographic Society. His work in connection with the Lumière 40th Anniversary of Cinematography at the Polytechnic will also be remembered. He was an able lecturer and a great enthusiast who will be missed.

An error occurred in an advertisement of The Camera Co. in last week's issue. It was stated that the firm offered "Hire purchase over 12, 18 or 24 months, only 5s. per annum extra." This should read "only 5 per cent per annum extra."

Readers who use the Coronet Midget cameras should note that a 50-guinea snapshot competition for photographs taken with this camera has been announced. The first prize is 25 guineas cash. Particulars and entry forms will be sent free on application to the Coronet Camera Co., 310, Summer Lane, Birmingham, 19.

What is believed to be the only authentic portrait photograph of Lobengula, last King of the Matabele, has come into the possession of the Government Archivist in Southern Rhodesia. The authenticity of the photograph is beyond doubt, and its discovery is a matter of some surprise, since Lobengula's objection to being photographed was well known and was possibly based on fear of the evil eye. It is understood that the photograph will be on view at the Empire Exhibition at Johannesburg this autumn.

The latest winner of the Wallace Heaton Competition is Mr. S. H. Osborne, 69, St. Paul's Close, Hounslow, Middlesex, to whom an award of 21s. has been made. Full particulars of this competition appear in our advertisement pages.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, August 5th.

Dennistoun C.C. Members' Meeting. Suggestions for Winter Syllabus.

Thursday, August 6th.

Bury P.S. Lantern Lecture. Telephotography.
Camberwell C.C. Still-life Studies.
Hammersmith Hampshire House P.S. The Etchadine Retouching Process. G. H. Potts.
Kinning Park Co-op. C.C. Holiday Print Competition.
N. Middlesex P.S. Competitions, Prints, Slides, etc. Members' Queries.
Oldham P.S. One-Man Show (Prints). T. Burton.
Rochdale P.S. Suggestions for Winter Syllabus.
Sinclair P.C. Lecturettes. Members.

Friday, August 7th.

Sheffield P.S. Abbeydale Park Gala. Totley, 7.30. Mr. Birks.

Saturday, August 8th.

Accrington C.C. Irwell Vale and District.
Bolton C.C. Parbold and District. Leader, H. Riley.
Bristol P.S. Wick Wick Hill to Winterbourne.
Dennistoun C.C. Wemyss Bay. D. Phin.
Hackney P.S. Outing—Hadley Woods. T. Y. Unwin.
Kinning Park Co-op. C.C. Outing to Kilbarchan and Bridge of Weir.
Oldham Equitable P.S. President's Ramble to Saddleworth. W. Miller.
Sheffield P.S. Conisboro' Castle and Sportboro'. Leader, A. E. Hall.

Saturday, August 8th (*contd.*).

Singer C.C. Glen Fruin. Leader, J. Anderson.
Southampton C.C. Annual Motor Boat Outing down Southampton Water.
Windlesham C.C. Outing by Car to Winchester.

Sunday, August 9th.

Blackburn and D C.C. Longridge Bus to Cross Keys. F. K. Haslam.
Cripplegate P.S. St. Albans. W. E. Ginger.
Ilford P.S. Epping and Nazeing.
Reading C.C. Annual Outing.
York P.S. Boston Spa and District.

Monday, August 10th.

Bolton C.C. Council Meeting at 7.30 p.m.
Oldham Equitable P.S. Quarterly Meeting.
Southampton C.C. Beginners' Evening. How to Spot Slides, by E. C. Lomer.

Tuesday, August 11th.

Hackney P.S. Questions and Answers.
Manchester A.P.S. Carbon Printing. J. Lomax.
Rotherham P.S. Members' Lantern Slide Evening. H. Summersgill.
Wood Green P.S. Portfolio. M. O. Dell's Tours.

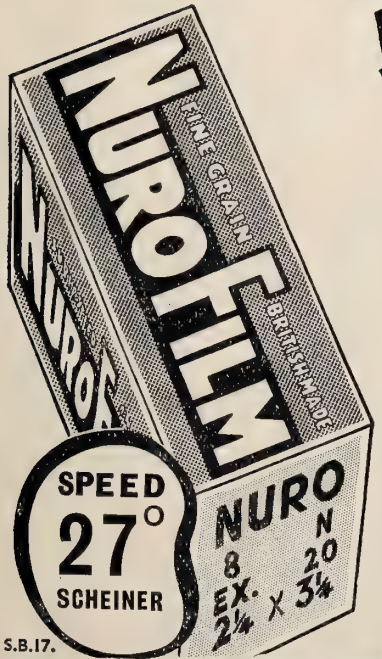
Wednesday, August 12th.

Blackpool and Fylde P.S. Peel and Ballam, Lytham Moss.
Leigh Lit. S. (Photographic Section). Mystery Ramble. Leader, J. Bolton.

IT'S ..... NEW EXTRA FAST AND ALL-BRITISH

Even if you are reasonably satisfied with the roll film you are using—try NURO, the new roll film, and you will not change back again. NURO Film has a new feature, "Lastic Latitude," which is the greatest degree of latitude ever introduced into any film, giving greater protection than ever before against errors in exposure. Fully orthochromatic, with an exceptional gradation range, NURO Film sells at standard prices. Your negatives will be crisper and your prints more successful in every way, with NURO film.

Obtainable through all branches of Boots The Chemists; stocked by all branches of Timothy Whites & Taylors and Taylors Dispensing Chemists, and all Good Dealers.



S.B.17.

NURO FILM

Sensitive as Sight — British as the Flag

In all STANDARD SIZES & PRICES

NURO (Biggleswade) LTD., BIGGLESWADE, BEDS., ENGLAND. *Phone: Biggleswade 234. Grams: "Nuro" Biggleswade*

EVERYTHING
PHOTOGRAPHIC (Cine & 'Still')

● Whatever your requirements may be, you can always be sure of having them met, promptly and favourably, at any of "the Four WESTMINSTERS" . . . . . Noted for EXCHANGE and EXTENDED PAYMENT Facilities.

THE ENSIGN "MULTEX"

THE ALL-BRITISH PRECISION MINIATURE. 14 pictures 1¼×1¼ on staniard V.P. film.



Coupled range-finder down to 21 in. Automatic film wind, rendering double exposures impossible. Self-capping focal-plane shutter, 1 to 1/500th sec. and Time. Optical direct-vision finder. Body of non-corrosive metal, with neatly rounded ends. Covered in fine-grain leather.

F/3.5 Ensar anastigmat ..... **£16 : 16 : 0**
Nine monthly payments of 39/4.

F/2.9 Ross Xpres anastigmat ..... **£21 : 10 : 0**
Nine monthly payments of 50/2.

F/1.9 Ross Xpres anastigmat ..... **£27 : 10 : 0**
Nine monthly payments of 63/2.

F/2.8 Zeiss Tessar anastigmat ..... **£26 : 10 : 0**
Nine monthly payments of 61/10

Ever-ready Case for above..... £1 1 0

● ● Now IN STOCK...The New MAGAZINE CINÉ-KODAK
Acme of Ciné Cameras

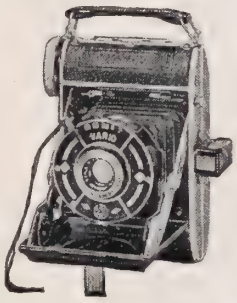
Charger loaded in 50-ft. 16-mm. film in 3 secs. Film instantly interchangeable, e.g., Kodacolor to black-and-white, and vice versa, without any loss of footage. F/1.9 Kodak anastigmat, option of four telephotos 2 to 6 in., universal finder. Ask for full description, or call and see.

Complete in leather case ..... **£40 : 0 : 0**

Nine monthly payments of 93s. 4d.



● Typical WESTEX Value!



THE "WESTEX MINIATURE"

A most efficient high-precision camera at a marvellously low price. 16 pictures 4 × 3 cm. on standard V.P. spool. Splendid results, easy manipulation. Quick, self-erecting front, f/4.5 Vidanar anastigmat lens, focussing down to 3 ft., Vario shutter, 1/25th, 1/50th, 1/100th sec., T. and B. Direct-vision optical finder. Beautifully made, very compact, slips easily into your pocket.

Price (as above)..... **£3 : 12 : 6**

Nine monthly payments of 8s. 7d.

With Radionar f/2.9 anastigmat and Prontor shutter, 1 to 1/175th sec., T. and B..... **£5 : 12 : 6**

Nine monthly payments of 13/2.

LOOK AT THIS HOLIDAY LIST OF BARGAINS
at 'Camera House,' 81, STRAND, W.C.2
or phone TEMple Bar 2710.

● ● ●

Model III Leica, Chromium body, f/2 Summar anastigmat, self-capping focal-plane shutter, speeds 1 to 1/500th sec., T. and B. **£32 10 0**

Model III Leica, Black, f/2 Summar anastigmat, shutter as above.. **£32 10 0**

Model II Leica, Black, f/2.5 Hektor anastigmat, self-capping focal-plane shutter, speeds 1/20th to 1/500th and Bulb **£22 10 0**

Model II Leica, Black, f/3.5 Elmar anastigmat, shutter as above..... **£19 17 6**

Zeiss Ikon Contaflex, f/2 Sonnar anastigmat, self-capping focal-plane shutter, speeds ½ to 1/1,000th sec., T. and B., delayed action, built-in electric cell exposure meter, complete in leather carrying-case. Absolutely as new **£54 10 0**

Zeiss Ikon Contax, Model I, f/2.8 Zeiss Tessar anastigmat, self-capping foca-plane shutter, speeds ½ to 1/1,000th sec., T. and B. **£25 0 0**

Zeiss Ikon Contax, Model I, f/2 Sonnar anastigmat, shutter as above, complete in ever-ready case..... **£29 17 6**

Leitz 3.5-cm. f/3.5 Elmar Anastigmat, coupled for Leica..... **£6 17 6**

Leitz 2.8-cm. f/6.3 Hektor Anastigmat, coupled for Leica. As new.... **£8 8 0**

Leitz 10.5-cm. f/6.3 Elmar Anastigmat, coupled for Leica..... **£6 17 6**

Leitz 7.3-cm. f/1.9 Hektor Anastigmat, coupled for Leica. As new..... **£19 17 6**

Leitz Vidom Universal Finder, for above lenses **£3 10 0**

Zeiss Ikon Super Nettel, f/3.5 Zeiss Tessar, self-capping focal-plane shutter, speeds 1/5th to 1/1,000th, T. and B..... **£16 17 6**

Ensign Midget, f/6.3 anastigmat, 3-speed shutter and case **£2 2 0**

520 Ikonta, f/4.5 Novar anastigmat, Telma 3-speed delayed-action shutter **£5 2 6**

3½ × 2½ Voigtlander Bessa, f/6.3 Voigtar anastigmat, 3-speed shutter. As new **£2 17 6**

3½ × 2½ Ikonta, f/4.5 Zeiss Tessar anastigmat, delayed-action Rapid Compur shutter, speeds 1 to 1/400th sec., T. and B., latest model, with Albada finder..... **£9 17 6**

4½ × 2½ Sibyl Excelsior, f/4.5 Ross Xpres anastigmat, speeded shutter.. **£15 0 0**

3½ × 2½ Sinclair Una, f/6.8 Ross Homocentric anastigmat, N.S. shutter, complete with 3 double slides, F.P. adapter and Adams roll-holder..... **£11 15 0**

3½ × 2½ Cameo, f/4.5 Ross Xpres, Compur shutter, speeds 1 to 1/250th sec., T. and B., complete with 6 slides, F.P. adapter and leather case **£4 17 6**

4½ × 3½ Goerz Manufoc Tenax, f/4.5 Dogmar anastigmat, Compur shutter, speeds 1 to 1/200th sec., T. and B., complete with 6 slides and F.P. adapter..... **£7 0 0**

9 × 12 cm. Nagel Folding Plate, f/4.5 Schneider anastigmat, delayed-action Compur shutter, speeds 1 to 1/200th sec., T. and B., complete with 3 slides, F.P. adapter and case..... **£7 15 0**

3½ × 2½ T.-P. Junior Special Reflex, f/4.5 T.-P. Cooke anastigmat, self-capping focal-plane shutter, speeds 1/10th to 1/1,000th sec., T. and B., complete with 6 slides, F.P. adapter and leather case..... **£7 15 0**

3½ × 2½ Superfekta, f/3.8 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. complete in case **£19 17 6**

4½ × 3½ Soho Reflex, f/4.5 Zeiss Tessar anastigmat, focal-plane shutter, speeds 1/10th to 1/800th sec., T. and B., complete with 3 double slides..... **£24 0 0**

3½ × 2½ Minimum Palmos, f/4.5 Zeiss Tessar anastigmat, self-capping focal-plane shutter, complete with F.P. adapter and leather case **£8 17 6**

AND MANY OTHERS.

Let us know exactly what you are seeking. We are almost certain to have it, and will let you know definitely—with our Holiday Bargain Price—by return.

'KORELLE' REFLEX

Twelve on normal film.

Coupled shutter and film wind, no double exposures. Scales read from above. Interchangeable lenses. Frame finder for eye-level. Shutter to 1/1,000th sec., wire release.

F/3.5 Radionar **£12:12:0** Nine monthly payments of 29/5.

F/3.5 Tessar **£17:17:0** Nine monthly payments of 41/8.

6-in. Dallmeyer Dallon Telephoto, extra **£9 : 9 : 0** Nine monthly payments of 22/1.



THE NEW TEMPiPHOT



AUTOMATIC ELECTRIC EXPOSURE METER

For Still or Ciné Cameras.

With amplifying element for interiors.

£5 : 17 : 6

Nine monthly payments of 13/9.

The IKOFLEX New Model
Zeiss Ikon Twin-Lens Reflex.

12 pictures 2¼ square on normal 3¼ × 2¼ film, f/3.5 Tessar, Compur Rapid shutter to 1/500th sec., T. and B.

£20:10

Nine monthly payments of 47/10.



THE WESTMINSTER
PHOTOGRAPHIC EXCHANGE LTD.
81, STRAND, W.C.2 *TEMple Bar 2710.*

AND

119, VICTORIA ST., S.W.1 *VICTORIA 0669.* ‖ 111, OXFORD ST., W.1 *GERrard 1432.* ‖ 24, CHARING CROSS RD., W.C.2 *TEMple Bar 7165.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXLV.

Mr. ALBERT H. PINFIELD

From information communicated to our Special Representative.

"THERE is no doubt that most of those who aspire to serious photography have visions of that elusive thing, the exhibition print. It requires a technique and a vision, not easily gained, to obtain access to the major exhibitions of to-day. It is certainly of no use to be able to perceive wonderful compositions without a knowledge which can control the very excellent emulsions which are now obtainable.

"It would be very difficult to say just where composition begins and technique ends. For many years my own progress with both was slow. I studied theory by reading the journals; but I was working alone, and to put theory into practice as a lone worker is too difficult. The real help I have had from the Handsworth Photographic Society cannot be overrated. The discussions on processes and pictorial expression have made all its members keen on both the art and technique of our hobby. Yet while discussing these fine points we still retain our individuality.

"The materials which are placed in our hands by the manufacturers are so uniformly good that we are solely to blame if our results fall short of our pictorial desires. Yet one wonders why so many prints do not reach the high standard which can be obtained on the papers for almost any of the various processes.

"I invariably use panchromatic material for my negatives, desensitising, and using a combination of time-and-temperature and visual development, realising that there is one variable element, the contrast of the subject, which can only be controlled in this way. I use filters in conjunction with panchromatic film, according to subject requirement, usually the 'Alpha' for landscape work. I do not think we are yet prepared to accept the full correction of dark blue skies, and this filter gives an excellent compromise. As the control of our results commences with the exposure we should visualise the finished picture and start on its interpretation through all the processes.

"It is an excellent thing to get a perfect negative, but this is only a means to an end. We have to express ourselves in the print, and only the best we can do is good enough. I like to get a negative which will give me a print of good quality on chloro-bromide paper. This process is fashionable to-day, and at its best the results can be very beautiful.

"The print is developed by factor, using an M.Q. developer which can be adjusted according to the contrast of the negative to give the best colour with the required range of tones. I finally oil the print and darken any area with pigment when advantage may be gained by so doing. Recently, I have been interested in bromoil, using bromoil paper and orthodox methods.

"While I cannot say that I specialise in any particular subject I have always delighted in landscape work. Realising that this is perhaps the most difficult branch, as it is least under the control of the photographer, yet I have visions of the perfect picture which one day will come my way.

"Many of my pictures have been taken on Society outings. It is then often possible to get models who are in sympathy with the work to assist by making a foreground subject for some little nook or corner of the countryside. Many delightful compositions may be secured in this way."

(A further example of Mr. Pinfield's work is reproduced on one of the centre Art pages.)



DOWN ON THE FARM. *Albert H. Pinfield.*

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"HILL-TOP," *by Bertram Page.*

BESIDES a very attractive rendering of an effect of sunshine, this picture is also remarkable for its feeling of air and space, while the figures themselves lend a charm of the most engaging quality and provide a literary content of considerable appeal.

Much of the beauty of the effect rests upon the way the figures are shown against the sky. The sunlight on their limbs and features, as well as on their garments, gives them a brighter tone than that of the sky behind, which, while according with the visual impression, is but seldom recorded photographically, chiefly owing to the facts that there is a sort of reluctance to utilise the very essential fully colour-sensitive material with an appropriate light filter, and that a nice degree of judgment is required in calculating both the time of development of the negative and the choice of a suitable printing paper.

Ordinary types of sensitive material are so much more affected by blue and ultra-violet than light of any other colour that they fail to differentiate between white and blue, so that, in a case like this, the distinctions of tone between the figures and their dress in sunlight and the blue of the sky would, as a rule, either be lost or only faintly indicated. The introduction of a light filter, with such emulsions, is scarcely feasible owing to the considerable increase in the exposure time required, and, though there might be some little improvement in the rendering, it would scarcely approach that which a plate or film of the panchromatic variety so readily affords, provided, of course, it is suitably screened and given the correct technical treatment.

These conditions being satisfied, a tonal scheme of this or an equivalent nature can be reproduced with certainty, and effects of sunlight, which depend for their attraction on a contrast of light tones against a darker sky, can easily be retained.

That the slight extra trouble which these emulsions need is well worth while is convincingly demonstrated by this example. The fine character of the effect is entirely dependent upon the true transmission of the tone values, and to this, also, is to be attributed the admirable feeling of air and space. The æsthetic attraction on these grounds is extraordinarily high, but a contributing factor of no little importance is the well designed arrangement of the composition.



This assumes a pyramidal formation, of which the base consists of a line drawn through the respective feet of the two figures, the left-hand side running from a point near the edge to the head of the standing girl, and the right running down from thence through the upper outline of the bicycles to a point outside the right-hand margin—as indicated by the dotted lines of the sketch. The formation, as will be seen, is one that conveys a considerable impression of strength, and it has the effect of lending a great accentuation to the standing figure (1) because her head occurs at its apex. On this account, and also because of her strength of position, she becomes the dominant element of the group and the centre of interest.

She also acquires a certain priority in view of her pose suggesting action as opposed to the quiescence of the other (2), and this is further stressed by her superior height in the picture. The sitting position of (2), by which she is made to take up a lower placing, implies a subsidiary significance, and, while this is perfectly appropriate in the circumstances, she yet has sufficient "pull" to maintain her due share of the interest.

Moreover, the fact that the two figures are connected unifies the grouping and illustrates the skill with which their poses have been arranged. Not only is the subject exceedingly well constructed and admirably welded together, but a picture has been made out of the slightest of material to the greatest possible effect.

The bicycles, which, in the ordinary run of picture-making, nearly always prove an incongruous feature, seem a perfectly suitable adjunct, for, in conjunction with the dresses, they suggest the pursuit in which the figures are engaged, whereas it more usually happens that an inclusion of this sort leads to a suggestion of inadvertence.

It could be wished, perhaps, that the tone of the foreground immediately above the base-line were appreciably darker and heavier than that just above, for, besides conferring a greater feeling of stability, it would also cover up, to some extent, the slight diffusion arising from the fact that the portion in question is somewhat out of focus. Alternatively, a trim of somewhere about an inch would be equally efficacious. "MENTOR."



HILL-TOP.

By Bertram Page.



THE OLD TUCK-SHOP.

By Albert H. Pinfield.

(*See article "How I make my Exhibition Pictures."*)



SEASIDE SPORT.

By K. S. Stone.



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*The Shady Church.*" *By J. W. Clements.*

2.—"*From Stonor Hill.*" *By Miss J. M. Howat.*

3.—"*Eynsford.*" *By A. Cecil Piper.*

4.—"*The Boat-builder.*" *By B. French.*

5.—"*Evening Shadows.*" *By J. H. Forsyth.*

6.—"*At Ashby St. Ledgers.*" *By Miss F. M. Flew.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

ONE of the many forms of disappointment that is experienced by the beginner in photography is that, when his exposures come to be developed, quite a considerable number show a misplacement of the image. Either too little has been included, or what is regarded as an essential portion has been cut off, or there is a certain amount of distortion arising from a departure from the level at the moment of making the exposure.

Placing the Subject.

No. 1 of the prints reproduced on the opposite page—"The Shady Church," by J. W. Clements—shows, for example, a lack of an adequate foreground. More is obviously needed, and it is probable that, when the subject was seen in the view-finder, it was either overlooked that it would show more than would be included in the negative, on account of the necessity for providing for vertical as well as horizontal pictures, or, owing to incorrect adjustment or inaccuracy through injury, the finder was tilted forward and actually indicated a greater amount of foreground than could possibly be taken.

Maladjustment of this latter type would be confirmed by the fact that all subjects would show the same disability, in which case it would be necessary for the instrument to be put into dock for repair; but if the first alternative applies and the function of the notches at each corner of the finder were not understood, it becomes apparent that a more distant viewpoint should have been chosen, the idea of the notches being that, when a vertical picture is being taken, the amount that will be included will be that limited on each side by a line drawn from the inside of the notch from top to bottom, and, in the case of a horizontal, the boundaries will be represented by a line drawn between the undersides of the two notches at the top and the upper sides at the base.

Finders and Screens.

In the case of direct-vision finders, inaccurate adjustment would be shown by a similar recurrence, which should likewise be corrected, or it may happen that the eyepiece section is placed too near the eye, a fault which experience will correct; but, however caused, the shortage of foreground does demonstrate the need for getting farther away from the subject.

If too much is included, it is a simple matter to trim the excess away or to enlarge only the portion that is required, or, if the camera is provided with a focussing screen, a scrutiny of it will show precisely what will be included and what will not. Moreover, a comparison between the finder and screen will usually show if the former is correctly adjusted.

Some of the finders fitted to folding cameras are made to swing from the vertical position to the horizontal and vice versa. These are provided with stops, and, unless the finder is in contact with one of them, its image will not coincide with that which will appear on the negative. Horizontal lines will not be level and verticals will be off the perpendicular.

This may be the reason why the verticals of No. 2, "From Stonor Hill," by Miss J. M. Howat, are out of truth, or, on the other hand, the camera may have been improperly held. The effect is unpleasing, but it could be corrected by trimming or masking, for, as the viewpoint was sufficiently distant, there is just enough margin to permit the adjustment.

Camera Manipulation.

The subject, otherwise, is well seen and selected, and, technically, it is well up to the level of its class. It is, therefore, somewhat surprising that the defect has escaped notice, but, now that attention has been drawn to it, it will doubtless be corrected in another edition.

"Eynsford," by A. C. Piper (3), is another well-chosen subject, but its presentation is marred by a diffusion of outline which may have been caused either by incorrect focussing or by movement of the camera at the time of exposure.

Which, in the absence of the negative, is impossible to say, but examination under a magnifier would provide an indication. If camera movement is responsible, there would be either a duplication of line or points of light would be elongated in the direction of the line of movement, whereas, if the focussing is at fault, there will be a general fuzziness if the lens were too near the plate or film, and, if it were too far away, objects near the camera will be sharper than those farther off.

Diffusion of Outline.

The probability is that examination will disclose a certain amount of movement, but, in the case of No. 4, "The Boat-builder," by B. French, the sharpness with which the distance is rendered and the diffusion of the boat and foreground seems to show an error in focussing, the lens being set too near the sensitive emulsion to suit the subject.

A certain amount of diffusion in the setting may be regarded as permissible, but, in the rendering of the principal elements of the subjects, it is highly undesirable. In a case like this, the figure should be sharply focussed whatever happens elsewhere, and, if the lighting prevents stopping down to bring the more distant planes into focus, they can be left as they are. They may be all the better for it.

An instance where this device has been adopted is to be seen in No. 5, "Evening Shadows," by J. H. Forsyth, where the nearer cottages are well defined and those more distant together with the trees show just a trifling falling-off of outline. Such a method of presentation is perfectly legitimate, for, although it is not precisely the same, it simulates the way the eye picks out the object it is looking at while disregarding other items within the field of vision. The foreground, as in the case of No. 1, is scarcely adequate, and the remarks made in connection with that print are also applicable here.

Elementary Failings.

The definition in No. 6, "Ashby St. Ledgers," by Miss F. M. Flew, is, as far as can be seen, even throughout, but the subject seems to be well outside the "infinity" limit, and no difficulty in setting the focussing should be experienced. There are no other defects of manipulation to force themselves upon the attention, and the subject seems to be well and faithfully recorded. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SUBJECTS BY THE WAY.

TO me one of the strongest attractions of " the pictures " is the opportunity they afford for studying composition. I am afraid I often lose the story, if by any chance there should be one worth following, because I am occupied in studying the ever-changing arrangement of the subject on the screen. I watch people moving about in their surroundings, indoors or out, till at last they are distributed, grouped and posed in just the right manner, and then I fire an imaginary shutter and say to myself, " Got it ! " Which of course I haven't.

Long before the advent of the movies I did the same sort of thing with the unfolding panorama seen through the window of a railway carriage, and I do it to this day. Some of the best landscapes I have ever missed have been seen in this way.

It is no use trying to snap them through the window. This was done long ago, and is still attempted by those who think the result acquires some special merit from the method. But the main thing it does is to disillusion us by showing that the picture was nothing like as good as we fancied it. The fish we catch is never as big as the one that broke away.

The same sort of thing happens when we journey by road, especially, you will find, when we cannot stop where we like. No doubt we are misled by the cumulative effect of what we see, and mentally concentrate the interest and beauty of miles of road into one small area.

But there are times when we can traverse the roads at will, choose our route, diverge from it when we please, and stop when and where we like ; and then come opportunities of picking up subjects by the way or within easy reach of it.

The three illustrations are just average examples, and



Mill at Hadham, Essex.



Old Chapel, Brentwood.

are shown not because they are good specimens, but because they happen to be my latest. In a journey of an hour or two, say in a car, one may bring home as a record of the trip a dozen or more subjects not only as interesting but very much better, and sometimes worthy of that blessed word "pictorial."

At Hadham (generally and unblushingly pronounced Adam) I saw the sail-less body of a mill that had been a fine fellow in his prime. The hitherto bright sky had (naturally) become overcast and heavy; but I waited some time in the hope of a gleam of sun, and also in the hope that the farmer watching me from a distance was not as sure as I was that I had climbed a fence into his field. I chanced a shot at last, and the sun came out just as I was sneaking back over the fence.

When I developed the negative I found that I had included one of my companions in a light suit. I took him out, and if you can find where he was it is more than I can.

Just off the High Street at Brentwood stand the remains of a pilgrims' chapel first built by order of an abbot of St. Osyth in 1221. He did not include the chimney stack, which is the property of an estate agent next door, and the Abbot would not have blessed it. Nor do I.

The place-name Brent (as in Brentwood), Barnt, or Burnt, indicates a serious fire at some time. The burning of the church tower accounts for the name Brent Pelham, where I found the stocks by the churchyard. Many a naughty old boy of the village must have sat in them, as often as not for having taken nine (or more likely nineteen in those lusty days) at the inn hard by.



Stocks, Brent Pelham.

I advise you to keep an eye for subjects by the way—old buildings, gardens, landscapes, natives and other antiquities; all sorts of things. In these days the necessary apparatus will be no burden. It will be all the better if it has a good fast lens, a shutter with several speeds, suitable finder and focussing arrangement, and (excuse me) a rising front. But almost any camera will do, and its presence adds to the pleasure and interest of any journey.

W. L. F. W.

A Prize Competition for Novices

THIS competition is specially for those readers of "The A.P." who are Novices; that is to say, amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups, or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices have all the summer in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th. This will give new readers who are Novices, and who intend entering this competition, every opportunity of improving their work during the next two months by reading *The Amateur Photographer* every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices" Competition.

Further reference to the competition will be made week by week, and hints given for the best treatment of various subjects for Novices.

CAN THE CAMERA LIE?—A New Competition

IN the Summer Number of *The Amateur Photographer*, published on July 22nd, a new competition was announced in connection with articles that appeared in that issue dealing with "pictorial inexactitudes." It was demonstrated that by judicious application of the camera, combined with unusual viewpoints, or by double exposures, results were obtained that on their face value appeared to be unreliable.

In this competition, prizes are offered for the best photographic "untruth," but the prints must be quite straight and from untouched negatives. Combination prints, or prints that have been built up by cutting out other photographs and copying, or prints that have been obtained by various "control" methods are not elegible for this competition.

The prizes are **5 guineas, 3 guineas, 2 guineas, 1 guinea** and **10s. 6d.** They will be awarded for what are considered to be the best efforts in making the camera "untruthful." The negatives of the winning prints and of any others must be submitted for inspection if required. Technical data should also be given regarding the production of the photographs.

There are no other conditions beyond those mentioned above. A special competition coupon, which appears each week in the advertisement pages, must be affixed to the back of each print. The closing date will be September 30th.

Entries should be addressed to the Editor, *The Amateur Photographer*, Dorset House, Stamford Street, S.E.1, and should be marked on the envelope "Special Competition."

Picture Points

No. 11 (New Series) *by RICARDO*





Avoid Blank Tones.

BY including a few clouds in a landscape we do more than make the scene look more natural—we obtain a better tone balance throughout the picture, and also provide variety in what would otherwise be a blank white sky.

Although we are more conscious of blank light tones, particularly if they are large and of the same tone as the paper base (always a bad fault with any print), this monotony of tone can occur with any other shade. When they appear in the extreme contrasts, white and black, they are then most noticeable and irritating.

In the top sketch, this fault has been carried to the extreme. Although there is a variety of tones in the picture, this is not enough. Each one is too monotonous in itself. Let us break up each one and get more variety into it, as in the lower sketch. If the negative can only give blank even tones then we are obliged to resort to careful handwork on the print. We now have a greater variety of tone in each plane without sacrificing too much of the general tone.

The sky is graduated in tone by overprinting the top, and this is preferable to leaving the sky quite blank.





Creating the Third Dimension.

THE suggestion of perspective, or, as it is sometimes called, the "third dimension," can often make or mar a picture, particularly where the subjects included have concrete forms, ranging from portraiture to landscape.

We all have a certain understanding of how various objects are constructed, whether it be a flower or a farmhouse, and while any lens from a normal viewpoint will give us a pleasing rendering of the length and breadth of such objects, it does not always follow that the third dimension will be just as natural. The viewpoint taken by the camera, the nearness of the object, and the focal length of the lens, the size of the print, and even the stop used, and several other factors, all have a say in the matter.

Should, for any reason, the suggested perspective look unreal then the whole picture begins to look unconvincing and so loses our interest.

For the more general type of landscape or seascape it is a good plan first of all to concentrate on subjects which can offer successive steps or planes from the camera to the farthest object. A simple form of this is to have a foreground, middle distance and distance, and an object on each of the three points.

If we compare the two sketches we can follow the idea much better. The top sketch shows a landscape with a distant plane only, and the lower sketch shows, by providing two nearer planes, a more convincing perspective.

Opposing Directions in the Subject Matter.

IN a previous "Picture Point" we discussed the usefulness of a figure for leading the eye into the picture, either by suggested movement or by pointing. This device can be employed in various ways, but it should always be used sparingly and with discretion, as it can easily become too obvious and defeat its purpose.

But an even greater danger lies in overdoing the number of figures, especially when they are looking or being active in opposite directions, and also if the figures are of equal importance regarding size, sharpness of focus, tone value, and relative position in the picture space.





A good example of this fault is to be seen in the first sketch. Approximately the same distance from the left and right hand sides, the two figures are facing and working the opposite way, as indicated by the arrows. The two figures, being roughly of the same size, are already each competing for attention, while the added attraction of their activeness, each so near and towards the edge, can only lead to divided attention in the picture. It can safely be said that there are two pictures and yet there is not sufficient space on the "direction" side of each to give good balance.

If we must have the two figures in the same pose, then we must place them nearer together and give preference by focussing or by size to only one of them. A suggested improvement on these lines is shown in the right-hand sketch. By varying the action or pose of each the gain is greater still.

OUR MINIATURE CAMERA SERVICE

In the first place, when on the point of buying a camera our absolutely unbiased opinion is at the service of customers who may feel rather at a loss when confronted with a large number of attractive alternatives now available. Given the purposes for which the camera is intended to be used, we are pleased to assist with suggestions as to the most suitable apparatus for the particular work. (Only miniature cameras of repute are kept in stock, thus automatically protecting our customers from acquiring unsatisfactory apparatus.) Subsequently we are glad, whenever possible, to assist in the production of good work by constructive criticism and advice. We pride ourselves on taking a permanent interest in our customers.

For those Contax or Leica users who find the usual 36-exposure films excessive, we keep a small staff occupied loading cassettes with any number of exposures. We have established a "Miniature Only" developing service carried out entirely by intelligent operators with a long practical experience of miniature photography (free posting bags and film speed charts are available). Our newest enterprise is the repair service for miniature cameras described below. Finally, cameras obtained originally from us are re-purchased or part-exchanged under specially advantageous terms. These, we consider, constitute excellent reasons for buying your miniature camera from the miniature camera specialist.

THE FOLLOWING LIST REPRESENTS A SELECTION OF USED MINIATURE CAMERAS FROM OUR STOCK. WE HAVE, BESIDES THESE, THE MOST COMPREHENSIVE COLLECTION OF NEW MINIATURE CAMERAS AND ACCESSORIES TO BE FOUND IN GREAT BRITAIN. OVER FIVE HUNDRED DIFFERENT ACCESSORIES FOR THE LEICA CAMERA ONLY ARE TO BE SEEN AT OUR SHOWROOMS

WITH EACH OF THE SECOND-HAND CAMERAS LISTED BELOW WE GIVE A WRITTEN GUARANTEE OF MECHANICAL AND OPTICAL PERFECTION.

LEICAS:

Leica Model IIIa, fitted latest pattern rectilinear focussing f/1.9 Hektor. Unsoiled in any way £45 0 0
Leica Model IIIa, f/2 Summar lens, ever-ready case. As new £34 10 0
Leica Model III, black, f/2 Summar lens, ever-ready case. As new £31 10 0
Leica Model III, black, f/3.5 Elmar lens, ever-ready case. As new £23 17 6
Leica Model II, black, f/3.5 Elmar lens. Excellent condition £18 10 0
Leica Model II, black, f/2.5 Hektor lens. As new £21 10 0
Leica Model I, f/3.5 Elmar lens, interchangeable. Excellent condition £10 10 0
Leica Model I, f/3.5 Elmar, non-interchangeable. Good condition £7 18 6
Leitz f/3.5 Elmar, 3.5-cm., coupled, nickel £6 7 6
Leitz 5-cm. f/3.5 Elmar, coupled, nickel £6 7 6
Leitz 13.5-cm. f/4.5 Elmar, uncoupled. In good condition £7 5 0
18-cm. f/5.5 Tele-Megor, coupled for Leica with special finder. As new £18 15 0
Leitz Stereo Viewer £5 5 0

CONTAXES:

Contax Model I, wedge-type range-finder, f/1.5 Sonnar lens, ever-ready case. As new £42 10 0
Contax, as above, but with f/2 Sonnar lens £32 17 6
Contax, as above, but with f/2.8 Tessar lens £25 17 6
Contax, as above, but with f/3.5 Tessar lens £23 17 6
Contax, as above, but fitted earlier type range-finder, with f/2.8 Tessar lens £23 10 0
With f/3.5 ..... £21 10 0

The following Telephoto Lenses will fit either Models I or II Contax:—
Zeiss 8.5-cm. f/2 Sonnar Lens. As new £26 10 0
Zeiss 12-in. f/8 Tele-Tessar, with filter and special case. Cost £48. As new £30 0 0
Contax Plate Back, £3 5 0. Extra Slides, 5s. 6d. each. Contax Magniphot Enlarger, to take lens from camera. Excellent condition, £6 17 6.

MISCELLANEOUS:

Contaflex, f/2 Sonnar lens, ever-ready case. As new £55 10 0
Latest 6×6 Automatic Rolleiflex, f/3.5 Tessar lens, Rapid Compur, ever-ready case. As new £20 10 0
Latest 4×4 Automatic Rolleiflex, f/2.8 Tessar, Rapid Compur case. As new £21 10 0
Automatic 6×6 Rolleiflex, f/3.8 Tessar, Compur, ever-ready case. Excellent condition £16 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, norma Compur, ever-ready case £17 10 0
Rolleicord, f/3.8 Triotar, ever-ready case. As new £11 17 6
Exakta Model A, f/3.5 Ihagee anastigmat. Good condition £11 10 0
Exakta Model A, f/3.5 Tessar. Excellent condition £13 17 6
Exakta Latest Lever-wind Model A, f/2.8 Tessar, case. As new £19 10 0
Multispeed Exakta, f/1.9 Dallmeyer Super-Six, extension tube, lens hood, universal case. Excellent condition £26 10 0
Voigtlander Superb, f/3.5 Skopar. As new £11 17 6
Ikoflex Model II, f/3.5 Tessar, Rapid Compur, case. As new £16 17 6
Latest Improved Model Korelle, f/3.5 Tessar, ever-ready case. As new £14 15 0
Baldax, 16-on-3½×2½, f/3.5 Trioplan, Compur. As new £5 15 0

MISCELLANEOUS—contd.

Baldi, 16-on-V.P., f/2.9 Trioplan, Rapid Compur. As new £6 10 0
Kodak Nagel Pupille, 16-on-V.P., f/2.8 Tessar, Compur, ever-ready case. As new £12 15 0
Kodak Nagel Pupille, f/3.5 Elmar lens, Compur, special reflex attachment. Excellent condition £12 15 0
Nagel Rolloroy, f/2 Xenon lens, case. Excellent condition £10 15 0
Dolly, f/2 Xenon, Compur. As new £8 15 0
Miniature Marvel, f/2 Xenon, Compur. As new £8 17 6
Weltur, 16-on-3½×2½, f/2.8 Tessar, Compur shutter, coupled range-finder combined with view-finder. As new £17 15 0
Zeiss Super Ikonta 530, f/3.5 Tessar, case. As new £13 10 0
Zeiss Super Ikonta 530/16, f/3.5 Tessar, Rapid Compur. As new £19 17 6
Zeiss Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur, ever-ready case. Cost £24. As new £19 10 0
Fotet 3×4 cm., f/3.5 Trioplan, Compur, purse. Excellent condition £4 17 6
Piccochic 3×4 cm., f/2.9 Vidanar, Compur £4 7 6
Foth-Derby, f/2.5 lens, Compur. Good condition £5 12 6
Exakt Enlarger, Model IIa, for 6×6 cm. negatives. As new £15 15 0
Retina, f/3.5 Xenar, Compur, case. As new £6 17 6
Minifex, f/3.5 Trioplan, Compur £5 15 0
Welta-Perfekta, f/3.5 Trioplan. As new £12 17 6
Ikoflex Model I, f/6.3 Novar, Derval shutter. New condition £4 17 6
Zeiss Super Ikonta 530/16, f/2.8 Tessar, ever-ready case. As new £23 17 6
Zeiss Super Nettel, f/2.8 Tessar, case. As new £17 15 0
Multispeed Exakta, f/2.8 Tessar, case. As new £21 10 0
Plaubel Makina 3½×2½, f/2.9 Anticomar, 3 slides, F.P. adapter, case. As new £28 10 0
Six-20 Duo Kodak, f/3.5 lens, Compur, 2 filters, case £7 17 6
Voigtlander Virtus, f/3.5 Heliar, Compur shutter. As new £8 5 0

DEVELOPING AND PRINTING OF 35-MM. FILMS.—OUR DEVELOPING SERVICE FOR LEICA AND CONTAX FILMS IS THE ONLY COMPLETELY SPECIALISED ONE IN EXISTENCE. WE SUGGEST THAT SERIOUS AMATEURS WHO FIND THEMSELVES NOT IN A POSITION TO DO THEIR OWN WORK AND WHO HAVE HAD BAD EXPERIENCE OF ORDINARY COMMERCIAL SERVICE SEND THEIR FILMS TO US. DETAILS ON REQUEST.

We have now established a speedy and moderately priced EXPERT REPAIR SERVICE for miniature cameras. Besides the ordinary run of repairs, we are able to adjust the coupled range-finders to this type of camera, and also to dismantle, clean and repolish the extremely soft and delicately adjusted wide-aperture lenses with which they are usually fitted. Estimates supplied for any work.

PART EXCHANGE ON MINIATURE CAMERAS

As specialists, we are in the position, where miniature cameras are concerned, to pay the highest cash prices and to give exceptionally generous allowances in part exchange. Why not call or write for a quotation.?

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

Every beautiful detail made crystal clear . .

If the details in your pictures are apt to be blurred, change to a Taylor-Hobson lens. The result will surprise you. It will be just as though you had lifted a veil off the "eye" of your camera.

TAYLOR-HOBSON LENSES

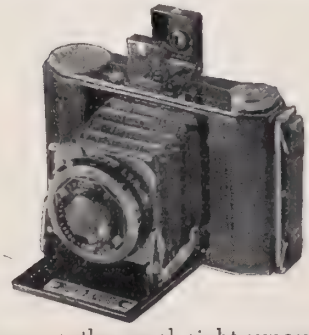
Made by
TAYLOR, TAYLOR & HOBSON LTD.
Leicester and London



Photography takes on new thrills

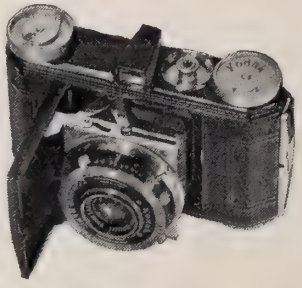
with one of these precision-made fast-lens miniature "Kodaks"

SIX-20 DUO "KODAK"



Takes 16 pictures on the usual eight-exposure Kodak Film No. 620. Fast f4.5 and f3.5 lenses in multi-speed shutters, including 1-1/300th "Compur." Optical eye-level viewfinder, springs into position at a touch. Focussing down to 3½ feet. Depth of focus scale. Picture size 2¼ x 1⅝ inches—negatives make reasonably-sized contact prints and big crisp enlargements. - - - - From **£6.0.0**

"RETINA"



Holds film for 36 exposures at a single loading—Kodak 35mm. Film, "Panatomic" or Super Sensitive Panchromatic grades. Very fast f3.5 lens in 1-1/300th "Compur" or 1-1/500th "Compur-Rapid" Shutter. Automatic exposure counter. Automatic film spacer—no overwinding. Optical eye-level viewfinder—all-enclosed spyglass type—gives brilliant clear image. Depth of focus scale. - From **£10.10.0**

KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

The Ciné Camera in Camp

By E. APPLEBY.

THERE are few places where there is more scope for a ciné camera than in a camp, small or large. The humblest little instrument can secure results which will help to recall the happy times when the dark evenings are here again, and no one need fear his inability to produce a good film record of the camp if he will but observe ordinary intelligent precautions.

Camping consists of a number of incidents strung together in what at first appears to be a haphazard fashion, but is by no means so, and surely this is the basis of all story films—a series of incidents strung together.

The great advantage about the camp film is that odd shots can be taken at any time, providing they are of active interest, and then the whole can be united in the editing to make a complete record.

If the camp is a large one it is better to have two camera workers collaborating, one to take the more mundane features of the event, and the other to look out for humorous interludes, of which there are usually an abundance.

As in all ciné work, some sort of plan is definitely needed. Some shots can be prepared at home, before the camp, or even after the event. For instance, the shot of one of the campers awakening on the morning of the start, a close-up of the clock, back on to the waking person to show his look of alarm and his sudden spring out of bed, can all be taken specially at any time, preferably in the lightest part of the day if the camera is not very well equipped from a lens point of view.

The getting of baggage to the station, if the party is going by rail, will prove a useful opening to the film, and if a close watch is kept little trouble will be found to get in one or two humorous incidents. Incidentally, here it may be mentioned that humour is one of the main features of camp life, and on no account should any humorous incident be missed. Large smiles can be caused by getting one of the members to attempt to lift a huge sack, and then to get a porter to throw the same sack easily into the luggage-van, to the discomfiture of the first individual. Of course the person in question should be informed of the idea in mind, as some people are extremely sensitive on some of these questions.

Erecting the camp is the place to get the pictures, as also, of course, is the time of striking, and, much as it may go against the grain, the operator should be absolved from all duties on these occasions, and be buzzing round with the camera shooting as much incident and movement as possible.

A brief panning shot of the empty field, and then from time to time switching from medium-shots to show the camp taking shape, will prove quite an interesting subject, and the final one of this series showing the camp all complete, with the workers standing in a group admiring it, will give to future audiences the camp atmosphere and get them into the mood to enjoy incidents that may be portrayed later.

Early morning against-the-light effects are very beautiful in camp, and studies of members fetching water and doing other tasks with the sun behind them will be quite effective provided a lens shade is used and sufficient exposure is given. It must, of course, be remembered that there will be a great tendency to under-expose in this case.

Meals in camp are taken in various ways, according to the size of the camp. Alfresco meals, where the campers sit round the camp fire and wait anxiously for the stew to be done, are perhaps the most useful from a cinematic point of view. The camp cook, attending to his camp fire, should also prove a useful subject, especially if he can be prevailed upon to get himself well blacked up, and to appear to burn himself a few times. A fellow with histrionic ability would be an exceedingly useful person in a case like this.

Even experienced campers trip over ropes and tent pegs from time to time, and though theirs is a pained expression, it usually calls forth hilarity from the onlookers, and the older the camper the bigger the laugh. It is well to be on the look-out for this. With a little knowledge of camp life it is almost possible to foretell when a fellow is going to do it, and there is almost invariably one person in camp who does it repeatedly. Get him if you can—it's part of camp life.

The expenses of the camp film should be shared by the whole party, and in this way it will be possible to shoot many subjects that might otherwise have to be left out on the ground of expense if



A "medium shot" of camp life. A good subject with endless variations for the amateur ciné worker.

the whole business is left to one individual. The size and type of camera is really not of much consequence, as filming is performed under ideal conditions, both from the light point of view, and also because the members of the party have thrown off their habitual restraint and are more likely to act naturally.

The camera should be always available, and the motor kept well wound up, because the incident you want most will almost certainly occur when the film is on its last few feet or the motor is at its last gasp.

Organised scenes can be attempted if the amateur has any ideas on the subject. In this case the camera-man should not try and take the picture and direct operations as well; such an attempt will end in disaster. One or two people always stand out as leaders in camp life, and their collaboration should be sought, when it will be found that they will organise the event quite well, and the operator can devote all his time and attention to the actual filming.

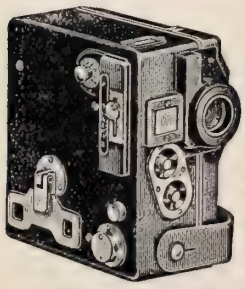
The medium-shot will be one of the most important ones in the camp film, but remember that a continuous procession of such shots will be monotonous on projections, and a close-up should be interposed and then perhaps a long-shot wherever it is possible.



A general view of the camp should be included.

THE "DITMAR" 9.5-mm. CINÉ CAMERA

A MINIATURE ciné camera of outstanding merit, and embodying a number of attractive and novel points, has been introduced recently to this country by Actina, Ltd., 29, Red Lion Square, High Holborn, W.C.1. It is called the "Ditmar," and is for use with 9.5-mm. film. It is of a neat and convenient shape for holding when in action, and has a very sensibly placed strap, which enables it to be firmly gripped with one hand. Among its outstanding features the following should be noted: The diaphragm aperture can be altered while actually shooting without taking eye from view-finder. This is an important feature for varying light conditions. At the same time the aperture in use and the length of film already exposed can be noted also, which is an obvious advantage. This is seen on a scale above the view-finder, but does not obstruct the view. Variation of speeds can be effected during actual running, without interruption, by pressure of one or both buttons, giving, if required, instantaneous change from normal to slow motion. Vertical parallax is corrected by the lens and view-finder being on the same level. This avoids the trouble of cut-off heads in close-ups. Horizontal parallax is compensated by a sliding eyepiece. The picture appears then through a tinted screen acting as a reminder when reverting to normal distances. Further advantages of the camera are that the lens is in a fully protective sunk mount. Wide-angle and telephoto, also portrait attachment and filter, can be fitted to the lens by universal screw mount. The motor is smooth in action and the internal mechanism is simple and efficient. Hand crank for single frames is fitted, or the shutter can be set for continuous running, and the film release can be locked to prevent accidental starting. The little camera is sturdily built, with metal body, and is beautifully finished. The "Ditmar" complete to take 30-ft. cassette of film with f/2.9 Cassar lens is £12 12s. With Berthiot f/1.8 lens and focussing mount, £16 16s. It is also made to take 8-mm. film. Full particulars from the above address.



A READER OF "THE A.P." MAKES A FILM OF HISTORIC INTEREST

READERS of "The A.P." do not need to be reminded of the incident of the man with the revolver when His Majesty the King was riding back to Buckingham Palace after the ceremony of presenting the Colours on the Horse Guards Parade.

A reader of *The Amateur Photographer and Cinematographer*, Mr. E. A. Bartlett, who is a keen cinematographer, was in the crowd with his camera (a 9.5-mm. Pathéscope) when the King passed, and he started to take a shot at the moment the incident occurred. He not only recorded the King himself, but, seeing the incident, had the presence of mind to turn the camera back, and caught the mounted policeman dashing for the man and the revolver.

When he realised the importance of his film he promptly took it to be processed (to Wallace Heaton's at Berkeley Street). He then rang up *The Evening News* and told them the story. Within a very short time he was besieged by press men and film representatives who were anxious to get the film at any price, but they wanted it at once.

Then the fun commenced, which he thus describes: "I dashed back to the shop to try to recover the precious film, but, alas! only a few minutes before, the assistant who had taken my instructions had packed it for despatch and then gone to lunch, taking the film with her to post, and no one seemed to know where she had gone, so I just went back, got on the telephone and told the Press so.

"They then began frantically asking where it had been addressed, and what time I expected it to arrive. Meanwhile, other film companies started to ring me up and make enquiries regarding the all-important film, sent representatives round to see me, and had fast cars despatched to Cricklewood to await its arrival, but as it did not come through, after a time, in desperation, they rang up the G.P.O. and had the packet speeded up.

"I understand they were waiting at the Pathéscope works at Cricklewood until 9 o'clock that evening, although the historic 12 ft. of film was not purchased from me until the following day by the Universal Talking News, to whom I sold the exclusive rights of showing. It has been enlarged and is now included in their full-length film of the King and his Guards on show at several leading news theatres in London and throughout Great Britain."

Exhibitions and Competitions CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions or Beginners, Intermediate and Advanced Workers.—Entries, August 31. Rules in issue of July 29

The Amateur Photographer Novices' Competition. Prizes of Roll Film for Novices' Prints. Closing date, September 30. Rules in this issue.

The Amateur Photographer Special Competition, illustrating "Can the Camera Lie?" Entries close September 30.

Wallace Heaton "35-mm. Film Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

The Listener. Cash prizes for photographs under general title "Conversation Pieces."—Open, July 8–August 25. Entries, Monday morning of each week. (Editor, *The Listener*, Broadcasting House, London, W.1.)

Chicago International Salon.—Open July 23–October 4. (Alex. J. Krupy, Chicago C.C., 137, North Wabash Avenue, Chicago, Ill.)

I International Kunstphotographische Austellung in Karlsbad.—Open, July 18–August 9. (Hugo Heyer, Schulgass, 26, Karlsbad.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

Radio Photo-Club de Spa. IVme Salon International de Photographie—Open, August 9–30. (M. René Chalsèche, Avenue Marie-Thérèse, 13, Spa, Belgium.)

I Salon Internacional de Fotografia de San Sebastian—Open, August 5–20. (Sr. Secretario General Salon Internacional de Fotografia de San Sebastian, Calle San Marcial, 26, San Sebastian, Spain.)

Forty-fifth Toronto Salon of Photography.—Open, August 28–September 12. (W. H. Hammond, Secretary, Toronto Salon of Photography. 2, Gould Street, Toronto, Canada.)

Museum and Public Library, Maidstone. Exhibition of Nature Photography.—August 15–29. (C. E. Fisher, Museum and Public Library, Maidstone.)

Tweede "Focus" Fotosalon.—Entries, August 10; open, September 12–27. (Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands.)

South African International Salon.—Entries, August 14; open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Entries, August 14; foreign entries, July 31; open September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Buffalo C.C. Fourteenth Annual Salon of Photography.—Entries, August 15th; open, September 6–27. (H. W. Schonewolf, 528, Elmwood Avenue, Buffalo, N.Y., U.S.A.)

Morecambe, Heysham and D.P.S.—Entries, August 19; open, September 9–16. (James F. Levisohn, B.Sc., 5, Douglas Drive, Heysham, Lancs.)

Fotoclub Zagreb. Fourth International Salon of Photography.—Entries, August 20; open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Entries, September 2; open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Lincoln Camera Club.—Entries, September 5; open October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

XII Salon International de Fotografica, Zaragoza, Spain.—Entries before September 10; open, October. (Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7, Zaragoza, Spain.)

Third Canadian International Salon of Photographic Art.—Entries, September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada Ottawa, Canada.)

Windlesham C.C.—Entries, September 10; open, September 25–26. Classes for members (Beginners, Advanced, Professional, also Open Class). (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

IV International Hungarian Exhibition.—Entries, September 15; open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz, Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Entries, September 21; open October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Service Co. (London), Ltd., Happy Camp Snaps Competition. Cash prizes.—Entries, September 30. (Service Co. (London), Ltd., 273, High Holborn, London, W.C.1.)

Coronet Midget Camera Competition. Cash prizes.—Entries, September 30. (Coronet Camera Co., 310, Summer Lane, Birmingham, 19.)

Eighth International Photographic Salon of Japan.—Entries close in Tokyo, September 30; open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan.)

Photographic Society of America 100 Print Salon. Entries, October 1. Limit 4 prints. Entry fee $1.00. (Dever Timmons, Salon Secretary, Box 216, Cashocton, Ohio.)

Johnson's "Holiday" Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., A.R.P.S., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr. 69, Antwerp.

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 × 3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½ × 3½ × 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. Price 2s. 6d.

22 FACTORIAL DEVELOPMENT

THIS practical method of development (due to the late Alfred Watkins) is based on the fact that for any given developer the time taken for the first trace of the image to appear on the negative has a direct relationship to the total time necessary for complete development.

The time is counted from the moment the plate or film comes in contact with the developer until the first evidence of the image is seen. This time is multiplied by the factorial number of the developer in use.

Provided that the exposure is reasonably correct, and that throughout development the developer is not weakened, restrained, or strengthened, and that the temperature remains constant, this method will be found accurate.

The type of developer used, its dilution, and its temperature, the type of emulsion, whether slow, medium or fast, whether ordinary, orthochromatic or panchromatic, irrespective of the base, whether glass, film or paper, all these variants are taken into consideration in this method.

If panchromatic plates or films are used, it is advisable to desensitise them first. Should the results be too contrasty reduce the factorial number, and if flat or lacking in correct contrast increase the number.

FACTORIAL NUMBERS.

Developer.		Factor.
HYDROQUINONE		5
METOL		30
METOL-HYDROQUINONE (M.Q.)		18
GLYCIN		10
AMIDOL (2 grs. per oz.)		18
AZOL		30
RODINAL		40
RYTOL		12
PYRO-SODA (without Bromide.)		
(Pyro grs. to oz.)		
1		18
2		12
3		10
4		8
5		6
PYRO-SODA (with Bromide)		
(Pyro grains to oz.)	(Bromide grains to oz.)	
1	¼	9
2	¼	5
3	¾	4½
4	1	4
8	2	3

Example.—Time of first appearance of image with M.Q. developer, say, 10 seconds. Multiplying factor 18. Total time for complete development 180 seconds, or 3 minutes.

23 FOCUSSING POINT

THE following formula is used when it is necessary to cover a certain known depth of field, but the exact point on which to focus the lens is not known.

The advantage of this method is that the lens need be stopped down only just sufficiently to cover the depth of field required, thereby allowing the shortest possible exposure, a big consideration if the picture includes moving objects.

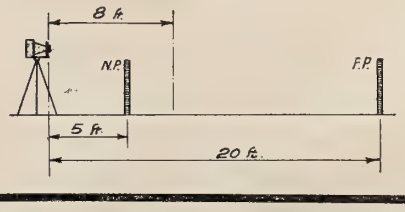
To arrive at this focussing point, multiply the distance of the nearest point (N.P.) of the subject by the distance of the farthest point (F.P.) and double the product. Then divide this by the sum of the two distances.

$$\frac{N.P. \times F.P. \times 2}{N.P. + F.P.} = \text{Focussing point for lens.}$$

This applies to all subjects, whether close up or distant.

Example.—On what point should the lens be focussed when the nearest point of the subject is five feet and the farthest point is twenty feet away?

$$\frac{5 \times 20 \times 2}{5 + 20} = 8 \text{ ft.}$$



Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer

Focussing on Mirror Reflections.

On what plane should I focus a reflection of an object seen in a glass mirror, on the mirror itself or on double this distance? C. B. (London.)

If you wish to focus sharply on the object itself seen in the mirror, you must set the scale to the sum of the two distances of (1) camera to mirror and (2) mirror to object. To photograph yourself reflected in the mirror the scale distance will then be exactly twice the distance between yourself and the mirror. If you could obtain a camera with a focussing screen this can be proved by watching the image. Should you focus on the mirror itself the reflected object would be out of focus, but the frame of the mirror would, of course, be perfectly sharp.

Photographic Societies.

Are there any clubs active in Hertfordshire? J. D. (Bushey.)

There are only two photographic clubs in Hertfordshire, and they are as follows: Letchworth Camera Club, Secretary, H. Meyer, 5, Souberie Avenue, Letchworth. Watford Camera Club, Secretary, J. S. Walker, 85, Tudor Avenue, Watford.

Hypo-Alum Toning.

What advantages, if any, has the hypo-alum method of toning prints over the conventional method of bleaching and redevelopment by sulphiding? What is the hypo-alum formula? E. M. R. (Walthamstow.)

The hypo-alum method of sepia-toning prints requires only a single bath of plain hypo and alum, against the double bath process of the other. The hypo-alum bath keeps well and is therefore more economical, and, up to a point, improves with use. It is the more convenient method to use for large numbers of prints. Dissolve 8 oz. of plain hypo in 40 oz. of hot water and then add 2 oz. of ordinary alum. Boil for three minutes. Allow to cool off to about 130° Fahr. and add 1 oz. of water in which 10 grs. of silver nitrate has been dissolved. A few drops of .880 ammonia will redissolve the precipitate in this second solution. It is advisable to add also a potassium iodide solution of 20 grs. to 1 oz. of water. The prints, which should always be correctly exposed and fully developed, are placed in this solution, which should be kept at a temperature of 120° to 140° Fahr. This method gives off a most disagreeable odour and should not be used where photographic sensitive materials are used.

Pictorial Composition.

Can you recommend me any books dealing solely with the subject of pictorial composition for photography? T. R. C. (Worcester.)

A good, well-illustrated handbook, although small, is by an American author, Herman Gabriel, called "Composition Simplified," price 4s. 2d., post free, obtainable from Sands Hunter and Co., Ltd., 37, Bedford Street, London, W.C.2. A more recently published book, "Composition for Photographers," by Richard N. Haile, published by Ensign, Ltd., of High Holborn, London, W.C.1, at 10s. 6d., is much larger and more informative, and deals with composition from the photographer's point of view in a very interesting way.

Customs Regulations.

What are the Customs regulations regarding cameras for holiday makers visiting France and Germany? B. J. (Oldham.)

You will find all the information you require in the issue of this journal of July 22nd, where, on page 80, complete details supplied by the British Department of Overseas Trade were given for all countries.

Sky Filters.

What are the different effects of a light yellow, a deep yellow, a green, an orange, and a red filter on white clouds and a blue sky? What emulsions should be used with each of these? G. M. L. (Eastbourne.)

A light yellow filter would give an almost correct colour rendering of the subject with the blue appearing a little darker than the clouds in the positive print. A deep yellow filter would give greater contrast and make the blue look darker. A pure green filter, which consists of yellow and blue, can give varying degrees of tones to the blue sky, according to the proportion of yellow present in the green. An orange filter yields a slightly darker tone to the blue than the deep yellow filter, while the red filter, being a complementary colour to blue, would make the blue look almost black. The yellow filters can be used with both orthochromatic (or isochromatic) and panchromatic emulsions, but the green, orange and red filters should be used only with panchromatic emulsions.

Duplicate Competition Prints.

If two competitions closed on the same date, is it in order to send a duplicate print to each? W. A. B. (Manchester.)

We know of nothing to prevent your doing what you suggest. The only difficulty that may arise is that some awards involve the surrender of the negative and copyright, and, if this occurred in two places at once, you would obviously be in a rather awkward position.

Photographic Societies.

Where can I obtain a list of all the photographic societies in and around London? J. D. (London.)

A complete list of all the photographic societies in England, Wales and Scotland is to be found in the current issue of "Photograms of the Year," obtainable from our publishers, price 5s. 6d., post free. It includes ciné clubs, postal clubs, and supplies also the name and address of secretary, place and time of meeting, and subscriptions.

Press Agencies.

Can you oblige me with a list of photographic Press agencies in London, also a book on the subject of free-lance photography? D. F. (Surrey.)

The Associated Press of Great Britain, Ltd., 2 and 3, Hind Court, Fleet Street, London, E.C.4; British International Photos., 176, Fleet Street; Central Press, Ltd., 119, Fleet Street; Keystone View Co., 12, Wine Office Court, Fleet Street; Planet News, Johnson's Court, Fleet Street; Photopress, Ltd., 10, Johnson's Court, Fleet Street; Sport and General Press Agency, 2 and 3, Gough Square, Fleet Street; "Topical" Press Agency, 10 and 11, Red Lion Court, E.C.4; Wide World Photos., Salisbury Square House, Salisbury Square, E.C.4. A book dealing with free-lance work is "Free-Lance Journalism with a Camera," by Rufus H. Mallinson, price 3s. 6d., postage 4d. You can obtain a copy of this book from Messrs. Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, London, W.C.2.

That UNIQUE Paper

Unique in its combination of so many artistic and technical qualities, MEZZOTONE produces rich, warm prints by simple, direct development. The speed approximates to that of bromide paper, so that enlargements can be made with the same facility as contact prints. An extraordinary latitude corrects errors in exposure or development. The long scale of gradation gives positive values to the negative's every degree of light and shade.

★ MEZZOTONE ★

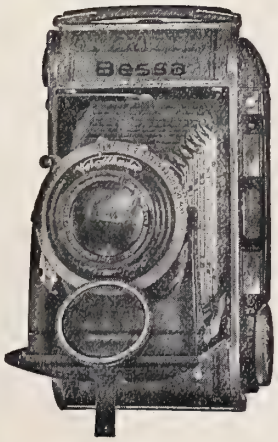
The *Criterion* RAPID CHLORO-BROMIDE PAPER

SMOOTH - SILKY - GLOSSY - IVORY - OPAL - OPAL SILKY
ROUGH SILKY - GRAINED SILKY - SILKY LUSTA

MEZZOTONE Lantern Plates have similar qualities of tone, speed and brilliance. Price 1/10 per doz

CRITERION (Plates, Papers, Films) LTD., STECHFORD, Warwickshire. London Showrooms: 35, Essex St., Strand, W.C.2

EXCITINGLY NEW



- ★ Rangefinder coupled to lens standard, automatically sets lens to correct position at every distance.
- ★ Focussing, before or after opening, by large milled wheel with engraved distances and hyperfocal chart.
- ★ Optical view-finder with mask for half-size pictures.
- ★ Trigger release fitted so that finger falls readily on to it after focussing.
- ★ F/3.5 Voigtlander anastigmat lens and Compur Rapid delayed-action shutter. With Helomar (3-element) f/3.5 lens.

£16 10 0

Voigtländer

RANGEFINDER BESSA

Write for the Voigtlander Catalogue to:
SCHERING LTD. (Voigtlander Dept. A)
188-192, High Holborn, W.C.1

Sole Agents in Irish Free State: Pollock & Co. (Ireland) Ltd., 50, Grafton St., Dublin, I.F.S.

Important



For small negatives

TRADE MARK **'TABLOID'** BRAND

FINE-GRAIN DEVELOPER

Produces minimum grain

Permits maximum enlargement

1/6 PER CARTON *From all Photographic Dealers*

Write for FREE Specimen

BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

Pho. 1634 *Copyright*

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

BOOKS · BOOKS · BOOKS

For the Pictorial Worker—

PICTORIAL PHOTOGRAPHY FOR AMATEURS by R. H. Goodsall, A.R.P.S.
with 33 plates by the Author. "One of the best guides yet published."—*Kodak Magazine.* **5/-** (By Post 5/6.)

For the Free-lance Photographer—

FREE-LANCE JOURNALISM WITH A CAMERA by R. H. Mallinson, F.E.S.
Packed with practical ideas. Written by one who is thoroughly experienced. **3/6** (By Post 3/10.)

MONEY-MAKING PHOTOGRAPHY by Wm. Alexander
Contains many helpful suggestions for those who wish to extract 2 s. d. as well as pleasure from their hobby. **3/6** (By Post 3/9.)

THE FOUNTAIN PRESS, 19, CURSITOR STREET, LONDON, E.C.4

SAVED!

ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .

"TEITEL'S *Scratchproof*"

will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions

POST 5/- FREE.

Obtainable from all reputable dealers.

TO CINÉ USERS ! We also supply Teitel's **NEW LIFE** for rejuvenation of old films.

Write for particulars

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

Genuine Demonstration-soiled and Reconditioned Precision

BARGAINS

APPROVAL. EASY PAYMENTS.
Attractive Part-exchange Allowances.
Postal Service a Speciality.

Leica IIIa, f/2 Summar. Demonstration-soiled.. £34 0 0
Leica IIIa, f/3.5. Demonstration-soiled..... £25 10 0
Leica III, f/3.5, chromium. As new..... £22 17 6
Leitz Elmar 9-cm. f/4 Telephoto, coupled..... £7 18 6
Leitz Elmar 3.5-cm. f/3.5 Wide Angle, coupled.. £5 18 6
Leitz Hektor 7.3-cm. f/1.9, coupled. Cost £29.. £16 17 6
Welta Superfecta, f/3.5 Meyer, Compur..... £11 17 6
Rolleicord, f/4.5 Triotar. New condition..... £7 17 6
Peggy I, f/3.5 Tessar, Compur, filter, case..... £12 12 0
Kodak Pupille, f/2 Xenon, Compur, with 2× and 4× filters, range-finder and case..... £15 17 6
Kodak Six-20 Duo, f/4.5, Pronto. As new.... £3 12 6
Voigtlander Brilliant, f/4.5, Compur, filter, E.R. case. As new £4 12 6
Ihagee Weeny-Ultrix, f/3.5 Tessar, Compur..... £6 17 6
Zeiss Miroflex, f/4.5 Tessar, with accessories. Cost £55. Excellent condition £28 10 0
Enolde, f/4.5, speeded shutter, coupled range-finder £3 12 6
Zeiss Super Ikonta, f/4.5 Tessar, Rapid Compur. Cost £19 five weeks ago..... £13 10 0
Voigtlander Prominent, f/4.5 Heliar..... £14 10 0
Ensign Autorange, f/4.5 Ross Xpres, focal-plane shutter, case, 8 weeks old..... £13 10 0
Ensign Autorange, f/4.5 Ensar, Compur..... £6 17 6
Ensign Midget, f/6.3 lens, case. As new..... £1 17 6

Also large selection of Leica and Contax accessories in excellent condition, and attractively priced.

THE
AMATEUR CINÉ SERVICE Ltd.
MINIATURE CAMERA AND HOME MOVIE SPECIALISTS
52, WIDMORE RD., BROMLEY, KENT

Perutz

THE *Aristocrat* OF FILMS



5 GRADES for LEICAS

NEO-PERSENSO
Extra-fine grain. Highly orthochromatic. Extreme speed and latitude. 16/10° DIN.

FEINKORN
The film without grain. 10/10° DIN.

PERPANTIC
Fine grain. High speed. Highly panchromatic. 16/10° DIN.

PEROMNIA
Super-speed. Highly panchromatic. Correct colour rendering. 18/10° DIN.

RECTEPAN
Super-fine grain. Rectepanchromatic qualities. 10/10° DIN.

IN PATRONE 36 EXPOSURES

PANCHROMATIC 3/6 ORTHOCHROMATIC 3/3

SOLD BY ALL GOOD PHOTOGRAPHIC DEALERS

CORONET CAMERA CO
310 SUMMER LANE
BIRMINGHAM, 19

For the Connoisseur

Super-Sport



The only miniature camera of such universal use. Takes 12 pictures 2¼×2¼ or 16 pictures 2¼×1¾ on standard 3¼×2¼ roll film. Takes also plates 2¼×1¾ (6×4.5 cm.). Reverse spooling. Interchangeable wide-aperture lens in delayed-action Compur. Counting dial for 12 exposures 2¼×2¼. Focusing screen and 3 plate-holders. Also available: Telephoto lens 21-cm.; Extension tube for close-ups to 12 in.
With Meyer Trioplan f/2.9, Compur S..... £10 10 0
With Schneider Xenar f/2.8, Compur S..... £12 17 6
With Zeiss Tessar f/2.8, Compur S..... £15 7 6
Compur Rapid shutter, extra..... £1 5 0

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.
29, Red Lion Square, High Holborn, (*Phone : Chancery* 8541) **W.C.1**

JOHNSONS ESTAB'D 20 YEARS
30, GLOUCESTER RD.,
BRIGHTON PHONE: 1082.
SOUTH COAST CAMERA MART

THIS WEEK'S OFFERS

Zeiss Miroflex 9×12 cm. (3¼×4¼), Tessar f/4.5, filter, 8 single slides, F.P. adapter, leather case. Listed at £44 10s. Little used £24 17 6
Ensign Midget 33, All-Distance. As new..... 25s. 0d.
Four-draw Telescope, 2-in. objective, bound leather with cap. As new £1 10 0
No. 2 Portrait Brownie, and case. Listed at 17s. 6d. As new..... 10s. 6d.
1a Folding Brownie. Good condition..... 27s. 6d.
Zeiss Super Ikonta 16-on-3¼×2¼, Tessar f/3.5, Compur Rapid, 1 to 1/400th sec..... £18 12 6
Ensign Carbine 3¼×2¼, Aldis f/7.7. Cost £4 15s. Overhauled by makers..... £1 19 6
Zeiss Nettar 3¼×2¼, f/4.5, Compur Rapid, D.A., 1 to 1/400th £8 7 6
Contax I, Tessar f/3.5. Cost £31. New condition £18 0 0
Rolleicord II, Zeiss Triotar f/3.5, latest model.... £16 0 0
Zeiss Ikoflex I, Novar f/4.5, Derval shutter, 1/25th to 1/100th. Cost £7 15s. New condition..... £6 12 0
Ensign Roll Film Reflex, 3¼×2¼, f/7.7. Perfect order £1 15 0
Voigtlander Bessa, 8 or 16 on 3¼×2¼, Skopar f/4.5, Compur D.A., 1 to 1/250th. Cost £8 8s. Equal new.... £6 19 0
Agfa Speedex 3¼×2¼, f/4.5 Compur shutter, 1 to 1/250th. Cost £6 6s. New condition £5 5 0
T.-P. Special Reflex, 3¼×2¼, Dallmeyer f/4.5, R.F.A., 6 slides, case, etc. Cost £15. Perfect condition.... £7 19 6
Super Ikonta 2¼×2¼, Tessar f/2.8, Compur Rapid, 1 to 1/400th. Cost £28 5s. New condition..... £24 5 0
Set of three ¼-pl. **Zeiss Distars,** ×1.5, ×2.5, and ×3, in pouch £1 7 6
Zeiss Nettar 3¼×2¼, Tessar f/4.5, Compur D.A., 1 to 1/250th, leather case, 2 filters, lens hood. Cost £12 5s. Very little used..... £8 10 0
Ensign Autorange, Ensar f/4.5, Compur shutter. List price £9 15s. As new..... £7 10 0

Keep your apparatus up to date by taking advantage of our exchange facilities. Personal attention given to all enquiries.

WRITE FOR NEW ZEISS CATALOGUE.

BRADY & MARTIN LTD.

SELECTED SECOND-HAND BARGAINS

Super Ikonta 3¼×2¼, f/3.8 lens, with ever-ready case. Unsoiled **£19 10 0**

Exakta V.P. Reflex, Tessar f/3.5, case. As new **£18 10 0**

Reflex Korelle 2¼ square, Tessar f/3.5. As new **£13 10 0**

Rolleicord 6×6 cm. Triotar f/3.8, with ever-ready case. Cost £15. As new..... **£11 10 0**

45×107 Verascope, Tessar f/4.5 lenses, changing-box, case. As new..... **£11 10 0**

N. & G. Sibyl 3½×2½, Tessar f/4.5 lens, F.P. adapter, case. Unsoiled..... **£7 10 0**

Leica Model II, Hektor f/2.5, ever-ready case. As new **£21 10 0**

Cine-Nizo 9.5-mm., 50-ft. spools, f/2.9 lens, leather case. As new **£17 10 0**

No. 1a Kodak Series III, f/7.7 lens..... **£1 15 0**

Weston Leicameter, Model 627. Cost £8. Perfect condition..... **£2 15 0**

A large range of New Cameras, Ciné Cameras, Projectors and Accessories. Part Exchange.

29, MOSLEY STREET, NEWCASTLE-upon-TYNE

Established 1855.

for CLEAN, QUICK *and* CERTAIN *mounting*

Grip-fix Photo Mountant is a strong pure white adhesive that is most economical because the thinner you spread it the tighter it sticks. Ideal for amateurs or professionals. In aluminium containers with brush, **3d., 6d., 9d., 1/-, 1/6** and **2/6**

Manufactured by

HENRY C. STEPHENS, LTD.

57, ALDERSGATE ST., LONDON, E.C.1

Proprietors of Stephens' Ink.



★ *Send for particulars of the 'Grip-fix' method of Dry Mounting—hot or cold process.*

Grip-fix PHOTO MOUNTANT

GAMAGES

BARGAINS IN SECOND-HAND REFLEX CAMERAS

3¼×2¼ **ENSIGN POPULAR REFLEX,** 5½-in. f/4.5 Cooke Luxor, 3 slides, F.P. adapter. Good condition **£4:17:6**

3¼×2¼ **WESTMINSTER FOLDING REFLEX,** f/4.5 Dallmeyer Serrac, 6 slides, F.P. adapter, leather case **£5:7:6**

3¼×2¼ **T.-P. JUNIOR SPECIAL,** f/4.5 Goerz Dogmar, 3 slides, F.P. adapter. Excellent condition. Special bargain **£7:10:0**

¼-pl. **POPULAR PRESSMAN,** f/4.5 Zeiss Tessar, 12 slides, case. New condition.... **£7:15:0**

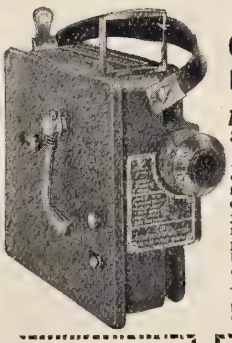
¼-pl. **ENSIGN POPULAR,** 6-in. f/4.5 Ross Xpres, 12 slides. Excellent condition **£6:7:6**

3¼×2¼ **SOHO REFLEX,** f/3.5 Ross Xpres, 3 slides, special case. All as new. Splendid outfit costing £35..... **£24:7:6**

NEW AND IMPROVED MODEL

"CAMPRO" COMBINED CINÉ CAMERA & PROJECTOR

for standard 9.5-mm. film.



Fitted with f/3.5 lens, double-claw movement, fine quality Garrard clockwork motor. Projects up to 60 ft. of Pathe film. Illumination is provided by a 6-volt battery, or with the help of a transformer direct A.C. mains.

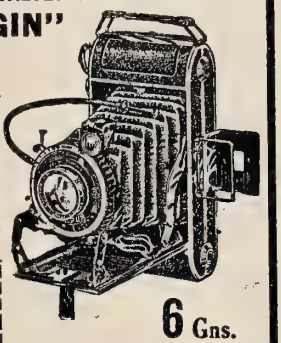
Six-volt battery.....2/6
Transformer 9/6

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **7/-**

£3:17:6

OUTSTANDING VALUES IN NEW CAMERAS

The "WIRGIN" SPECIAL



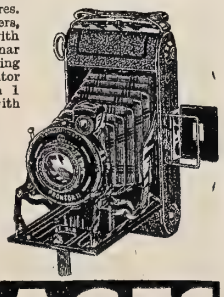
2¼×3¼ **Roll Film Camera.** Takes 8 or 16 pictures on standard spool. Fitted D.A. Compur shutter, f/3.9 Rodenstock lens, self-erecting front, hinged back, pressure plate. Optical D.V. and reversible brilliant finders. A camera that embodies every refinement and is perfectly finished.

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **11/3**

6 Gns.

The "WIRGIN" JUNIOR

Takes eight 2¼×3¼ exposures. High-grade body, view-finders, and self-erecting front. Fitted with 10.5-cm.f/4.5 "Wirgin" Gewironar anastigmat—a first-class lens giving irreproachable definition. Prontor II shutter, fully speeded from 1 to 1/175th sec., and fitted with delayed-action device.



£3/18/6

DELIVERED ON FIRST OF 10 MONTHLY PAYMENTS OF **8/6**

GAMAGES

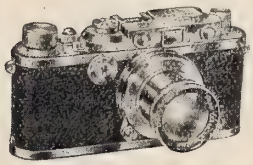
HOLBORN, LONDON, E.C.1 *Phone: Holborn 8484.*

TURNER'S CAMERA EXCHANGE

ARE THE LEADING NORTHERN

Leica SPECIALISTS

AND OFFER THE HIGHEST PART-EXCHANGE ALLOWANCES



THE **PRECISION MINIATURE LEICA IIIa.**

With f/2 Summar lens: automatic focussing, shutter speeded from 1 to 1/1,000th sec., chromium-plated **£43:0:0**

9, Pink Lane Phone: 22655

NEWCASTLE-ON-TYNE

SALANSON LTD.

"Best in the West."

All Latest High-class Cameras Stocked!

A SELECTION OF GUARANTEED USED BARGAINS

V.P. Piccolette, f/6.5 Meyer, Compur, limp case **32s. 6d.**

Certo Super Sports, f/2.9 Xenar, D.A. Compur, 3 slides, screen and masks..... **£9 18 6**

3¼×2¼ **Zeiss Nettar,** f/4.5 Nettar, Telma shutter **£4 4 0**

2¼×2¼ **Icarette,** f/4.5 Tessar, Compur.... **£4 17 6**

¼-pl. **Zeiss Nixe R.F. and Plate,** double extension, f/4.5 Tessar, Compur, 6 slides, focussing screen, leather case **£8 17 6**

3¼×2¼ **Zodel,** f/3.8 Zodellar, D.A. Compur, 5 slides, F.P. adapter, canvas case..... **£5 12 6**

¼-pl. **N. & G. Sibyl,** f/6.3 Zeiss Protar, double extension, 12 slides, F.P. adapter, leather case **£10 17 6**

9-mm. Pathe de Luxe Motocamera, f/3.5 anastigmat **£6 12 6**

¼-pl. **Popular Pressman,** f/4.5 Aldis-Butcher, 3 slides..... **£4 15 0**

Model III Leica, f/3.5 Elmar. As new.. **£26 15 0**

12-in. Dallon Telephoto f/5.6, filter and case **£6 15 0**

Tempiphot and Amplifier. As new..... **£4 15 0**

SPECIAL OFFER.

Zeiss Telex Prismatic Binoculars, 6×24, complete in case. Listed at £11 15s..... **£7 15 0**

Prismatic Binocular 8×25, complete in leather case..... **59s. 6d.**

20, HIGH STREET, BRISTOL

119, QUEEN ST., CARDIFF

BAKER'S of HOLBORN

ONLY A FEW THIS WEEK

Baldina, f/2.9 Meyer, Compur Rapid, 1/500th sec., takes Leica spools. As new. List £10 15s..... **£6 10 0**

Nagel Vollenda, f/4.5 anastigmat, Compur shutter. New condition..... **£5 19 0**

¼-pl. Nettel Press, f/4.5 Tessar, M.-W. adapter, 12 envelopes and case. Perfect..... **£15 0 0**

¼-pl. Ica Press, Tessar f/4.5, 12 slides. Good condition **£12 10 0**

3½×2½ T.-P. Reflex, f/4.5 T.-P. Cooke, 6 slides, roll-holder..... **£6 6 0**

3½×2½ N. & G. Folding Reflex Special, f/2.9 Pentac, 3 D.D. slides, F.P. adapter and case. Perfect condition. List £61..... **£25 10 0**

OWING TO OUR LOW SELLING PRICES OUR STOCK OF SECOND-HAND APPARATUS IS BELOW NORMAL.

WE ARE OPEN TO PURCHASE FOR CASH or to take in part exchange ALL types of Modern Cameras, Cinés or Projectors.

NEW—LEICAS, CONTAXES, EXAKTAS, and ALL THE LATEST DESIGNS.

Kodachrome, Dufay, and other Colour Films.

C. BAKER

244, High Holborn, London, W.C.1

Estd. 1765. Phone : HOL. 1427.

SAVILLE'S

GUARANTEED BARGAINS

Super Ikonta, 16-on-3½×2½, Tessar f/3.5, Compur Rapid. Perfect condition..... **£14 19 6**

Voigtlander Bessa, coupled range-finder, f/3.5 Helomar, Compur. Demonstration-soiled only..... **£14 5 0**

Marion Reflex, ¼-pl., with Tessar f/4.5 and Dallmeyer 12-in. f/4.5 Telephoto, Verax filters, 4 D.D. slides, leather case. Guaranteed..... **£21 0 0**

Six-20 Duo, f/4.5. Cost £6..... **£3 19 6**

Leica Model IIIa, chromium, f/2 Summar.. **£34 10 0**

T.-P. Junior Special Reflex, 3½×2½, Ross Xpres f/3.5 lens, roll-film holder, F.P. adapter, 6 D. slides, Alpha, Beta, Gamma, Delta Ilford filters, case..... **£12 19 6**

Voigtlander Superb, f/3.5 Heliar, Compur.. **£16 5 0**

N. & G. Sibyl Vitesse, f/3.5 Ross Xpres, 3 D.D. slides, F.P. adapter, filter, leather case..... **£13 13 0**

Voigtlander Bessa, f/4.5 Voigtar. Cost £5 7s. 6d. As new..... **£4 9 6**

4, Goodramgate,

YORK

HERE'S QUALITY AT THE RIGHT PRICE !

Your film Developed and 1 Velox glazed print made from each negative : V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen —6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen ; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

ALLENS of MANCHESTER

GREAT CAMERA CLEARANCE !

Extra Special Bargains—FOR CASH ONLY.

Super Ikonta 16-on-2B, Tessar f/3.5..... **£10 17 6**
Leica Model III, Elmar f/3.5..... **£21 17 6**
Leica Model III, Summar f/2, E.R. case..... **£30 0 0**
6×6 Praxidos Enlarger No. 506, f/3.5..... **£14 10 0**
Ikoflex II, Tessar f/3.5, latest model..... **£17 19 6**
Latest 6×6 Rolleiflex, Tessar f/3.5, E. Compur..... **£18 10 0**
Tempophot Electric Exposure Meter, with case..... **£2 9 6**
3×4 cm. or V.P. Dolly, Meyer f/3.5, Compur..... **£5 0 0**
Icarette 3½×2½, Tessar f/4.5, O.P. Compur..... **£4 10 0**
3½×2½ Agfa Standard, distance meter model, f/4.5.... **£3 19 6**
3½×2½ T.-P. Special Reflex, Ross Xpres f/4.5..... **£8 17 6**
3½×2½ Ihagee Auto Ultrix, f/4.5, D.A. Compur..... **£4 10 0**
No. 5 Ensign Carbine, Aldis f/4.5, Mulchro..... **£3 10 0**
3½×2½ Dallmeyer Film, Pentac f/2.9, Compur..... **£5 10 0**
3a Kodak, Tessar f/4.5, range-finder, O.P. Compur.... **£5 10 0**
16-mm. Bell-Howell 70a, Cooke f/1.8, and extra U.F. f/3.5 lens, filters, etc..... **£16 10 0**
16-mm. Kodascope Model C, complete outfit..... **£13 19 6**
3½×2½ New Special Sibyl, Ross Xpres f/4.5, ... **£7 10 0**
Miniature Marvel, Xenon f/2, Rapid Compur..... **£9 15 0**
Midas Cine Camera, £1 19 6. Campro Cine Camera, £1 19 6
3½×2½ Soho Dainty Reflex, Ross f/3.5 lens..... **£13 15 0**
3½×2½ Wirgin Plate, f/2.9, D.A. Compur..... **£6 19 6**
3½×2½ Zodel Plate, f/3.8 lens, D.A. Compur, D.E... **£3 19 6**
3½×2½ Agfa Standard Plate, Agfa f/4.5 lens..... **£2 17 6**
Zeiss Kinamo $10, Tessar f/2.7, filter..... **£6 19 6**
9×12 Ernemann Folding Reflex, Tessar f/4.5, adapted ¼-pl. **£13 19 6**
No. 14 Carbine, Aldis-Butcher f/4.5, Mulchro..... **£2 17 6**
3½×2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5..... **£4 10 0**
4×4 Automatic Rolleiflex, Tessar f/3.5..... **£12 17 6**
3½×2½ Dallmeyer Focal-plane, Pentac f/2.9..... **£7 10 0**
Super Ikonta 8 or 16, Tessar f/4.5, E.R. case..... **£13 10 0**
Ensign Midget, f/6.3 lens..... **£1 9 6**
No. 1 Pocket Kodak, self-erecting, Doublet lens..... **£1 7 6**
Zeiss Helinox Enlarger, 3×4 to P.C..... **25s. 0d.**
Nagel 3×4 Vollenda, f/4.5, Pronto D.A..... **£3 15 0**
3½×2½ Roll Film, f/3.9 lens, D.A. Compur..... **£4 10 0**
3½×2½ Wafer Camera, D.E., Tessar f/4.5, D.A. Compur **£8 17 6**
3½×2½ Etui, Radionar f/4.5, D.A. Compur..... **£4 10 0**
T.-P. Rubyette 3½×2½, Dallmeyer f/4.5..... **£8 17 6**

Hesitation Will Cause Disappointment. Post remittance to-day.

SPECIAL DEVELOPING SERVICE

ART SURFACE POSTCARDS from Miniature Negatives, developing **6d.**, Panchromatic **9d.** Special envelopes for sending films to us supplied **FREE.** **2½D.** EACH

1/6 ORDERS POST PAID



A MINIATURE MARVEL for 16 pictures on V.P. Film. Fitted with **F.2.9** SCHNEIDER LENS in Rapid Compur **£6 : 19 : 6** or **F.2** Xenon Lens Model at **£12 : 17 : 6** E.R. Case 17/6, Filter 12/6 *Special Pamphlet free.*

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

SHARLAND

SECOND-HAND BARGAINS

Zeiss Miroflex, f/4.5, l/c., 3½×2½. In wonderful condition. A real bargain..... **£14 10 0**
Zeiss Super Ikonta, 3½×2½, f/4.5 Tessar, case, and accessories. Equal new..... **£13 5 0**
Contax I, with f/3.5 Tessar. Unmarked.. **£18 15 0**
Contax II, with f/1.5 Sonnar. Perfect.. **£48 0 0**
Ikoflex II, f/3.5 Tessar, in original carton. Perfect and as new. A bargain..... **£15 10 0**
Leica III, f/2 Summar. In new condition. Genuine bargain **£33 5 0**
Exakta Model B, f/3.5, in perfect condition **£15 5 0**

Let us have your Enquiries.

9/10, THAVIES INN, HOLBORN CIRCUS, E.C.1

Established 75 years.

Central 6751

"THE AUTOCAR"

The World's Leading Automobile Journal. Every Friday. 4d.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, 29, The Promenade.
DEWSBURY.	C. D. Spedding, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41–42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

City Photo Works BLUE LABEL

Gaslight and Bromide Papers are the easiest to work, non-staining, and give clean prints, full of detail.

	36 sheets.	72 sheets.	1 gross.
V.P.	—	10d.	1/6
3½×2½	11d.	1/6	2/6
4½×2¾	1/1	2/-	3/4
4¼×3¼	1/4	2/3	3/9

First Quality British Gaslight Paper, 3½×2½, 6 gross, **12/6** ; 12 gross, **24/-**, carriage paid.

POSTCARDS.—50, **1/9** ; 100, **3/-** ; 500, **11/6.**

GASLIGHT PAPER.—3½×2½, from **1/6** gross.

WRITE NOW for BIG FREE CATALOGUE giving particulars of Papers, Postcards, Plates, Roll Films, Mounts, Wallets, Folders, Chemicals, Developers, etc.

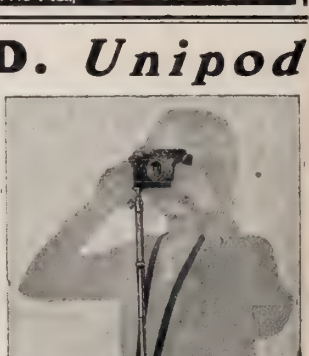
Sample of Gaslight Paper free on request.

CITY PHOTO WORKS 119, Eastbourne Rd., SOUTHPORT

B.K.D. *Unipod*

with ball and socket head.

11/6



Send for lists of this and other useful accessories to :

PEELING & VAN NECK LTD.

4/6, Holborn Circus, London, E.C.

SPECIAL OFFER!

5½×3½ Glazed Prints 2½D. each

From any negative, on KODAK paper. Minimum order 3 for 7½d.

Send P.O. with order to :

G. FRANKLIN, 2, DERWENT STREET SUNDERLAND

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :

12 words or less.....2/6
2½d. for every additional word

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

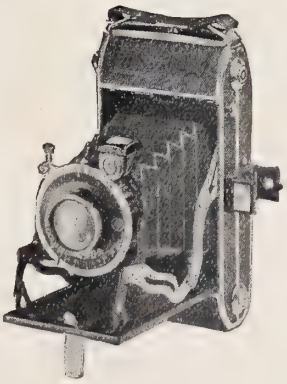
If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

The finest Roll Film Camera Value

The New Model

NORFOLK ROLL-FILM



3¼×2¼ (with masks also for half-picture size 2¼×1¾)

There has frequently been a demand for a roll-film camera of good design with a fast lens at a price below £5, and here is the model to fit that demand.

Self-erecting model, well designed, 2 finders, including one direct-vision clear glass type, fitted to side of camera, with neat mask on hinge for half-picture size.

Fitted with f/3.8 Zeranar lens and Prontor II shutter, 8 speeds, 1 to 1/150th sec., and delayed action

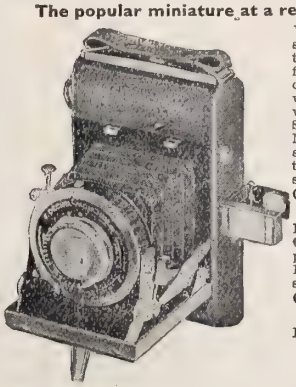
£4:19:6

9 payments of 11s. 8d., or 12 payments of 8s. 9d.

Also fitted with f/3.8 Zeranar, Compur shutter, with delayed action' speeds 1 to 1/300th sec., £6 6 0 cash, or C.O.D.
9 payments of 14s. 8d., or 12 payments of 11s. 1d.

NORFOLK MINIATURE MODEL

The popular miniature at a reasonable price.



Well designed and constructed, self-erecting, takes standard 3¼×2¼ film. 16 pictures 4½×6 cm. Automatic film window covers for use with pan. film. F/2.9 Schneider Radionar. New type Compur D.A. shutter with speeds to 1/400th sec. **£7:19:6**

Or 9 monthly payments of 18s. 7d.

Fitted with Steinheil Cassar f/2.9, with Compur shutter, speeds to 1/250th sec. **£6:15:0**

Or 9 monthly payments of 15s. 9d.

Ever-ready Leather Case, **15s. 0d.**

We are **LEICA** and **CONTAX** specialists of long standing.

CONTAX II

The most advanced miniature camera available.



Takes 35-mm. film, speeds from ½ to 1/1,250th sec., with delayed action, range-finder combined in the view-finder as one unit. Neat design, fitted with f/2 Sonnar **£50:10:0**

Or 12 payments of £4 8 11.

CONTAX III with photo-electric exposure meter incorporated. Price **£63:0:0**

Grams: Photo, Sheffield. Phone 22079 (2 lines)

SHEFFIELD PHOTO Co. LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — One minute walk from Town Hall

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.
For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [2472

FOTH-DERBY, 16-on-V.P. focal-plane miniature, f/3.5 ; as new, £3/15.—45, Newington Butts, S.E.11. Rodney 3773. [0037

KODAK Retina, miniature de luxe, hide case, filter ; as new, £7/7.—Below.

3½×2½ Roll Film or Plate T.-P. Horizontal Reflex, 6 slides, latest Rollex, case ; bargain, £5/5.—Below.

F/6.5 Wide-angle 2¼-in. Cooke VIIb, for V.P., 3¼×2¼ or ¼-pl., focussing if required, £3/15 ; 3-in. f/4.5 Zeiss Tessar, Compur, £3.—Goffey, Woodfield Avenue, Hildenborough, Kent. [4437

ROLLEIFLEX 6×6, f/3.8 Tessar, non-automatic, Compur, 1 to 1/300th, de luxe case, Proxars, filter, takes No. 1 Brownie film, 6 exposures ; excellent condition, £10/17/6.—Littman, 19, Garrick St., W.C.2. [4438

3½×2½ Plate, Tessar f/4.5, Compur 1/250th, screen, filter, case, slides, adapter, tripod, Drem meter, £4/15.—Waters, Two Locks, Cwmbran, Mon. [4439

AMATEUR'S Kit.—Three Cameras and various accessories ; stamped envelope for details.—Photo, 263, High St., Brentford. [4443

VOIGTLANDER Roll Film Camera 3¼×2¼, Skopar f/4.5, leather case ; perfect, £5.—McLaren, 33, Glendwon Place, Edinburgh. [4445

V.P.K., Zeiss Tessar, as new, velvet-lined case, £3. —Dearing, 2, Ferry St., Millwall. [4446

ROLLEICORD, Triotar f/4.5, filter ; good condition, £7/10 ; deposit system.—71, Penydre Rhiwbina, Cardiff. [4450

VOIGTLANDER Brilliant Camera, Skopar f/4.5 lens, Compur shutter, leather case, portrait lens ; as new, £4/15.—Barker, 114, Oak Avenue, Todmorden, Lancs. [4452

LEICA III, Chromium, f/3.5, unused, £22/10.— —Box 8824, c/o "The Amateur Photographer." [4457

CAMERAS AND LENSES

ROLLEIFLEX, f/3.5 Tessar, latest type, little used and in every way perfect ; guaranteed ; listed £25 ; bargain at £16.—Below.

LEICA III, f/3.5 Elmar, used for two weeks' holiday only, and guaranteed as new in every way ; listed £31/16 ; bargain at £23/15.—Below.

SUPER Ikonta 530/2 UCpR, f/4.5 Tessar, slightly shop-soiled, but new and unused ; listed £19 ; accept £15/10.—Below.

ICARETTE 3½×2½, Films, Plates or Packs, f/4.5 Tessar. Compur, Distar lens, case, adapters, etc. ; perfect outfit, listed at £24/10 ; exceptional bargain at £14/10.—Below.

HIGHEST Part-exchange Allowances, ask for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. [4448

ZEISS Ikon Maximar Plate, 3¼×2¼, f/4.5 Zeiss Tessar, D.A. Compur, 6 slides, F.P.A., R.F.A., leather case, £10 ; Enlarger for above, £1 ; Tripod, £1 ; Dallan Tank, 10/-, etc.—Daunton, 17, Bridgeway, Whitton, Middlesex. [4451

ROLLEICORD, Triotar f/4.5, leather case, 1 doz. Agfa Superpan films 1938, Correx tank and spare apron ; all thoroughly sound condition ; lot £8/8 ; approval willingly.—BM/NMTF, W.C.1. [4453

EXAKTA, nearly new, f/2.8 Zeiss Tessar, adapter for focussing to 15 in., special lanyard, in case ; cost £29 ; accept £17, or offer ; deposit.—Box 8821, c/o "The Amateur Photographer." [4455

½-PLATE Ensign f/4.5 Reflex, Cooke Series II 4 anastigmat lens, 6 dark slides, film pack, canvas case ; perfect, 70/-.—Box 8822, c/o "The Amateur Photographer." [4456

N. & G. Baby Sibyl, 2½×1½, Ross Xpres, good condition ; first offer about £7 secures ; cost £19/15.—E. W. Day, Trent House, West Wickham, Kent. [4458

AS New.—Kodak Regent (unwanted), hood, Correx tank, filter, £18/10 ; deposit.—Box 8823, c/o "The Amateur Photographer." [4460

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

9×12 and ¼-pl. Zeiss Ikon Miroflex Folding Reflex, Tessar f/4.5, 6 slides, F.P. adapter, yellow filter, leather case; list price £44/2/6; our price, £25/10.

ZEISS Ikon Ikoflex, Model I, Novar f/4.5, Derval shutter, 2 supplementary lenses, leather case; as new; list price £8/3; our price, £6.

2½×2½ Newman & Guardia Folding Reflex, Serrac f/4.5, 3 D.D. slides, F.P. adapter, leather case, £18/10.

2½×2½ No. 6 Tropical Model Ensign Carbine Roll Film, rack rising front, wire frame and brilliant finder, Aldis-Butcher f/4.5, Compur shutter, leather case, £4.

POSTCARD Tropical Model Sanderson Hand or Stand Camera, triple extension, high rack rising front, swing front, reversing back, W.A. movement, brilliant finder, fitted Cooke Series III, Acme shutter, cable release, 3 filters, 6 D.P. holders, F.P. adapter, leather case, £5/10.

1-PLATE Revolving Back Graflex Reflex, rack focussing, deep hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, Tessar f/4.5, 3 D.P. holders, Graflex roll-holder, leather case; fine order, £12.

A Folding Autographic Brownie Roll Film, reversible finder, R.R. lens, speeded shutter, £1/2/6.

1-PLATE Carbine Roll Film Camera, double extension, rising and cross, reversible finder, Cooke-Butcher anastigmat, Compur, 6 slides, focussing screen, leather case, £2/10.

POSTCARD Carbine Roll Film, rack focussing, rack rising and cross, reversible finder, Beck Mutar anastigmat f/6, Lukos II shutter, £1/10.

1-PLATE Ensign Roll Film, rising and cross, reversible finder, Aldis-Butcher anastigmat f/4.5, Compur, cable release, £3/15.

NO. 4 Hawkeye Roll Film, rising front, rack focussing, Cooke f/6.5, Automat shutter, leather case, 15/-.

BOLEX Auto. Cine Camera 16-mm., Hermagis f/3.5, as new, £7/10.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

PRIVATE Advertiser has recently purchased Bolex 9 and 16 mm. Projector, including all accessories and resistance suitable for standard A.C. voltages, also Celfix Crystal Screen, size 40×30 in., total cost £50/7/6; advertiser, purchasing larger apparatus, will sell above for best offer over £40; a bargain.—Box 8683, c/o "The Amateur Photographer." [4345

2½×2½ Soho Reflex, f/3.5 Dalmac, £12/12; 3½×2½ T.-P. Reflex, f/4.5 Cooke, £4/10; 3¼×2¼ Ensign Speed Reflex, f/4.5 Aldis, £3/10; ¼-pl. T.-P. Reflex, f/4.5 Cooke, £5/10; ¼-pl. Folding Reflex, f/4.5 Zeiss Tessar, £7/10; 3 days' approval, full cash deposit; your own camera taken in part exchange; large selection of Cameras, Lenses, Accessories; list free.—City Photo Works, Southport. [0002

BABY Ikonta, Tessar f/3.5, Compur Rapid, new April, pouch, hood, £7/15; Justodrem Exposure Meter, 8/-.—C. Ingram, 37, Sandycombe Rd., St. Margarets, Middlesex. [4463

LEICA II, like new, £17; phone Hampstead 2287, mornings until 10.—Miss Portner, 11, Fitzjohns Avenue, N.W.3. [4464

2½×2½ 1935 Nettar, Tessar f/4.5, Compur Rapid, case, Worsching hood, Wratten filter, finder magnifier; new condition; buying reflex; cost £12/4; £9.—107, Charles St., Oxford. [4465

GOERZ Anschutz Focal-plane Camera, 5×4 in., film pack, D.D. slides, etc., leather case, £4/10.—1, Cotswold Rd., Westcliff-on-Sea. [4468

CONTESSA Nettel 3×2, Tessar f/4.5 Compur, leather case, Rotu tripod with leather case, Correx tank; bargain, £5/10.—Box 8830, c/o "The Amateur Photographer." [4470

ROLLEICORD, new 1935, Zeiss Triotar f/4.5, Compur shutter, speed 1/300th, green filter, £9, or best offer.—Box 8834, c/o "The Amateur Photographer." [4475



DUNSCOMBE'S
"PERSONAL" CAMERA COLUMN
'SERVICE SUPREME'

ELMAR ACOOS

CHAPTER III.

Being extracts from his diary written in the Mayor's Parlour at Chortle-cum-Hardy.

"I have had a very hectic day with Mayor Itchin and the Surveyor on a little matter about drains. Mrs. Smith-y-Smyth, of the Old Manor House, complained of a nasty smell, which we duly had to investigate, and in due course were able to secure some realistic 'Bring 'em back alive' epic pictures of the cause of the bother, namely, 10,000 rats, more dead than alive, underneath the floor-boards in the green room of the west wing. The pictures, taken on the celebrated Kodak Super X film (only 1s. 6d. for 36 exposures for Leica Camera loaded, post free in your own spool-chamber), were remarkable considering the conditions under which we had to work, as only by holding the camera rock steady during the 1/8th sec. exposure at f/3.5 was it possible to get any result at all.

"We had no sooner returned from this expedition, when we were called upon to attend the Vicar's sale of work, a truly rural jollification, which called for intimate snapshots of the Vicar's wife endeavouring to sell last season's raspberry jam to the local grocer (retired). These snapshots were finally enlarged and beautifully coloured by Messrs. Dunscombe's, so that the grocer's face was an exact replica of the raspberry jam, in fact, as the Vicar afterwards remarked, it was indeed a very fruity picture.

"The next evening being the Mayor's night off, I accompanied him to the local palace of varieties, and from the first box on the right-hand side we got some excellent shots of the 'bally' dancing, as well as attractive angles of the chorus girls. Prints from these negatives are carried in water-cooled envelopes by the Mayor and shown secretly at the conclusion of council meetings, and are much enjoyed, especially by the Medical Officer for Health and the Sanitary Inspector.

"Whilst the latter mentioned pictures were quite attractive from the standpoint of the subject matter, there was a general tendency for under-exposure, and on my recommendation, Mayor Itchin very kindly arranged for me to have a Summar f/2 lens to augment my equipment, and accordingly an urgent message was sent to Messrs. Dunscombe's, who were able, of course, to supply one immediately from stock, and I am now getting thoroughly acquainted with this desirable lens.

"On Tuesday week my friend the Mayor is attending a Stag Party given by the Town Clerk, and, if rumour is correct, I shall have plenty to occupy my time and attention, and I am hoping that the adventures on this occasion will be worthy of inclusion in my book of memoirs, as, naturally, I can only pass on the high-lights of my daily adventures."

All Leica Lenses and Accessories obtainable by return from

M. W. DUNSCOMBE LTD.
5 & 7, ST. AUGUSTINE'S PARADE
BRISTOL

CAMERAS AND LENSES

3¼×2¼ Contessa Nettel Roll Film Camera, with plate back, double extension, f/4.5 Citonar anastigmat, Compur shutter, 3 slides, F.P.A. and case; excellent condition; bargain; deposit, £3/15.—Box 8831, c/o "The Amateur Photographer." [4471

LEICA, No. II Model, Elmar f/3.5 5-cm. lens, complete with E.R. case, in excellent condition, £17; also one Rolleiflex Automatic, Zeiss Tessar f/3.8, complete with yellow filter and E.R. case (new), £16.—Box 8832, c/o "The Amateur Photographer." [4474

ZEISS Tele-Tessar f=25 cm., £16, or close offer; also Plaubel Makina II (2¼×3¼), like new, leather case, 11 slides, yellow filter, accessories, £31 (cost £45); approval against deposit.—Box 8835, c/o "The Amateur Photographer." [4476

CINEMATOGRAPH APPARATUS

29/- Pathe Ace 9-mm. Projector, all-mains, double-claw; as new.—Illustra.

36/- Standard Camera, in running order, no lens, direct focussing.—Illustra.

40/- Super Silver Screen, 60×48 in., new, usually 56/-; transportable.—Illustra.

58/- Projector, 9-mm., double-claw, fitted for Super reels; others available.—Illustra.

60/- Coronet Camera, Model B, with f/3.9; as new; list 75/-.—Illustra.

105/- 35-mm. Cine Camera, daylight-loading, with f/3.5 lens.—Illustra.

112/- Dekko, f/2.5 Variable Speed 9-mm. Camera, 156/- list.—Illustra.

156/- Miller Camera, with Dallmeyer f/1.9, in case; list £10/17/6.—Illustra.

HOLIDAY Suggestion.—That you call and inspect our bargains; short selection above merely representative; hundreds of opportunities available.

ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1. Oxford St. end. Gerrard 6889. [4478

16-MM. DeVry 750-watt 1,600-ft. Projector; snip, £29/10.—86, Accrington Rd., Blackburn. [4444

BELL & HOWELL 16-mm. Filmo 70, turret head, 4 lenses (Cooke f/3.5, 2-in. f/3.5, 4-in. f/4.5, and Meyer 1-in. f/1.5), 3 filters and numerous accessories, recently overhauled by Bell & Howell, leather case; deposit; £60 or near offer.—E. G. Benn, 154, Fleet St., E.C.4. [4459

F/1.9 Dallmeyer lens, 9.5-mm. Dekko de Luxe, with leather case and ×2 filter; hardly used; cost £11/10; first offer £8 secures (subject to viewing).—Rolfe, 19, Cole Park Rd., Twickenham. [4472

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

1-PLATE Ensign King, perfect, 5½-in. condenser, 4 carriers 5×4—3½×2½.—Cole, Lexington, Canterbury. [4440

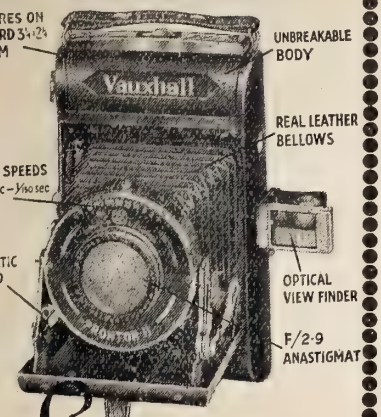
ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

EXCHANGE AND WANTED

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

A NEW MODEL



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR 8/9 down and 11 similar monthly payments.

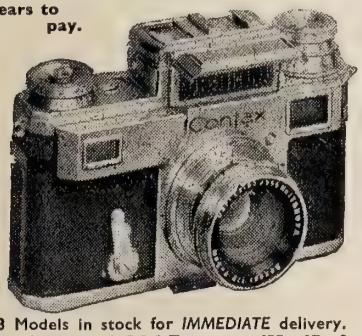
Or with Compur "S," £6 15 0. Compur Rapid, £7 19 6.

VISIT US AT 52, Cheapside, E.C.2 IT WILL PAY YOU

CONTAX III

WITH BUILT-IN PHOTO-ELECTRIC CELL METER

2 years to pay.



3 Models in stock for *IMMEDIATE* delivery.

PRICES: With F/2.8 Tessar ....£55 : 17 : 0
With F/2 Sonnar ....£63 : 0 : 0
With F/1.5 Sonnar....£78 : 5 : 0



ROLLEICORD II

New Model with Automatic Winding.

F/4.5 TRIOTAR **£14:10:0**

F/3.5 TRIOTAR **£16:0:0**

12 monthly payments of 25/4 or 28/-.

No need to wait for this New Model

IMMEDIATE DELIVERY GUARANTEED.

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 3482 AND 3483

52, Cheapside, E.C.2. TELEPHONE: CITY 3482

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Contaxes with f/2 lenses, Leicas, Super Ikontas, Ikontas, Rolleiflexes and Exaktas, and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED for Prompt Cash.—9½-mm. and 16-mm. Cameras, Projectors, Films and Accessories; Telescopes, Binoculars, Microscopes and Modern Cameras.—Frank, 67, Saltmarket, Glasgow. [4150

WANTED.—Second-hand Cine-Kodak Model K, f/1.9, or Bell-Howell, must have f/1.9 or larger, and take 100-ft. film; new condition essential; state lowest price for spot cash.—Box 8753, c/o "The Amateur Photographer." [4388

WANTED.—Horizontal Enlarger (gas); sell Cine Titler (21/-), 7/6.—S. Gaw, Bangor, Down. [4442

WANTED for Cash.—Second-hand Magniphot Enlarger, without lens; state price.—Omar, 162, Sutherland Avenue, W.9. [4447

WANTED.—Postcard Kodak Anastigmat, must be "unsaleable" price.—Gregory, 18, South Drive, Harrogate. [4449

WANTED.—8-mm. Cine Camera and Projector; good make, cash; full particulars.—32, Addington Drive, N.12. [4454

WANTED.—Salex Focal-plane 4½×6 cm., good lens.—Blatch, 50, Normanton Avenue, S.W.19. [4461

EXCHANGE.—T.-P. ¼-pl. Reflex, accessories, for smaller camera.—714, Holloway Rd., London, N.19. [4462

WANTED.—Telephoto for Exakta, also 16-mm. Projector.—Tanner, 52, Lawrence Rd., N.15. [4467

WANTED.—Second-hand Kodak Film Tank, No. 3½.—Otty, 53, Darnley St., Manchester, 16. [4469

BOOKS Wanted.—Unknown Kent, Sussex, Surrey, by Donald Maxwell, published John Lane; state cash price with carriage.—W. L. F. Wastell, 18, Malmesbury Rd., South Woodford, E.18. [4473

WANTED.—Leica No. I, interchangeable or standard model, Elmar f/3.5.—Lotimer, Thickwood, Elmstead Lane, Chislehurst. [4477

WANTED.—3½×2½ R.F., f/4.5, Compur, recent model, lowest price; full particulars to—Box 8680, c/o "The Amateur Photographer." [4479

MATERIALS

KIMBER of Brighton.—Leads as always: 500 gross 3½×2½ Vigorous Glossy Gaslight Paper, 1/- gross, post 3d.; 3,000,000 sheets of 3½×2½ Glossy Bromide Paper, 3½×2½, offered at 1/- gross, post extra, in soft, normal, vigorous and extra-vigorous; all guaranteed serviceable; lists of cheap and super-quality materials on request with samples; mention "A.P." please.—Kimber's, 61 and 62, Grand Parade, Brighton. [0001

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238; price list free; satisfaction guaranteed.

ATTWOOD First Quality Glossy Gaslight Paper, 3½×2½, contrasty and normal grades, 72 sheets 1/-, gross 1/10; quantities 1/6 gross; other sizes at proportionate prices; Solar Roll Films, 3¼×2½, 9d. spool.

ATTWOOD Bromide Paper, exceptional value: 3½×2½, 1/6 gross; ½-pl., 36 sheets 1/6, whole-plate 2/6, 10×8 3/6, 12×10 5/-; 20×16 Rough Enlarging, 12 sheets 4/-.

ATTWOOD Superfine Quality Bromide and Gaslight Postcards, glossy, satin, matt, contrasty and normal: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 12/-, 1,000 22/6.

ATTWOOD Plates, outdoor, giving soft gradation, ½-plates, 400 and 600 H. & D., 2/9 dozen, 6 dozen 14/6.

ATTWOOD Acme Brilliant Plates, 300, 600, 1,200 H. & D., 3½×2½ 1/3, ¼-pl. 1/9, P.C. 2/3, ½-pl. 3/- dozen, 6 dozen 15/6.

ATTWOOD Special Line.—Bromide Cream, silky linen grain, and matt smooth, ½-pl. 1/6 36 sheets, whole-plate 2/6; prompt dispatch, all post paid.—Attwood, Chapel Lane, Hadleigh, Essex. [0025

POPULAR MODELS ON SERVICE TERMS

EXCHANGE OR EXTENDED PAYMENTS.

THE POPULAR BRILLIANT



With the large reflex finder, for 12 exposures 2¼×2¼. Taking the standard 8-exposure 2¼×3¼ roll film.

PRICES:

With f/7.7 Voigtar lens £2 5 0
Or 6 equal monthly payments of 8s. 4d.

With Voigtar f/6.3.... £3 15 0
Or 9 equal monthly payments of 9s. 0d.

With Skopar f/4.5, Compur shutter..... £5 15 0
Or 12 equal monthly payments of 10s. 0d.

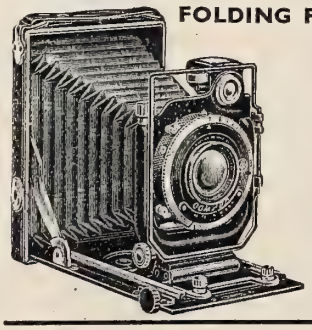
Extra for Compur Rapid £1 0 0

Ever-ready Case for f/7.7 model 7s. 6d. extra.

Ever-ready Case for f/6.3 and f/4.5 models.....10s. 0d. extra.

"SERVICE" WAFER

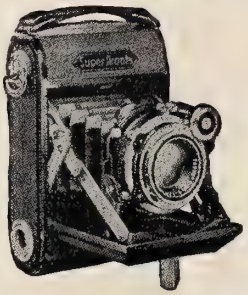
FOLDING PLATE 3½×2½



With f/3.5 Meyer Trioplan, delayed Compur shutter, 1 to 1/250th sec., T. and B., rise and cross front, double extension, brilliant and direct-vision view-finders, hooded focussing screen, 3 slides. Cash **£6:12:6**
Or 12 payments of 11/8 per month.

F.P.A. ....8s. 6d.
Roll-film Adapter, 17s. 6d.
Slides .....2s. 3d.
Leather Case, best quality ....12s. 6d.

ZEISS IKON SUPER IKONTA

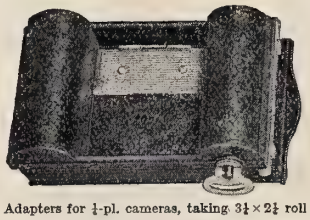


In five popular models

All taking the usual standard roll films. Distance meter coupled to lens focussing, with new Compur Rapid shutter, all fitted Zeiss Tessar lenses.

2¼×1¾ (16 ex. on 3¼×2¼ film), f/3.5 Zeiss Tessar £18 12 6
3¼×2¼ (8 or 16 ex. on 3¼×2¼ film), f/3.8 Zeiss Tessar £22 10 0
4¼×2¼ (8 or 16 ex. on 4¼×2¼ film), f/4.5 Zeiss Tessar.... £20 17 6
2¼×2¼ (11 ex. on 3¼×2¼ film), f/3.5 Zeiss Tessar..... £25 5 0
2¼×2¼ (11 ex. on 3¼×2¼ film), f/2.8 Zeiss Tessar..... £28 5 0

"SERVICE" ROLL-FILM ADAPTERS



For standard 8-exposure 3¼×2¼ roll film.

Correct winding, pan. window screen, fittings for most standard plate cameras. Each..... **17/6**

Also for 16 and 8 exposures on 3¼×2¼ film. Each **£1:3:6**

Adapters for ¼-pl. cameras, taking 3¼×2¼ roll film, at above prices.

Phone: Holborn 0664 (3 lines). Established 1889

The Service Company Ltd. London

289, HIGH HOLBORN, LONDON, WC1

THE LARGEST PHOTOGRAPHIC DEALERS IN THE WEST.

Agents for all the leading makes.

Full range of ZEISS, KODAK, LEICA, ROLLEIFLEX and ENSIGN CAMERAS and ACCESSORIES always in stock.

Part Exchanges Arranged.

Bathes

THE CAMERA PEOPLE

24 FLEET STREET, TORQUAY

TO D. & P. TRADE **FINISHERS**

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL GASLIGHT PAPER

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES !

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

RAINES

for **LEICA** *Service*

A Complete Service for all who use a Camera. For over 40 years RAINES have been famous for Developing, Printing and Enlarging.

Normal Prices. Send for particulars.

RAINES & CO. (Ealing) LTD.

THE STUDIOS——EALING, W.5

Phone : EALING 3177.

MATHER'S *for*

CAMERA EXCHANGES

BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel. : BLackfriars 6133. Telegrams : Sensitised, Mcr.

17, JOHN DALTON STREET, **MANCHESTER**

The WORLD'S PREMIER M & W. ENLARGER M & W.

(48 Different Models made)

From £6: 10: 0 to £80: 0: 0

i.e. FILMAREX (vertical)

takes up to 6×6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser..... **£11:8:6**



R. E. Schneider, 46, Farringdon Street, E.C.4

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7 ; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7 ; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7 ; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7 ; Wednesdays, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON Folders, tuck-in Postcard : Heavy-weight, 2/- 50, 3/6 100 ; Light-weight, 1/6 50, 2/6 100 ; 3½×2½, 1/6 100, 6/- 500.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight : 20×16 6/3 dozen ; 15×12 4/3 ; 12×10 7/3 36 sheets ; 10×8 5/- ; whole-plate 3/3, 9/6 gross ; ½-pl. 2/-, 5/9 gross ; ¼-pl. 3/6, 4¼×2¾ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous : 1/1-pl., 3/6 36 sheets, 10×8 5/-, 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper : 1¾×2¾, 1/6 gross ; 3¼×2½, 1/6 72 sheets, 2/6 gross ; 4½×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross ; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross ; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTO Postcards, bromide and gaslight, first quality, all surfaces : Vigorous, 3/- 100, 1/9 50.

KALTON Plates : ½-pl., 4 dozen 2/- ; Postcard, 4 dozen 8/9 ; ¼-pl., 3 dozen 5/- ; backed 5/9 ; 3½×2½, 4 dozen 5/- ; backed 5/9 ; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures : 1⅝×2½, 9/- dozen ; 3¼×2¼, 9/- ; 2½×4¼, 11/- ; 6 exposures : 3¼×4¼, 18/- ; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3 ; ½-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600 : ½-pl., 3 dozen 5/- ; Postcard, 4 dozen 8/9 ; ½-pl., 12/-, 33/- gross ; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000 : 3½×2½, 4 dozen 5/4 ; ½-pl., 3 dozen 5/3 ; ½-pl., 3 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2½, 10/- dozen, 2½×4¼, 12/- ; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9 ; ½-pl., 9/3.

KALTON Chemicals, bottled : Amidol, 1/2 oz. ; Metol, 1/4 ; Hydrokinone, 10d. ; Pyro, 1/-. [0009

HAYHURST.—Why buy inferior makes ? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

BURT'S for Reliable Plates, Postcards, Papers, etc. ; all goods guaranteed ; we pay postage ; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards : Gaslight and Bromide, vigorous and normal ; all surfaces ; First quality, 1/6 50, 2/9 100 ; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal ; all surfaces : 3½×2½, 1/- 72 sheets, 1/10 gross ; 4½×2¾ and ½-pl., 1/9, 2/9 gross ; ½-pl., 1/6 36 ; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d. ; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

PRINSEN

ELECTRIC METER

The "Prinsen" is the simplest exposure meter controlled by a photo-electric cell. Only one simple adjustment, according to the speed of the plate or film to be used, is necessary, it will then instantly indicate the correct exposure at any ens aperture.

PRICE ONLY

£3 : 3 : 0

Ever-ready case... 5/-
Case with sling.... 7/6

FROM ALL DEALERS



SANDS HUNTER & Co. LTD

37, BEDFORD ST., STRAND, W.C.2

PHOTOGRAPHY WITH

SERVICE

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS.

PART EXCHANGE—HIRE PURCHASE

G. E. BECKETT & CO.

77-79, OXFORD ROAD,

MANCHESTER, 1

'phone : ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

ROLL FILMS H. & D. 1300

NEW STOCK Develop by 1938.

With Craftsman **money-back guarantee.**

SHOWCARD FREE TO DEALERS.

4/6 for 12 rolls, 4 exposures 3¼×2¼ ; **8/-** for 12 8-exp. Retail at **6d.** and **1/-**. Send **6d.** for 4-exp. or **9½d.** for 8-exp. film as a trial.

MARSHALL & CO. (Nottm.), LTD., Dept. M

PHOTO WORKS, NOTTINGHAM

PART EXCHANGE SPECIALISTS

The exchange of photographic apparatus is our business, we can be relied on to give you the best allowance on your instrument. Consult us before making your exchange.

GEORGE CHILDE LTD

PHOTO-CHEMIST

228, Roundhay Rd. Leeds Phone: 42057

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer **£1 : 1 : 0**

The new "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.

R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.

TO MINIATURE CAMERA USERS

If you really are particular about FINE GRAIN PROCESSING by Specialists you need not hesitate about sending your next film to us.

We really are experts in this most important branch of photography, and yet YOU PAY NO MORE for this specialised service.

Our 4×3 F.G. Enlargements at **4d.** each. will convince you of what Quality Enlarging really is.

POST YOUR NEXT ORDER TO

COVERDALE'S

PARLIAMENT STREET YORK

TRY

GALLOWAYS

FOR LEICA SERVICE

All Films developed in Fine Grain Developer in separate Correx tanks.

ENLARGING A SPECIALITY.

3½×2½ size - 2d. each.
4½×2½ size - 2½d. ,,
Post Cards - 3d. ,,

ON BEST QUALITY PAPER.

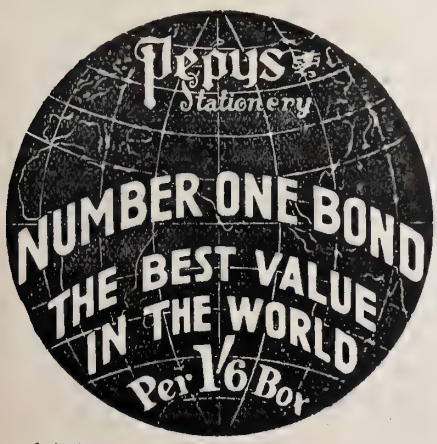
See our windows for full range of LEICA CAMERAS and ACCESSORIES at

VICTORIA SQUARE
(Opposite G.P.O.) Phone : MID. 5670.

BIRMINGHAM

Take Note of 'your' Notepaper —others do!

Pads from 7½D. Post-cards 50—6d



Ask for
Number One Bond at 'your' Stationers
Castell Brothers Ltd., 184 Strand, London, W.C.2

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists : 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each ; Developing and Printing and all Photographic work undertaken ; trade specially catered for ; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc. ; price list free.—Slater, Sawtry, Huntingdon. [3407

ENLARGEMENTS, high-class, reasonable ; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [3594

FINEST Quality Enlargements on attractive papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross ; Postcard Enlargements, assorted, 2/- dozen ; per negative, 1/6 dozen, 12/- gross ; surfaces : matt, semi-matt, cream, glossy ; Leica Service. —Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. (Annual Holidays. Please note our works will be closed from August 3rd to 8th.) [0003

A BIGGER Photograph looks better.—Your snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d. ; for 2/6 we develop and print 7×5 in. your six or eight exposure film ; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free ; Prints 1d. ; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

POSTCARD Printing, 9d. per dozen, Views 7/- per gross.—Slater, Sawtry, Huntingdon. [4155

EXTRA Fine-grain Development of amateur's miniature negatives by new special formula, requiring no increase of exposure—send for particulars ; Dufaycolor in Leica D/L cartridges, 6/-, in stock.—Cyril Howe, Bath. [4466

REPAIRERS

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimate submitted ; instruments insured whilst on premises ; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

REPAIRS.—Cameras and Projectors ; shutters a speciality.—Watkins, 48, Gladstone Rd., Sparkbrook, Birmingham. [3726

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

SELL Your Photographs to illustrated newspapers, new 1936 Press Courses ready ; write immediately for Free Prospectus "Making Money with your Camera."—World's Photographic Academy, 45, Maple Avenue, Whitefield, near Manchester. [4141

SITUATIONS VACANT

YOUNG Man for 16-mm. Showing and Production ; state experience, salary.—F. G. Warne, Ltd., Baldwin St., Bristol. [4441

MISCELLANEOUS

CAMERA Insurance covers all risks ; annual premium from 5/- ; see full details in last week's advert, or write.—Norwich Union Insurance Societies, Norwich, or 50, Fleet St., E.C.4. [2698



4.5×6 cm. Korelle, f/2.9 Enoidau anastigmat lens, D.A. Compur shutter, speeds 1 to 1/250th sec., 6 plate-holders, F.P. holder, purse case. In excellent condition.. £6 12 6

4.5×6 cm. V.P. Tenax, f/3.5 Goerz Dogmar anastigmat lens, Compur shutter, speeds 1 to 1/250th sec., F.P. holder, 3 double plate-holders, leather case. In excellent condition £6 6 0

3½×2½ Contessa Nettel, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, Distar lens, 6 plate-holders, F.P. holder, leather case. Good condition £6 5 0

3½×2½ Ica Ideal, double extension, rising and cross front, Carl Zeiss f/4.5 Tessar lens, Compur shutter, 3 plate-holders, F.P. holder, leather case. In good condition.... £7 15 6

3½×2½ Ica Bebe, Carl Zeiss f/4.5 Tessar lens, Compound shutter, 6 plate-holders, F.P. holder, purse case. Good condition £6 6 0

3½×2½ New Special Sibyl, f/4.5 Ross Xpres lens, N. & G. changing-box for cut films, leather case. Good condition £9 7 6

3½×2½ Ernemann Focal-plane, Carl Zeiss f/4.5 Tessar lens, 3 double plate-holders, leather case. In good condition £10 12 6

4.5×6 cm. Dallmeyer Speed, f/2.9 Pentac anastigmat lens, 3 double plate-holders, F.P. holder, leather case. In good condition £9 15 0

4.5×6 cm. Ernemann Focal-plane, f/2 Ernostar lens, 6 plate-holders, F.P. holder, leather case. In good condition £11 12 6

3½×2½ Ermanox Focal-plane, f/1.8 Ernostar anastigmat lens, 3 double plate-holders, F.P. holder, changing-box and leather case. In good condition. List price £63. For £30 0 0

3½×2½ Adams' Minex Reflex, Dallmeyer f/2.9 Pentac lens and a 6-in. Portland soft-focus portrait lens f/4.5, 3 double plate-holders, F.P. holder, changing-box and leather case. All in very good condition £25 0 0

NOW READY! 1936 EDITION 32 PAGES
LIST OF CAMERA BARGAINS

3½×2½ Ernemann Folding Reflex, revolving back, f/3.5 Ernon anastigmat lens, 3 double plate-holders, F.P. holder, leather case. In excellent condition..... £21 0 0

3½×2½ Ensign Special Reflex, revolving back, f/3.4 Aldis-Butcher anastigmat lens, 3 plate-holders, F.P. holder, leather case. In excellent condition. List price £17. For £9 12 6

3½×2½ Series II Pocket Kodak, Carl Zeiss f/6.3 Tessar lens, Compur shutter, speeds 1 to 1/300th sec. Price.. £4 4 0

Vest Pocket Kodak Special, f/4.5 Ross Xpres lens, Compur shutter, speeds 1 to 1/300th sec. In good condition £5 5 0

3×4 cm. Vollenda, f/3.5 Radionar lens, Compur shutter, speeds 1 to 1/500th sec., purse case. New condition £7 10 0

4.5×6 cm. Baldax Roll Film, 16 exposures on 120 spool, f/3.5 Trioplan lens, Compur shutter, speeds 1 to 1/300th sec. In excellent condition £5 5 0

Model I Contax, f/2 Sonnar anastigmat lens, slow-speed shutter, ever-ready case. Original price £42 10s. For £29 10 0

Model III Leica, f/2 Summar anastigmat lens, ever-ready case. New condition. List price £41 6s. For.... £32 10 0

12-in. Dallmeyer Adon Telephoto Series XI f/4.5. List price £14. For..... £7 10 0

Dallmeyer Adjustable Adon Telephoto, recent pattern, with hood and case £4 7 6

17-in. Ross Teleros f/5.5, leather case. List price £28 10s. For £17 10 0

12-in. Dallon Telephoto f/5.6, in focussing mount, with hood and leather case. New condition. List price £18 10s. For £13 10 0

3½×2½ Zeiss Ikon Maximar, double extension, f/4.5 Litonar anastigmat lens, Compound shutter, 6 plate-holders, leather case £4 15 0

4½×3½ Carbine Roll Film, f/4.5 Ross anastigmat lens, Compur shutter, focussing screen, 12 single plate-holders, for plate use, leather case. All in very good condition £5 12 6

Postcard 3a Special Kodak, 6½-in. Carl Zeiss f/6.3 Tessar lens, Compur shutter, speeds 1 to 1/200th sec. In good condition £5 5 0

Postcard 3a Special Kodak, range-finder model, f/6.3 Kodak anastigmat lens, Optimo shutter, speeds 1 to 1/300th sec. In very good condition..... £7 12 6

3½×2½ Special Ruby Reflex, revolving back, 5-in. Dallmeyer f/2.9 Pentac lens, 3 double plate-holders, F.P. holder, leather case. List price £30..... £15 15 0

3½×2½ Junior Graflex Reflex, Carl Zeiss f/4.5 Tessar lens, F.P. holder £6 18 6

3½×2½ N. & G. Folding Reflex, Ross f/4.5 Xpres lens, 10-in. Dallon f/5.6 Telephoto lens, F.P. holder, leather case. Recently overhauled by the makers. List price £67. For.. £29 10 0

"AMERICAN PHOTOGRAPHY"
Articles by experts on Nature photography, Cine photography, Colour photography, Miniature Camera photography. Reviews of new apparatus, books, etc. Profusely illustrated.
Price 1s. 6d. monthly, postage 3d. extra.
Twelve Months Subscription, 17s. 6d. post free.

SANDS HUNTER & CO. LTD.
37, Bedford Street, Strand, London, W.C.2

SPECIAL ALLOWANCE

ON YOUR PRESENT APPARATUS IN PART PAYMENT FOR THE NEW ZEISS CONTAFLEX.

The Contaflex is in stock at addresses marked ●

Avo Exposure Meter. *Good condition*..... **£1 9 6**

Bewi Telemeter (and exposure meter combined), case. *As new.* Cost £3 15s..... **£2 15 0**

Electro Bewi Exposure Meter. *As new.* List £4 10s..... **£3 5 0**

(Vidom) Leica Chromium Universal Finder. *As new.* List £4 8s. **£3 7 6**

Weston 650 Leicameter. *As new.* List £5 19s..... **£4 17 6**

3½×2½ Zeiss Nettar 515/2, Nettar f/4.5, delayed Compur. *As new.* List £7 5s... **£5:17:6**

4½×3½ Revolving Back Kodak Graflex Reflex, 5½-in. Kodak f/4.5, F.P. adapter, case. *Good condition.* Cost £25 **£6:17:6**

Cine-Kodak Eight, f/3.5 lens. *As new.* List £9 9s..... **£7:10:0**

5-cm. Hektor f/2.5 Lens, coupled for Leica. *Good condition*..... **£7:17:6**

3½×2½ Ensign Carbine No. 7, Ross Xpres f/4.5, delayed Compur *Good condition*..... **£7:17:6**

2-in. Plasmat f/1.5 Lens, for Leica I. *Fair condition*..... **£8:10:0**

3½×2½ Dallmeyer Speed Focal-plane, f/2.9 Pentac, F.P. adapter, case. *As new.* List £25 5s. **£9:15:0**

4.5×6 cm. Dallmeyer Speed Focal-plane, 3-in. Pentac f/2.9, also 6-in. Dallon Tele f/5.6, 3 D.D. slides, F.P. adapter, case. *Fair condition*..... **£9:17:6**

6×6 cm. Kodak National Roll Film Reflex, Bausch & Lomb Tessar f/3.5 *Good condition*.... **£12:15:0**

Zeiss Super Ikonta 530/2, Tessar f/4.5, delayed Compur, 8 or 16 on 3½×2½ film. *As new.* Cost £18 12s. **£14:10:0**

4½×3½ Adams Verto Double Extension, 5½-in. Ross combinable f/5.5 (9½-in. f/11), 3 D.D. slides, F.P. adapter. *Good condition.* Cost £47.. **£18:10:0**

3½×2½ N. & G. Folding Reflex, Ross Xpres f/4.5, 3 D.D. slides, F.P. adapter, case. *Good condition.* List £47 10s..... **£19:15:0**

7.3-cm. Hektor f/1.9 Lens, auto. coupled. *As new.* List £29 5s..... **£22:10:0**

9×12 cm. Latest Zeiss Miroflex, 15-cm. Tessar f/4.5, 6 slides, case. *As new.* List £44.... **£23:10:0**

Zeiss Contax I, f/2.8 Tessar, ever-ready case. *As new.* List £35 3s. 6d..... **£25:0:0**

Model II Leica, 2-in. Dallmeyer Super-Six f/2, ever-ready case. *Good condition.* List £35.. **£25:0:0**

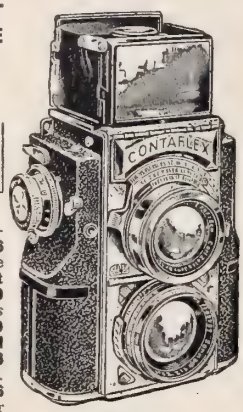
16-mm. Cine-Kodak K, f/1.9 lens. *Good condition*.... **£27:10:0**

Above are at

28 OLD BOND ST.
London, W.1
Telephone: Regent 1228.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Good exchange allowance.

Come and compare the latest models at one of our addresses



BARGAIN LIST AND GUIDE TO NEW MODELS

Also latest literature, post free anywhere.

Please state requirements.

THE NEW MAGAZINE CINE-KODAK

In stock at these addresses

London :
28, Old Bond St., W.1. ●
281, Oxford St., W.1. ●
Stock Exchange Branch, 1, Copthall Chambers, E.C.2. ●
35, Brompton Rd., S.W.3. ●
Croydon.—12, George St.
Liverpool.—73, Lord St. ●
Leeds.—37, Bond St.

Come and see this new and most attractive Cine-Kodak.

We shall be pleased to make you a special exchange offer for your own camera.

No Film Threading.

Special magazine loading, containing 50 ft. 16-mm. film. Loads in 3 seconds.

Each magazine has its own footage indicator.

Speeds 8, 16 and 64.

SCENE-TIMER for timing lengths while shooting.

Five interchangeable lenses available, standard equipment f/1.9.

Universal view-finder



Cine-Kodak Film available in special light-tight magazines: Panchromatic, Super-Sensitive Panchromatic and "Kodachrome." Price, with Kodak f/1.9 lens and case

£40:0:0

Deferred terms arranged.

3½×2½ Zeiss Nettar, f/4.5 Nettar, Telma shutter. *As new, only used once*..... **£4:15:0**

3½×2½ Agfa Standard Roll Film, f/4.5 Trilinear, delayed Compur, direct finder. *Good condition*..... **£4:15:0**

4½×3½ Zeiss Maxima, double extension, 13.5-cm. Zeiss Dominar f/4.5, Klio shutter, 7 slides, Distar lens, case. *Excellent condition* **£4:17:6**

3½×2½ Ensign Focal-plane Roll Film Reflex, Ensar f/4.5. *As new.* List £6 15s..... **£4:19:6**

4½×2½ Nagel Libretta, Nagel f/4.5, Compur, case. *Almost new*..... **£6:6:0**

3×4 cm. Zeiss Kolibri, Tessar f/3.5, Compur, purse. *Excellent condition* **£8:8:0**

3½×2½ Zeiss Icarette 500/2, Tessar f/4.5, delayed Compur, rising front. *As new and unused* **£9:15:0**

3½×2½ Plaubel Makina, Anticomar f/2.9, Compur, F.P. adapter, filter, case. *Excellent condition*..... **£11:10:0**

9.5 Pathe Luxe Motocamera, f/2.5 lens, also Tele attachment, case. *Good condition*.... **£11:15:0**

Zeiss Contax Model I, Sonnar f/2, ever ready case. *Good condition*.... **£32:10:0**

Above are at

17 Topsfield Parade, Crouch End London, N.8
Telephone: Mountview 2410.

Ensign Midget Model 55, f/6.3 lens, pouch. *Good condition* **£1 17 6**

Ditto, Silver Midget. *As new.* **£1 17 6**

3×4 cm. Zeiss Baby Ikonta 520/18, Novar f/6.3. *Good condition.* List £3 12s. 6d. **£2 5 0**

3½×2½ Dallmeyer Film Pack Snapshot Luxe, f/6.3 lens, case. *Good condition*..... **£2 5 0**

Weston Leica Meter 617, case. *As new*..... **£4 7 6**

4.5×6 cm. Minimum Palmos Focal-plane, 7.5-cm. Tessar f/4.5, 3 slides, F.P. adapter. *Good condition* **£6:18:6**

3½×2½ Mentor Sports Model Reflex, with frame finder, Meyer Helioplan f/4.5, 3 slides F.P. adapter, lens hood, case. *Good condition* **£8:15:0**

4½×3½ Popular Pressman Reflex, 6½-in. Ross Xpres f/4.5, 6 slides, F.P. adapter, 3½×2½ roll-film holder. *Good condition*.. **£8:15:0**

12-in. Ross Teleros f/4.5 Telephoto Lens. *Good condition* **£9:9:0**

3½×2½ Ensign Special Reflex, 5½-in. Ross Xpres f/4.5, 3 slides, F.P. adapter. *Fair condition.* List £16 2s. 6d... **£9:17:6**

3½×2½ T.-P. Junior Special Reflex, 5-in. Cooke f/3.9, 6 slides, F.P. adapter, roll-film holder, case. *Good condition* **£9:17:6**

Above are at

281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750.

OPTICIANS TO H.M. GOVERNMENT

2½×1⅝ Nette! Piccolette, Tessar f/6.3, Compur case. *Good condition*.. **£2 5 0**

3½×2½ Dollond Owl No. 4. *Good condition*.. **£2 5 0**

3½×2½ Ensign Reflex, reversing back, 5-in. Dallmeyer Press f/3.5, 6 slides, F.P. adapter, case. *Good condition*... **£6:15:0**

Leica Projector, Model VIIIa (Udano). *As new.* List £8 13s. 6d. **£7:10:0**

5½×3½ Kodak Special, Tessar f/4.5, Compur, range finder, rising front, case. *Good condition.* List £20..... **£8:15:0**

3½×2½ Zeiss Ikon Bebe, Tessar f/4.5, Compur, 6 slides, F.P.A., case. *As new* **£9:15:0**

3½×2½ Ernemann Folding Reflex, revolving back, 13.5-cm. Ernon f/3.5, 3 D.D. slides, case, adapter to take Rollex holder. *Excellent condition* **£13:10:0**

16-mm. Cine-Kodak BB Junior, f/1.9 lens, combination case *As new.* List £20 8s... **£14:17:6**

4×4 Automatic Rolleiflex, Tessar f/3.5, case. *Good condition.* List £24 5s. **£15:10:0**

Above are at

35 BROMPTON RD.
London, S.W.3
'Phone: Kensington 2052.

4½×2½ Zeiss Cocarette, Novar f/6.3, leather case. *Excellent condition*.. **£1:15:0**

4½×3½ Goerz Roll Film Tenax, Dogmar f/4.5, Compur, rise and cross, frame finder. *Good condition* ... **£3:10:0**

3½×2½ Etui, Radionar f/4.5, delayed Compur, 3 slides. *As new*.. **£5:5:0**

4½×3½ Ensign Popular Reflex, 7-in. Tessar f/4.5, 5 slides, case, F.P. adapter. *Good condition*.... **£6:10:0**

3½×2½ N. & G. New Special Sibyl, Tessar f/4.5, 4 slides, case. *Good condition*.... **£6:15:0**

3½×2½ Balda Venus Wafer, double extension, Meyer Trioplan f/3.5, delayed Compur, rise and cross, 3 slides. *Good condition*..... **£8:5:0**

Voigtlander Virtus, Skopar f/3.5, Compur, 16 on 3¼×2¼ film, case. *Good condition* ... **£8:8:0**

Voigtlander Virtus, Heliar f/3.5, Compur, 16 on 3¼×2¼ film. *Good condition.* List £11 5s.... **£8:10:0**

Above are at

191-2 Tottenham Court Rd. London, W.1
Telephone: Museum 0852 (5 lines).

3½×2½ Self-erecting Agfa Speedex, f/8.8 anastigmat, 3-speed. *Good condition* **£1 10 0**

3½×2½ Self-erecting Kodak 620. *As new* **£1 12 6**

3½×2½ No. 1 Kodak, f/6.3 Kodak, portrait attachment, leather case. *Very good condition*.... **£1:17:6**

3½×2½ Kodak Premo No. 12 Film Pack. Bausch and Lomb Tessar f/4.5, Optimo to 1/300th sec., case. *Good condition* ... **£2:7:6**

4½×2½ Ensign Carbine, Aldis-Butcher f/4.5, Compur, frame finder. *Good condition* ... **£3:0:0**

3½×2½ Kodak Anca, Radionar f/6.3, Pronto delayed action, 2 slides. *As new.* List £5 5s..... **£3:5:0**

3½×2½ Enolde, f/4.5 Enolde, 3-speed, coupled telescope finder, case. *Excellent condition*..... **£3:5:0**

3×4 cm. Fotet, f/4.5, Compur. *Very good condition*.... **£4:10:0**

3×4 cm. Piccochic, f/2.9 Vidanar, Compur, direct optical finder, case. *Very good condition*.... **£4:15:0**

Above are at

65 High St., Notting Hill Gate London, W.11
Telephone: Park 6689.

And at :—
2, Northumberland Avenue, W.C.2.
13, High St., Kensington, W.8.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
66a, Seven Sisters Rd., Holloway, N.7.
216, Upper Tooting Rd., S.W.17.
Kingston.—30-32, Thames-St.
North Harrow —537, Pinner Rd.
Catford.—62a, Rushey Green.
Watford.—142, St. Albans Rd.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.



DOLLOND OWL No. 4

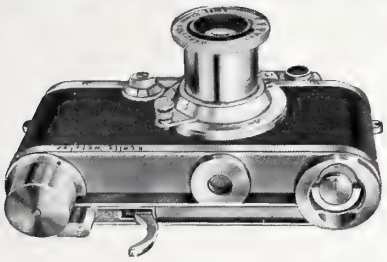
General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3¼×2¼ in., self-erecting front, hinged back, pressure-plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body 6½×3×1⅝ in.

PRICE 55/-

Brown leather sling case, velvet-lined, lock and key. Price.....**7s. 6d.**

WALLACE HEATON LTD

MINIATURE CAMERA SPECIALISTS FROM 'A' TO 'Z'



LEICA QUICK-WIND ATTACHMENT

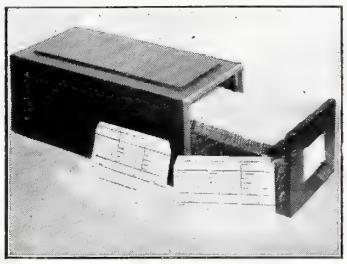
Here's yet another marvellous new accessory which will be seen **first** at Bond Street. Book your order now ! This accessory will fit any Leica model.

The one store where you can get **everything** for the miniature camera and **the only firm** who insures your miniature camera free of charge (no matter where it was bought)—so long as it cost £10 or more.

WE OFFER YOU EIGHT DIFFERENT FREE LISTS

These include : Cameras, Cine Apparatus, Film Library, Second-hand Bargains, Accessories, Leica Booklets, "Why a Telephoto Lens," and "Developing, Printing and Enlarging."

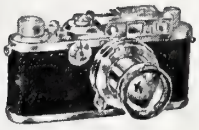
SEND 2d. POSTAGE FOR THEM NOW !



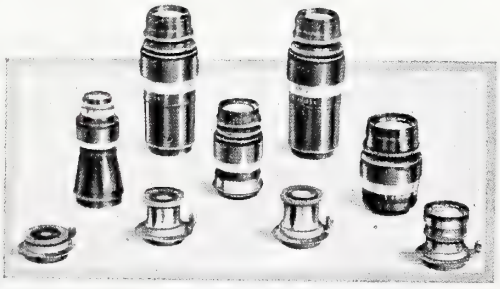
"WALLACE HEATON" LEICA NEGATIVE FILE

A convenient box file holding 450 exposures, cut in strips of three. Chemically pure paper folders printed so that all technical data can be written. Price **21s.** complete.

Leica



The most popular miniature camera. Models from **£16 19 0.** All models in stock. Type illustrated is Model IIIa, with f/2 lens **£43 0 0**



EVERY LEICA LENS IN STOCK

Hektor, Elmar, Summar, and the new Thambar lens—this latter is a real two-purpose objective with 9-cm. focus, can be used in place of the ordinary telephoto lens, and is a perfect soft focussing objective when used at large apertures for portraiture, price **£21 : 19 : 0** Any lens on easy terms.

Contax II

The latest model by Zeiss. Range-finder incorporated in view-finder. Models from **£40 10s.** to **£65 15s.** with f/1.5 lens.

Any model on easy terms.



NEW 'MINIATURE' BOOKS

Sonne über See und Strand. By Paul Wolff. The latest book of photographs. 100 holiday pictures with technical details and the most beautiful reproductions possible. German edition only, **10s. 0d.**

Ski Kamerad Toni. By Paul Wolff. A similar book of winter sport pictures. German edition, **10s. 0d.**

My First Ten Years with Leica. By Paul Wolff. New English edition. 200 of Wolff's best pictures with technical tables and unique and informative reading, **21s. 0d.**

The Leica Manual. 500 pages. 300 illustrations. Covers every phase of Leica photography, **21s. 0d.**

Leica Amateurs Picture Book. 160 pages of Leica pictures with some reading matter and all technical data, **21s. 0d.**

How to Use Your Miniature Camera. The new English book containing 56 pages of illustrations and rudimentary instruction in loading and handling the Leica, **10s. 6d.**

The Golden Book of the Rolleidex. A beautifully illustrated collection of prize-winning pictures from the Rolleidex Competition, together with technical data. Highly recommended, **7s. 6d.**

'MINIATURE' DEVELOPERS

Paraphenylene-Diamine-Glycin. Per tin, to make 20 oz., **1/-.** The finest fine-grain developer known.

Atomal. The new non-staining developer by Agfa. Highly recommended, **2/-** per packet, for 300 c.c.

Tetenal Ultrafin. The fine-grain non-staining developer. Can be used six times. Highly recommended. Per carton, for 20 oz., **4/-.**

Supramin. Non-poisonous Paraphenylene. Per tin, for 36 oz., **2/4.**

Meritol Johnson's. New English super fine-grain developer. Per tin, for 20 oz., **2/-.**

W.H. Buffered Borax. A splendid general purpose fine-grain developer. Per tin, for 36 oz., **1/9.**

Eukobrom. The new Tetenal developer for bromide paper. Fully compensated. Per tin, **3/-.**

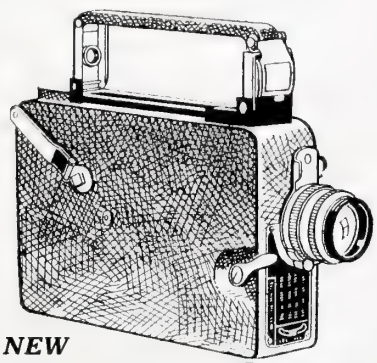
Neutol. The Agfa Company's famous bromide developing agent. Price per carton, **1/-.**



ROLLEIFLEX

This is an ideal holiday camera. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens **£25:0:0**

Nine monthly payments of 58/4.



NEW

MAGAZINE CINÉ-KODAK

NOW AT BOND ST.!

Holds 50-ft. magazines of 16-mm. film. Three speeds, 8, 16 and 64 frames per sec. **£40:0:0**

Nine monthly payments of 93/4.

Zeiss Ikon "IKOFLEX"

The twin-lens camera for 12 pictures on 3¼ × 2¼ 8-exposure roll film. Large finder lens, compensation of parallax. Novar f/4.5 lens, in Ikoflex shutter **£7 : 15 : 0**

Nine monthly payments of 18/1.

NEW IKOFLEX II ALSO IN STOCK.



CALL AND SEE US OR WRITE TO OUR NEW ADDRESS :

127, NEW BOND ST., LONDON, W.1

TELEPHONE : MAYFAIR 7511

Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8.

BY APPOINTMENT



Moments like this

intensely human moments . . . moments of sadness as well as gladness . . . . all become treasured possessions on Selochrome.

All Selo and Selochrome Films (size 20) are now available with additional centre numbers 1-12; making them suitable for use in all cameras including those taking 12 pictures on 8-exposure films.

Made in England by
ILFORD LIMITED, ILFORD, LONDON

SELOchrome
EXTRA FAST **ROLL FILM**

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie., Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, August 12th, 1936. No. 2492.



Copyright—Registered as a Newspaper for transmission in the U.K.

Colour photography made easy by

'KODACHROME'

the new 16 mm. ciné film

Never before has such a simple method of colour photography been available, nor one which gives such amazing results. Any 16 mm. Ciné-'Kodak' or other 16 mm. ciné-cameras taking 50 or 100 ft. rolls, or the Simplex Pockette or Bell-Howell Filmo No. 121, will take 'Kodachrome' movies as easily as black-and-white. No filters or extra equipment of any kind are necessary. Any 16 mm. projector will show 'Kodachrome' with full brilliance.

The colour in 'Kodachrome' is not built up of lines or dots; it is composed of pure colour images only, and contains no silver grains. Definition is critical even when using a large screen. No system of still photography can approach the wonderful results obtained with 'Kodachrome', so now is the time to take up motion pictures.

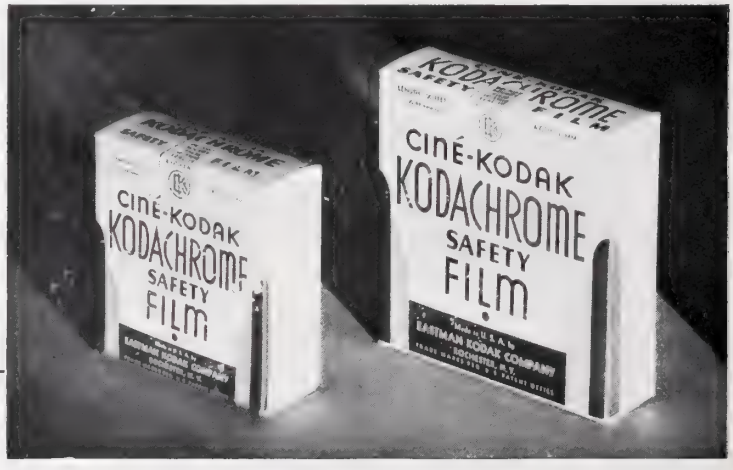
Write for free descriptive literature or ask your Ciné-Kodak Dealer for a demonstration.

KODAK LTD.

KODAK HOUSE,

KINGSWAY,

LONDON, W.C.2.



REFLEX CAMERAS
Ideal for ANIMAL PICTURES

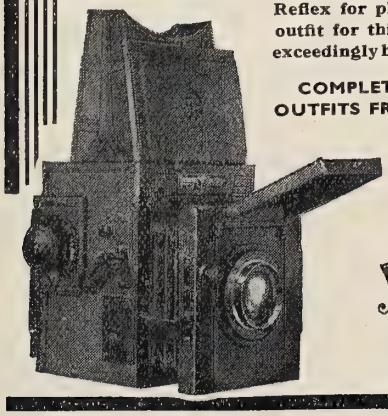


READ WHAT USERS SAY:

"The camera which I purchased from you just a year ago has won me 6 good prizes, chiefly with animal studies." Miss T., Southsea.

"For some months past I have been using your Reflex for photographing Dogs. It is an ideal outfit for this purpose, its small size making it exceedingly handy." Mr. W. L. T., Cardiganshire.

Junior Model, £12



COMPLETE OUTFITS FROM **£8 : 15 : 0**

Can also be supplied with ROSS and ZEISS LENSES and TELEPHOTOS.

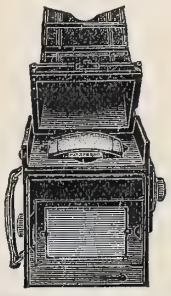
BOOKLET POST FREE.

The **STEVENS' SCREEN**

Patent No. 375270.

A new and Patented Form of Focussing Screen which gives greatly increased and more even illumination.

Ask your dealer to show it you.



THORNTON-PICKARD

ALTRINCHAM, 7 ENGLAND

PRICES :

$3\frac{1}{2} \times 2\frac{1}{2}$	$\frac{1}{4}$-Pl.	P/C.
21/-	30/-	42/-

WIN £25 WITH YOUR 35-mm. STILL CAMERA!



No entrance fee. Any user of the Leica, Contax, Retina, Rolleiflex or Rolleicord (if used with ciné film) can compete. The pictures on this page will give you an idea of the kind of pictures that win the prizes.

£25 CASH WILL BE AWARDED for the BEST PICTURE SUBMITTED THROUGHOUT THE COMPETITION



Here are the conditions :

This Competition is open from now until September 30th. Your photographs can be of any subject—but they must be taken on 35-mm. film. Prints should not be smaller than 6 × 4 inches.

Any number of prints can be sent in in any one week, but each photograph must have the coupon attached. In addition to the big prize, a weekly prize of £1 1s. will be awarded for the best photograph submitted in that week.

Each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used, exposure, etc.

For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. *In addition we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd. All prints will be judged at the end of the Competition for the final prize of £25 cash. Acceptance of these rules and conditions is a specific condition of entry.*

ADDRESS YOUR ENTRIES TO "COMPETITION," **(Phone : Mayfair 7511—8 lines.)**

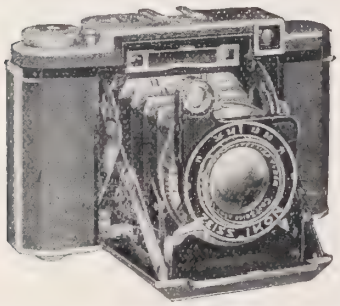
COUPON which must be attached to your entry. **WALLACE HEATON** 35-mm. Film Competition. August 12th, 1936.

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

ALL THE BEST—ON THE



GENEROUS EXCHANGES



ANYTHING ON EASY TERMS



'CONTAX'

Takes 36 exposures at a loading. All-automatic focussing. With focal-plane shutter giving ½, 1/5th and 1/10th sec. Controlled by one knob giving four groups of speeds up to 1/1,000th sec. A splendid miniature precision instrument. With Zeiss Tessar f/3.5 lens. **£31:0:0**

Nine monthly payments of £3 12s. 4d.

New Contax II also in in stock.

SUPER IKONTA

Takes 12 pictures on 2¼×2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder. 1935 model, Compur Rapid shutter, speeded to 1/400th sec., film transport, leather bellows, body covered with fine-grain morocco. With f/3.5 Zeiss Tessar lens.... **£25:5:0**

Nine monthly payments of 59/-.

'EXAKTA'

For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror for eye-level work and magnifier for fine work, speeds from 12 to 1/1,000th sec., f/3.5 lens, from **£19 10s.**

Nine monthly payments of 45/6.

REFLEX CAMERA BARGAINS

SEVEN DAYS' CLEARANCE SALE FOR CASH ONLY.

1349. V.P. 4½×6 cm. Reflex, f/3 Meyer Trioplan, revolving back, S.C. shutter, speeded from 1/10th to 1/1,000th, telenegative attachment, 6 slides, F.P.A., leather case. List price £46 10s. **£9 17 6**

1144. V.P. 4½×6 cm. Roth Reflex, f/3 Meyer Trioplan, revolving back, S.C. shutter, 6 slides, F.P.A..... **£8 15 0**

1360. Automatic 6×6 Rolleiflex, f/4.5 Zeiss Tessar, complete in leather case. Cost £24..... **£14 14 0**

1439. 3¼×2½ T.-P. Revolving Back Reflex, f/3.5 Cooke, 6 slides, F.P.A., canvas case. Cost £16 16s..... **£8 8 0**

1380. 3¼×2½ T.-P. Victory Reflex, f/4.5 T.-P. Cooke, revolving back, 6 slides, leather case..... **£5 5 0**

1438. 3¼×2½ Ensign Popular Reflex, f/3.2 Wray Lustra anastig. lens, revolving back, 6 slides, F.P.A. As new. Cost £18 18s..... **£9 9 0**

1403. ¼-pl. Ensign Salex Reflex, f/3.9 Cooke anastig. lens, reversing back, 6 slides, leather case. Cost £14 10s... **£6 6 0**

1429. ¼-pl. Special Ruby Reflex, f/4.5 T.-P. Cooke, revolving back, 6 slides, leather case. Cost £13 5s..... **£6 6 0**

1326. ¼-pl. Tropical Model Brass-Bound Beaufort Reflex, 6-in. f/4.5 Tessar lens, revolving back, T.-P. Unit S.C. shutter speeded to 1/1,000th, 3 double book-form dark slides, leather case. Cost £20 ..... **£8 5 0**

1314. ¼-pl. Special Ruby Reflex, f/4.5 T.-P. Cooke, revolving back, 3 D.D. slides, canvas case. Cost £21..... **£4 19 6**

1335. ¼-pl. Ensign Popular Reflex, reversing back, f/4.5 Cooke Luxor anastig. lens, S.C. shutter speeded to 1/1,000th, daylight-loading F.P.A. Cost £12 15s. **£4 12 6**

1370. ¼-pl. Popular Pressman Reflex, f/4.5 Aldis-Butcher, reversing back, 6 slides. Cost £14 10s..... **£4 17 6**

1108. 3¼×2½ Ensign Roll Film Reflex, f/6.3 Ross Homocentric lens. Cost £4 15s..... **£1 12 6**

1345. 3¼×2½ Ensign Tropical Roll Film Reflex, f/7.7 Aldis anastig. lens. Cost £3 15s..... **£1 7 6**

1308. 10×15 Folding Ernemann Reflex, f/4.5 Carl Zeiss Tessar lens, focussing mount, revolving back, shutter speeded to 1/1,000th, 3 D.D. slides, leather case. Cost £33.. **£7 10 0**

84 ALDERSGATE ST

LONDON. E.C.1 Phone : NAT. 0591

Latest Visual Victor 16-mm. Camera, multispeed model, prism focus, f/1.5 Dallmeyer Speed lens, and case. Excellent condition **£38 10 0**

De Luxe Pathe Motocamera, f/3.5 lens and leather case. Perfect condition. Cost £11 7s. 6d..... **£5 2 6**

Pathe Home Movie Projector, complete with Universal resistance..... **£2 8 6**

Cine Kodak Eight, f/3.5 lens, complete with Kodascope Eight Projector, and silver screen. Cost over £20. In first-class order **£14 10 0**

Ensign Auto. Kine Camera, Model 6, f/1.9 Dallmeyer lens, 3 speeds and case..... **£15 2 6**

Movex 16-mm. Cine Camera, f/3.5 lens. New condition **£4 7 6**

Miller 9.5-mm. Cine Camera, f/3.5 lens and carrying-case. As new..... **£5 7 6**

Pathe Motocamera B, f/3.5 lens and case. Perfect.. **£3 15 6**

3¼×2½ Ernemann Focal-plane, f/4.5 Zeiss Tessar, self-capping blind focal-plane shutter, 3 D. slides and case..... **£12 7 6**

¼-pl. Roll Film Cocarette, f/4.5 Sonnar anastigmat, Compur shutter **£4 12 6**

Zeiss Contax, f/2 Sonnar, ever-ready case. New condition **£28 17 6**

4½×6 cm. Ermanox, f/1.8 Ernon anastigmat, 6 slides, F.P.A., leather case **£15 15 0**

Leica Transparency Projector, for use with own lens, complete with lamp **£6 6 0**

Contax Transparency Projector, for use with own lens, complete with lamp **£6 6 0**

¼-pl. No. 3 Folding Pocket, f/7.7 anastigmat lens.... **£1 2 6**

9-in. f/4.5 Dallmeyer Large Adon Telephoto Lens.. **£5 7 6**

¼-pl. Kodak Graflex Reflex, f/4.5 Zeiss Triotar lens, revolving back, F.P.A., leather case..... **£8 17 6**

3¼×2½ Mentor Reflex, f/1.9 Reitzchel anastigmat, leather case. Cost £68 ..... **£17 17 0**

6 cm. Foth-Flex Reflex, focal-plane shutter, f/3.5 anastigmat lens, leather case. New condition..... **£7 17 6**

¼-pl. Butcher's Popular Pressman Reflex, f/4.5 Aldis anastigmat, 6 slides and case..... **£5 17 6**

59/60 CHEAPSIDE

LONDON, E.C.2 Phone : CITY 1124/5

'ROLLEIFLEX'



The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.

£25:0:0

Nine monthly payments of 58/4.

REGENT

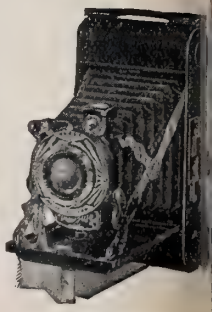


The latest model, taking 8 or 16 pictures on 3¼×2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter speeded to 1/400th sec., complete with leather case.

£20 : 0 : 0

Nine monthly payments of 46/8.

SELFIX



Simple loading. Strong bellows, reflex view-finder. Trichro shutter, 1/25th, 1/50th, 1/100th sec., Time and Bulb, with flexible release. For standard 3¼×2¼ roll film. Ensar anastigmat f/4.5.

£3 : 15 : 0

Nine monthly payments of 8/11.

'ROLLEICORD'



Takes all Rolleiflex accessories, excepting angle mirror. Takes 12 exposures on 3¼×2¼ roll films for 1/-. With Zeiss Triotar f/4.5 and Compur shutter, 1/300th, T. and B.

£14:10:0

Zeiss Triotar f/3.5

£17:10:0

Nine monthly payments of 33/10 or 40/10.

OMBRUX



The photo-electric cell meter with a marvellous lens which makes it the finest instrument on the market at such a price. Gives dead - accurate readings for still camera work.

In ever-ready case **67/6**



FREE BARGAIN BULLETIN

Packed with used but guaranteed bargains—your chance to save pounds on your holiday camera. **SEND NOW!**



PATHÉ 'B'

Strongly made with f/3.5 high-grade lens. Strong motor drive, exposes a reel at one winding. Takes 30-ft. of 9.5-mm. film.

£6:6:0

Nine monthly payments of 14/9.

VERY EASY PAYMENTS

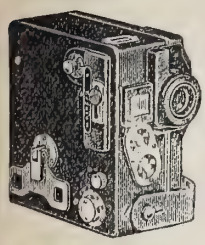
Nine monthly Instalments. First payment secures goods. Only 5% added or 5/- if under £5.

BUY THIS EASY WAY

IF YOU DON'T SEE WHAT YOU WANT ON THESE

CITY SALE

EASIEST OF EASY TERMS



"DITMAR"

Visible footage indicator, Two speeds. Parallax compensation. Single picture device. Telephoto, portrait, wide-angle and filter attachments fitted by Universal screw mount.

F/2.9 lens .. **£12:12:0**

Nine monthly payments of 29/5.



T.-P. JUNIOR REFLEX

Made in 3¼ × 2¼, 4¼ × 3¼ in., and 6½ × 9 and 9 × 12 cm. sizes. With Ruby self-capping time and instantaneous focal-plane shutter, revolving back, reflecting mirror of specially prepared glass, quick-wind, 3 single metal slides. With T.-P. Cooke f/4.5 lens, size 3¼ × 2¼, from

£12:0:0

Nine monthly payments of 28/-.



'IKOFLEX'

The twin-lens camera for 12 pictures on 3¼ × 2¼ 8-exposure roll film. Large finder lens, compensation of parallax. Novar f/4.5 lens, in Ikoflex shutter

£7:15:0

Nine monthly payments of 18/1.

NEW IKOFLEX II ALSO IN STOCK.



RANGE-FINDER "BESSA"

With coupled range-finder and optical view-finder fitted next to the focussing control. The famous trigger release is fitted under the baseboard. Yellow filter is incorporated for use when required. Compur Rapid shutter, speeded to 1/400th sec. With 4-element Skopar f/3.5 lens

£18:15:0

Nine monthly payments of 43/9.



CINÉ KODAK '8'

With fixed-focus f/3.5 lens, exposure guide, footage indicator and eye-level finders incorporated in the handle of the camera. Holds 25 ft. of special film, only half the width of which is exposed at a time.

£9:17:6

Nine monthly payments of 23/1.

3¼ × 2¼ Six-20 Kodak, f/4.5 anastigmat, O.P.S. shutter and case..... **£4 0 0**

9 × 12 cm. Nettel Focal-plane, Carl Zeiss Tessar f/4.5, self-capping focal-plane shutter, 3 D.D. slides and leather case. New condition **£18 18 0**

6 × 6 cm. Super Ikonta, Carl Zeiss Tessar f/2.8, ever-ready case. Slightly soiled only..... **£24 10 0**

¼-pl. Sibyl Folding Pocket, Ross Zeiss Tessar f/4.5, fully-speeded shutter, 12 slides and roll-holder and case.... **£5 7 6**

9.5-mm. Pathe Hand-turn Cine Camera.....19s. 6d.

4-in. Dallmeyer Telephoto f/5.6, focussing, fitted for Leica **£3 12 6**

Postcard T.-P. Press Collapsible Focal-plane, Dogmar f/4.5, self-capping shutter, 6 D.D. slides. Nice order..... **£12 17 6**

Dallmeyer Adon Telephoto, iris..... **£2 15 0**

5 × 4 Ensign Reflex, Cooke Series II f/4.5, self-capping focal-plane shutter, revolving back, 3 book-form slides and leather case. New condition **£8 8 0**

¼-pl. T.-P. Press Focal-plane, Ross Xpres f/4.5, self-capping focal-plane shutter, 3 slides, F.P. adapter..... **£11 17 6**

3¼ × 2¼ No. 6 Watch Pocket Carbine, Aldis-Butcher f/4.5, Compur shutter, complete in case..... **£3 18 6**

3¼ × 2¼ Ensign Speed Reflex, f/4.5 Aldis-Butcher, focal-plane shutter, complete in case..... **£5 5 0**

2¼ square Voigtlander Superb, Heliar f/3.5, Compur shutter. New condition **£14 7 6**

16-mm. Victor Cine Camera, f/1.5 Dallmeyer, 100-ft. capacity, motor drive, 3 speeds and leather case..... **£18 18 0**

8 × 30 Prism Binocular, centre screw focussing and leather case **£2 12 6**

6 × 6 Voigtlander Superb, f/3.5 Skopar, Compur shutter. New condition **£13 7 6**

35-mm. Superkino Leica Developing Tank. New condition **£1 18 6**

3¼ × 2¼ Apem Reflex, Apem Cooke f/4.5, focal-plane shutter, 6 slides, F.P.A..... **£4 17 6**

Postcard T.-P. Special Ruby Reflex, T.-P. Cooke f/4.5, self-capping focal-plane shutter, roll-holder. Very nice order **£9 17 6**

90/94 FLEET ST

LONDON, E.C.4 Phone: CENT. 9391

Model B 200-watt 16-mm. Kodascope Projector, resistance and case. Cost £110..... **£20 0 0**

Model B Cine-Kodak, f/1.9 lens..... **£11 17 6**

2¼ Rolleicord, f/4.5 Triotar lens, filter..... **£9 7 6**

6 × 6 Voigtlander Superb, f/3.5 Heliar..... **£15 7 6**

6 × 6 Rolleiflex, f/4.5 Carl Zeiss Tessar, Compur shutter **£10 17 6**

6 × 6 Rolleicord, f/4.5 Zeiss Triotar, filter, case..... **£9 7 6**

6 × 6 Latest Rolleiflex, f/3.5 Zeiss Tessar, high-speed Compur, filter, L/case **£18 18 0**

Model D Kodascope, 300-watt, resistance, travelling-case **£21 10 0**

Dekko Cine Camera, f/4.5 anas., L/case, Drem cine meter **£7 7 0**

200-B Pathe Cine Projector, adjustable resistance. As new **£13 17 6**

1a Super Ikonta, f/4.5 Carl Zeiss Tessar, Compur, L/case **£14 7 6**

4-in. f/6.5 Cooke Primoplan Wide-angle Anastigmat £2 17 6

Model I Standard Leica, f/2.5 Hektor, range-finder, case **£11 7 6**

Valoy Vertical Enlarger, electric fittings, base easel.. **£7 7 0**

Model II Coupled Leica, f/2.5 Hektor, case **£21 10 0**

3½ × 2¼ Latest Sobo Reflex, masking, f/3.5 Xpres, 3 D.D. slides, F.P.A., L/case. Unsoiled..... **£25 0 0**

4½ × 6 Ernemann Folding Focal-plane, f/6.3 Tessar, 6 slides. L/case..... **£3 18 6**

4½ × 6 Ermanox Focal-plane, f/1.8 Ernostar lens, 6 slides, F.P.A. L/case **£16 0 0**

9.5-mm. Cine-Nizo Camera, f/3.5 Meyer anas., L/case **£3 18 6**

3 × 4 Piccochic, f/2.9 Trioplan, Compur shutter, purse **£5 19 6**

6 × 13 Stereo Nettel Focal-plane, pair f/4.5 Tessar lenses, D.D. slides, F.P.A..... **£10 17 6**

Several Good Enlargers, details on application.

Fine Selection of Microscopes at remarkably low prices. Special list on application.

54 LIME STREET

LONDON, E.C.3 Phone: Mansion House 0180

GENEROUS EXCHANGES

Highest allowances on your surplus apparatus in part payment for a fresh purchase.

GET IN TOUCH WITH US.

KEYSTONE '8'

3 speeds. Strong, silent motor takes 25-ft. films at a winding. Footage indicator geared to mechanism. Interchangeable lenses.

With f/1.9 lens **£16 16 0**

F/3.5 ..... **£10 10 0**

Nine monthly payments of 39/3 or 24/6.



"RETINA"

Daylight loading with Kodak cassettes—3/6 for 36 exposures. Easy to use. Quick in operation. With tubular direct-vision finder. With Schneider Xenar f/3.5 lens in Compur shutter.

£10:10:0

Nine monthly payments of 24/6.

KODAK 'DUO'

16 pictures on 3¼ × 2¼ 8-exposure film. Lens shoots to position at touch of button, focussing from 3½ ft. to infinity. Direct-vision view-finder. With Pronto "S" shutter and Kodak f/4.5 anastigmat.

£6 : 0 : 0

Nine monthly payments of 14/-.

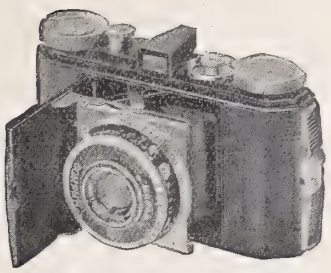
LEICA III

With f/2 Summar Lens.

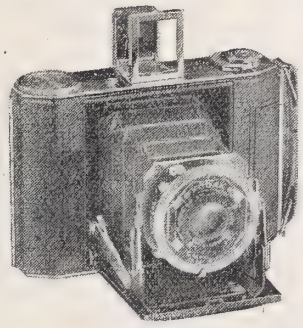
Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For holidays, travel, or for photographs at night or in any weather, Leica is the ideal camera.

£39 : 10 : 0

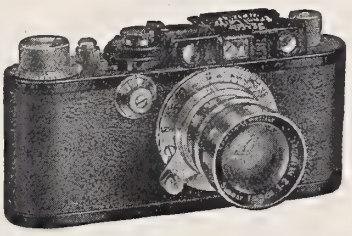
Nine monthly payments of 92/3.

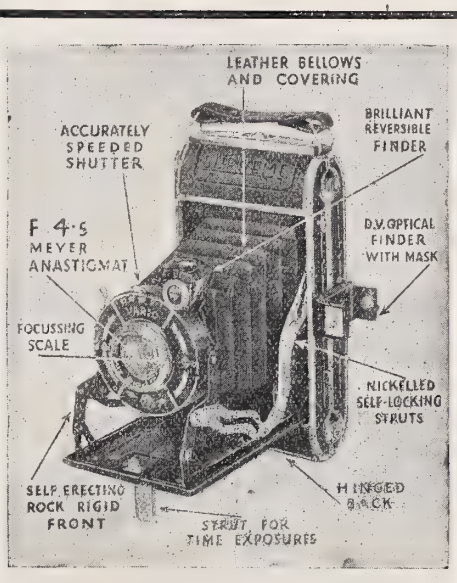


NINE MONTHS TO PAY



FIRST PAYMENT SECURES





1936 "SALEX SUPREME"

Unapproachable in Value. Unobtainable elsewhere.

With all the splendid up-to-date features shown above £3:3:0

Or with f/3.8 Steinheil Cassar lens, Prontor II Sector speeded shutter, 1 to 1/175th sec., T. and B..... £5 5 0

Tan Hide Case, velvet-lined, with lock and sling strap 6s. 6d.

Easy terms if desired.

DON'T MISS THIS BIG VALUE!

PAGES—GET IN TOUCH WITH US—WE HAVE IT IN STOCK

& EXCHANGE (1929) LTD.

Lightning Artistry

In Mezzotone—the Criterion chloro-bromide paper—the speed is such that enlargements can be made with the same facility as contact prints. The rich warm tone is obtained by direct development—every negative detail is given its positive value with brilliance and faithful tonal rendering.

MEZZOTONE

The *Criterion* CHLORO-BROMIDE

PAPER & LANTERN PLATES

Nine Attractive Paper Surfaces. Plates, 1/10 Per Dozen

CRITERION (Plates, Papers, Films) LTD., STECHFORD, Warwickshire. London Showrooms: 35, Essex St., Strand, W.C.2

EXAKTA REFLEX

The New 1936 Model for PLATES and FILMS

For V.P. Films or Plates, 4.5×6 cm.

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

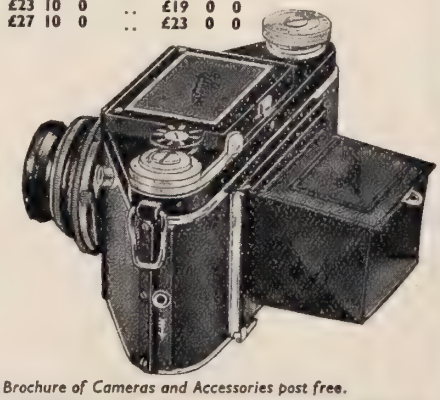
Prices for 'MULTI-SPEED' Model C, including 3 slides and focussing screen.

Exaktar Anas. f/3.5	£22 10 0
Zeiss Tessar Anas. f/3.5	£26 10 0
,, ,, f/2.8	£30 10 0
Dallon Telephoto f/5.6, 6"	£8 15 0
Tele-Megor (Meyer) f/5.5, 6"	£11 10 0

FOR FILMS ONLY.

	Model B.	Model A, without delayed action.
Exaktar Anas. f/3.5	£19 10 0	£15 0 0
Zeiss Tessar f/3.5	£23 10 0	£19 0 0
,, ,, f/2.8	£27 10 0	£23 0 0

ADAPTING RINGS FOR CLOSE-UPS:
Tube A, for distance 15 in. 6/6
Tube B, for distance 10 in. 6/6



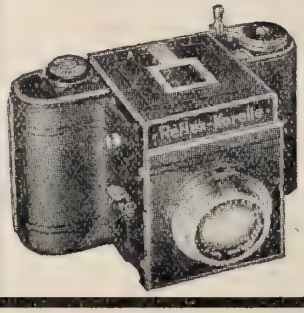
EXAKTA HANDBOOK fully explains this beautiful camera. Post free, 3/6

Illustrated Brochure of Cameras and Accessories post free.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

AN EXCELLENT RESPONSE TO "A.P." ADVERTISEMENTS

"I feel it is only fair for me to thank you for the excellent response to my advertisements that your paper, 'The Amateur Photographer,' has enabled me to have. I sold all three instruments within three days; curiously enough, all three to people in Croydon."

L. C. S., BROMLEY

AND A GRATIFYING RESULT

UNLESS you are using a ZEISS LENS

you are not producing your **BEST** work or making the most of your **OPPORTUNITIES.**

The **ZEISS** range of **PHOTOGRAPHIC OBJECTIVES** includes a lens for **EVERY** purpose. Write to-day for booklet P.51

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, London, W.1

ELECTRODREM

Three New and Exclusive Features! Not to be found in any other electric Exposure Meter.

1. Range of daylight exposures 1/1,000th sec. to 8 minutes, without reference to tables or making calculations.
2. Will indicate the correct exposure by artificial light for Panchromatic material.
3. Gives a direct reading when a filter is used without reference to tables or making calculations.



Price £3 : 15 : 0 Leather Case 5/- extra.

From all Dealers. Distributors for Great Britain.:

DREM PRODUCTS LIMITED
37, BEDFORD STREET, STRAND, LONDON.



Granville PRODUCTS
PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with "GRANVILLE"; if you have years of experience, change to "GRANVILLE." You will never change again!

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to: PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables: "GRANVILLE, LEAMINGTON." Telephone: 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse and Showrooms: 13, GRAY'S INN ROAD, W.C.1 Telephone: Holborn 5688.

Take your Photos in Colour

BY THE

FINLAY
COLOUR PROCESS

Exquisite and accurate colour results obtainable, with instantaneous or time exposure, by this remarkably simple process of direct colour photography

Write for descriptive catalogue and prices to:

FINLAY COLOUR (LONDON) LTD.
174, MILL LANE, HAMPSTEAD, N.W.6.

or

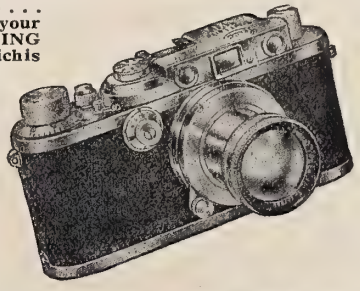
C. BAKER LTD.
224 HIGH HOLBORN, W.C. 1
Sole London Distributors for Amateur and Scientific use of FINLAY COLOUR material.

The WORD

LEICA

To all who follow the modern trend in Cameras that word "LEICA" means much. And at each and all of the "Four Westminsters" it has a significance all its own. There, LEICA Cameras and the wide range of LEICA accessories—hardly less notable than LEICAS in themselves—play a very big part in day-to-day and hour-to-hour activities. At any of the "Four Westminsters" you can see and examine the whole LEICA range.

Go then into any Westminster shop and learn all about LEICAS . . . and EXCHANGING your present Camera, or BUYING OUT-OF-INCOME, which is easily arranged—at the "Four Westminsters."



This is the LEICA Model IIIa, automatic focussing f/2 Summar lens, Shutter speeds to 1,000th. Costs £43, or 9 payments of £5 os. 4d. (Other models from £16.)

Ask about Special Leica "Valoy" and "Focomat" Enlargers.

THE
WESTMINSTER
PHOTOGRAPHIC EXCHANGE, LTD.

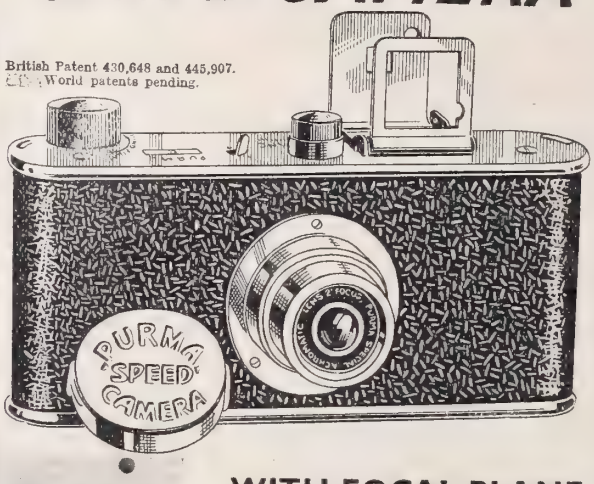
81 Strand, W.C.2 (*Temple Bar* 2710)
119 Victoria Street, S.W.1 (*Victoria* 0669)
111 Oxford Street, W.1 (*Gerrard* 1432)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

PURMA

PATENT

SPEED CAMERA

British Patent 430,648 and 445,907.
World patents pending.













WITH FOCAL-PLANE SHUTTER — FOR SPEED SUBJECTS

Action and speed subjects are the ambition of every photographer—how often have you tried and failed? Get a PURMA, the new speed camera, and succeed with every shot. Look at the pictures it takes and think what you could do.

Its focal-plane shutter is the type of speed shutter which the Press photographer insists upon. The camera is ready for instant action, no focussing, no setting of lens aperture, no complicated calculations or adjustments. If necessary, the PURMA can be got ready with one hand in your pocket or behind your back, while you stalk your subject and wait for exactly the right moment to shoot—no movement is too rapid—no subject is impossible. It opens up a new field for you—speed photography.

Takes 16 square pictures (costing 1/-) on a daylight-loading vest-pocket film; 6 instantaneous speeds from 1/25th to 1/200th sec.

ONLY 35/-

Ever-ready Case 10/- (if required). See the name PURMA on the ever-ready case.

AT YOUR DEALER'S

Write for illustrated brochure and name of nearest stockist to the Sole Concessionaires:

R. F. HUNTER LTD.
"Celfix House,"
51, GRAY'S INN ROAD, LONDON - - - W.C.1

Phone: HOLBORN 7311/2.

THIRD EDITION

REVISED THROUGHOUT

PHOTOGRAPHY MADE EASY

By R. CHILD BAYLEY
Author of "The Complete Photographer," "Hand Cameras," "Photographic Enlarging"

AS EASY AS A · B · C

This is a book for photographic beginners, and, if carefully studied, it will enable the novice with a camera to get a greater proportion of successful photographs than would usually be the case.

"Photography Made Easy" should be read by everyone taking up photography: it should form as much a part of the outfit as the camera itself: it is an ideal present to give an amateur photographer.

Crown 8vo. 250 pp. Stout paper covers

Price 2/- net By Post 2/3

Obtainable from all leading booksellers, or direct by post from the Publishers

ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1

"The Amateur Photographer." 12/8/36.

SPECIAL NOVICES' COMPETITION

Title.....

Name and address.....

.....

This Coupon to be affixed to back of print.

"The Amateur Photographer." 12/8/36.

"A.P." SPECIAL COMPETITION COUPON

This Coupon to be affixed to back of print.

"The Amateur Photographer." 12/8/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Monday, August 31st.

"The Amateur Photographer." 12/8/36.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Monday, August 31st.

"The Amateur Photographer." 12/8/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Monday, August 31st.

"The Amateur Photographer." 12/8/36.

PRINT CRITICISM

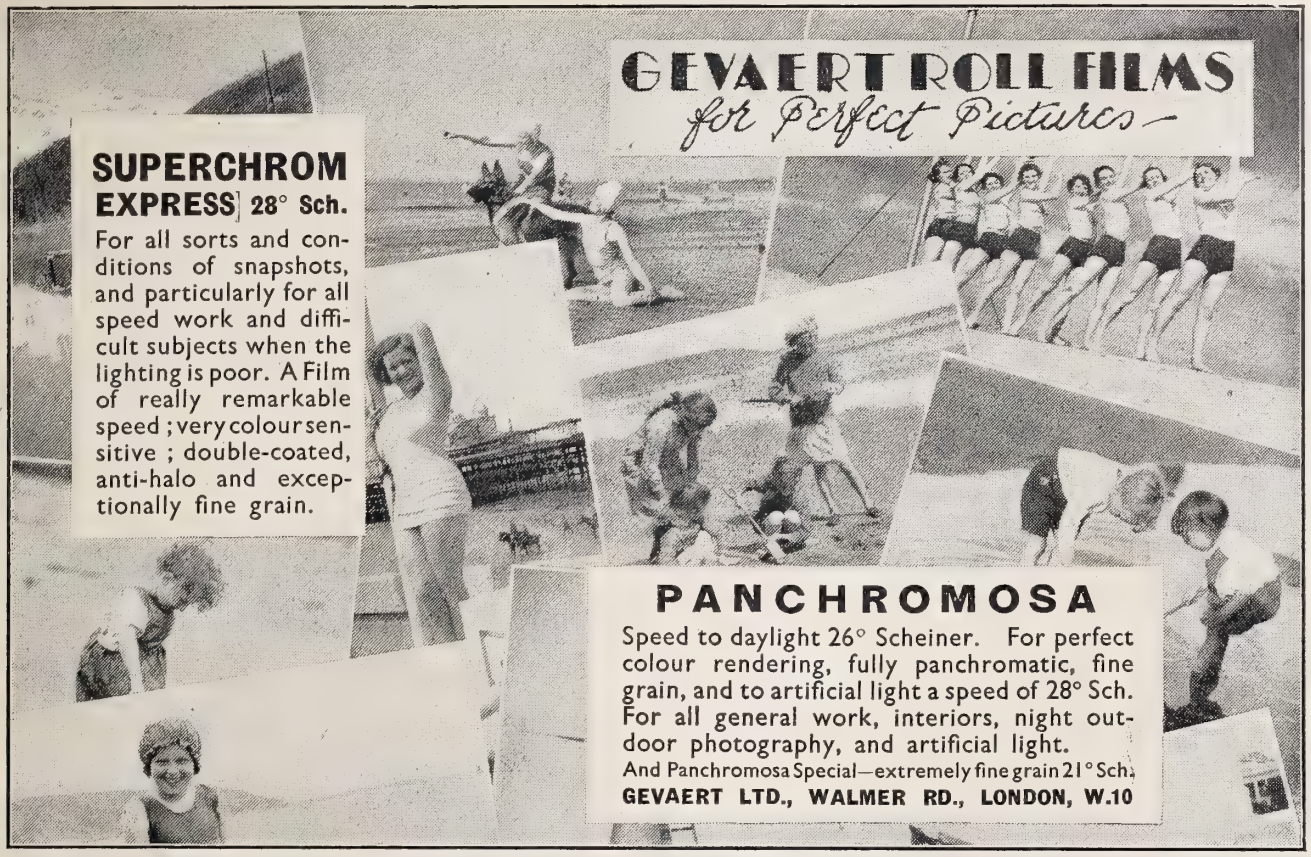
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 12/8/36.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

GEVAERT ROLL FILMS
for Perfect Pictures



SUPERCHROM EXPRESS 28° Sch.

For all sorts and conditions of snapshots, and particularly for all speed work and difficult subjects when the lighting is poor. A Film of really remarkable speed; very colour sensitive; double-coated, anti-halo and exceptionally fine grain.

PANCHROMOSA

Speed to daylight 26° Scheiner. For perfect colour rendering, fully panchromatic, fine grain, and to artificial light a speed of 28° Sch. For all general work, interiors, night outdoor photography, and artificial light.

And Panchromosa Special—extremely fine grain 21° Sch.

GEVAERT LTD., WALMER RD., LONDON, W.10



The F/4.5 BRILLIANT..

The "Brilliant" has a number of outstanding points. Its great feature is its hooded view-finder. . . You see the picture crystal-clear and *full size* whilst you take it. Then again, the "Brilliant" is economical—twelve 2¼-in. square pictures on a standard 8-exposure 2¼×3¼ in. film. For ease of operation, for certainty of success, for outstanding value, the Voigtlander "Brilliant" is remarkable.

With F/4.5 Skopar lens in Compur shutter..**£5 15 0**

Other models from **45/-** to **£6 15 0.**

Ask your dealer, or write for the new Voigtlander catalogue to Schering Ltd. (Voigtlander Dept. A), 188-192, High Holborn, W.C.1.

Voigtländer BRILLIANT

Developing and Printing

5 Free Booklets

Sent post free on request

Make your own negatives by the simple but certain AZOL method

SEND P.O. 1/7 FOR A TRIAL SET of CHEMICALS

Including: 1-oz. trial bottle of AZOL, to develop 12 spools 3¼×2¼.

4-oz. tin ACID FIXING, to make 30 to 60 oz. solution.

1 Packet M.Q. Developer, sufficient to make 3 dozen Gaslight Prints.

Publicity Dept.:

JOHNSON & SONS

MANUFACTURING CHEMISTS LTD.

HENDON WAY, LONDON, N.W.4

NOW - Your CAMERA CAN TAKE COLOUR PHOTOGRAPHS

Think of it — blue sky, green grass, yellow sands, gay frocks of varied hues — all the brilliance of summer can now fall captive to your camera. Dufaycolor brings natural colour photography within the scope of every camera user. You need no special apparatus, and the extra cost is trifling. Lovely transparencies in natural colours can be yours without the use of special filters, and Dufaycolor is just as easy to use as ordinary film.

DUFAYCOLOR

ROLL FILMS · FILM PACKS

Your photographic dealer stocks all popular sizes, including No. 27 ($1\frac{5}{8}\times2\frac{1}{2}$) Roll Film and No. 00 ($1\frac{3}{4}\times2\frac{3}{8}$) Film Pack.



Get a copy of **"The Dufaycolor Process"** from your dealer, price 6d., or from Ilford Limited, post free 8d.

ILFORD LIMITED · ILFORD · LONDON

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, AUGUST 12TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

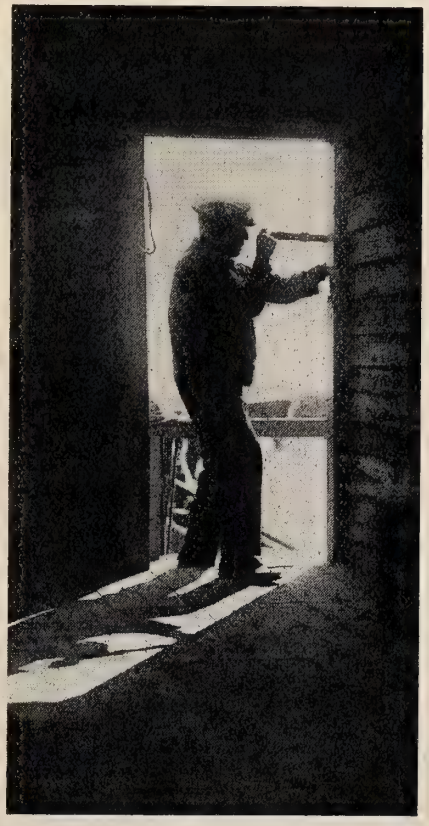
VOL. LXXXII. No. 2492.

TOPICS of the Week

WE can safely claim intimate and up-to-date knowledge of the ideas and activities of the amateur photographer. Our finger is constantly on his pulse. Yet we have detected no sign that he has been daunted by the weather, about which scathing remarks have been made on all sides from day to day and month after month. Unabated has been the flow into our office of entries for competitions, prints for criticism, letters, articles, and questions on every possible and impossible phase of photography. Weather or not, the amateur carries on steadily and sturdily. The "bright intervals" occasionally foretold and sometimes realised he uses to full advantage; the more frequent "depressions" he regards merely as providing opportunities for different kinds of work indoors or out. His enthusiasm carries him on, come sunshine or rain, from January to December, and we cordially wish him all the good fortune he deserves.

The Camera at the Olympic Games.

Photographs—and stereoscopic ones, too—have played a conspicuous part in the Olympic games at Berlin. During the first two days a couple of events had to remain undecided until the photographs were developed. Not only the end but the beginning of each event has been photographed, the crack of the starting pistol automatically releasing the shutter. Judgment which turns upon split seconds is too delicate a matter to leave to the unaided eye, and the camera must be the final umpire. Even the camera, of course, can lie, and it would be child's play for anybody to make a picture in which the loser appeared to be the winner, but with stereoscopy this would be more difficult, and with rigidly controlled conditions quite impossible. What a pity it is that photography was not going during those events in ancient Athens. Had such records been available we should probably have quite different ideas about Greek athleticism. We should know whether some of the poses in the old statues are true or the artist's convention. They had not even any timing devices in the old classical games, and we shall never know how the Greek runners compared with the negroes in the German stadium. But the race in those days, as at present, must have turned upon infinitesimal time, and there is more than a possibility that the laurel sometimes wreathed the wrong brow.



THE COAST-GUARD.

See article on "Variety in Holiday Snapshots" in this issue.

Angles and Pyramids.

The craze for taking photographs at unusual angles grows apace. Or, perhaps it should rather be said, the greed of editors of illustrated papers for such photographs is unappeased. The news films in the picture houses show sporting and other events now as seen by the eagle from its eyrie, and then as seen by the rabbit from its burrow. There are right angles, acute angles, obtuse angles, everything is where you don't expect it to be, every picture a puzzle picture, scale and proportion are of no account, and it takes you a full minute to decide whether a given subject is a toothbrush or a seaside pier. Hogarth, in his "Analysis of Beauty," declared that the painter if left to his choice "takes it on the angle rather than in front," but the camera, with its unusual opportunities for angle views has carried it beyond the

wildest Hogarthian dream. Some day, perhaps soon, we shall find on the picture page a piece of work which staggers us by its unusualness —something we only dimly remember to have seen before. It will take us some moments before we realise that this is indeed a photograph of something taken in the ordinary way, at normal eye-level, without twist or obliquity or any such thing. There are those who say that the best thing about wireless is the joy of silence when it leaves off; and certainly we have reason to be grateful to eccentricity in art, because it makes the normal appear so enjoyable when we see it.

Seeing Below Water.

At the recent British Medical Association meeting in Oxford we were handed a pair of spectacles which gave us that much coveted thing, a new outlook upon the world. Some people are said to have rose-coloured spectacles, but what seems more desirable is to have spectacles which can get below the surface shine of things and enable us to see the world without annoying and deceptive reflections and shimmerings and surface brightness. These were fitted with polarising filters to cut off haze and glare. Were we fishermen? Then they would enable us to see the bottom of the pond, granted, of course, that the water was reasonably clear and not ruffled by wind. Were we motorists? Then we should have a much more comfortable view of the white road, without being troubled by reflections from it. Were we frequenters of picture galleries? Then we should be enabled to see the paintings without having to squint and get academy headache owing to the reflections in the glass. But what pleased and satisfied us most was just to put on those glasses and gaze out over the towers and spires of Oxford. It was an interesting little lesson in tone values, and the scene had a peaceful aspect.

The Comic Strip in Colour.

It was a sheer delight to see, in a London picture theatre the other evening, an example of the Gaspar colour process applied to the "Mickey Mouse" types of subject. It was a colour version of "Ali Baba and the Forty Thieves," and certainly colour gave to such a piece of work a rich realism.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Flare in Lens.

I am told that the curious effect in the enclosed print is due to a defect in the lens known as "flare." As the lens is a new and expensive one I feel perturbed. To what is the defect due? Can it be remedied, or must I regard the lens as unsatisfactory?
C. M. (Putney.)

We have not reproduced the print you sent, but another one with a very similar effect, as we feel convinced that in your case, as in this, the trouble is not due to the lens at all. The defect in the print here might reasonably be attributed to a hole in the bellows; but it is the result of a pair of spectacles being laid on the rock. The sun caught these, and the glare of light was reflected into the lens.

If you examine your own print you will see that the light patch roughly corresponds with one of the row of windows at the top of the building, and the direction of the lighting indicates that the sun was reflected into the lens from this window. The effect must have been visible to the eye, although you probably did not notice it.

It is quite a common thing to see a brilliant reflected light of this sort, even miles away. The system of heliograph signalling was based on the sun's light being reflected from a movable mirror. Familiar, too, are the brilliant spots and patches, often irregularly diffused, reflected from the sun's track on the sea.



Genuine flare is more common with some types of lenses than with others, but it may occur even with the best modern anastigmats. The bright object causing it may or may not be included in the picture, but its image on one surface of the lens may be picked up by reflection on to another surface, and thence projected on to the negative. A bright lamp, for example, may be correctly reproduced on the negative, while at the same time a "ghost" image of the lamp may appear in another part.

The conditions for producing visible flare with modern lenses are by no means common. In your case there is no need to be perturbed, as the trouble your print shows would have occurred with any lens in the same circumstances. The glare of reflected light was there, and naturally the lens recorded it. The lesson to be learnt is to keep a watchful eye for similar conditions.

Gaslight Developer.

Will you give me a good all-round developer for gaslight paper? I should like one that will keep in good condition for a reasonable time. *R. J. J. (Chelmsford.)*

We always advise the use of a formula recommended by the makers of the particular paper in use, but the following will give good black tones on most gaslight papers.

Metol	8 grs.
Hydroquinone	30 grs.
Sodium sulphite	¾ oz.
Sodium carbonate	¾ oz.
Potassium bromide (10 per cent)	20 drops
Water	10 oz.

The unused solution will keep well in a properly corked or stoppered bottle just large enough to hold it.

With correct exposure, and a temperature of about 65° Fahr., development is complete in 20 seconds or so. If it takes much longer it is an indication that a longer exposure is necessary.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Ensuring Sharp Definition

In these days of small negatives, printed by enlargement, sharp definition is of the greatest importance. In this article some of the factors which affect the definition of negative or print are dealt with.

THE subject of definition is an important one for every photographer. It is true that it is sometimes desirable for diffusion of the distant planes in the case of pictorial photographs, but it is generally necessary that the principal planes should be sharp.

It is possible to introduce any diffusion that may be thought necessary when printing or enlarging from a negative that is too sharp for pictorial effect, but it is impossible to counteract the result of poor definition in the first place.

Sharp definition is of the greatest importance to the user of the miniature camera who intends to produce prints of large size, and it is equally important to the user of larger apparatus who also makes his prints by enlargement.

Lens and Camera.

The first point concerns the maker of the lens and its fitting to the camera. Standards of definition vary, but it is safe to assume that the lens, if it bears the name of a maker of repute, will give a sharply defined image over the whole of the negative that it is listed to cover. Apart from the subject of depth of focus, which is outside the scope of the present article, the lens should give a sharp image of the subject for the point upon which it is focussed. In many modern cameras accurate focussing is assured by the range-finder system, and in older types by examination of the image upon the ground glass.

When the actual image is not seen, the focussing being done by scale, there are other points that have to be given consideration. The focussing scale must be accurate with regard to the lens, not only for the infinity point, but for each distance engraved upon the scale. We have known of cases where the one may be correct, but serious inaccuracies displayed with regard to other distances.

In the case of a new camera the scale may be taken for granted, but in the case of one that has had some use it is possible that the scale may have moved slightly, or it may be that the lens and shutter have been removed, and upon reinserting have not been returned to the same position. A few turns of a screw thread will be quite sufficient to affect the definition of a large-aperture lens.

In the case of a plate camera it is necessary that the "register" of the focussing screen and the plate-holder or the film in the adapter is the same. This is especially important when new plate-holders, especially by another maker, are added to the outfit.

In the case of a film camera flatness of the film is of the greatest importance. This latter is assured in the case of a modern camera by means of a pressure plate, but in the case of some of the older models this is not fitted.

The camera should be rigid. By this we mean that all moving parts function with firmness, while not unduly stiff. A lens front that does not hold the lens firmly is almost certain to produce negatives that are poorly defined.

The Personal Factor.

The most perfect optical equipment, fitted to the most perfect of precision cameras, can fail to produce sharp negatives if the photographer fails to ensure that the camera is steady at the moment of exposure. Many negatives that appear sharp to the eye fail to reach the standard of definition when enlarged, and this is almost always due to the fact that the camera is not steady at the moment of exposure.

In spite of the fact that an exposure may be a very small fraction of a second, it is necessary that the camera should be still, or the definition of the negative will be affected. If a cable release is used to operate the shutter it should be of fair length; the short, stumpy release is likely to cause camera movement.

A point that often escapes attention is the need for a rigid tripod. Many tripods are flimsy with regard to construction and unsuited to all but the lightest cameras.

Another cause of poor definition, and one that is often unsuspected, is that the lens is dusty, or covered with a film deposited by exposure to damp or salt-laden air, or smoky atmosphere. A dusty lens can also produce the same effect.

Enlargements.

Many enlargements that are made from sharp negatives exhibit defective definition. Provided that the lens is of first-class optical quality, and properly adjusted in the apparatus, there are several possible causes. The baseboard may not be parallel with the negative and the lens. As with the camera, the lens may be dirty. There may be movement of some part of the apparatus during the exposure, and especially if the apparatus is arranged upon a table or bench which is not very rigid, while the easel is capable of independent movement. In such cases it is very necessary for the worker to refrain from movement during the exposure.

A further cause of imperfect definition may be that the paper is not flat. If the paper is kept under pressure by a glass plate, care must be taken to see that the surface is clean on both sides.

It is evident that when it is found that a negative has definition that does not come up to the required standard, the cause may be one or more of those mentioned. The next step is to investigate them one by one, eliminating those that obviously do not apply, until by a process of exhaustion the cause of the trouble is identified.

The GENESIS of an Exhibition Print

Simple Steps that make the Picture.

By L. GORDON PAULE.

LUCKY is the man who can secure a negative which, by perfectly straight printing, will give him a print really fit to take its place in an exhibition.

Only too often is it the case that some sort of manipulation is necessary when preparing the final print in order that it shall bear out our conception of the theme as we wish it to be seen, and especially is this the case in the summer months, when brilliant sunshine and a combination of other circumstances over which we photographers have no control tend to give us negatives which are too hard and brilliant.

Softness is a quality which is decidedly difficult to catch when there is a brilliant sun beating down upon the subject one wishes to photograph, and very often it is quite impossible to attain it direct upon the negative without resorting to such things as soft-focus lenses.

And, again, we all know that a scene which strikes us as being beautiful enough to our eyes is often slightly disappointing when we see the finished print of a photograph of it. Somehow, the balance and composition which appeared perfect as we viewed the scene seem to take on a different aspect in the print, and it is not always easy to give a reason.

How many times, for instance, have you taken photographs of scenes like that shown in Fig. 1, and felt, after making an enlargement, that it does not seem the same as when you saw it? In itself it is quite passable, yet there is something about it which causes it to fall below expectations.



Fig. 1. The original print.

First and foremost is the unnecessary amount of detail which creates in the picture a "spotty" quality which is not restful to the eye. Something must be done to remedy this, and fortunately it is a very simple matter. A thickness or two of fine chiffon over the lens of the enlarger will give a result which is infinitely softer, but which, even so, will retain all the detail necessary.

Yet even this does not give the impression which was created when the picture was taken—there is something wrong—something out of place, which, despite the definite "leading in" to the picture which the narrow path creates, causes the eye to wander restlessly from one side to the other. What is it? And how can it be remedied? Once again the answer is simple—it rests entirely upon a psychological point. When we read a book our eyes travel from *left to right*, and, unconsciously, when we look at a picture such as this, they want to do the same, unless there is a very strong motive present to draw them in the other direction.

In the picture before us—which is typical of thousands taken on holiday every year, our eyes constantly seek to travel in the opposite direction to that in which the path leads.

The remedy, therefore, is perfectly obvious—*reverse the picture* by reversing the negative in the carrier. That is to say, instead of the emulsion side facing the bromide paper, the negative is placed in the carrier so that the glass side is towards the easel.

So far so good. The eyes now travel quite easily along the path in the direction of the girl.

But we still have something which causes a distraction—obviously there is too much in the picture altogether, particularly too many patches of white sky. Judicious trimming is the next step, which leads us to Fig. 2.



Fig. 2. The exhibition print.

Now compare this with the original straight print in Fig. 1, and notice the difference. There is still plenty of essential detail visible, yet it is not so blatant or harsh. And the interest is definitely centred now on one spot, to which the eye naturally comes to rest without undue wandering.

It is surprising that more use is not made of a little chiffon and the little trick of reversing the negative—but these expedients must not be looked upon as remedies for all defects, and, simple as they are, great as are the improvements which can be made by their use, great care is needed in order to retain the characteristics of the theme itself.

PLAIN ADVERTISEMENTS

The other day a customer asked us why we do not as a rule enliven our advertisements with illustrations.

In case readers of *The Amateur Photographer* may have gained the impression that we do not appreciate art, or something of the kind, we hasten to make known our reason for this abstention. The fact is we assume that by now most keen amateurs know what the Leica and the Contax look like. On the other hand, we agree that quite a number of specialised accessories for these cameras are not so generally familiar—but even if we wanted to illustrate a fair percentage of these, it would mean our taking up a whole edition of *The Amateur Photographer* to do so.

In the circumstances we are afraid that we shall have to fall back once again on unadorned statement: We stock every miniature camera of repute. Besides the cameras themselves, we have about 500 accessories for the Contax and a similar number for the Leica. We also stock every accessory for the Rolleiflex, Exakta and Super Ikonta. Of special fine-grain developers we keep every variety at present available in Great Britain. Our stocks of miniature films are replenished fortnightly to ensure the absolute freshness that is essential if these films are to retain their maximum speed and fineness of grain.

IT HAS COME TO OUR NOTICE THAT WELL-KNOWN MAKES OF MINIATURE CAMERAS—PARTICULARLY VERY RECENT MODELS—ARE BEING OFFERED TO THE PUBLIC, THAT HAVE NOT BEEN OBTAINED THROUGH THE ORDINARY RECOGNIZED CHANNELS OF SUPPLY. CONSEQUENTLY, THESE CAMERAS ARE FOR THE MOST PART SCALED IN METRES, AND, HAVING BEEN INTENDED FOR THE CONTINENTAL MARKET, HAVE CONTINENTAL-SIZE TRIPOD BUSHES.

WE TAKE THIS OPPORTUNITY OF STATING THAT ALL OUR NEW CAMERAS ARE OBTAINED THROUGH THE LEGITIMATE MANUFACTURERS' AGENTS, ARE PROPERLY SCALED FOR THE ENGLISH MARKET AND CARRY THE FULL MAKERS' GUARANTEE IN THIS COUNTRY.

WITH EACH OF THE SECOND-HAND CAMERAS LISTED BELOW WE GIVE A WRITTEN GUARANTEE OF MECHANICAL AND OPTICAL PERFECTION.

LEICAS:

Leica Model IIIa, fitted latest pattern rectilinear focussing f/1.9 Hektor. Unsoiled in any way £45 0 0
Leica Model IIIa, f/2 Summar lens, ever-ready case. As new..... £34 10 0
Leica Model III, black, f/2 Summar lens, ever-ready case. As new..... £31 10 0
Leica Model III, black, f/3.5 Elmar lens, ever-ready case. As new..... £23 17 6
Leica Model II, black, f/3.5 Elmar lens. Excellent condition..... £18 10 0
Leica Model II, black, f/2.5 Hektor lens. As new..... £21 10 0
Leica Model I, f/3.5 Elmar lens, interchangeable. Excellent condition..... £10 10 0
Leica Model I, f/3.5 Elmar, non-interchangeable. Good condition..... £7 18 6
Leitz f/3.5 Elmar, 3.5-cm., coupled, nickel..... £6 7 6
Leitz 5-cm. f/3.5 Elmar, coupled, nickel..... £6 7 6
Leitz 13.5-cm. f/4.5 Elmar, uncoupled. In good condition £7 5 0
18-cm. f/5.5 Tele-Megor, coupled for Leica with special finder. As new.... £18 15 0
Leitz Stereo Viewer..... £5 5 0

Sump Lens Hood, 8s. 0d. Self-timer, 7s. 6d. Spool Chambers, latest pattern, 6s. 6d. each; old pattern, 4s. 6d. each. Adjustable Lens Hood, 12s. 6d. Slow Speeds Attachment, £2 2s. Latest Pattern Panorama Head, 13s. 6d. Fipos Filters, 14s. 6d. each. Figro and Figam Filters, 12s. 0d. each. Angular Finder for Model I, 15s. 0d. Short-base Range-finder, black, 27s. 6d.

CONTAXES:

Contax Model I, wedge-type range-finder, f/1.5 Sonnar lens, ever-ready case. As new £42 10 0
Contax, as above, but with f/2 Sonnar lens..... £32 17 6
Contax, as above, but with f/2.8 Tessar lens..... £25 17 6
Contax, as above, but with f/3.5 Tessar lens..... £23 17 6
Contax, as above, but fitted earlier type range-finder, with f/2.8 Tessar lens.. £23 10 0
With f/3.5 ..... £21 10 0

The following Telephoto Lenses will fit either Models I or II Contax:—
Zeiss 8.5-cm. f/2 Sonnar lens. As new..... £26 10 0
Zeiss 12-in. f/8 Tele-Tessar, with filter and special case. Cost £48. As new £30 0 0
Contax Plate Back, £3 5 0. Extra Slides, 5s. 6d. each. Contax Magniphot Enlarger, to take lens from camera. Excellent condition, £6 17 6.

MISCELLANEOUS:

Contaflex, f/2 Sonnar lens, ever-ready case. As new..... £55 10 0
Latest 6×6 Automatic Rolleiflex, f/3.5 Tessar lens, Rapid Compur, ever-ready case. As new £20 10 0
Latest 4×4 Automatic Rolleiflex, f/2.8 Tessar, Rapid Compur, case. As new £21 10 0

MISCELLANEOUS—contd.

Automatic 6×6 Rolleiflex, f/3.8 Tessar, Compur, ever-ready case. Excellent condition £16 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, normal Compur, ever-ready case.... £17 10 0
Rolleicord, f/3.8 Triotar, ever-ready case. As new..... £11 17 6
Exakta Model A, f/3.5 Ihagee anastigmat. Good condition..... £11 10 0
Exakta Model A, f/3.5 Tessar. Excellent condition £13 17 6
Exakta Latest Lever-wind Model A, f/2.8 Tessar, case. As new..... £19 10 0
Multispeed Exakta, f/1.9 Dallmeyer Super-Six, extension tube, lens hood, universal case. Excellent condition £26 10 0
Voigtlander Superb, f/3.5 Skopar. As new..... £11 17 6
Ikoflex Model II, f/3.5 Tessar, Rapid Compur, case. As new..... £16 17 6
Latest Improved Model Korelle, f/3.5 Tessar, ever-ready case. As new.... £14 15 0
Baldax, 16-on-3½×2½, f/3.5 Trioplan, Compur. As new..... £5 15 0
Baldi, 16-on-V.P., f/2.9 Trioplan, Rapid Compur. As new..... £6 10 0
Kodak Nagel Pupille, 16-on-V.P., f/2.8 Tessar, Compur, ever-ready case. As new £12 15 0
Kodak Nagel Pupille, f/3.5 Elmar lens, Compur, special reflex attachment. Excellent condition..... £12 15 0
Nagel Rolloroy, f/2 Xenon lens, case. Excellent condition..... £10 15 0
Dolly, f/2 Xenon, Compur. As new..... £8 15 0
Miniature Marvel, f/2 Xenon, Compur. As new..... £8 17 6
Weltur, 16-on-3½×2½, f/2.8 Tessar, Compur shutter, coupled range-finder combined with view-finder. As new..... £17 15 0
Zeiss Super Ikonta 530, f/3.5 Tessar, case. As new..... £13 10 0
Zeiss Super Ikonta 530/16, f/3.5 Tessar, Rapid Compur. As new..... £19 17 6
Zeiss Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur, ever-ready case. Cost £24. As new £19 10 0
Fotet 3×4 cm., f/3.5 Trioplan, Compur, purse. Excellent condition £4 17 6
Piccochic 3×4 cm., f/2.9 Vidanar, Compur..... £4 7 6
Foth-Derby, f/2.5 lens, Compur. Good condition £5 12 6
Exakt Enlarger, Model IIa, for 6×6 cm. negatives. As new..... £15 15 0
Retina, f/3.5 Xenar, Compur, case. As new..... £6 17 6
Minifex, f/3.5 Trioplan, Compur..... £5 15 0
Welta-Perfecta, f/3.5 Trioplan. As new..... £12 17 6
Ikoflex Model I, f/6.3 Novar, Derval shutter. New condition..... £4 17 6
Zeiss Super Ikonta 530/16, f/2.8 Tessar, ever-ready case. As new..... £23 17 6
Zeiss Super Nettel, f/2.8 Tessar, case. As new..... £17 15 0
Multispeed Exakta, f/2.8 Tessar, case. As new..... £21 10 0
Plaubel Makina 3½×2½, f/2.9 Anticomar, 3 slides, F.P. adapter, case. As new £28 10 0
Six-20 Duo Kodak, f/3.5 lens, Compur, 2 filters, case..... £7 17 6
Voigtlander Virtus, f/3.5 Heliar, Compur shutter. As new..... £8 5 0
Super Nettel, f/3.5 Triotar. As new..... £13 17 6
Rolleicord Model I, f/4.5 Triotar, case. As new..... £8 10 0
Plate Back, 17s. 6d. Plate-holders, 11s. 6d. each. Lens Hoods, latest type, 11s. 6d. each. Lens Hoods, old type, 5s. 6d. each. Panoram Head, 13s. 6d. Stereo Attachment, 17s. 6d. Rolleipar, 14s. 6d. Iris Stop, 17s. 6d.

EXPOSURE METERS

Avo Model I, with case, 28s. 6d. Ombrux Meter, £2 2s. Photoscop, 47s. 6d. Weston, Model 617, £2 7 6. Sixtus, latest type, £4 7 6. Weston Model 627/2, £2 17 6. Weston Leicameter, Model 627, £1 15 0. Zeiss Helios Meter, £3 5 0. Tempophot, £2 2 0.

PART EXCHANGE ON MINIATURE CAMERAS

As specialists, we are in the position, where miniature cameras are concerned, to pay the highest cash prices and to give exceptionally generous allowances in part exchange. Why not call or write for a quotation?

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)



IMPORTANT

All Zeiss Ikon Cameras sold by us in Great Britain are equipped with distance and depth-of-focus scales in English feet. Also diaphragm scales are engraved according to the R.P.S. standard.

ZEISS IKON

"... . Quite a bright idea combining the distance meter with the view-finder in the Contax II."

"Yes, just look through this little window. It is the view-finder, and in the centre you can see the secondary image of the distance meter. And it is not a question of compromise—actually both distance meter and finder image are superior to previous models."

"I see—that's fine."

"It's much better having the larger field of view when focussing, and you don't have to waste any time shifting the eye from one peep-hole to another. And think how much easier it is being able to follow the subject and focus it at the same time."

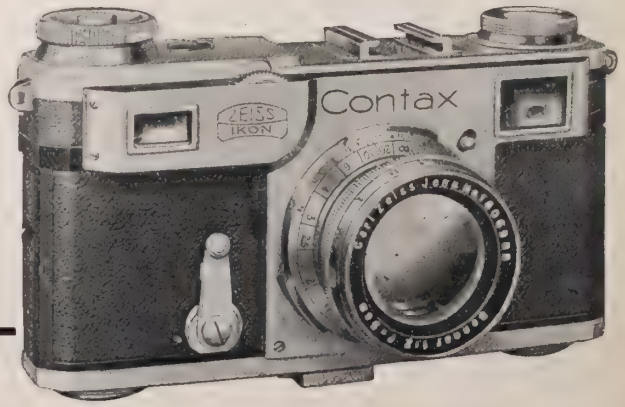
"Just so! It looks rather a jolly little job, this Contax II, and it almost seems to be smaller."

"That is because the corners are chamfered. You will find it easy to hold steady, all the controls are on top of the camera, and the shape is beautiful."

"I see the shutter gives a 1/1,250th second, so it's certainly the camera for rapid subjects."

And indeed for all branches of photography, including fast speed work, night photography with the ultra-rapid Zeiss Sónnars f/1.5 or f/2, and photomicrography. Besides all this, the delayed-action release enables the photographer himself to appear in the picture, so the Contax is truly the universal miniature camera.

Those desirous of further particulars are invited to ask their local dealer for a demonstration. Name of nearest stockist, together with full particulars, free on request. 96-page General Catalogue for 3d. in stamps.

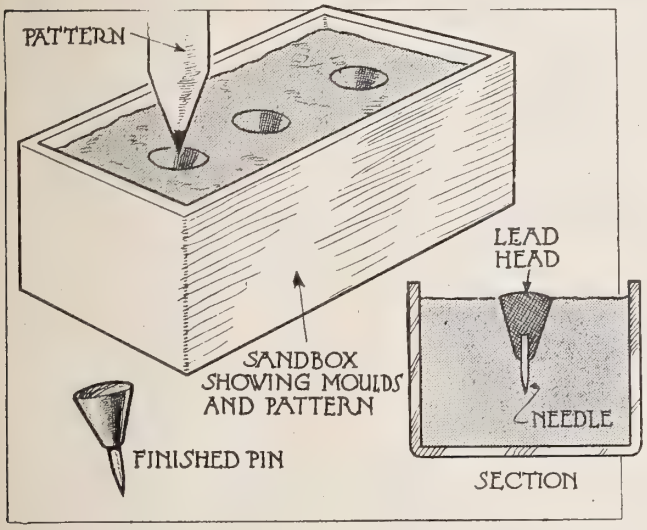


CONTAX II

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street - - London, W.1

Readers' Hints, Tips and Gadgets

A USE FOR WORN GRAMOPHONE NEEDLES.



THE disposal of worn-out gramophone needles, like razor blades, is a bit of a problem, but I have made good use of some, at any rate, by converting them into photographic "thumb tacks" which are useful for pinning up prints and films to dry, fixing the bromide into position on the enlarging easel, and for many other purposes.

The method is simple, as shown in the attached sketch. First of all, fill a small box or tin with fine silver sand, slightly moistened, and press it down firmly. Then make a series of depressions by pushing in the point of a carefully-sharpened pencil, or a propelling pencil. Then drop a gramophone needle into the bottom of each, point downwards, so that half the length sticks up into the mould cavity. Fill each cavity to the top with molten lead (old tooth paste tubes, if you like) and allow to set and cool.

The result is a stout pin with a fine point, and a head giving plenty of area to push on.

If the needle shanks can be slightly marked by squeezing them with cutting pliers they will be found to hold in the lead better, and will help to prevent them from coming away should they happen to be pushed too hard in the easel, shelf, etc.

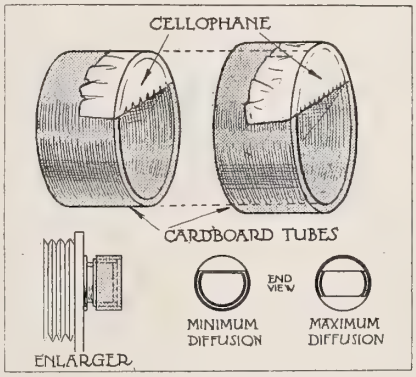
Although only three moulds have been shown in the illustration there is, of course, no limit to the number, provided they are not too near each other.

G. F. PONTING.

DIFFUSION CONTROL FOR ENLARGERS.

THE chief drawback to most of the more usual enlarging diffusing devices of chiffon, diffusing lenses, etc., is that the exact degree of diffusion cannot actually be seen before the exposure is made. The following easily constructed gadget overcomes this difficulty.

Two short cardboard tubes are required, about ½ to 1 in. long, the one being a loose fit over the other, and the smaller a tight fit on the enlarger lens mount. A piece of clear white Cellophane used for cartons is pasted over one end of each tube to cover about a third of it, as shown in the illustration. The smaller tube is fitted to the lens and the larger one slipped over it. By rotating the latter, a greater or smaller area of the lens is covered and the degree of diffusion controlled accordingly. Greater diffusion still may be obtained by slightly crinkling the Cellophane and then smoothing it out again before fixing.



If the Cellophane is soaked in water first and then gently placed into position and glued on the tubes it will be stretched taut when dry.

The same idea can, of course, be adapted for camera lenses, especially where the preliminary focussing can be carried out by ground-glass inspection.

This type of diffuser tends to decrease the tone contrast, and is very suitable for contrasty subjects and negatives.

H. BARLOW.

A PLATE-HOLDER HINT FOR PREVENTING DOUBLE EXPOSURES.

THERE have been many different devices for preventing double exposures when using plate-holders, but the following method described is both simple and does not require additional fittings.

It consists simply of marking on both sides of the cover sheath that has to be withdrawn each time an exposure is made. One side of the sheath should be inscribed "Unexposed," while the other side is marked "Exposed."

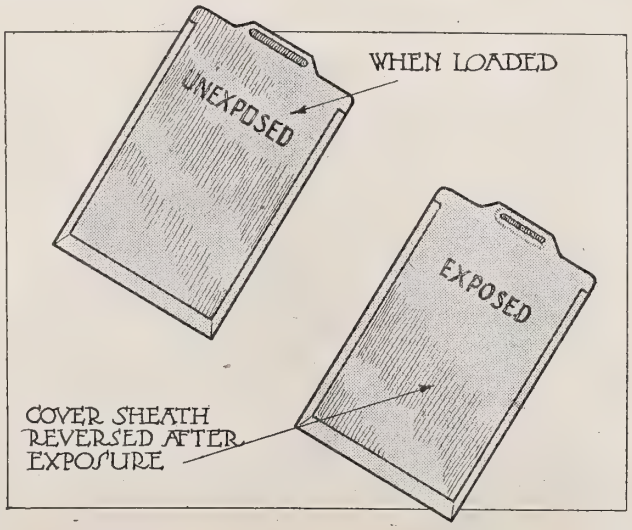
It is immaterial if it is painted on or scratched on, but so much depends on the material, whether it is ebonite, aluminium, or painted black. It is not advisable to paste on a label as it will sure to be scraped off later.

After the slide is loaded, the sheath is inserted showing "Unexposed" outside, and when the exposure has been made the slide is reversed on replacing it.

The most important thing to be considered before any marking is made is that the sheath can be reversed while the slide is in position in the camera, as sometimes the embossing at the head of the cover sheath prevents this reversal.

A good tip to remember is that the cover sheath should not be replaced when the slide is empty, but is better laid on the outside and kept in position in an envelope or by a rubber band. This prevents the pile in the light trap being pressed down unnecessarily.

MISS G. STILTON.



VARIETY

By W. PYE.



Swapping yarns while business waits.

KEEN photographers set great store on their annual holiday for providing fresh pictures in new and unfamiliar scenes. Others, under the spirit of *laisser-faire* that holidays generate, are content with indiscriminate snapping of friends and places.

The writer is often given the privilege of looking through holiday snapshot albums, and the "sameness" of the subjects taken is amazing considering the picture possibilities of the places visited. The majority consist of distant views of mountain ranges, or cliff and seashore, with an occasional portrait where "her young man" is sitting on a ledge of rock or park seat, and she gives him her best smile for a return exposure. These, no doubt, bring pleasure, and have their place in holiday records, but the interest of the album can be considerably increased by a wider outlook of holiday experiences. It is granted that some places offer greater scope than others, but observation, alertness for unusual scenes and incidents, and *originality to make* pictures as well as find them, will add a spice of variety to the holiday record.

For instance, a pier jutting out into the sea is banality itself, but a careful viewpoint of some of its supports and anglework, with reflections in the wet sand, can change the banal into the beautiful, with the added satisfaction of seeing a commonplace subject from a fresh angle.

An expanse of sea dotted with boats in the distance is pleasant to the eye, but disappointing in a photograph, whereas a single ship sailing majestically into harbour under canvas, occupying a fairly large portion of the picture, becomes much more interesting.

A distant range of mountains, no matter how charming to the eye, cannot be adequately rendered without some strong foreground to give scale and contrast.

These typical examples serve to warn the holiday photographer not to be caught by the glamour of distant



Carting sand.



Waiting for the train.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

in HOLIDAY *Snapshots*

views, but to look for those that are near at hand, occupying a reasonable proportion of the film or plate, and rendering something of immediate interest.

Snaps with the human element included can be made more interesting by avoiding camera-consciousness. Action is the secret. Get the interest centred in some appropriate performance rather than the click of the shutter.



An early morning canter on the sands.



Homeward with the catch.

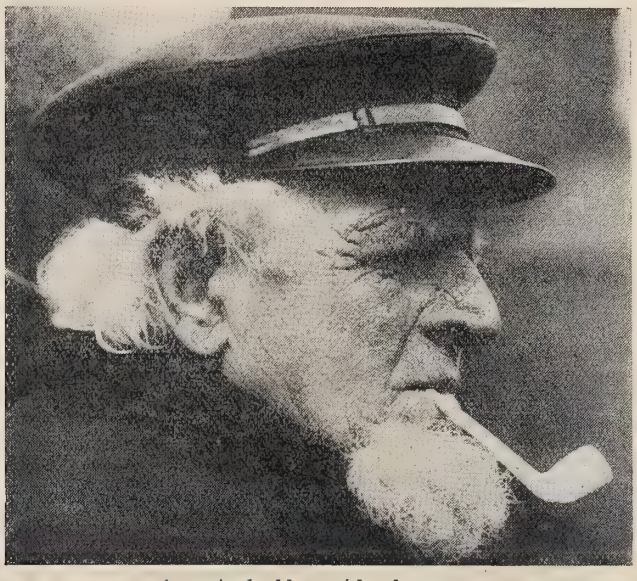
Every holiday centre has a characteristic of its own, and this is a good starting point to work from. Guide books and local postcard views will give a clue to this. But there is need to be on guard against the lure of the commonplace scenes that are new at first sight in a strange place. It should be the aim to express personal impressions of these features rather than slavishly follow the hackneyed views that are so common.

Bearing these suggestions in mind, it matters little whether the place be noted or obscure, sufficient diversity can be found to make a holiday record of real value to oneself, and pleasure to all who inspect it.

It is not to be expected that this gift of "spotting" fresh and original subjects, or achieving a new version of old ones, can be called into action at a moment's notice. It is no use striking an attitude, and saying, "Henceforth I will be original." That is easier said than done.

The gift must be cultivated. Not only at holiday times and in strange places must we learn to use our eyes and our wits, but at all times and everywhere. We must learn to look at things in our own way, and to study them in our own minds. Such variety and interest as we are able to secure in our snaps will then be original and personal. We shall do more harm than good by blindly imitating the ideas and views of other people.

It would be a pity if we miss some of our striking subjects through technical defects, and that is why it is always risky on a promising holiday to try new apparatus or materials. We should be wiser to keep to what is familiar to us, and leave experiments for less important occasions.



A typical old seaside character.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

The annual international ciné competition organised by the Institute of Amateur Cinematographers, of Burley House, Theobalds Road, London, W.C.1, to discover amateur talent, is closing on September 30th. Entries are invited from all countries from both members and non-members. No fewer than twelve awards are offered for all films of all classes and subject matter. Full particulars and entry forms are to be obtained on application to the Hon. General Secretary, Mr. Wm. E. Chadwick, at the above address.

The next Southern Railway ramble to include the photographic party will be on Sunday next, August 16th, to Bentley, for the heather-clad views round Frensham Ponds. The special train leaves Victoria at 9.30 a.m. and arrives back at 9.17 p.m. Return fare, 3s. 6d. Leader, Mr. A. E. Daly.

A very interesting and instructive series of four booklets, each dealing with a different subject in photography, written specially for the beginner, are now available at 1s. 3d. each, or 4s. 6d. the four, post free, from Messrs. Sands Hunter & Co., Ltd., 37, Bedford Street, London, W.C.2. These books, which are translated from the German, are written and illustrated by specialists in their line, and take for the most part the form of brief and concise questions, answers and facts. No. 1, "A Good Picture Every Time"; No. 2, "Sharp Focus, Accurate Exposure"; No. 3, "130 Photo-Faults," and No. 4, "Taking Pictures at Night."

For many years photographic clubs have been linked together in associations, while postal portfolios have continued to operate as individual bodies. At last a move has been made to draw at least a number of these into federation under the style of "The Association of Postal Portfolios." The movement originated with the "Photographic Miniature Postal Portfolio," which introduced eight circles, the "Photographic Postal Portfolios" introduced two circles, and the "Leica Postal Portfolios" another three circles. Thus, within a month of its inception the Association is thirteen circles strong, representing about 380 photographers. The scheme is likely, upon its present showing, to develop into a complete success. Particulars can be obtained from Mr. George A. Slight, 18, Ewelme Road, Forest Hill, London, S.E.23.

The latest winner of the Wallace Heaton weekly competition is N. G. Baguley, 11, High Street, Kenilworth, to whom an award of 21s. has been made. Particulars regarding this new competition will be found in our advertisement pages.

Readers owning vest-pocket roll-film cameras will be interested to know that Dufaycolor roll film is now available in that size, No. 27. Each spool contains sufficient for six exposures and the price is 3s. 4d. each, with a processing charge of 1s. 9d. If unobtainable from dealers, stocks are carried at Ilford Ltd., Ilford, London, and at 101, High Holborn, London, W.C.1.

A new branch shop of The Camera Company of 320, Vauxhall Bridge Road, London, S.W.1, is now open at 52, Cheapside, London, E.C.2. Stocks of all kinds of photographic apparatus and materials are carried, and readers are cordially invited to visit the special demonstration theatre for ciné apparatus.

A new soft-focus supplementary lens has just been put on the market. It is called the "Duto," and is used on any size of "still" and ciné camera. In appearance the "Duto" is apparently a circle of clear glass suitably mounted for attaching to the camera lens, but its surface is lightly impressed with a series of concentric circles. The effect of these is to produce a very pleasing "soft-sharp" effect that will appeal to many workers for portraiture and for some other pictorial subjects. Not only does this lens produce a "soft-focus" image, but owing to this quality it tends to produce a greater depth of field without the necessity of stopping down, and without affecting the speed in any way. In fact, the best results are obtained with the camera lens fully open. The "Duto" is made in two types—No. 1 for the majority of photographs where the light is shining on the subject, and No. 0 for "against the light" subjects. It is made in varying sizes to suit all lenses, from 14-mm. to 79-mm. diameter, and is supplied fitted in clip holders to fit the popular sizes of lenses, including those on the majority of miniature cameras. If a ground-glass focussing screen is used the "Duto" lens should be placed in position after the subject has been focussed. When a filter is employed the "Duto" should be fixed between the lens and the filter. It can also be used on the lens of an enlarger for diffusion purposes. The prices range from 11s. to £2 7s. 6d., and further particulars can be obtained from the sole distributors in this country, Messrs. R. F. Hunter Ltd., 51, Gray's Inn Road, London, W.C.1.

Stolen.—On July 16th a camera was stolen from one of our readers, Mr. W. Barreti, 12, Saville Road, Twickenham, Middlesex. The camera was a Zeiss Ikon Maxima camera, No. R.23918, with f/4.5 Tessar lens No. 1180998. If any reader can assist in recovering the stolen camera will he please communicate with Mr. Barreti at the above address.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, August 12th.

Blackpool and Fylde P.S. Peel and Ballam, Lytham Moss.
Bristol P.S. Avonmouth—Evening Ramble.
Leigh Lit. S. (Photographic Section). Mystery Ramble. J. Bolton.
Solihull P.S. Demonstrations: "Negative Development" and "Contact Printing." Miss D. Jarrett and M. White.

Thursday, August 13th.

Camberwell C.C. Demonstration—"Retouching."
Hammersmith Hampshire House P.S. "Some Photographic Odds and Ends, XIV."
N. Middlesex P.S. Alliance Competition Slides for 1935.
Oldham P.S. Evening Ramble—Parkbridge. W. R. P. Lees.
St. Helens C.C. Evening Ramble to Eccleston. Mr. Webster.

Friday, August 14th.

Sheffield P.S. Rivelin Post Office, 7.30. Mr. Taylor.

Saturday, August 15th.

Bristol P.S. North Stoke and Lansdown.
Hull P.S. Selby Abbey and Carlton Towers. J. A. Flucker.
N. Middlesex P.S. Outing to Victoria and Albert Museum. W. J. Allam.
Oldham Equitable P.S. Visit to Heaton Park. A. E. Petrie.
Rotherham P.S. Hickleton. J. Crowther Cox.
Sheffield P.S. Endcliffe and Whiteley Woods. Miss M. Harrison.
St. Helens C.C. Dean Woods and Gathurst. G. A. Forman.
Walthamstow and D.P.S. Windsor.

Saturday, August 15th (*contd.*).

Wolverton P.S. Buckingham and Water Stratford. A. Hodge.

Sunday, August 16th.

Beckenham P.S. Horsley, Shere and District. F. Garbutt.
British Photographic Fellowship. Beaconsfield.
Blackburn and D.C.C. Annual Picnic.
Derby P.S. Chee Dale.
Harrogate P.S. Fountains Abbey. G. A. Barton.
Leigh Lit. S. (Photographic Section). Fidler's Ferry. Mrs. W. Madeley.
Wood Green P.S. Outing—Chalfont and Latimer.
Woolwich P.S. Warwick. Mr. Nunn.

Monday, August 17th.

Oldham Equitable P.S. Portrait Night.
Southampton C.C. Informal.
Walthamstow and D.P.S. Outing Print Competition.

Tuesday, August 18th.

Hackney P.S. Prints by T. Y. Unwin.
Manchester A.P.S. "Artistic Mounting and Passe-Partout." H. Mills.
Whitehall C.C. Members' Evening.
Windlesham C.C. "Child Studies." Portfolio by Marcus Adams.

Wednesday, August 19th.

Southampton C.C. Outing to Cadnam. E. C. Lomer.

Miniature Camera Users!

Enlargements like contact prints

The new Selo films for users of Leica, Contax and similar miniature cameras, set a new standard for fineness of grain.

They yield enlargements notable for clear detail and a sharpness which is almost indistinguishable from contact prints.



SELO H.P. FILM

Fine Grain Hypersensitive Panchromatic

As fast as a fine grain film can be and remarkable for its fineness of grain. It enables difficult subjects with fast movement to be photographed with the certainty that well-exposed negatives capable of enlargement to great size will be obtained.



SELO F.P. FILM

Extra Fine Grain Panchromatic

Definitely the finest grain film produced and intended for the serious and exacting miniature camera photographer who wants perfect negatives of first rate enlarging quality.

These Selo Films are contained in a special Daylight Cassette of patented design which gives greater safety in handling, prevents scratching, and obviates friction.

Made in England by
ILFORD LIMITED
ILFORD, LONDON



SELOCHROME FILM

Special Fine Grain Orthochromatic

A splendid all-round film for almost every type of miniature photography by daylight. Anti-halo backed. For the photographer who wants a film of really fine grain at a low price.

For anything Photographic (Ciné or 'Still') GO TO THE WESTMINSTER

Genuine advantages in EXCHANGES and OUT-OF-INCOME Buying.

INCOMPARABLE "WESTEX" Roll Film Cameras

● Still Greater Demand!



"WESTEX Four-Five"

8 or 16 on normal 3¼ × 2¼ film. Very highest quality in every detail. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, plated edges, best leather covering and bellows. Quick self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back, panchromatic safety windows. Easy and delightful to handle, yet suitable for the most advanced work anywhere. By far the best all-round value offered. Obtainable only at the Westminster. **£4 : 8 : 9**

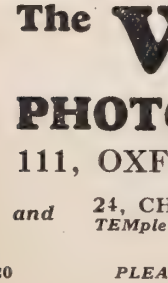
Nine monthly payments of 10/5.
Velvet-lined Leather Case, 6/9 extra.

"WESTEX Junior"

Takes 8 pictures 3¼ × 2¼ on standard film. Fine f/6.3 anastigmat in focussing mount. Self-erecting front, ready at a touch, direct-vision and brilliant finders. Quite unparalleled at its price..... **42/6**

Nine monthly payments of 5/3.

'SIXTUS' Photo-Electric Exposure Meter for LEICA



Four times as sensitive as earlier models. Direct readings even in dark interiors. Most compact, with protective case securely fixed. Held by one finger. Measures only 2¼ × 2 × 1 in. Complete in case.

£5:5:0
Nine monthly payments of 12/3.

● 3 NOTABLE CINÉ OFFERS



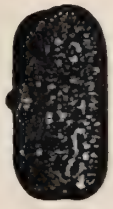
KEYSTONE 750-watt 16-mm PROJECTOR

Greatest Value yet

2-in. large-aperture projection lens, motor drive, forward and reverse, Clarostat control, special still device, 750-watt lamp, super optical system for added brilliance, fin-cooled lamp-house. New improved double-claw action, screw tilting, geared rewind, simple threading. Complete with resistance, splicer and carrying-case, at phenomenally low price of..... **£36:10:0**

Nine monthly payments of 85/1.

KEYSTONE 8-mm. Cine Camera



Make a point of coming to see the new **Keystone 8-mm. Cine Camera.** Midget in size (slips easily into a coat pocket), giant in capacity—and as simple and economical as "stills." Weighs only 1 lb. 12 oz. Every necessary equipment, everything made easy. Quickly interchangeable lenses. Call at any of the "Westminsters," or write for list.

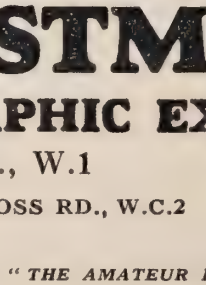
F/3.5 anastigmat, 3 speeds, direct-vision finder, visual footage indicator, exposure chart, etc., etc. **£10:10:0**
Nine monthly payments of 24/6.

F/1.9 Model. **£16:16:0**
Nine monthly payments of 39/3.

NEW MAGAZINE CINE-KODAK

Remarkable Production.

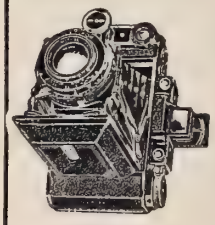
Charger loaded in 50-ft. 16-mm. film in 3 seconds. Film instantly interchangeable, e.g., Kodacolor to black-and-white, and vice versa, without any loss of footage. F/1.9 Kodak anastigmat, option of four telephotos 2 to 6 in., universal finder Ask for full description, or call and see. Complete in leather case



£40:0:0
Nine monthly payments of 93/4

NEW ZEISS IKON SUPER IKONTA II

Eight 3¼ × 2¼ or 16 2¼ × 1¼ on standard film.



All metal parts chromium finish; film winder and shutter interlocked, entirely preventing double exposures. Albada direct-vision finder, Tessar f/3.8, Compur Rapid delayed-action shutter, 1 to 1/400th sec.

£27 : 0 : 0

Nine monthly payments of 63/-.

NEW VOIGTLANDER BESSA—Built-in Range-finder

Takes 8 pictures 3¼ × 2¼ or 16 2¼ × 1¼ on standard 3¼ × 2¼ film.



New design baseboard, ensuring enhanced rigidity. Unique trigger release under baseboard. Yellow filter permanently attached in folding mount. Quick self-erecting front, depth-of-focus scale.

F/3.5 Helomar anastigmat, in delayed-action Compur shutter, 1 to 1/400th sec., T. and B..... **£16:10:0**

Nine monthly payments of 38/6.

F/3.5 - Skopar anas., shutter as above..... **£18:15:0**

Nine monthly payments of 43/9.

F/3.5 Heliar anas., shutter as above ..... **£21 : 0 : 0**

Nine monthly payments of 49/-.

In latter model range-finder and view-finder are combined.

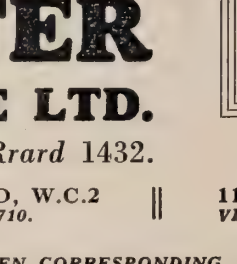
NEW DOLLINA (Coupled Range-finder)

This popular miniature is now fitted with most efficient coupled range-finder. Takes 36 on standard 35-mm. film. Safety winding prevents double exposures. Focussing can be set with camera closed. All-metal, leather covered.

F/2.9 Radionar, Compur Rapid, 1/500th **£14:12:6**
Nine monthly payments of 34/2.

F/2.8 Tessar **£18:18:0**
Nine monthly payments of 44/1.

F/2 Xenon **£19:19:0**
Nine monthly payments of 46/7.



. . . . More Holiday Bargains——at 111 OXFORD St.

Call, write, or phone.

3¼ × 2¼ Kodak Six-20, f/4.5 Zeiss Tessar, in delayed-action Compur shutter, and case **£7 17 6**

3¼ × 2¼ N. & G. Roll Film Sibyl, f/4.5 Ross Xpres, leather case..... **£8 17 6**

3¼ × 2¼ No. 5 Ensign Carbine, f/4.5 Ensar, in Compur shutter..... **£4 5 0**

3¼ × 2¼ Zeiss Ikon Super Ikonta, f/4.5 Zeiss Tessar, in Rapid Compur shutter, range-finder model **£16 10 0**

Ensign Midget, f/6.3 anastigmat lens **23s. 6d.**

Vest Pocket Kodak, Rapid Rectilinear lens **21s. 0d.**

Minifex Miniature Roll Film, f/3.5 Meyer Trioplan, in Compur shutter.... **£2 12 6**

4¼ × 2¼ Cocarette, f/4.5 Zeiss Tessar, in delayed-action Compur shutter, leather case **£7 12 6**

4¼ × 2¼ Folding Brownie, Rapid Rectilinear lens .....**22s. 6d.**

3¼ × 2¼ Voigtlander Tourist Folding Plate, f/4.5 Voigtlander Heliar, in new Compur shutter, 6 slides, film adapter, leather case. As new **£12 10 0**

Leica II, f/2 Summar lens.... **£25 0 0**

3¼ × 2¼ Soho Precision, double extension, f/4.5 Zeiss Tessar, in new pattern Compur shutter, 3 double slides, F.P. adapter, Dallmeyer Adon Telephoto lens in helical focussing mount, 2× filter, leather case. As new **£25 0 0**

½-pl. Folding Bentzin Reflex, 6½-in. f/4.5 Zeiss Tessar, 3 double slides, F.P. adapter, leather case **£15 10 0**

3¼ × 2¼ Junior T.-P. Reflex, f/2.9 Cooke anastigmat lens, 3 slides, F.P. adapter, leather case **£10 17 6**

3¼ × 2¼ Newman & Guardia Folding Reflex, f/2.9 Dallmeyer Pentac, also 10-in. Dallon Telephoto lens, 3 double slides, leather case **£35 0 0**

4¼ × 2¼ Pocket Kodak, Achromatic lens **22s. 6d.**

3¼ × 2¼ Sinclair Una, mahogany body, 10-in. Dallmeyer f/6.5 Dallon in Accurate shutter, 3-in. Cooke W.A., Primoplan f/6.5 in Accurate shutter, 6 double slides, F.P. adapter, roll-holder and filters. New condition **£18 10 0**

3¼ × 2¼ Tropical Adora, f/4.5 Zeiss Tessar, in Compur shutter, double extension, 3 slides, F.P. adapter, leather case **£6 12 6**

½-pl. Dallmeyer Press Reflex, f/3.5 Dallmeyer Press lens, 12 slides, F.P. adapter, leather case..... **£7 17 6**

Leica IIIa, Chromium, f/2 Summar lens. As new **£35 0 0**

3 × 4 cm. Fotet Roll Film f/3.5 Meyer Trioplan, Compur..... **£3 17 6**

4¼ × 6 cm. Baldax Roll Film, f/2.9 Meyer Trioplan, in Compur shutter.... **£6 5 0**

Vest Pocket Agfa No. 0 Speedex, f/3.9 Solinar lens, in Compur shutter, 1 to 1/300th sec..... **£3 19 6**

3¼ × 2¼ Zeiss Ikon Ikonta, f/4.5 Zeiss Tessar, in Compur shutter, Albada view-finder. New condition **£10 5 0**

4¼ × 6 cm. Wirgin Roll Film, f/2.9 Radionar lens, in Rapid Compur shutter, 1 to 1/400th sec., 16 pictures on 3¼ × 2¼ roll film, bakelite body. New condition. **£6 10 0**

Ensign Midget No. 33..... **21s. 0d.**

? Any camera (or other apparatus) you are specially looking for? If so, please let us know. We are quite likely to have it.

The WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

111, OXFORD ST., W.1 *GERrard* 1432.

and 24, CHARING CROSS RD., W.C.2 *TEMple Bar 7165.* ‖ 81, STRAND, W.C.2 *TEMple Bar 2710.* ‖ 119, VICTORIA ST., S.W.1 *VICTORIA 0669.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXLVI.

Mr. R. W. A. BURGESS.

From information communicated to our Special Representative.

"ANY skill I may have acquired in the production of negatives and prints is due, in the first instance, to the careful training received from my father, who is as actively engaged to-day as when he opened his first professional studio over forty-five years ago.

"As I was born and lived within a few yards of a well-equipped studio it is not surprising that cameras, lenses, and all the paraphernalia connected with the profession and hobby, were commonplace and familiar objects to me from a very early age. Watching my father go about his business from day to day, I learned almost imperceptibly how to distinguish between an indifferent negative and one which is capable of yielding, under correct treatment, rich well-graded prints.

"There were others, too, who helped me on my photographic way; and among them I would mention the late R. Child Bayley, who published in 'The A.P.' my first essays in photographic journalism. He made the most of my illustrations, and occasionally wrote an encouraging letter.

"Those were the days when I lugged a triple-extension half-plate field set round the countryside, collecting studies of the local flora. That camera, a T.-P. Royal Ruby, has been with me, too, on more than one Alpine peak.

"My taste in cameras to-day is somewhat catholic. After exhaustive trials of numerous modern outfits, including the Kodak Six-20 Duo, the Retina, the Rolleicord, and several sixteen-on-V.P. size cameras, I am convinced that miniature cameras have come to stay. They are ingenious instruments, and are almost universal in their applicability.

"Nevertheless, at the moment, there are certain specialised branches of photography which seem to require a camera of somewhat larger dimensions. For animal portraiture a quarter-plate (or larger) reflex camera gives a rendering of the texture of fur and feather which is difficult of attainment with smaller outfits. My own reflex is a T.-P. Duplex Ruby. The lens is a Taylor and Hobson Cooke f/2.5 anastigmat of unimpeachable quality.

"The sensitive materials I use cover a very wide range for experimental purposes, but much of my more serious work is done on Ilford Soft Gradation Pan. plates, Verichrome, Panatomic, Selochrome, Selo Fine-grain Pan. films and packs. They are all thoroughly reliable materials, and give exquisite negatives.

"Exposures are on the generous side, and negatives are deemed satisfactory if (1) there is ample printable shadow detail, (2) high-lights are of such density as allows the print of a newspaper to be just visible when the negative is placed on it, and (3) the edges are clear.

"Exhibition prints are made on bromide paper. Kodak Royal, Ilford Lustre and Gevaluxe Velours I use extensively. Two enlargers are kept working full time—a horizontal condenser type for large negatives, and an Ensign Magnaprint for miniature negatives.

"Finally, I do quite a considerable amount of after-treatment on many negatives—with a coal hammer!"

(A further example of Mr. Burgess's work is reproduced on one of the centre Art pages.)



POLAR BEAR. *R. W. A. Burgess.*

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"6.45 A.M.," by F. J. Mortimer.

QUITE remarkable, in this picture, is the feeling of illimitable distance. It conveys the idea of spaciousness to a degree that is very seldom equalled, and, at the same time, it suggests the glow of luminosity that is characteristic of the early morning hours as well as their innate atmospheric quality.

The sense of space owes not a little to the admirable suggestion of a real recession of planes arising from the differentiation of tones on the surface of the water. The darks and lights are most intense in the neighbourhood of the line of surf; these tones gradually lighten as they recede; they lose their contrast and become merged in a level evenness as they approach the horizon; and the horizon itself, instead of being shown as a hard, unbroken line, is lost and softened by the delightful rendering of distant atmospheric mist.



Above that band of misty distance glows the clearing in the sky. This is surmounted by a stretch of deeper tone suggestive of the evanescent veiling which disappears with the mounting of the sun, and, with the darker tone below, it combines to produce a fine impression of luminosity and light.

Point and emphasis is lent to both these abstract pictorial qualities by the presence of the diminutive group of bathers. Small in size though they be, they strike a note which is extremely powerful, and one which provides a strong centre of interest. Much of their forcefulness is attributable to their position, the group being placed almost precisely on one of the four intersections formed by divisions of thirds vertically and horizontally, and the importance so achieved is stressed and magnified by their intensity of tone, an intensity that cuts through the surrounding half-tone in a particularly vital fashion.

The group forms the keynote on which the composition is built up. In fact, it is the composition. It pulls the whole thing together and turns what would otherwise be a wide and uninteresting stretch of emptiness into an expression of space and light. It is extraordinarily well done. It will be observed, too, that the image is perfectly sharp and well defined, from which arises an impression of decision and effectiveness that is truly masterly, and one that indicates how futile and unnecessary is the introduction of any form of diffusion. Any such introduction, here, could only result in a lessening of the decisiveness which characterises the work, and with that would go most of its power.

Yet it is surprising to learn that the 20 × 16 original, which was shown at the last exhibition of the London Salon of Photography, was enlarged from a portion only—smaller than a postage stamp—of a negative taken with a miniature camera, so small, indeed, that, with the naked eye, the figures cannot be seen, and can only be identified with what are, to all appearances, just a collection of pinholes. Those who had the privilege of inspecting both could scarcely credit that the negative was responsible for the print; at least, until the former was examined under quite a considerable degree of magnification, whereupon the fact was established.

That such a result is possible is a tribute alike to the precision and versatility of the modern miniature camera and the material employed, as well as the technical and artistic skill of the author in bringing it out. In the first place, the range-finder and focussing adjusting arrangement must have been accurate and accurately utilised, and the camera must have been held as steady as a rock, while, in the second, the exceedingly fine grain of the film was essential in order that the acute definition of the lens might be resolved, and both are dependent upon the utmost technical accuracy in after-treatment.

The fine rendering of the subject illustrates the power now rendered available by the latest and most modern developments in the design and manufacture of the miniature camera; by the speed and resolving power of the film emulsions of to-day, and by the special developing mixtures calculated to extend their possibilities to the utmost. Not only is the range of possible subjects vastly increased, but difficult subjects are rendered much more easy and the ordinary run is greatly facilitated.

At the same time, it must be remembered that instruments of precision such as these do require a considered accuracy and equal precision in handling if the best is to be obtained from them.

That such has been done in this instance is evident from the decisive quality of the presentation, a quality that is worthy of study and emulation.

"MENTOR."



6.45 A.M.

By F. J. Mortimer.

(From the London Salon of Photography.)



RAJAH.

By R. W. A. Burgess.

(*See article, "How I make my Exhibition Pictures."*)

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



ACTION.

By Margery Venner.



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Summer Shower.*" *By L. Cory.*

2.—"*The Falls of Virginia Water.*" *By W. A. Farley.*

3.—"*Sunshine and Skadows.*" *By F. A. Larner.*

4.—"*Clouds.*" *By F. A. Beale.*

5.—"*Thornton Abbey.*" *By A. E. Thompson.*

6.—"*A Piece of Dartmoor.*" *By Mrs. M. G. Hepburn.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

THE sky in No. 1 of the prints reproduced on the opposite page—"Summer Shower," by L. Cory—is quite an excellent feature, the gradations of the clouds being well recorded and the feeling of luminosity being adequately retained.

Foreground and Distance.

The last-mentioned quality, no doubt, is enhanced by the depth of tone in the distant cliff, and, to some extent, by the deeper tone of the sea, but the addition of the stretch of promenade in the foreground is not so good, for it seems to strike a note of incongruity, and does not enhance the naturalness of the scene.

It would appear that it was only necessary to cross the roadway in order to secure a perfectly natural foreground of shore or sea, and why on earth such an uninspiring stretch of macadam and wall should be preferred to the aforesaid shore, goodness only knows. The foreground, admittedly, should be chosen to suit the distance, but, in this case, it cannot by any stretch of the imagination be said to do so, and it is somewhat surprising to find that the vision that could select so fine a sky could overlook the failings of the foreground.

But there it is. A subject of some little merit in its class has been quite spoilt by the want of a little judgment at the time of exposure, and, if anything is to be done with it, it means retaking—the chance for which may never arise.

In No. 4, "Clouds," by F. A. Beale, the rendering of the sky is no less effective and the formation of the clouds is very good. The landscape portion, however, does not seem to show much sense of order in its arrangement, even if no anomalous feature makes an appearance.

Order and Arrangement.

Something might be done towards improving it by trimming about three-eighths of an inch from the base and three-quarters of an inch from the right. This removes the intrusive patches of foliage in the immediate foreground and tends to throw some importance on the upstanding bush or tree on the left so that it acts as a centre of interest. More space, however, is needed on the same side to give it a real significance, but presumably there is no more on the negative.

A much better feeling for arrangement is disclosed in No. 5, "Thornton Abbey," by A. E. Thompson, where the fine mass of the building is not only well placed in the picture space, but the viewpoint is well chosen with the idea of showing it prominently against the sky. The trees on the left are of a good shape and help to set off the imposing nature of the abbey, while the one on the right, if not so attractive in form, does serve a useful purpose in that it unobtrusively completes that side of the subject.

The sky, however, is an unfortunate feature. It is nothing but an expanse of utter blankness, and certainly cannot be accepted either as a true or conventionalised representation of the infinity of space we know as the sky.

Landscape and Sky.

Could a similar sky to that of either (1) or (4) be substituted, always assuming the same lighting, the subject would be infinitely enhanced, and, if the opportunity arises, a suitable sky might be secured and printed in on another occasion, or, if the subject can be retaken, it might be tried again and more care devoted to the retention of tone in the sky.

In this connection it may be mentioned that a sky filter is a useful aid, especially if employed in conjunction with colour-sensitive or panchromatic material, and the point is one that might well be kept in mind.

Similar remarks apply in connection with the sky of No. 6, "A Piece of Dartmoor," by Mrs. M. G. Hepburn, though, here, the blankness is less assertive, for the sky is only a narrow strip. Nevertheless, both it and the water could do with a perceptible increase in depth, and it is just possible that an improvement might be effected by carrying printing a shade or so farther. It is rather questionable, however, if it were altogether wise to include so wide a stretch of water, for its expanse is inclined to be uninteresting, particularly as, owing to the height of the viewpoint, there are no reflections or anything in the nature of variation of tone to lend it attraction.

Change of Stance.

Quite a slight change in viewpoint might offer a better arrangement, either by restriction of the area allotted to the water or by permitting the introduction of reflections, but, to be certain about it, it would be necessary to dodge about a bit on the actual spot and to note the changes in the disposition of the subject that follow changes in the stance.

Nos. 2 and 3, "The Falls of Virginia Water," by W. A. Farley, and "Sunshine and Shadows," by F. A. Larner, fall into a different category, inasmuch as, for all practical purposes, the sky is entirely excluded. This is a device that is often of service, for it enables the competition of the light of the sky with the lights of the subject to be avoided. With No. 2, for example, the addition of a sky would cause the lights on the falling water to lose quite a considerable proportion of their value, whereas, at present, they tell with some effect, although, had it been found possible to reduce the brilliance of some of the light passages near the edges, the falls would have been brought into greater prominence.

The slight fogging along the top appears to arise from either halation or irradiation, or reflection inside the camera from a light just outside the field of view. The effect of the first two can be very much reduced by the employment of material with an anti-halo backing, and the third can be counteracted by an efficient lens hood, it being assumed, of course, that the interior of the camera itself does not need reblacking.

Woodland Subjects.

The device of excluding the sky is scarcely so effective in "Sunlight and Shadows" as in its predecessor, not, however, because of the omission, but because the lights of the sunlit foliage are placed too near the left-hand margin to attract and hold the attention. Moreover, the technical treatment is much at fault, for not only does there seem to be an appreciable degree of under-exposure, but the negative is considerably over-developed, faults which have to be specially guarded against in woodland subjects.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

TYPICAL STREET VIEWS.

LAST week I gave a few hints on subjects we may find by or near the roadside on our journeyings to and fro, when we are accompanied, as we should be, by a small camera for the purpose. I am now suggesting that we may well make a certain number of records of some of the streets and roads themselves, as they often give a better idea of the places we visit or pass through on our travels than do isolated buildings.

Only yesterday on a London motor-bus I noticed a visitor making through the open front window a series of miniature snapshots of the streets we traversed. It was not an interesting route, but in more favourable circumstances, and with less rain, the idea would have been a good one. On another occasion, in the village of Corfe Castle, I saw one motorist after another pull up for a moment at just about the same spot, take a hurried shot at one of the most-photographed views in the country, and rush on. If it was an open car he stood up and fired; if it was a closed one he popped out and popped in again.

Well, anyhow, the idea is all right, but it can generally be carried out with a little more consideration and care.

A moment's thought will show that there is a wide range of variety in such subjects. There is everything from the bustling city street to the by-road through a secluded hamlet, and there is infinite variety in the character of both.

By the way, the original distinction between a street and a road was that the former was paved with stone of some kind or form, while the latter was the natural soil cleared and levelled. The distinction has long vanished, and a country lane may be superficially the same as an arterial road. But it is the buildings that line the way that give it distinctive character.

The three illustrations, taken from stock at random, demonstrate the fact. They are quite different, although each of them has more or less facsimiles scattered about the country.

It is seldom that the middle of the road gives the best view of such a subject, even in those rare cases in which the photographer would have a chance of surviving the adventure. A position from one side is preferable and far safer, and a bit of judicious manœuvring will generally result in finding a viewpoint that provides a typical and characteristic version of the particular road.

In the case of Lavenham, there are



Lavenham, Suffolk.

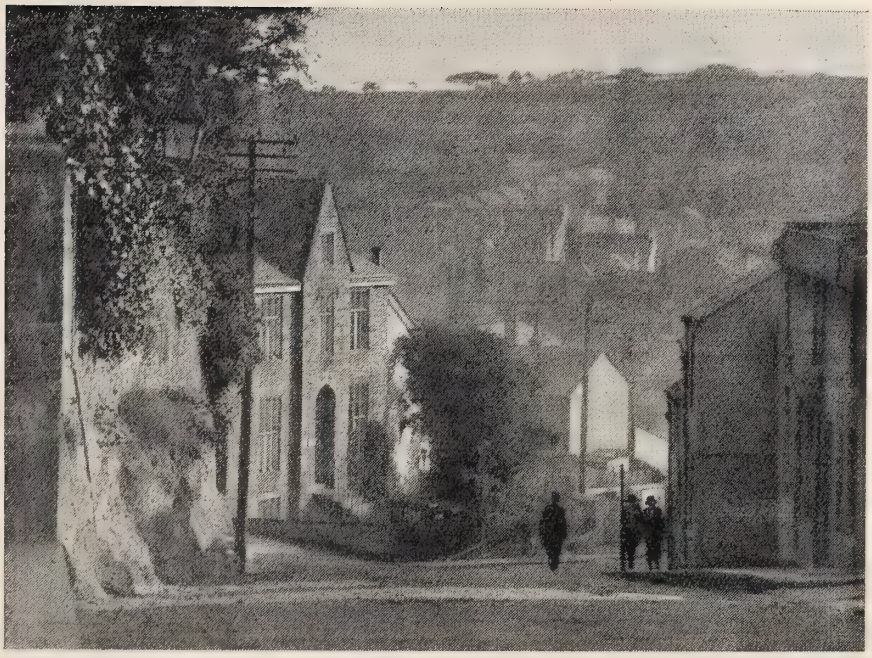


Rayleigh, Essex.

more picturesque streets, but this is the main road through the town, and is therefore the most familiar to travellers, especially as the view includes the largest hostelry (pub.). At Rayleigh the High Street runs up to the church, where it forks, and this also would be a familiar spot to the wayfarer. The Truro road is one of several that dip down into the valley in which most of the town lies. This was a personal record, and a more effective selection would have been one showing something of the cathedral.

I say that the one shown is of personal interest, because it is as I often saw it in the evening light on my return from a day's excursion. It is the only one of the three with any suggestion of interesting lighting. One of the handicaps of such subjects is that we so often have to take them just as they happen to be at the time of our passing. The odds are of course against its being at its best.

Very often the best lighting arrangement is when one side of the road is in sunlight and the other in shade, as then the houses on one side will throw their shadow shapes across the road, and give interest to what would otherwise be monotonous.



Truro, Cornwall.

In narrow streets, always more or less in shadow, care will have to be taken over the exposure. I have found that in such cases 1/10th of a second at f/8 or even f/4.5 is none too much.

W. L. F. W.

Sports Subjects for Beginners

THE beginner is often in doubt whether the apparatus he has is capable of tackling what are known as "sports" subjects, which generally involve rapid movement. He often has an idea that very expensive special apparatus is necessary, particularly a lens working at an extraordinarily large aperture, with a shutter capable of giving the popular thousandth of a second.

As a matter of fact a good many interesting sports subjects are taken quite successfully with cameras of very moderate cost, and with no faster exposures than a fiftieth or even a twenty-fifth of a second. But success depends on (a) taking the subjects at a considerable distance, and enlarging the small image so obtained; (b) only taking objects moving towards the camera, and not across the field of view; (c) taking those features which do not involve ultra-rapid movement; and (d) selecting moments of "arrested motion."

A familiar example of the last-mentioned is a swing. It is moving fastest at its lowest; and a side view, close up, might well demand a thousandth of a second. But at its highest there is a moment when it is going neither up nor down, and a twenty-fifth may be adequate.

Some years ago, Dr. Adolphe Abrahams, a recognised authority on this class of work, produced the finest of results under conditions much less favourable than those of many beginners to-day. His lens, on a half-plate reflex, had f/6.3 as its full aperture; for a quarter-plate camera he recommended f/4.5, the focal length being shorter.

On the subject of plate speeds he said: "Although modern plate manufacturers vie with one another in producing plates of increasingly high H. & D. value, up to 700 or more, that is not the plate for ordinary high-speed photography. Better work will be done with the medium type (250–300 H. & D.) which is quite sensitive enough for any work, even at f/6.3, and is particularly suitable for prolonged development and the coaxing of details without fogging. It is nowadays possible to obtain films which are sufficiently fast, but on the whole it is my experience that better work will be ensured with plates."

Dr. Abrahams made these remarks no longer ago than 1928; and he could not foresee that to-day even the beginner would be using films faster and better than anything then obtainable. This is equivalent to using a more rapid lens, and makes successful work possible under lighting conditions that would have given even Dr. Abrahams pause.

The beginner should be encouraged by the fact that sports work is at least as well within his reach as it was with even the experts of the past—and a pretty recent past, too. If he has an inclination towards this interesting branch of work he should forthwith try his hand at it. He should begin with comparatively simple subjects, and find out how far he can go.

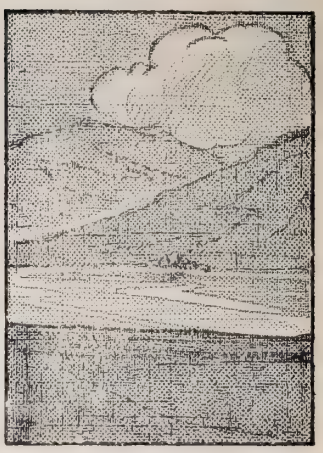
Quite a familiar, popular and reasonably cheap camera to-day is the $3\frac{1}{2} \times 2\frac{1}{2}$ reflex, with focal-plane shutter and f/4.5 lens. This, with fast plates, is as near the ideal for sports work as may be. With a little experience its user can do practically anything and everything in the sports line, and many other types of cameras are not far behind it.

At first the beginner's chief difficulty will lie in judging exposures. Some guidance may be obtained from tables, but their use is limited. He must learn by experience, and should keep records for future guidance. For each class of subject—high jump, sprint finish, hurdles or what not—he should record distance from subject, angle of view, stop, time of day, light and exposure.

L. F.

Picture Points

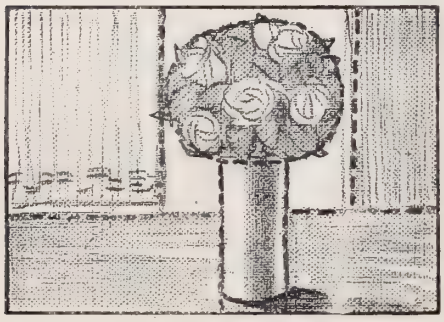
No. 12 (New Series) *by RICARDO*



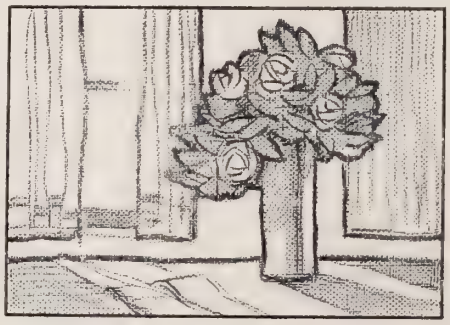
Regular Shapes of Objects and Backgrounds.

JUST as we have seen that tones which are too even and regular in depth can be uninteresting, and even boring, so can we have contours or outlines that are too regular in *shape*.

In the first illustration of the still-life subject the objects have been purposely drawn in regular shapes and emphasised by the dotted lines. The flowers have been *too* carefully arranged and tidied up, with the result that the outline conforms too much to a circle and there is not sufficient variety in it. Again, the window on the left, although its *tone* is broken up by the curtain, leaves us with an outline that is much too regular to be interesting. This applies more or less to the rest of the shapes. If there were only one of these shapes and the rest were of more pleasing contours, it would not be so bad.



The lower sketch shows how these faults can be removed, with a general improvement in the whole picture arrangement. As can be seen, it is not only the shapes of the articles themselves that must be considered, but the shapes of the intervening spaces and backgrounds are also equally important.



Aerial Perspective.

IN last week's "Picture Points" we discussed one form of including the three planes of foreground, middle distance and the far distance as an aid for suggesting the effect of perspective. In that point the illusion of the third dimension was provided by the gradually receding sizes of the objects included, and if these could be "scaled" or given some proportion then a greater effect would be obtained.

There is, however, one drawback to this method, and that is that aerial perspective is more or less completely disregarded. By aerial perspective is meant the suggestion of distance by the presence of haze which, to the eye, indicates the distance by the density of the atmosphere and, of course, the gradual obliteration of details and shapes.



The top sketch gives a rough idea of how the three planes can offer no suggestion of distance because there is a lack of proportion on each, such as a house, etc., and that all three tones are much about the same. For record work such clarity in the atmosphere is ideal, but for pictorial work it is a little too realistic to hold our imagination for long. This is one of the disadvantages of using colour filters for the purpose of emphasising the clouds—it emphasises everything else too.

Compare this with the lower sketch and notice how the gradual weakening of tones suggests distance. A figure has been included to break up the regular foreground shape, and also to give some point of interest.

Leading the Eye into the Picture.

PICTORIAL composition is nothing more than an intelligent use of several devices by which the general arrangement of line, form and tone can be made to appear pleasing to the eye. As to how good or how bad any composition may be depends on the eye that sees it, but that is another story.

To the person who has no experience whatever in graphic art, such a picture as that suggested by the left-hand sketch might appear quite pleasing and interesting, particularly if it were full of detail or possessed some personal interest. But as far as pictorialism is concerned, quite another matter, it is very poor.





Its weakest point lies in the way that the roadway comes to an abrupt end at the point marked with a cross. Because of the lines of the road, its receding position from the foreground, and its contrasting tone, it literally forces the eye to follow it, and long before the eye has had time to enjoy the journey and arrive at a pleasing point of interest, it comes to a sudden stop. There is nothing to do but to hop over to another interesting spot in the hope of seeing something more satisfying, and it is this that is so distracting to the æsthetic mind. If we took a higher viewpoint, our only alternative, we should be able to see more of the road and so follow it to the main point of interest easily and pleasantly. This has been suggested by the right-hand sketch.

This "follow through" is not restricted to landscapes, but can appear with all other types of subjects and, of course, takes many various forms.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Filming on the Beach

By JAMES A. SHERLOCK.

The following practical suggestions on this topical subject are from our American contemporary, "Movie Makers." The advice given applies equally to amateur cinematographers in this country.

IT is easy to make a casual beach movie, for there is interesting action on every hand, and attractive backgrounds of ocean, dunes and sky, while the modern beaches offer the colour filmer a riot of brilliant hues.

However, if you are planning a serious picture of the beach—a real cinematic effort at first-class beauty and entertainment—you will find that few subjects require more careful planning before the actual filming begins. This is especially true if actors are involved, for otherwise movie-making must compete with the enticing diversions of the beach itself.

When the plan has been completed, it is also wise to make advance test shots under various lighting conditions and with the assortment of filters that will be used. This will save film in the long run and will introduce an inevitable difficulty—sand!

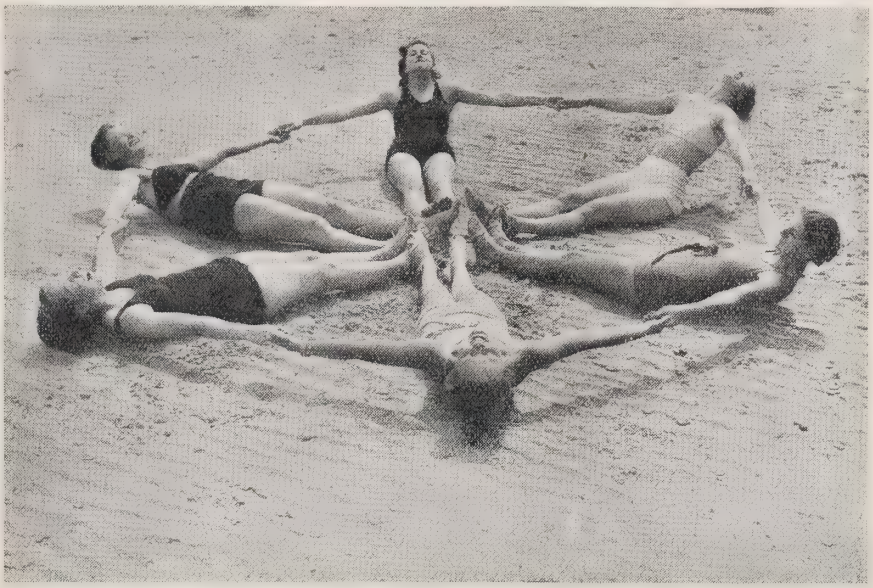
If it gets in the case, sand can cause quite a lot of damage to the mechanism of a camera. To prevent the possibility of this damage, place a bag or heavy piece of cloth over the camera on the tripod when it is not being used. The camera case, carrying all accessories, could be placed inside a larger bag, which will help to prevent flying sand from getting on filters, lenses, etc. A new piece of fine chamois should be included in the kit, as spray will quickly collect on the lenses if the breeze happens to be blowing from the sea. Chamois will give better results at the seaside than lens cleaning paper. Many movie-makers have two cameras, one of which is an inexpensive, second-hand model kept for work such as this, which might be hard on an expensive type.

Test shots will prove that the hours between 10 a.m. and 2 p.m. do not give as satisfactory results for black-and-white filming as the early morning or late afternoon. Between these hours the sand is a glittering, shimmering surface; shadows are contracted and the glare compels people to screw up their eyes. Detail is missing in the sand formations because of flat lighting. The oblique lighting of early morning or late afternoon is also noticeably valuable in picturing foamy breakers. It causes them to appear thick and creamy, while around midday they lose their depth and frothiness.

A photo-electric exposure meter is a very important aid in beach filming, but one must use it properly. A meter of this type collects light rays to within an angle of thirty degrees on each side of the lens axis. This angle can be mentally pictured by looking at the hands of a time-piece that is set at five minutes past 11 o'clock. Because of this angle, it is expedient to take your meter to within a few inches of the subject or of some similar object under the same lighting conditions.

For example, let us say that it is desired to make a close-up of a man's head against a clear sky, which would call for a two-inch lens with the camera about five feet away from the subject. Now, if the light meter is held at the





Two typical beach subjects for the ciné camera.

camera position, the reading will be affected by the sand and sky. But if the meter is held within three inches of the man's head, only the reflected light will be measured. Since the facial detail is wanted, the lens would be set at the latter reading.

A selection of filters is important if panchromatic film is being used. I find that I get the best results if the film and filter are made by the same manufacturer, although this is a fine point. The reason that filters are particularly recommended with panchromatic film at the beach is that this film is very sensitive to blue light, while this colour predominates at the seashore. A filter must be found that will reduce the amount of this light reaching the film.

I have found a deep yellow filter best. This will not give perfect colour renditions, as the sun-tanned flesh does not register sufficiently, but some colour must be sacrificed if deep filters are used.

Instead of buying a separate filter for each lens, a combination sunshade and filter-holder can be used. This will hold the standard two-inch square filter, and, at the same time, it prevents sunglare when filming with lighting that might cause it otherwise.

Another difficulty arises when filming horizontally close to the hot sand. Scintillating heat waves are rising. If a telephoto lens is used, these waves are more prominent on film than to the eye. Sharpness is impossible in taking a scene with a telephoto through these waves.

If shooting is compulsory when the sand is hot, it will be found better to come close to your subject and to use a high angle. From this angle, the heat waves will be more scattered. Just after a shower is the ideal shooting time, as the sands are cooled.

A two or three inch lens is convenient because, with it, close-ups of persons can be made without the subject being aware of the camera. If children are to be photographed, first accustom them to the idea by showing them an empty camera on a tripod. Let them look through the view-finder and start the camera a few times. They will soon become tired of it and shift their attention back to their own games. Then you are ready to make the sequence.

If you are presenting a scene from the viewpoint of a child, place the camera low, so that you can film from his eye-level. If the scene represents an adult looking down at the child, place the camera at the adult's eye-level. Again, if the child is to look at the man, place the camera low, tilted upward to take a close-up of the man's face against the sky as the child would see it.

Surf-board riding is best filmed from a position at right angles to the breakers, and a four-inch lens is recommended. If there happens to be a flat rock about ten feet from the water's edge, it will provide a convenient and safe camera platform. Then, if the boards are about 100 feet from the camera, the surf-board rider will fill the picture when the four-inch lens is used.

Picture composition has to be sacrificed in a holiday crowd. But one can make a few carefully composed scenes for the opening of the picture, and these will establish the locality. Then, as the movement quickens, *tempo* is the important thing.

When editing, be ruthless with your pet shots. More films are spoiled by long scenes than by short ones. It is useless to say that any one scene should have a particular length ; one shot might be three feet long and the next a foot long. Scenes in action films should be shorter than those in scenic pictures. If the scenario has been written with care, few titles are needed and they should be short and to the point.

If you have had your camera on the beach much during the summer, return it to the maker for overhauling.

A Prize Competition for Novices

THIS competition is specially for those readers of "The A.P." who are Novices ; that is to say, amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups, or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices have all the summer in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows :—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.
The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.
The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.
Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th. This will give new readers who are Novices, and who intend entering this competition, every opportunity of improving their work during the next two months by reading *The Amateur Photographer* every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows : The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices" Competition.

Further reference to the competition will be made week by week, and hints given for the best treatment of various subjects for Novices.

CAN THE CAMERA LIE?—A New Competition

IN the Summer Number of *The Amateur Photographer*, published on July 22nd, a new competition was announced in connection with articles that appeared in that issue dealing with "pictorial inexactitudes." It was demonstrated that by judicious application of the camera, combined with unusual viewpoints, or by double exposures, results were obtained that on their face value appeared to be unreliable.

In this competition, prizes are offered for the best photographic "untruth," but the prints must be quite straight and from untouched negatives. Combination prints, or prints that have been built up by cutting out other photographs and copying, or prints that have been obtained by various "control" methods, are not eligible for this competition.

The prizes are **5 guineas, 3 guineas, 2 guineas, 1 guinea** and **10s. 6d.** They will be awarded for what are considered to be the best efforts in making the camera "untruthful." The negatives of the winning prints and of any others must be submitted for inspection if required. Technical data should also be given regarding the production of the photographs.

There are no other conditions beyond those mentioned above. A special competition coupon, which appears each week in the advertisement pages, must be affixed to the back of each print. The closing date will be September 30th.

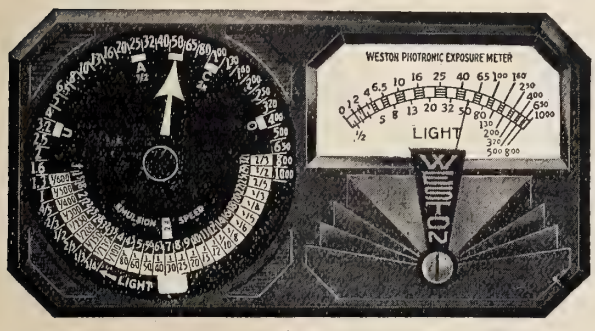
Entries should be addressed to the Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and should be marked on the envelope, "Special Competition."

Buy a WESTON METER once

Because of its greatly increased sensitivity, the new Weston Meter can be used indoors or out with equal success. It will instantly give you correct settings for any type of exposure. Universal model for Still or Ciné Cameras is simple for the novice—comprehensive for the expert. Leica model, specially designed for speed and simplicity when using the Leica Camera.

FOR CORRECT EXPOSURES ALWAYS





2 MODELS

Leica Meter especially for Leica Cameras.

Universal for all Still and Ciné Cameras.

£5 : 19 : 0

Pigskin case, 10/-.

Any make of photographic apparatus taken in part exchange.

By Appointment.

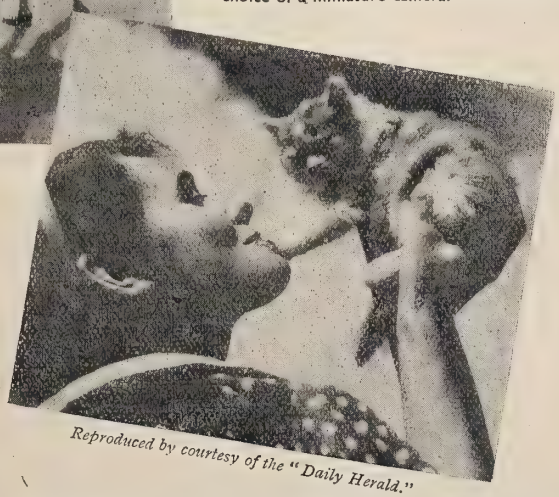
WALLACE HEATON LIMITED

The Weston Specialists **127, NEW BOND ST., LONDON, W.1** *Phone : Mayfair 7511 (8 lines)*

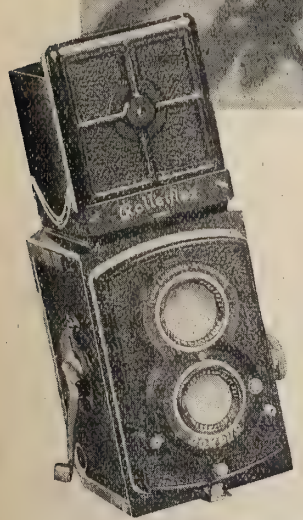
And at 47, Berkeley Street, London, W.1, and 43, Kensington High Street, London, W.8

Get a Rolleiflex AND WIN THE PRIZES





Reproduced by courtesy of the "Daily Herald."



The two pictures reproduced here both won prizes for their owners. The lower picture won the *Daily Herald* £2,500 first prize last year, and the upper picture won a first prize in the European Rolleiflex and Rolleicord Competition.

Numerous other prizes have been awarded in photographic competitions to Rolleiflex owners. This proof of Rolleiflex superiority in capturing charming and unusual subjects should influence you in your choice of a miniature camera.

Rolleiflex takes 12 exposures on 3½ × 2¼ 8-exposure roll film for 1/-. The square format proves an advantage for enlarging or trimming your print to any desired shape. Fitted with one-lever Compur shutter with speeds from 1 second to 1/500th, Time and Bulb. The Zeiss Tessar f/3.5 lens is fast enough for all subjects in any light.

Numerous accessories are available which will convert the Rolleiflex into a plate camera for single exposures, or for taking pictures on 35-mm. ciné film or for stereo work, etc. **£25**

Have you got your copy of "**The Golden Book of the Rolleiflex**"? Over a hundred pictures of Rolleiflex masterpieces — beautifully reproduced, together with technical data, this book will inspire and help every camera owner to better and more enjoyable photography.

Price 7/6

Ask your dealer to show you the Rolleiflex and complete range of accessories, or write to the address below for complete book of accessories.



Look for this sign on your Dealer's window.

Sole Importers :

R. F. HUNTER LTD., "CELFIX HOUSE," 51, GRAY'S INN ROAD, LONDON, W.C.1 Phone : Holborn 7311-2.



WITH THE LEICA IT IS AS EASY TO TAKE THE SPEEDIEST OBJECT ON THE SPORTS FIELD AS IT IS TO TAKE SNAPS OR LONG INSTANTANEOUS EXPOSURES IN THE THEATRE. IT IS THE CAMERA *PAR EXCELLENCE* FOR SPORTS—OR NIGHT PICTURES.

Ask any good class photographic dealer for a demonstration, or write for literature to

E. LEITZ (LONDON), 20, MORTIMER ST., LONDON, W.1

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, August 31. Rules in issue of July 29.

The Amateur Photographer Novices' Competition. Prizes of Roll Film for Novices' Prints. Closing date, September 30. Rules in this issue.

The Amateur Photographer Special Competition, illustrating "Can the Camera Lie?" Entries close September 30.

Wallace Heaton "35-mm. Film Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

The Listener. Cash prizes for photographs under general title "Conversation Pieces."—Open, July 8–August 25. Entries, Monday morning of each week. (Editor, *The Listener*, Broadcasting House, London, W.1.)

The Folkestone Camera Club, Competition for the best photographs of Folkestone.—Entries close September 30. Cash prizes. (Ernst. F. Davidson, Hon. Secretary, Folkestone Camera Club, Town Hall, Folkestone.)

Chicago International Salon.—Open, July 23–October 4. (Alex. J. Krupy, Chicago C.C., 137, North Wabash Avenue, Chicago, Ill.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

Radio Photo Club de Spa. IVme Salon International de Photographie.—Open, August 9–30. (M. René Chalséche, Avenue Marie-Thérèse, 13, Spa Belgium.)

I Salon Internacional de Fotografia de San Sebastian.—Open, August 5–20. (Sr. Secretario General Salon Internacional de Fotografia de San Sebastian, Calle San Marcial, 26, San Sebastian, Spain.)

Forty-fifth Toronto Salon of Photography.—Open, August 28–September 12. (W. H. Hammond, Secretary, Toronto Salon of Photography, 2, Gould Street, Toronto, Canada.)

Museum and Public Library, Maidstone. Exhibition of Nature Photography.—August 15–29. (C. E. Fisher, Museum and Public Library, Maidstone.)

Tweede "Focus" Fotosalon.—Entries, August 10; open, September 12–27. (Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands.)

South African International Salon.—Entries, August 14; open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Entries, August 14; foreign entries, July 31; open September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Buffalo C.C. Fourteenth Annual Salon of Photography.—Entries, August 15; open, September 6–27. (H. W. Schonewolf, 528, Elmwood Avenue, Buffalo, N.Y., U.S.A.)

Morecambe, Heysham and D.P.S.—Entries, August 19; open, September 9–16. (James F. Levisohn, B.Sc., 5, Douglas Drive, Heysham, Lancs.)

Fotoclub Zagreb. Fourth International Salon of Photography.—Entries, August 20; open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Entries, September 2; open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Lincoln Camera Club.—Entries, September 5; open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

XII Salon International de Fotografica, Zaragoza, Spain.—Entries before September 10; open, October. (Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7, Zaragoza, Spain.)

Third Canadian International Salon of Photographic Art.—Entries, September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

Windlesham C.C.—Entries, September 10; open, September 25–26. Classes for members (Beginners, Advanced, Professional, also Open Class). (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

IV International Hungarian Exhibition.—Entries, September 15; open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Entries, September 21; open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Service Co. (London), Ltd., Happy Camp Snaps Competition. Cash prizes.—Entries, September 30. (Service Co. (London), Ltd., 273, High Holborn, London, W.C.1.)

Coronet Midget Camera Competition. Cash prizes.—Entries, September 30. (Coronet Camera Co., 310, Summer Lane, Birmingham, 19.)

Eighth International Photographic Salon of Japan.—Entries close in Tokyo, September 30; open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan.)

Photographic Society of America 100 Print Salon. Entries, October 1. Limit 4 prints. Entry fee $1.00. (Dever Timmons, Salon Secretary, Box 216, Cashocton, Ohio.)

Johnson's "Holiday" Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., A.R.P.S., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr. 69, Antwerp.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 × 3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½ × 3½ × 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. Price 2s. 6d.

24. GASLIGHT PAPERS

FOR speed of printing and uniformity of results, there is nothing to equal gaslight paper for contact prints. Unlike P.O.P. or self-toning paper, gaslight paper does not show an image on exposure to light, but needs to be developed first in a suitable developer and afterwards fixed and washed. Gaslight paper can be used with any form of artificial light, and does not require the use of a dark-room.

Gaslight paper can be obtained in three grades: "Soft" for use with dense and/or contrasty negatives; "Normal" for negatives of normal gradation, and "Vigorous" for soft and weak negatives.

Although a dark-room is not needed, it is advisable to screen off a corner of the room so that all work of loading the printing frame and developing can be carried out in a weak diffused light.

Sort out the negatives and grade them according to the paper used. Protected from the light, the sensitive side of the paper is then placed in contact with the image side of the negative and placed in a printing frame. The frame is then taken to the light and about 12 in. away from it a suitable exposure is made. The time of exposure depends on the density of negative, grade of paper used, and the distance away from the light.

For an approximate guide, for a normal negative on a normal paper, an exposure of about ten seconds will suffice for 12 in. away from a 60-watt electric lamp. Double this time for incandescent gas.

After exposure, the print is developed. A suitable developing formula is as follows:

Metol	16 grs.
Sodium sulphite (crys.)	1 oz.
Hydroquinone	60 grs.
Sodium carbonate (crys.)	1½ oz.
10 per cent potassium bromide	1 drm.
Water to	20 oz.

The time of complete development should be about 30 seconds at 65° Fahr.

After development, rinse in water and place quickly into hypo fixing bath:

Hyposulphite of soda	4 oz.
Water	20 oz.
Potassium metabisulphite (optional)	½ oz.

After fixing, wash for thirty minutes in running water.

25. LENS FORMULA FOR COPYING

THE following formula is to be used when the focal length of the lens is known, and the number of reductions (lineal) required from the subject matter to the negative image is also known.

From these two facts, the distance from the subject to lens (S) and the distance from lens to image (L) to give sharp focussing can be calculated.

FORMULA.

Focal length of lens (in inches) = F.

S = (F × No. of Reductions) + F.

L = (F ÷ No. of Reductions) + F.

EXAMPLE.—A subject, measuring 12 in. long, is to be copied with a 5-in. focus lens, so that the image will be 3 in. long (4 reductions).

S = (5 × 4) + 5 = 20 + 5 = 25 in.

L = (5 ÷ 4) + 5 = 1¼ + 5 = 6¼ in.

The dimensions are to be taken to the diaphragm, the centre of the lens.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Platinotype.

Can you give me the name of any firm which supplies platinum papers? Can one make enlargements on it? F. P. (Durham.)

The only company of which we know making the paper you name is the Platinotype Co., 66, High Street, Penge, London, S.E.20. The paper is expensive, and cannot be used for enlarging. It is necessary to print by daylight in contact with the negative, and it is then developed. Beautiful results can be obtained with these papers, and it is the most permanent process known, as the image consists of pure platinum.

Stop Bath.

Please supply the formula for a stop bath suitable for using with gaslight prints. How is it used? O. C. L. (London.)

Add one ounce of commercial acetic acid to a pint of water. Keep this solution in a separate dish between the developer and the fixing bath and pass all prints through it before fixing them. The purpose is to stop immediately all developing action, especially useful if a plain hypo bath is used.

Silver Residues.

What is the procedure of collecting the silver in old hypo? T. W. (London.)

The usual method of separating the silver in old fixing solutions is to pour them into a barrel which should be kept covered and out of doors. Liver of sulphur should then be added which will precipitate the silver in the form of sulphide. When a suitable amount of this has been thrown down, the remainder of the hypo should be drained off, and the precipitate collected and dried and sent to a refiner. Owing to the very small proportion of silver present in an exhausted fixing-bath it will require very many gallons of old hypo to make it worth while.

Dark-room Walls.

Having just fitted up a dark-room, I have been given to understand that black or dark walls are unnecessary and that cream is a much better colour. Surely if the walls were this colour all sensitive materials would be fogged. S. T. P. (Birmingham.)

Provided that the dark-room is perfectly light-tight, there is absolutely no necessity to paint the walls black. Cream is a much better colour and is perfectly safe. It is not the colour of the walls or ceiling that matters so much as the light falling on them. If the walls were white and a red safelight were being used, the walls could only reflect the red light and in effect the walls would be *red*. In the same way white dishes are quite safe. Light-coloured walls, doors and shelves, etc., are not only actinically safe, but because they can be seen more easily while any colour safelight is being used, there is less chance of accidents to one's self, bottles and solutions, etc. Should, however, white light find its way into the dark-room, then, of course, the light walls would not be so safe as the black walls.

Acid Hypo for Prints.

What is the advantage of using acid hypo fixing baths for prints. Are the prints made more permanent? When is an acid hypo bath inadvisable? J. T. (Thornton Heath.)

The addition of a weak acid to the hypo bath has nothing to do with the fixing properties of the hypo, either for permanence or for speed in fixing. It has several advantages, however, over the plain hypo bath in that the acid hypo keeps better if it is intended to keep a stock and/or use it repeatedly, the acid neutralising the alkali carried over in the developed emulsion. Also this stops immediately any developing action still taking place in the emulsion, a fact worth bearing in mind with gaslight papers with short development times. An acid hypo bath is not used for self-toning prints and should not be used in metal tanks, but is quite safe with plastic-moulded tanks.

Lens Aperture Values.

How does one compare the exposure values of different lens stops? B. T. Z. (Brentwood.)

All that is necessary to do is to square the stop numbers and then divide the smaller product into the larger product and the answer will be the number of times faster. For example, how much faster is f/4.5 than f/9? 4.5 squared is $4.5 \times 4.5 = 20$ approximately. 9 squared is $9 \times 9 = 81$. $81 \div 20 = 4$ approximately. Therefore f/4.5 is four times faster than f/9. In other words, if the correct exposure at f/4.5 is one second and the lens is stopped down to f/9, we must give four seconds' exposure.

Fine-grain Developers.

Must fine-grain films be developed with fine-grain developers? F. H. T. (London.)

No. A fine-grain film can be developed with any other developer, but, of course, the advantage of the inherent fine grain in the silver is largely lost. A fine-grain emulsion developed with a fine-grain developer will give a finer image than the normal emulsion developed with a fine-grain developer.

Mount Sizes.

What are the usual dimensions of photographic mount sizes? Is there any standard colour? A. D. C. (Torquay.)

Most exhibition authorities have adopted the sizes originally laid down by the London Salon of Photography. These sizes are 25×20, 20×16 and 15×12. There is no standard colour, but most exhibitions prefer either white or light cream, and in most cases these are the best for prints on white paper and prints on cream paper respectively.

Toning and Staining.

What is the difference between toning and staining a print? D. M. C. (Clapham Common.)

When a print is toned the entire silver image is converted to the required tone, but the paper base is not altered in colour. A stained print, however, has exactly the same coloured silver image as before, but the gelatine and paper base are stained. A toned print, although necessarily more difficult to do, is the more permanent of the two, and retains a one-colour effect, whereas the stained print must always bear a two-coloured effect which does not appear to be quite so natural.

Spotting Glossy Prints.

How can I spot prints after glazing so that I can match up the glossy surfaces? J. E. M. (Greenock.)

If water-colour is used, all spotting can be done after the print is glazed without any difficulty in matching up the glossy surface. Mix a little gum with the tint and a minute or two in experimenting with a spare print will show the right proportion of gum to use. A good plan is to brush gently the gummed edge of an envelope with the brush already moistened with the right tint.

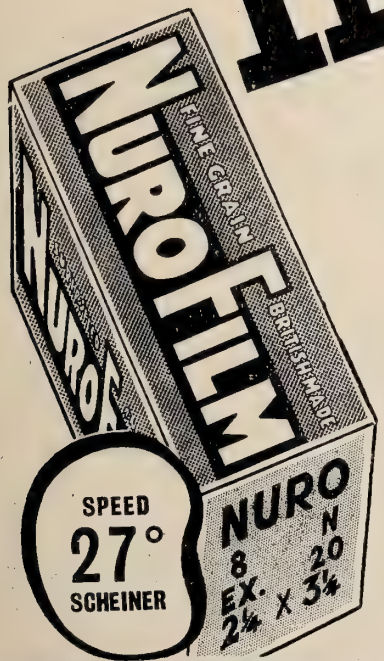
It's NEW

It's EXTRA FAST

It's ALL-BRITISH

HERE is a new film which cannot fail to be enthusiastically received by all keen photographers. Made from first to last in our British factory, NURO Film has the new feature "Lastic Latitude"—the greatest degree of latitude in any film. NURO is a fine-grain, fully orthochromatic film, with a speed of 27° Scheiner, ensuring clear, crisp pictures always.

Obtainable through all branches of Boots The Chemists; stocked by all branches of Timothy White's & Taylors and Taylors, Dispensing Chemists, and from all Good Dealers.





NUROFILM

British as the Flag — Sensitive as Sight

● WRITE FOR LIST OF SPECIALLY APPOINTED NURO AGENTS

IN ALL STANDARD SIZES & PRICES

NURO (Biggleswade) LTD., Biggleswade, Beds, England.

Tel.: Biggleswade 234. 'Grams: "NURO," Biggleswade

S.B.15.

THE London Salon of Photography 1936.

SENDING-IN DAY, Wednesday, September 2nd.

THE TWENTY-SEVENTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 12th September, to 10th October, 1936.

CONDITIONS OF ENTRY (Please read carefully).

1. Pictures must not be framed; but may be mounted or unmounted. Each picture must bear on the back clearly written (a) name of artist; (b) number and title of picture, corresponding to particulars on the Entry Form.
2. When mounts are used they should conform to the following sizes—25 × 20, 20 × 16, or 15 × 12; but no mount to exceed 25 × 20; and it is suggested that white or light-toned mounts be employed. Prints may be of any shape or size, provided they do not exceed the limits of the mounts as given above.
3. All packages of exhibits from abroad must be clearly marked on the outside: "PHOTOGRAPHS FOR EXHIBITION ONLY—NO COMMERCIAL VALUE—TO BE RETURNED TO SENDER." *No prices to be marked on the prints.*
4. Pictures sent unmounted will be suitably mounted by the Salon Committee and all accepted pictures will be shown under glass.
5. Pictures must be sent by post or parcels post, packed flat and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.
6. All pictures for the exhibition must arrive at the above address *on or before* Wednesday, September 2nd. Entries may be delivered by hand at the Gallery on that date only.
7. The Entry Form for pictures from abroad must be sent SEPARATELY by post, together with entry and packing fee of 5s. (this fee covers any number of pictures from one exhibitor). Exhibitors residing in the British Isles may enclose Entry Form and fees with their pictures.
8. Pictures sent by post will be repacked in the original wrappings and returned, carriage paid, after the close of the exhibition.
9. As applications are made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify, in the space provided for the purpose below, whether they have objection to such permission being given. The copyright in all cases remains the property of the authors of the prints.
10. The Committee assure intending exhibitors that the greatest care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

If pictures are sold a Commission of 15% is payable to the Salon.

The submission of pictures will be understood to imply acceptance of the above conditions.

Notification of acceptance of pictures will be sent out as soon as possible.

A Catalogue will be sent to each exhibitor.

¶ Readers of ***The Amateur Photographer & Cinematographer*** who are preparing work for this year's Salon may use this page as an ENTRY FORM.

SEE CONDITIONS.

¶ Intending Exhibitors who are unable to secure extra Entry Forms in time may prepare their own on plain paper provided the conditions of Entry are adhered to.

ENTRY FORM.

TO THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

Sir,—I submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order (or International Money Order) of the value of 5/- to cover Entrance Fee and the cost of return postage.

Reg. No. (leave blank).	A, B or C (leave blank).	Number on Picture.	Title of Picture.
		1	
		2	
		3	
		4	
		5	
		6	

The attention of exhibitors residing in countries outside Great Britain is specially directed to Conditions 3 and 7.

I AGREE TO CONDITION 9, YES OR NO.

Name .....
(*State Mr., Mrs., or Miss*)

Address .....

.....

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

EVEN the Manufacturer refers to us at times as the leading ciné dealers.

We do not wish to boast of this, it is merely because we were Professional Ciné pioneers before the day of the real "Movies" and our staff have been cradled in Cinematography ever since. May we help you ?

THE NEW MAGAZINE CINÉ-KODAK



- No film threading.
- 3 speeds.
- Instant loading.
- Ideal for rapid interchange of monochrome and Kodachrome.
- Audible footage timer.
- Each charger has its own footage indicator.
- Interchangeable lens and optical and instantly variable view-finder.
- Very compact and beautifully made.

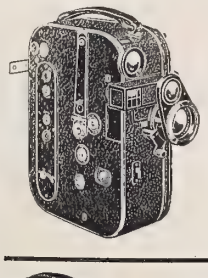
Price, with f/1.9 lens, including leather case **£40 0 0**

Or 12 payments of £3 10 0.

You must always have a supply of fresh Ciné Film, since film kept in stock loses speed. Our stock is changing daily, due to big turnover. Send for your ciné film C.O.D., or open a credit account

ZEISS 16-mm. MOVIKON

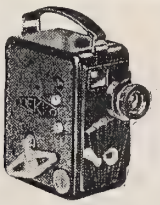
THE PROFESSIONAL-AMATEUR CINE CAMERA



50 or 100 ft. reels. Fitted with coupled range-finder. Finder has automatic parallax for various lenses.
Predetermined footage indicator.
Four speeds, including slow motion.
Delayed-action device.
Adjustable shutter angle.
Rewind for "mixes."

Fitted with f/1.4 Zeiss Sonnar (interchangeable) **£98 10 0**

Or 12 monthly payments of £8 12 4



DEKKO 9.5-mm.

THE LEADER OF ITS CLASS.

With variable speed from half-speed to slow motion. Precision motor to run 30 ft. at one wind, single picture device, simple loading. Interchangeable lens.

Fitted with		Or 12 monthly payments of
F/3.5 Dallmeyer	£6 18 6	12/1
F/2.5 Taylor-Hobson	£7 16 6	13/9
F/1.9 Dallmeyer or Ross	£10 18 6	19/2
F/1.5 Dallmeyer	£15 10 0	27/2

SEND NOW TO THE LEADING CINE DEALERS.

SHEFFIELD PHOTO Co LTD
NORFOLK ROW. (FARGATE)
SHEFFIELD — One minute walk from Town Hall
Grams : Photo, Sheffield. Phone 22079 (2 lines).

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.
For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [2472

VOIGTLANDER Roll Film Camera 3½×2½, Skopar f/4.5, leather case ; perfect, £5.—McLaren, 33, Glendeyon Place, Edinburgh. [4445

ALLENS.—6×6 Latest Automatic Rolleiflex, f/3.5 Tessar, £17/19/6 ; Ever-ready Case, £1 ; Cine Film Attachment, 29/6 ; Foth-Derby, f/2.5, £5/17/6.

ALLENS.—6×6 Praxidos Enlarger, No. 506, f/3.5, £13/19/6 ; Ikoflex Model II, Tessar f/3.5, £17/10 ; Tempophot Electric Meter, with case, £2/9/6.

ALLENS.—Miniature Marvel, Xenon f/2, R. Compur, £9/17/6 ; 3½×2½ T.-P. Special Ruby Reflex, Ross Xpres f/4.5, £8/17/6 ; 3a Kodak, Tessar f/4.5, range-finder, Comp., £5/5.

ALLENS.—4×4 Automatic Rolleiflex, Tessar f/3.5, £12/17/6 ; 3½×2½ Ihagee Auto. Ultrix, f/4.5, D.A. Compur, £5/10 ; Ensign Midget, Doublet lens, 22/6 ; Zeiss Helinox Enlarger, 3×4 to P.C., 25/-.

ALLENS, the Miniature Camera Specialists, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed, 7 p.m. [0087

NAGEL Rolloroy 16-on-V.P., f/2 Xenon, Compur ; excellent condition, £9/10.—45, Newington Butts, S.E.11. (Rodney 3773). [0037

FOTH-DERBY 16-on-V.P., Foth f/3.5, set filters ; as new, £4.—Collins, 3, Sandy Rd., Seaforth, Liverpool. [4480

NAGEL Pupille, Xenon f/2, range-finder, leather case ; perfect working order, £10/10.—D. Greig, 16a, Longridge Rd., S.W.5. [4481

REFLEX ¼-pl. Graflex, Kodak f/4.5, F.P.A., slide ; perfect condition, £7/10 ; cost over £30.—Ager, 28, Abington Square, Northampton. [4483

LEICA Model II, Elmar f/3.5, perfect order, complete with Correx tank, filter, ever-ready case, etc., £17.—P. W. Owen, Condover, Shrewsbury. [4484

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains ; all apparatus guaranteed and sent on 5 days' approval against full deposit ; maximum allowance for saleable apparatus, either exchange or cash ; our reputation your guarantee.

BELL & HOWELL Photometer, complete in leather case, and instructions ; as new, £3.

AVO Exposure Meter, and instructions, morocco case ; list price 68/- ; our price, £2/10.

1-PLATE Linhof Folding Hand or Stand Camera, 4 triple extension, direct and wire frame finders, revolving back, W.A. movement, fitted Tessar f/4.5, Compur shutter, 12 slides, F.P. adapter, also 90-mm. Goerz W.A. Dagor, in Compound shutter, leather case, £14/10.

DEKKO 9.5 Cine Camera, Taylor-Hobson f/2.5, variable speed shutter, in leather case ; as new, £6/12/6.

3½×2½ Goerz Tenax, Dogmar f/3.5, Compur shutter, double extension, rising and cross front, 3 slides ; as new, £6.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued ; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms ; Repairs by experienced workmen ; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality ; best possible results guaranteed ; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

LEICA IIIa, chromium, f/2 Summar, E.R. case ; absolutely as new, £33.—H. C., Plant House, Holcombe, Bury. [4485

3½×2½ Certotrop, f/2.9, offers ; Tele-Makinar, £6 ; exchange for miniature.—Box 8841, c/o "The Amateur Photographer." [4491

1-PLATE Ensign Film Camera, f/6.8 Cooke-Butcher 4 anastigmat lens, Lukos 6-speed shutter, combination plate back, carrying-case ; all in perfect condition, 32/6 or offer.—Wotherspoon, Dupplin Rd., Perth. [4495

BARGAINS

Seven days' approval against remittance. Immediate refunds if not delighted. (Or deposit "A.P." if fee paid.)

3¼×2½ Autographic Kodak, f/6.3, 1/10th to 1/100th. As new 27s. 6d.
3¼×2½ Autographic Kodak, f/7.9, self-erect. As new.....25s. 0d.
Cinephot Cine Exposure Meter, 11s. 6d. Bewi, 21s. 0d.
9½-mm. Pathe Luxe Motocamera, latest f/3.5. Cost £10/10s. £4 7 6
3¼×2½ T.-P. Reflex, Cooke f/4.5, latest 1/10th to 1/1,000th, latest hood, sky shade, revolving back, slides. As new..... £6 17 6
6×6 Rolleicord, f/3.8, Compur, in carton Used twice.... £8 17 6
V.P. Bete Plate, Zeiss Tessar f/4.5, Compur, slides. £20.. £4 17 6
Exakta Slow-speed, Tessar 1,2.8. Used twice only..... £25 0 0
Zeiss Ikon Latest Range-finder, case. As new.....21s. 0d.
3¼×2½ Zeiss Compact Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex., rise, cross, wire finder, slides, case. Snip..... £6 17 6
3¼×2½ Nagel Roll Film, f/4.5, Ibso 1 to 1/100th. Like new..47s. 6d.
16-mm. G.B. Talkie, latest silent or sound model. As new £75 0 0
¼-pl. Pressman Reflex, Aldis f/4.5, 1/10th to 1/1,000th, deep hood, near double ex., reversing back, slides. Cost £16.... £4 17 6
3½×2½ Agfa Plate, f/4.5, 1 to 1/100th, slides, carton. As new 47s. 6d.
8-mm. Dallmeyer Telephoto f/4, suit Keystone, Egofix.....03s. 0d.
4½×2½ Zeiss Compact Plate, Zeiss Dominar f/4.5, Compur, double ex., rise, cross, wire finder, slides, carton. Like new.... £4 17 6
3¼×2½ Ensign Tropical Roll Film 7, Aldis-Butcher f/4.5, D.A. Compur, latest rise, cross, wire finder. Cost £12..... £5 17 6
18-in. Ross Teleros Famous Telephoto f/5.5. Cost £18. Snip..£8 17 6
V P. Fotet Roll Film, f/4.5, 3 speed, self-erect. As new....39s. 6d.
3¼×2½ Tropical Ensign Speed Cameo, Ross Xpres f/3.5, D.A. Compur, rise, cross, double ex. super camera, case..... £9 17 6
3¼×2½ T.-P. Reflex, f/5.9, 1/10th to 1/1,000th, revolve back £2 19 6
6×13 Stereoflectoscope Voigtlander Mirror Reflex, Heliar f/4.5, dual Compur, slides, case. Lovely camera. As new.... £27 10 0
¼-pl. T.-P. Reflex, Cooke f/3.5, self-capping 1/10th to 1/1,000th, deep hinged hood, reversing back, slides. Cost £16.... £5 17 6
9½-mm. Dekko, Dallmeyer f/1.9. Hardly used..... £8 17 6
¼-pl. Etui Wafer Plate, Meyer f/4.5, Ibso 1 to 1/100th. Carton £9 17 6
3¼×2½ Zodel All-metal Plate, f/4.5, D.A. Compur, double ex. £3 19 6
3¼×2½ Voigtlander Tourist Plate, Heliar f/3.5 Speed, Compur, double ex., rise, cross, lock baseboard, super camera..... £9 17 6
3¼×2½ Ensign Autorange, Zeiss Tessar f/4.5, Compur Rapid, rise, cross, triple finder, latest, case. As new..... £10 10 0
3¼×2½ Zeiss Miroflex Folding Reflex and Press, Tessar f/3.5, super camera of quality design, slides, case. Cost £55 ... £25 0 0
7-in. Cooke Avist f/4.5, in focussing mount, reflex or Press.. £4 4 0
40×30 Bead Screen, in auto. erecting case. As new.....57s. 6d.
9½-mm. Pathe Motocamera, f.3.5. Cost £6 6s..... 65s. 0d.
1a Tropical Carbine, Ross Xpres f/4.5, Compur. Like new.. £3 19 6
16-mm. Ampro Projector, 500-watt, silent running, flickerless at half speeds, all movements, bronze, case. One of the world's finest projectors. New condition. Bargain..... £29 10 0
8-mm. Stewart-Warner Camera, f/1.9, 3 speeds. New condition £8 17 6
9½-mm. Pathe Ace Projector and resistance.....27s. 6d.
3½×2½ Mentor Metal Reflex, very small like Rolleiflex, but takes plates, Tessar f/3.5, D. action, Compur..... £15 15 0
Brilliant Reflex, Voigtlander f/7.7, case, 2½×2½.....29s. 6d.
3¼×2½ T.-P. Rubystie 2, Dallmeyer f/4.5, latest 1/10th to 1/1,000th, revolving back, long ex. for close-ups, slides..... £9 17 6
3¼×2½ Wirgin Plate, f/2.9, D.A. Compur, double ex., rise, cross, wire finder, latest all-metal slides, case..... £6 17 6
3¼×2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5, latest.. £4 17 6
Ensign Spot Light, for interiors, portraits, etc.....25s. 0d.
9½-mm. Midas Camera Projector, transformer, etc.....45s. 0d.
16-mm. Craig Super Splicer, cutter, scraper, carton.....35s. 0d.
¼-pl. Ensign Reflex, Aldis f/4.5, 1/10th to 1/1,000th, deep hood, reversing back, long extension, sky shade, slides..... £4 4 0
¼-pl. Zodel Plate, f/4.5, Compur double ex., case.....49s. 6d.
¼-pl. Etui, Zeiss Tessar f/4.5, Compur, double ex..... £6 17 6
9½-mm. Pathe Camera and Cameo motor, f/3.5.....27s. 6d.
16-mm. Eumig Projector, in carton. Hardly marked.... £22 10 0
1-in. Dallmeyer f/1 5, suit 16-mm. camera, or Dekko £6 6 6
¼-pl. Latest Sanderson, Ross Convertible f/6.3, D.A. Compur, all movements, chromium fittings, slides, case..... £12 12 0
11-in Ross Telephoto f/6.8, suit reflex. Bargain..... £3 17 6
16-mm. Filmo Flat 75 Camera, f/3.5, 100-ft., case. Like new £14 14 0
9½-mm. Pathe Kid Projector, with super-reel attachment..45s. 0d.
16-mm. Bronze Turret Super Camera, Dallmeyer f/2.9, turret head, multi speeds, visual focussing, audible footage. Snip £27 10 0
3½×2½ Zeiss Icarette Roll Film Plate, no lens, double ex., rise, cross, latest bellows catches, wire finder, slides..... £4 17 6
Wilko Cine Soft-focus Attachment, suit any camera.....27s. 6d.
9½-mm. Pathe Home Movie Projector, super attachment, motor, resist..... £5 17 6
200-B Users.—The New Superlight Lens, that gives 300 per cent. more light and crisp definition. Essential for quality. New..63s. 0d.
16-mm. De Vry 1,600-ft. Projector, 750-watt, triple claw, in ever-ready case, made by famous De Vry people. Cost £54.... £29 10 0
3½×2½ Super Ikonta, Zeiss Tessar f/4.5, Compur Rapid.... £13 13 0
¼-pl. Sanderson, Busch f/6, Automat shutter, slides.....45s. 0d.
3½×2½ Coronet Self-erect. Roll Film, f/6.3, latest. As new..29s. 6d.
Few.—9½-mm. Super Reels, take 400-ft. film, 3 for .....5s. 0d.
8-mm. Stewart-Warner Projector, and transformer..... £5 17 6
16-mm. Filmo Camera, f/3.5, 100-ft., case. Cost £40..... £14 14 0
50×40 Beaded Projection Screen, auto. metal case. Like new 45s 0d.
3½×2½ Mentor Folding Reflex, Tessar f/4.5, double slides..£5 17 6
16-mm. De Vry Projector, 200-watt, case. Like new. Bargain £9 17 6
16-mm. Ampro Super Talkie, 750-watt, 20-watt vol., 1,600-ft. £126 0 0
Few.—3½×2½ Soho Roll Film Cameras, f/11, carton. New..7s. 6d.
16-in. Dallmeyer f/6 Telephoto, reflex, used twice. Bargain £4 17 6
Metrophot Photo-electric Exposure Meter, case.....25s. 0d.

Ilford Tonelle Postcards, Bromide, in Glossy, Pearl, Semi-matt, Matt, Cream Pearl, Cream grained, in Normal, Medium or Vigorous. Gaslight in Glossy, Vigorous or Normal.

25's 1/- post 3d., 4 to 8 boxes post 6d.
50's 1/9, post 4d., 2 to 5 boxes post 6d.
100's 3/-, post 5d., 2 to 4 boxes post 6d.

EDWIN GORSE
86, ACCRINGTON RD., BLACKBURN
LARGEST STOCK IN THE NORTH.

CAMERAS AND LENSES

ALL as new.—Leitz Range-finder, 25/-; Ensign Midget, 20/-; f/6.3 Model, 35/-; Ensign Roll Film Reflex, f/4.5, £5; Sibyl (New Special), 3½×2½, S. and F.P.A. and C., £12/10; Rolleiflex Auto., f/3.8 Tessar, 6×6 cm., £16/10; Kodak Duo, f/4.5, 84/-; ¼-pl. H. or S., Ross lens, 25/-; Box Cameras, 12/6 for 7/6; Justophot, 20/-; Cinephot, 15/-; S.A. for replies.—Eggles, 120, Milkstone Rd., Rochdale. [4498

3½×2½ T.-P. Reflex, Cooke f/4.5, F.P.A., new, offers.—Box 8850, c/o "The Amateur Photographer." [4499

ROLLEIFLEX, Compur, 6×6, Zeiss Tessar f/3.5, £16; list price £25.—Box 8852, c/o "The Amateur Photographer." [4501

IKONTA 16-on-3¼×2½, f/3.5 Tessar, Rapid Compur, E.R. L/case, filter; 6 months old; unscratched, perfect, £10/10.—A. Angel, 600, Finchley Rd., N.W.11. [4502

SUPER Ikonta 530/16, Tessar f/2.8, ever-ready case, lens hood; outfit as new, £23, or exchange for Rolleiflex or Rolleicord, cash adjustment; Verascope 45×107, Zeiss Tessar f/6.3, 2 changing-boxes, 2 cases, 2 sets portrait lenses, £6; wanted, Roll Film Stereo Camera.—Box 8858, c/o "The Amateur Photographer." [4503

FOTH-FLEX 2¼ Roll Film Reflex, perfect, £6/6; —Walkers, Marine Gardens, Margate. [4508

T.-P. 2¼-in. Junior Special Reflex, complete, perfect, Zeiss Tessar f/4.5, £10.—Walkers, Marine Gardens, Margate. [4509

KODAK 3a Special Postcard, Zeiss Kodak anastigmat f/6.3, Compound shutter, leather case, sky-filter; cost £14; accept £3/15; want Zeiss Ikoflex I.—Gresswell, Dorlin, Acharacle. [4510

ROLLEIFLEX Auto. 6×6 cm., Zeiss f/3.8, leather case, filter; quite equal to new, scarcely used, £15/10.—Box 8874, c/o "The Amateur Photographer." [4512

LEICA III, Summar f/2, in perfect condition, ever-ready case, £27/10; Elmar Wide-angle, 3.5-cm., not coupled, £3.—Box 8875, c/o "The Amateur Photographer." [4513

EXAKTA Model B, Tessar f/2.8, ever-ready case; cost £28/10; perfect £19/10, no offers; deposit system.—E. Garner, 8, Verdun Crescent, Rochdale. [4514

RECOMMAR, rising, cross front, D.A. Compur, Xenar f/3.8, leather case, ×2 filter, 2 F.P.A's, cable release, 3 plate-holders, all as new; cost £17/10; highest cash offer.—Below.

SEPARATELY.—Dallon Telephoto Lens, 11-in., leather case, ×2 filter, all as new; cost £11/7; highest cash offer.—Mr. J. Sillence, 31, Station Rd., Finchley, N.3. [4515

POSTCARD Carbine, films, plates, Aldis anastigmat, £2; Kodak ¼-pl. Roll Film, without lens, 6 double slides, F.P.A., 25/-; Bistelar Snapshot Telephoto ¼-pl. Lens, 25/-.—Rev. Padfield, Shandon Rd., Worthing. [4516

IKONTA, Novar f/3.5, 16 exp. 3½×2½ films, Compur shutter; perfect, case, £6/10.—Haigh, 57, Queen St., Morecambe. [4519

LEICA III, Summar f/2, in ever-ready case; perfect, £26/10.—McConnell, Loampits, Tonbridge. [4521

RETINA, Schneider Xenar f/3.5, Compur shutter, never used, £8.—McConnell, Loampits, Tonbridge. [4522

CONTAX, 5⅝-in. lens, £14/17/6; Plate Back, Screen, 3 slides, £3/18/6; unused.—6, Valley Rd., S.W.16. [4523

ROLLEICORD I, f/4.5, ever-ready case, £8/15; Latest Ikoflex, f/4.5, Compur, cost £10/2/6, unsoiled, £8/2/6; Kodak Regent, as new, £16; Zeiss Nettar 3½×2½, f/4.5, 3-speed D.A. shutter, £3/10; Standard Leica, f/3.5, as new, £13; Elmar 13.5-cm., latest coupled, £10/10; Vidom Finder, £3/3.—Swains, Photographers, Ltd., St. Giles, Norwich. [4524

ZEISS Nettel ¼-pl., f/3.5 Tessar, £10; Zeiss ¼-pl., electric, vertical, autofocus, as new, £5/10; offers for both.—48, Linden Avenue, Ruislip Manor, Middlesex. [4525

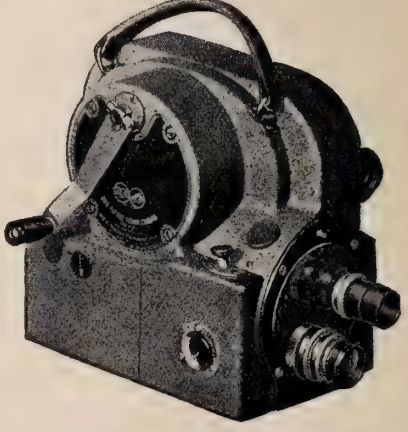
NAGEL Pupille, Leitz Elmar f/3.5, Leitz range-finder, filter, leather case; condition as new.—Harris, 80, Wardour St., W.1. [4526

AS New.—6×6 Auto. Rolleiflex, Rapid Compur, f/3.5 Tessar, de luxe case, filter, hood, cost £27/13/6, July, bargain £21/15, approval gladly; also ¼-pl. Etui, f/6.3 Zeiss, F.P.A., slides, 37/6; wanted, C.D.V. Tenax, also heavy tripod.—Box 8880, c/o "The Amateur Photographer." [4527

3½×2½ Ensign Special Reflex, Aldis-Butcher f/4.5, 10 plate-holders, leather case; bargain, £5/17/6.—223, Ongar Rd., Brentwood. [4528

PEGGY II, Chromium, f/2 Xenon, Special Compur, 3 cassettes, 5 filters, case; as new, £18.—Carswell, Tay St., Dundee. [4529

Take Your Own Talkies This Year



Amaze your friends by taking your own personal talkies this year with the New R C A Sound Camera, 16-mm. type, turret head, latest new model taking silent or sound with perfect quality, absolute silent running, built to high precision by the world-famous R C A engineers, yet simple to use as an ordinary silent camera.

New Low **£95** Price.

We are New British Agents for this new latest model that is having a sensational demand.

EXCHANGES. INSTALMENTS, 9, 12, 18, 24 MONTHS.

THE NEW AMPRO.

16-mm. Ampro Sound Projector, 500-watt, 1,600-ft., 5-watt volume, silent or sound, complete in two very lightweight portable cases. Just out.

Low Price **£105** Now ready.

BRITISH AGENTS. INSTALMENTS, 9, 12, 18, 24 MONTHS.

NEW SUPER IKONTA II.

The New 8 or 16 on 3¼×2½ Super Ikonta, with Zeiss Tessar f/3.8, D.A. Compur 1 to 1/400th, with all fittings built in, like the 6×6 model, side release making double exposures impossible, and chromium edges. A beautifully-made camera that will take negatives which enlarge to very large sizes without trouble **£27 0 0**

INSTALMENTS—9, 12, 18 or 24 PAYMENTS.

IKOFLEX, 2¼×2¼.

The Latest Zeiss Ikon Twin-lens Reflex that is having a large demand through high-quality design and workmanship, yet at practically a second-hand price. Usual Zeiss guarantee. 12 pictures on 3¼×2¼.

Zeiss f/6.3 in 3-speed..... **£6 12 6**
F/4.5 in geared 1 to 1/175th, D. action **£8 10 0**
F/4.5 in Compur..... **£10 2 6**
Zeiss Triotar f/3.8, Compur..... **£14 15 0**

Agents for all makes of apparatus and accessories. Immediate deliveries. Exchanges. Hire Purchase terms that suit you. Write wants.

SOLE BRITISH AGENTS FOR :—
R C A Camera. 35-mm. De Vry. 16-mm. De Vry (built to 35-mm. quality). **Ampro** (500-watt from **£37 10s.**). **Egofix Beaded Projection Screens.** (The finest possible products obtainable.)

EDWIN GORSE
86, ACCRINGTON RD., BLACKBURN

ENSIGN

Measures the Light that matters !

The NEW PHOTO-SCOP

Direct Reading Photo-Electric Exposure Meter



Entirely new patented construction. Measures the light actually on the subject ! Top light influence eliminated. No calculations. For still or ciné cameras. Range : 1/1,000th to 30 secs., 8 to 96 frames (ciné). Size only 2⅞ × 3 × 1-3/16ths in. Complete in leather ever-ready case..... **£3 : 17 : 6**

Big Prints easily made with this DAYLIGHT ENLARGER



As easy to handle as an ordinary printing frame. No focussing. Just put the negative at one end and the bromide paper at the other. Solidly made. Holders for negative and bromide paper. Selected Achromatic lens and metal plunger shutter.

No. 1, for postcard enlargements from 2¼ × 1½ in. negs.....15s. 0d.
No. 2, for postcard enlargements from 2¼ × 3¼ in. negs.....17s. 6d.
No. 2M, for 2¼ × 3¼ in. enlargements from Midget and half-V.P. negs. .....17s. 6d.
No. 3, for ¼-plate enlargements from 3¼ × 2¼ in. negs.....27s. 6d.

A Novel Picture-Viewer



THE SNAPSCOPE

For viewing snapshots. Gives an enlarged and stereoscopic rendering. Wood base, with mirror and spring holder for prints **3/6**

"CLUB" PHOTOGRAPHER MOUNTINGS

For Enlargements and Exhibition Pictures.

Flexible linen-faced mounts in the standard sizes accepted by exhibition committees.

Style I. Front Fawn ; back Cream.
Style II. Front Grey ; back White.

Size.	Per doz.	Size.	Per doz.
10 × 8	1s. 6d.	20 × 15½	5s. 6d.
12 × 10	2s. 0d.	24 × 19	10s. 0d.
15 × 12	3s. 0d.		

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

DUOFLEX, 3¼ × 2¼ R.F. Reflex, Ross Xpres f/4.5, cost £15/15 ; £5/5.—47, Byron Rd., North Wembley. [4532

ROLLEIFLEX 6 × 6 Automatic, f/3.8, Compur shutter, perfect condition, barely used ; this camera was a presentation gift recently and cost £25 ; also Ombrux, in new condition ; separately £16 and £2, approval against deposit ; first cheque.—Kirsten, Milldene, Blockley, Glos. [4533

BALDAX, f/2.9 Trioplan, fitted Leitz range-finder and Rhaco view-finder, list £11/7/6, £6/6 ; Baldaxette I (coupled), Xenar f/2.8, perfect, £13/10.—Below.

DOLLINA II (coupled), Tessar f/2.8, Rapid Compur, E.R. case ; used once, £6 under list, £13/18.—BCM/PROVIDENS, London, W.C.1. [4535

ENSIGN Plate Camera, 8 × 12 cm., and accessories, including enlarger, £3, or nearest.—27, Trevor Terrace, North Shields. [4536

KODAK ¼-pl. F.P.K., R.R. lens, leather case, perfect order, 57/6 ; Ensign Pocket ¼-pl., plates or cut films, 24 metal slides, leather case, 27/6.—Mann, 1426, London Rd., Leigh-on-Sea. [4537

LATEST 3½ × 2½ Soho Reflex, excellent condition, f/4.5 4½-in. Ross Xpres, revolving back and mask, slow-speed device ⅛ to 3 secs. (new), 3 D.D. slides, F.P. adapter, leather case, cost £36, £12/10 ; Riteway Roll-holder (as new), £1/10.—Clapham, 16, Elm Avenue, Sowerby Bridge. [4539

LATEST Baldax, f/2.9, 16-on-3¼ × 2¼, listed £9/15, for £5/15 ; Baldax, f/4.5, listed £5/17/6, £3/17/6 ; Ensign Double 8, f/4.5, listed £3/12/6, for £2/5 ; Rolleicord, f/4.5, listed £12/16, for £6/19 ; all the above perfect and as new ; almost unused ; guaranteed.—Gray, Chemist, Taunton. [4540

ENSIGN Film Reflex, 3¼ × 2¼, Aldis-Butcher f/3.4, F.P. shutter, leather case, £5/10.—BM/RWXF, London, W.C.1. [4541

BARGAIN.—Contax, Sonnar f/1.5, as new, ever-ready case ; cost over £58 ; accept £34/10 for quick sale.—42, Denning Rd., N.W.3. Phone, Hampstead 6561. [4544

F.P. Camera, 16 pictures on 3¼ × 2¼ roll film, Compur shutter, Plaubel Anticomar f/3.5 ; very compact, new condition, £4/17/6.—Langford, 25, Emperor's Gate, S.W.7. [4545

T.-P. Bijou Reflex, Cooke f/2.5, slides, F.P.A., sacrifice, £9/15 ; Magnificent Whole-plate Field Camera, lens, slides, tripod, £3/3.—Gipps, 15, Delawarr Rd., Bexhill. [4546

BALDAX, f/2.9, Compur, 16-on-120, case and distance meter, £7.—C. Rowcroft, 449, Tonbridge Rd., Maidstone. [4547

CONTAX I, f/2.8 Tessar, E.R. case, £20.—Photo., 49, Kings Rd., O.T., Manchester. [4549

4.5 × 6 cm. Ernemann Focal-plane, f/3.5 Tessar, F.P., roll-film adapters, 17 slides, leather case ; very good condition, £10 ; deposit system.—Rosser, 24, Elmwood Grove, Manchester, 9. [4550

AMATEURS.—Kodascope Model A Projector, perfect, £24 ; Pathe Imp Projector, as new, £3/10 ; T.-P. Reflex, f/3 Aldis, 3 slides, F.P.A., hide case, £8 ; Shop-soiled Cameras : Rolleicord, £8/10, f/4.5 ; several Selfix Folding, less 15 per cent ; Coronet, f/6.3, Folding, 36/- ; T.-P. All-Weather Press, 10 × 15 cm., Ross Xpres f/4.5, 3 D.D. slides, case, £15 ; 2 Ensign Midgets, as new, 25/- each ; new cameras supplied and exchanges arranged, satisfaction guaranteed.—Holland, Photo Chemist, Park Lane, Macclesfield. Phone 2719. [4551

6 × 6 Rolleicord, and case, unused ; first £7/10.—Belinger, 18, Tilsley Grove, Erdington. [4553

CUNNINGTON, Broadmead Rd., Folkestone.—Best exchange terms any new or used apparatus.

KORELLE 3¼ × 2¼, f/4.5 Tessar, Compur, £7 ; Super Ikonta, 530LC, £13/10 ; both as new.—Above.

ZEISS 9 × 12 cm. Ideal, f/4.5 Tessar, slides, F.P.A., case ; good condition, £8.—Above. [4554

LATEST Foth-Derby, D.A. focal-plane, f/3.5, as new, £3/17/6 ; bargain.—Schofield, Ferry Rd., Barrow-on-Humber, Lincs. [4556

1A Pocket Kodak, f/7.7, new (special purchase), list price 47/6 ; reduced to 37/6.—Below.

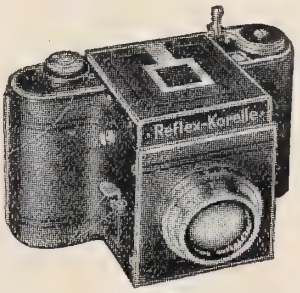
1A Pocket Kodak, f/6.3 anastigmat, slightly used, overhauled by Kodak, reduced to 42/-.—Below.

SATISFACTION guaranteed or money returned.—Hyatts, 25, Queens Rd., Bayswater, W.2. [4560

ADAMS' ¼-pl. Reflex, 7-in. Ross f/6.3, convertible, 3 D.D., F.P.A., leather case ; new condition, £7.—Box 8887, c/o "The Amateur Photographer." [4562

BEST EXCHANGE & DEFERRED TERMS

Offered by the Service Coy.



REFLEX-KORELLE

A POPULAR MIRROR REFLEX

For 12 exposures (2¼ × 2¼) on 8-exposure 3¼ × 2¼ roll film.

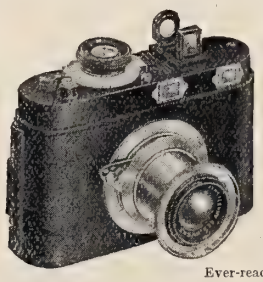
Focal-plane shutter—one control for setting and changing film, speeds 1/10th to 1/500th sec. and B., reflex and D.V. focussing.

Prices with :		Or 12 payments :
F/3.5 Victar.....	£10 10 0	Per month.....18/4
F/2.9 Victar.....	£11 11 0	Per month.....20/2
F/3.5 Zeiss Tessar.....	£17 17 0	Per month.....31/2
F/2.8 Zeiss Tessar.....	£19 19 0	Per month.....34/10

The ENSIGN "MULTEX" PRECISION MINIATURE

14 pictures 1½ × 1½ on standard V.P. film.

Coupled range-finder down to 2l in. Automatic film wind, rendering double exposures impossible. Self-capping focal-plane shutter, 1 to 1/500th sec. and Time. Optical direct-vision finder. Body of non-corrosive metal, with neatly rounded ends. Covered in fine-grain leather.



F/3.5 Ensar anastigmat **£16:16:0**
Or 12 monthly payments of £1 9 4.

F/2.9 Ross Xpres anastigmat.... **£21:10:0**
Or 12 monthly payments of £1 17 7.

F/1.9 Ross Xpres anastigmat.. **£27:10:0**
Or 12 monthly payments of £2 8 0.

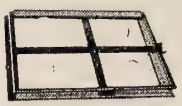
F/2.8 Zeiss Tessar anastigmat.... **£26:10:0**
Or 12 monthly payments of £2 6 4.

Ever-ready Case for above **£1 1 0**

COMBINE CAMPING WITH PHOTOGRAPHY
and Win a Cash Prize for a Happy Camp Snap

Campedia 1936 Catalogue, also Photographic Catalogue, sent free on request. Included will be Entry Form and full details of our competition.

GNOME Masking Frame



Entirely constructed of metal. Base in white finish and marked in inches. Suitable for vertical or horizontal enlargers and fitted with metal adjustable mask giving a perfectly clean white border of varying width.

For all sizes up to 10 × 8 in. Postage 9d. **22/6**
For all sizes up to 12 × 10 in. Postage 1/-. **27/6**

ENTEE Range Finder

Here is precision compressed into a very small and neat size, 2¾ × ¾ × ¾ in. The mechanism works on the double image principle. You sight your object and then turn the milled wheel until the image becomes sharp and free from overlap. Price..... **25/-**
Leather case 2/6.



Phone : Holborn 0664 (3 lines). Established 1889

The Service Company Ltd LONDON

289, HIGH HOLBORN, LONDON, W.C.1

Perutz

THE

Aristocrat

OF FILMS



5 GRADES for LEICAS

NEO-PERSENSO
Extra-fine grain. Highly orthochromatic. Extreme speed and latitude. 16/10° DIN.

FEINKORN
The film without grain. 10/10° DIN.

PERPANTIC
Fine grain. High speed. Highly panchromatic. 16/10° DIN.

PEROMNIA
Super-speed. Highly panchromatic. Correct colour rendering. 18/10° DIN.

RECTEPAN
Super-fine grain. Rectepanchromatic qualities. 10/10° DIN.

IN PATRONE 36 EXPOSURES

PANCHROMATIC 3/6 ORTHOCHROMATIC 3/3

SOLD BY ALL GOOD PHOTOGRAPHIC DEALERS

CORONET CAMERA CO
310 SUMMER LANE
BIRMINGHAM, 19

CAMERAS AND LENSES

LEICA III, Summar f/2, perfect condition, £26/10; latest Sixtus Exposure Meter, 70/-.—Box 8890, c/o "The Amateur Photographer." [4565

ZEISS Ikoflex, f/4.5, delayed-action shutter, accessories, £8/8; Voigtlander Brilliant, f/4.5, Compur, filter, £4; T.-P. Rubyette, f/4.5, slides, F.P. adapter, case, £9/9; Drem Exposure Meter, 17/6; all above new and perfect; Dallmeyer 12-in. f/6 Tele, £4.—Box 8888, c/o "The Amateur Photographer." [4563

SPECIAL Ruby Reflex, Tessar f/4.5, Stevens' screen, 1 double and 12 single slides, 3¼×4¼, latest model, case; cost £18; perfect, accept £8; approval.—Box 8889, c/o "The Amateur Photographer." [4564

CONTAFLEX, Sonnar f/1.5, ever-ready case, new condition, £70; accept Leica, Contax, or similar coupled focus miniature as part.—Box 8892, c/o "The Amateur Photographer." [4567

MAKINA II, 9 slides, F.P.A., R.F.H., filters, Tele-Makinar, £34 (cost £68).—Box 8893, c/o "The Amateur Photographer." [4568

LEITZ Chromium Vidom Finder, 50/-; Weston Leicameter 617/2, 50/-; approval.—Box 8894, c/o "The Amateur Photographer." [4569

3½×2½ Salex Focal-plane, 1/15th to 1/1,000th, f/5.5 lens, screen, 6 slides, F.P.A., leather case, £3, near offer; "A.P." deposit system.—Box 8895, c/o "The Amateur Photographer." [4570

NEW Shop-soiled Kodak 2¼ Film Developing (Daylight) Tank, cost 21/-; 5/-.—Below.

STEREOSCOPIC Viewer, Taxiphot, new (slightly shop-soiled), perfect order, large number of slides, etc.; cost over £15, for £3/10.—Below.

V.P. Korelle, f/3.5, D.A. Compur, £3/17/6.—Cyril Howe, Abbey Churchyard, Bath. [4571

FOR Quick Sale :—

UNUSED Auto. Rolleiflex, latest type, size 6×6, f/3.5 Tessar lens, unregistered, leather case, filter in case, lens hood in special mount in case; cost £28 ten days ago; accept £20.—Christopherson, 4, Knowle Rd., Bromley, Kent. [4573

LEICA IIIa, Summar f/2, chromium, unused, £29.—Box 8897, c/o "The Amateur Photographer." [4576

10¾-IN. Busch Bis-Telar Telephoto Lens f/7, £3/10; deposit.—Dr. Tucker, Chemistry, University, Glasgow. [4497

ROSS 6-in. f/4.5 Anastigmat Lens, perfect; bargain, 35/-.—Maddison, 77, Bank St., Gateshead-on-Tyne. [4504

CINEMATOGRAPH APPARATUS

IF in London for your holidays call and see our large selection of bargains in Cine Cameras, Projectors, Films, Screens.—Illustra Enterprises, 159, Wardour St., London, W.1. Phone, Gerrard 6889. [4559

9.5 Dekko Camera, f/1.9 Dallmeyer, new condition, passed 60-ft. film only, case, lens hood and ×2 filter; genuine bargain, £10; deposit system.—Box 8838, c/o "The Amateur Photographer." [4488

AGFA Movex 30B, 16-mm., 2 lenses, splendid condition, far below list price.—Box 8840, c/o "The Amateur Photographer." [4490

CINE-NIZO Model L, 16-mm., Meyer f/1.5 20-mm. Plasmat, film rewind incorporated, leather case; cost £45; as new, £20.—Box 8851, c/o "The Amateur Photographer." [4500

VICTOR Latest Model, reverse wind, 5 speeds, Dallmeyer 1-in. f/1.5, 2-in. f/1.9, 3-in. f/3.5, case, Blendux meter, American matte-box, masks, filters, £37/10.—Hart, 44, Oakley St., Chelsea. [4518

BOLEX 16-mm. Camera, latest model, f/2.9, in case, as new, £37.—H. C., Plant House, Holcombe, Bury. [4486

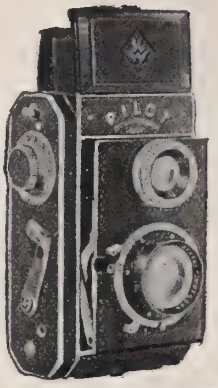
PATHESCOPE Motocamera de Luxe, f/3.5, Home Movie Projector, case, £9/10.—Begg, 42, Brookdale, N.11. [4538

16-MM. Kodascope Model C, perfect condition, £6/6.—Williamson, 548, Bury Rd., Bamford, Rochdale. [4542

£9/17/6 Kodak 8, slightly used, £7/17/6; £6/6 Pathe B, shop-soiled, £5/5; 9.5 Pathe Ace Projector, as new, £1/10; £3/15 Coronet Cine, shop-soiled, £3/2/6; guaranteed as new or money returned.—Hyatts, 25, Queens Rd., Bayswater, W.2. [4561

MOVIES at Home.—How to make your own Cinema Projector; particulars free.—Moviescope (A), Pear Tree Green, Doddinghurst, Essex. [4575

New Miniature Cameras Now in Stock



THE "PILOT" ROLL-FILM REFLEX

The smallest reflex camera on the market. Measures only 5×2½×1½ in. Magnifier over ground-glass screen for ultra-sharp focussing. Simple lever movement to change the film automatic exposure indicator. Size of picture 3×4 cm., 16 exposures on V.P. film.

With f/3.5 Zeiss Tessar lens, in Compur shutter, 1 to 1/300th sec. £17 10 0
With f/2.8 Zeiss Tessar lens, in Compur shutter, 1 to 1/300th sec. £20 0 0

Extra charge for Rapid Compur shutter, 1 to 1/500th sec. £1 5 0

Velvet-lined Leather Case, with sling £1 0 0



THE ZEISS IKON "CONTAX"

For 36 pictures on perforated ciné film. All-metal focal-plane shutter, with exposures from ½ to 1/1,000th sec. and Time. Distance meter coupled to lens focussing, choice of 12 interchangeable Zeiss lenses.

With Zeiss f/3.5 Tessar lens £31 0 0
With Zeiss f/2.8 Tessar lens £33 15 0
With Zeiss f/2 Sonnar lens £41 0 0
With Zeiss f/1.5 Sonnar lens £56 5 0

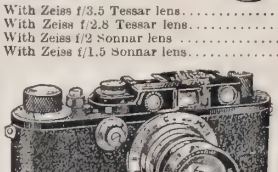
THE NEW "CONTAX II"

Chromium - plated.



The miniature camera with all-metal focal-plane shutter, providing exposures up to 1/1,250th sec. Distance meter coupled to automatically focussing lens. Delayed - action "take yourself" movement. A superb camera.

With Zeiss f/3.5 Tessar lens £40 10 0
With Zeiss f/2.8 Tessar lens £43 5 0
With Zeiss f/2 Sonnar lens £50 10 0
With Zeiss f/1.5 Sonnar lens £65 15 0



THE "LEICA"

The miniature camera of world-wide repute. Supplied in black or chromium-plated finish. Interchangeable lenses, including Telephoto lenses.

Model I, with Elmar f/3.5 lens, shutter speeds 1/25th to 1/500th sec £16 19 0
Model II, ditto, fitted with range-finder £26 10 0
Model III, ditto, range-finder, shutter speeds 1 to 1/1,000th sec. £30 10 0
Model IIIa, ditto, with f/2 Summar lens £39 10 0

THE "DOLLINA"



A new camera for 36 pictures on ciné film. Coupled-to-lens range-finder. Direct - vision view-finder. Small and compact. Supplied with Compur or Rapid Compur shutter.
With f/2.9 Schneider Radionar lens £13 7 6
Extra for Rapid Compur shutter.. £1 5 0
Ever-ready Plush-lined Case..... £1 0 0
For prices of other lenses see catalogue.

CAMERAS TAKEN IN EXCHANGE.

FREE! NOW READY. 32-page Catalogue containing particulars of £20,000 worth of Second-hand Cameras by all leading makers.

SANDS HUNTER & Co. LTD., 37, Bedford Street, Strand, London, W.C.2



DUNSCOMBE'S

"PERSONAL" CAMERA COLUMN

'SERVICE SUPREME'

ELMAR ACOOS

CHAPTER III.

Being extracts from his diary written in the Mayor's Parlour at Chortle-cum-Hardy.

●

"I have had a very hectic day with Mayor Itchin and the Surveyor on a little matter about drains. Mrs. Smith-y-Smyth, of the Old Manor House, complained of a nasty smell, which we duly had to investigate, and in due course were able to secure some realistic 'Bring 'em back alive' epic pictures of the cause of the bother, namely, 10,000 rats, more dead than alive, underneath the floor-boards in the green room of the west wing. The pictures, taken on the celebrated Kodak Super X film (only 1s. 6d. for 36 exposures for Leica Camera loaded, post free in your own spool-chamber). were remarkable considering the conditions under which we had to work, as only by holding the camera rock steady during the 1/8th sec. exposure at f/3.5 was it possible to get any result at all.

"We had no sooner returned from this expedition, when we were called upon to attend the Vicar's sale of work, a truly rural jollification, which called for intimate snapshots of the Vicar's wife endeavouring to sell last season's raspberry jam to the local grocer (retired). These snapshots were finally enlarged and beautifully coloured by Messrs. Dunscombe's so that the grocer's face was an exact replica of the raspberry jam, in fact, as the Vicar afterwards remarked, it was indeed a very fruity picture.

"The next evening being the Mayor's night off, I accompanied him to the local palace of varieties, and from the first box on the right-hand side we got some excellent shots of the 'bally' dancing, as well as attractive angles of the chorus girls. Prints from these negatives are carried in water-cooled envelopes by the Mayor and shown secretly at the conclusion of council meetings, and are much enjoyed, especially by the Medical Officer for Health and the Sanitary Inspector.

"Whilst the latter mentioned pictures were quite attractive from the standpoint of the subject matter, there was a general tendency for under-exposure, and on my recommendation, Mayor Itchin very kindly arranged for me to have a Summar f/2 lens to augment my equipment, and accordingly an urgent message was sent to Messrs. Dunscombe's, who were able, of course, to supply one immediately from stock, and I am now getting thoroughly acquainted with this desirable lens.

"On Tuesday week my friend the Mayor is attending a Stag Party given by the Town Clerk, and, if rumour is correct, I shall have plenty to occupy my time and attention, and I am hoping that the adventures on this occasion will be worthy of inclusion in my book of memoirs, as, naturally, I can only pass on the high-lights of my daily adventures."

All Leica Lenses and Accessories obtainable by return from

M. W. DUNSCOMBE LTD.
5 & 7, ST. AUGUSTINE'S PARADE
BRISTOL

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination. LIST, fully illustrated, post free on request. J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

SALE to best offers.—Ensign Midget Magnaprint Enlarger, folding pocket tripod, leather case, ball-socket head (chromium), Leica developing tank; all new condition.—Newcastle Arms, Retford. [4494

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Contaxes with f/2 lenses, Leicas, Super Ikontas, Ikontas, Rolleiflexes and Exaktas, and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED for Prompt Cash.—9½-mm. and 16-mm. Cameras, Projectors, Films and Accessories; Telescopes, Binoculars, Microscopes and Modern Cameras.—Frank, 67, Saltmarket, Glasgow. [4150

EXCHANGE.—Heavy Gun-sighting Telescope, by Ross, for any good Exposure Meter.—Wingfield, Fairways, Ditchling Rd., Brighton. [4482

EXCHANGE.—Kodak Pupille, f/2.8, Leitz range-finder, case, for Mentorett, Pilot or similar reflex; sell, £12.—Box 8839, c/o "The Amateur Photographer." [4489

REFLEX, high-grade, modern, wanted, 3½×2½ or ¼-pl., Telephoto, leather cases, full kit of accessories; Glasgow; deposit.—Box 8842, c/o "The Amateur Photographer." [4492

WANTED.—3½×2½ or ¼-pl. Con. Enlarger, lens optional.—Kidd, 14, Joppa Rd., Edinburgh. [4505

LEICA II Camera (not lens) wanted.—Shedden, 50b, Market Place, Falloden Way, N.W.11. [4506

WANTED.—Good 12×10 Field Set, with or without lens.—54, Lime St., London, E.C.3. [4507

EXCHANGE Latest 530/2 Super Ikonta, Tessar f/4.5, Proxar, for Leica III, Elmar; cash adjustment; particulars.—Wright, Wilne, Hackness Rd., Newby, Scarborough. [4517

WANTED.—9.5-mm. Pathe Motocamera B, and Projector, reasonable.—Marsh, 5, Market St., Hoylake. [4520

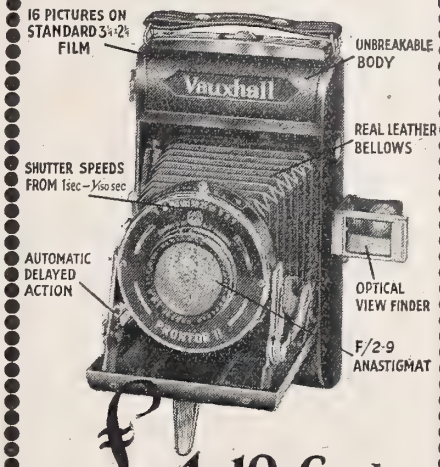
WANTED.—Good Prismatic Binoculars, approval deposit.—Breeden, Rounds Rd., Daisybank, Bilston, Staffs. [4530

V.N. 3½×2½ Vertical Enlarger, f/4.5 Dallmeyer, for ¼-pl. Horizontal; Anschutz ¼-pl., f/4.5 Dogmar, Mackenzie slide, 20 envelopes, case, £10, exchange good ¼-pl. Reflex; 10-in. Busch Anastigmat, as new, 70/-.—5, Marion Avenue, Alverthorpe, Wakefield. [4531

WANTED.—Reflex, ¼-pl. and Slides, without lens.—Goudie, 35, Plewlands Gardens, Edinburgh. [4534

EXCHANGE.—Latest Multispeed Exakta, Zeiss f/2.8, for Makina II, cash adjustment.—Cambria, High Rd., N.12. [4543

A NEW MODEL



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR 8/9 down and 11 similar monthly payments.

Or with Compur "S," £6 15 0. Compur Rapid, £7 19 6

Visit us at 52, CHEAPSIDE, E.C.2
IT WILL PAY YOU.

BARGAINS

Leica II, f/3.5 Elmar, coupled range-finder. List £26 10s. **£17 19 6**

4½×6 cm. Dallmeyer Reflex, f/2.9 Pentac, F.P. adapter, hood, 3 filters and case. As new. List price £36 **£11 17 6**

9×12 cm. Goerz Anschutz, self-capping, f/4.5 Goerz Dogmar, 3 D.D. slides. Cost £30 **£15 12 6**

¼-pl. Goerz Anschutz, f/4.5 Dogmar, self-capping shutter, 6 slides and case. Cost £30 **£9 9 0**

3½×2½ Etui, f/4.5 Tessar, D.A. Compur shutter, 9-in. f/6.5 Dallon Telephoto, 3 slides and case. List price £24 **£12 12 0**

9.5-mm. Miller Cine Camera, f/2.8 Cinar anastigmat, variable speeds, interchangeable mount. Cost £8 15s. **£5 19 6**

9.5-mm. Dekko Cine Camera, f/1.9 Dallmeyer, variable speeds, latest model, interchangeable mount. List price £10 18s. 6d. **£7 17 6**

3½×2½ Voigtlander Avus, f/4.5 Skopar, Compur shutter, F.P. adapter. Cost £10 10s. **£4 12 6**

6×6 Rolleiflex, f/4.5 Zeiss Tessar, Compur shutter. Cost £20 **£7 17 6**

Campro Combined Cine Camera and Projector, f/3.9 anastigmat. List price £3 3s. **£1 19 6**

3½×2½ Ensign Speed Roll Film Reflex, f/4.5 anastigmat, special direct finder. List price £8 10s. **£4 17 6**

Six-16 Kodak, f/4.5 anastigmat, delayed-action shutter. As new. List price £5 15s. **£3 16 6**

¼-pl. T.-P. Reflex, f/4.5 Cooke, 2 slides, F.P. adapter and case. Cost £14 **£4 17 6**

Postcard Ica Rol Film, f/4.5 Zeiss Tessar, Compur shutter. New condition. Cost £20 **£4 17 6**

6×6 Rolleicord, f/3.8 Zeiss Triotar, Compur. As new. List price £14 **£10 15 0**

Leica II, f/2.5 Hektor, coupled range-finder. List price £30 8s. **£17 18 6**

Leica IIIa, Chromium, f/2 Summar. List £43 **£33 15 0**

Kodak Regent, f/4.5 anastigmat, Compur Rapid. List £20 **£14 19 6**

¼-pl. N. & G. Sibyl, f/4.5 Tessar, 6 slides, F.P. adapter. Cost £28 **£5 19 6**

2¼ square Foth-Flex Reflex, f/3.5 anastigmat. Perfect. List £10 7s. 6d. **£7 12 6**

3¼×2¼ Ensign Roll Film Reflex, f/4.5 anastigmat. List £8 10s. **£3 19 6**

Magazine Cine-Kodak, f/1.9 anastigmat, Leitz range-finder, leather case, the latest model, just introduced. List £40 **£29 10 0**

Pathe 200-B Projector, latest model. As new. List £15 **£11 15 0**

LENSES AND ACCESSORIES.

Latest Model II Avo Photo-electric Cell Exposure Meter. Exactly as new. List price £3 3s. **45s. 0d.**

Latest Model Sixtus Exposure Meter. As new. In original box. List £5 5s. **£3 19 6**

Latest Electro-Bewi Exposure Meter. List £4 10s. **57s. 6d.**

Blendux Exposure Meter, in case. List £3 7s. 6d. **39s. 6d.**

Ombrux Exposure Meter, in case. List £3 7s. 6d. **37s. 6d.**

15-mm. Dallmeyer f/1.5 Wide-angle Speed Anastigmat. List £10 **£7 10 0**

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 3482 AND 3483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

SPECIAL OFFER

We list below details of a number of Second-hand Cameras, EACH GUARANTEED IN PERFECT CONDITION.

Rolleicord 6×6 cm., f/3.8 Triotar lens, ever-ready case. Like new..... **£11 0 0**
Kodak Retina, Xenar f/3.5 lens, Compur shutter **£7 10 0**
Zeiss Super Ikonta 530/16, f/2.8 Tessar, Compur Rapid **£21 5 0**
Zeiss Super Ikonta 530, f/3.5 Tessar, Compur Rapid shutter, leather case..... **£14 5 0**
Pathe Motocamera B, f/3.5 lens. Equal to new..... **£4 15 0**
Cine-Kodak Model K, f/1.9 lens. List price new, £35. For **£25 0 0**
Cine-Kodak Junior, f/1.9 lens, latest model. For **£12 17 6**
¼-pl. Soho Reflex, f/3.5 Ross Xpres lens, 3 double slides and F.P. adapter, solid hide case. All in beautiful condition. For..... **£22 10 0**
Rolleiflex 6×6 cm. Automatic, f/3.5 Tessar lens, Rapid Compur, ever-ready case. As new **£20 0 0**
Ensign 3¼×2¼ Focal-plane Camera, Autospeed, f/3.5 Dallmeyer anastigmat. List price £18 18s. For..... **£9 9 0**
Bell & Howell Model 75 Filmo 16-mm. Camera, f/3.5 lens. For..... **£12 15 0**

POLLOCK & STEWART
Photographic Dealers,
41, RENFIELD STREET GLASGOW, C.2
Telephone: CENT. 4066.

SPECIAL OFFER!!



FRENCH MANUFACTURER'S STOCK OF
8×26 MM. PRISMATIC POCKET TELESCOPES
with Case Complete **37/6** EACH Post Free.
AT LESS THAN HALF USUAL PRICE
Weight 7 oz. Length 4½ in.
An Ideal Pocket Companion.
BROADHURST, CLARKSON & CO.
Telescope House,
68, FARRINGDON ROAD, LONDON, E.C.1

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3¼×2¼, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen —6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

EXCHANGE AND WANTED

WANTED.—Ikonta 520, 16 on 3½×2½, f/4.5 lens, Compur shutter; full particulars.—Wickens, 19, Bower Mount Rd., Maidstone. [4548

ETUI 3½×2½ wanted.—Butler, 17, John St., Bedford Row, W.C.1. [4552

WANTED.—Vertical Enlarger, 3½-in. negatives down, non-focussing.—Ellis, Chemist, Brecon. [4555

WANTED.—Enlarger, ½-pl. or 3½×2½, full particulars.—Gillott, 209, Derby Rd., Ilkeston. [4557

WANTED.—6-in. Anastigmat Lens f/4.5.—Box 8891, c/o "The Amateur Photographer." [4566

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.
KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.
KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.
KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.
KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.
KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.
KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.
KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesdays, 1. Please call.
KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON Folders, tuck-in Postcard: Heavy-weight, 2/- 50, 3/6 100; Light-weight, 1/6 50, 2/6 100; 3½×2½, 1/6 100, 6/- 500.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ¼-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4¼×2¾ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-, 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1⅞×2¾, 1/6 gross; 3¼×2¼, 1/6 72 sheets, 2/6 gross; 4¼×2¾ and ¼-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 2/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl. 3 dozen 5/-; backed 5/9; 3½×2½, 4 dozen 5/-; backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2¼, 9/- dozen; 3¼×2¾, 9/-; 2½×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3¼, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2¼, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 3 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2¼, 10/- dozen, 2½×4¼, 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-. [0009

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces; First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3¼×2¼, 1/- 72 sheets, 1/10 gross; 4¼×2¾ and ¼-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

"ETCHADINE"

The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... **7/6** POST FREE

Or from all reputable dealers.

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

A GREAT BARGAIN!

SOHO ¼-PLATE REFLEX,
1936 LATEST MODEL. All the latest devices and many extras, Ross f/4.5 6-in. lens, F.P.A., 3 D.D. slides, frame D.V. finder, T.-P. focussing magnifiers, Wratten filters, etc., Jaynay reflex tripod.

THIS OUTFIT, PURCHASED RECENTLY, IS ABSOLUTELY NEW.

Cost £40. Offered at **£23**

COVERDALES
19, PARLIAMENT STREET, YORK

PHOTOGRAPHY WITH SERVICE

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS.

PART EXCHANGE—HIRE PURCHASE
G. E. BECKETT & CO.
77-79, OXFORD ROAD,
MANCHESTER, 1
'phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

LEICA

We offer one of the finest selections of carefully used and demonstration-soiled Leica equipment and give with each item a written guarantee as to optical and mechanical perfection. Five days' approval against full deposit.

Leica IIIa, f/2 Summar, ever-ready case	£33	15	0
Leica IIIa, f/3.5 Elmar, ever-ready case	£25	17	6
Leica III, f/2 Summar, chromium, ever-ready case	£30	0	0
Leica III, f/3.5, chromium, ever-ready case	£23	17	6
Leitz 7.3-cm. f/1.9 Hektor, coupled	£16	17	6
Leitz 3.5-cm. f/3.5 Elmar. As new	£5	17	6
Leitz 5-cm. f/3.5 Elmar, chromium. As new	£5	17	6
Leitz 5-cm. f/2 Summar, chromium. As new	£12	17	6
Leitz 13.5-cm. f/4.5 Hektor, coupled	£11	17	6
Leitz 9-cm. f/4 Elmar, chromium. Unsoiled	£8	12	6
Leitz Sports Finder, for all lenses	£1	4	0
Leitz Vidom Finder, black, for all lenses	£3	3	0
Leitz Waist-level Finder	£1	5	6
Leitz Short Base Range-finder	£1	8	6
Leitz Extendible Lens Hood	13s.	6d.	
Leitz Angular View-finder	£1	11	0
Leitz Panoramic Tripod Head, with angular bracket	£1	6	6
Leitz Agfacolor Camera Filter	£3	17	6
Leitz Agfacolor Projection Filter	£3	17	6
Leitz Filters, Fihel, Figro, Figram, Fiola, Fipos, Fedoo, Fikyb, Feeog. Each	13s.	6d.	
Leitz Printing Board, Felis. As new	£2	5	0
Leitz Ever-ready Case. New condition	£1	1	0
Leitz Special de Luxe Case, for camera, all lenses and accessories. Cost £10 10s.	£3	17	6

THE
AMATEUR CINÉ SERVICE Ltd.
MINIATURE CAMERA AND HOME MOVIE SPECIALISTS
52, WIDMORE RD., BROMLEY, KENT

COUPLED RANGE-FINDER

Dollina

(CERTO)



For 36 exposures 24×36 mm., on ciné film of standard width **External focussing** control to set camera ready focussed while still closed. **Tubular built-in optical view-finder.** Practical horizontal size. Fully-erected at a single pressure. Leather shoulder-straps. **Reverse spooling. Automatic locking and film-counting device, die-cast body, etc.**

Model II (with coupled range-finder), with Schneider Radionar f/2.9, Compur 1 to 1/300th sec. £13 7 6
With Schneider Radionar f/2.9, Compur 1 to 1/500th sec. £14 12 0
With Zeiss Tessar f/2.8, Compur 1 to 1/500th sec. £18 18 0
With Schneider Xenon f/2, Compur 1 to 1/500th sec. £19 19 0

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.
29, Red Lion Sq., High Holborn, W.C.1
(*Phone: Chancery* 8541)

MATERIALS

KIMBER of Brighton.—Leads as always: 500 gross 3½×2½ Vigorous Glossy Gaslight Paper, 1/- gross, post 3d.; 3,000,000 sheets of 3½×2½ Glossy Bromide Paper, 3½×2½, offered at 1/- gross, post extra, in soft, normal, vigorous and extra-vigorous; all guaranteed serviceable; lists of cheap and super-quality materials on request with samples; mention "A.P." please.—Kimber's, 61 and 62, Grand Parade, Brighton. [0001

CITY PHOTO WORKS.—First quality British Gaslight and Bromide Paper, 3½×2½, 2/- gross (quantities); Postcards, 2/1 100 (quantities); Folders: Postcard, 2/- 100; 3½×2½, 1/6 100; ½-pl., 50 2/-; Whole-plate, 25 2/6; write for Free Catalogue of all D. and P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238; price list free; satisfaction guaranteed.

ATTWOOD First Quality Glossy Gaslight Paper, 3½×2½, contrasty and normal grades, 72 sheets 1/-, gross 1/10; quantities 1/6 gross; other sizes at proportionate prices; Solar Roll Films, 3¼×2½, 9d. spool.

ATTWOOD Bromide Paper, exceptional value: 3½×2½, 1/6 gross; ½-pl., 36 sheets 1/6, whole-plate 2/6, 10×8 3/6, 12×10 5/-; 20×16 Rough Enlarging, 12 sheets 4/-.

ATTWOOD Superfine Quality Bromide and Gaslight Postcards, glossy, satin, matt, contrasty and normal: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 12/-, 1,000 22/6.

ATTWOOD Plates, outdoor, giving soft gradation, ¼-plates, 400 and 600 H. & D., 2/9 dozen, 6 dozen 14/6.

ATTWOOD Acme Brilliant Plates, 300, 600, 1,200 H. & D., 3½×2½ 1/3, ½-pl. 1/9, P.C. 2/3, ½-pl. 3/- dozen, 6 dozen 15/6.

ATTWOOD Special Line.—Bromide Cream, silky linen grain, and matt smooth, ½-pl. 1/6 36 sheets, whole-plate 2/6; prompt dispatch, all post paid.—Attwood, Chapel Lane, Hadleigh, Essex. [0025

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists: 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [3594

FINEST Quality Enlargements on attractive papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

GLAZED Enlargements: ½-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [4493

GAMAGES

SECOND-HAND BARGAINS

9.5-mm. PATHE DE LUXE CINE CAMERA, f/3.5 Krauss. Good condition. Cost £10 10s. £4:17:6

ANOTHER, with f/2.9 Zeiss Triotar £9:15:0

ANOTHER, with f/2.7 Zeiss Tessar £12:17:6

½-pl. GOERZ TENAX, f/4.5 Goerz Tenaxiar, Compur shutter, double extension, high rise and cross front, 9 slides, F.P.A., leather case. Good condition £6:17:6

2½×3½ ENSIGN SELFIX, f/4.5 Zeiss Tessar, D.A. Compur shutter. Cost £10 10s. As new £7:17:6

2½ SQUARE VOIGTLANDER SUPERB, f/3.5 Skopar, Compur, case. As new £15:10:0

2½×3½ AGFA SPEEDEX ROLL FILM, f/4.5, D.A. Compur. List 6 gns. As new £4:12:6

3½×2½ ENSIGN No. 6 ROLL FILM CARBINE, f/4.5 Koristka, Compur shutter, plate back, 3 slides, canvas case £4:7:6

3½×2½ ZEISS IKON MAXIMAR FOLDING PLATE, f/4.5 Zeiss Tessar, D.A. Compur, double extension, rise and cross, F.P.A., 3 slides, leather case. Good condition £7:17:6

½-pl. TROPICAL MARION SOHO REFLEX, f/4.5 Ross Xpres, 7 D.D. slides, F.P.A., rigid canvas case. All in new condition. Magnificent outfit, costing £50 £21:17:6

EASIEST OF EASY TERMS FOR ZEISS IKON CAMERAS—12 MONTHS TO PAY



ZEISS IKON "NETTAR"

Outstanding Value, f/4.5 Nettar anastigmat, 3-speed Telma shutter

£5:10:0

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **9/9**

Ditto, but with Compur shutter.. **£7:5:0**

OR 12 MONTHLY PAYMENTS OF **12/9**

ZEISS IKON "CONTAX"

The world's finest miniature camera, f/3.5 Zeiss Tessar, metal focal-plane shutter, coupled range-finder, takes 36 exposures on standard ciné film **£31 10s.**

DELIVERED on FIRST OF 12 MONTHLY PAYMENTS OF **£2:15:3**

With f/2.8 Zeiss Tessar..... **£33:15:0**

OR 12 MONTHLY PAYMENTS OF..... **£2:19:3**

ZEISS IKON "SUPER IKONTA"

Takes 8 or 16 pictures on 2½×3½ film. F/3.8 Tessar, New Rapid Compur, coupled range-finder.

£22:10s.



DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS of **£1:19:6**

★ **GAMAGES MAKE THE HIGHEST ALLOWANCE**

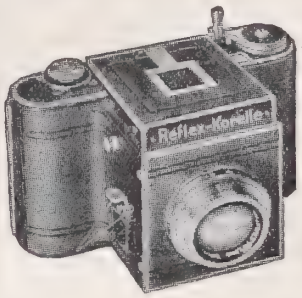
for cameras, binoculars, telescopes, projectors, etc., in part exchange for other photographic apparatus and give the easiest of easy terms.

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: Holborn* 8484

YOU CAN DEAL IN PERFECT SAFETY THROUGH OUR DEPOSIT SYSTEM.

REFLEX-KORELLE



For 12 exp. (2¼ × 2¼) on 8-exposure 3¼ × 2¼ roll film, f/3.5 Victar lens £10 10 0

F/2.9 Victar lens £11 11 0

F/3.5 Tessar lens £17 17 0

F/2.8 Tessar lens £19 19 0

New focal-plane shutter, 1/25th to 1/500th sec.



LATEST MULTI-SPEED EXAKTA PLATE-BACK MODEL

Self-capping focal-plane shutter, speeded from 12 secs. to 1/1,000th sec. Delayed-action device with f/2.8 Tessar lens £30 10 0

With f/3.5 Tessar £26 10 0

Takes full-size V.P. film and complete with 3 single metal slides.

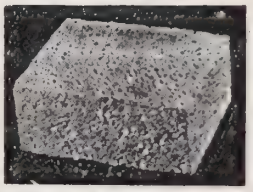
GENEROUS EXCHANGE ALLOWANCES

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

Agfa

VISCOSE SPONGE

For removing water from miniature and other films, also from enlargements, before hanging to dry. Specially recommended to users of miniature cameras.



Small size : 3 × 2½ × 1½ in. 1/6

Medium size : 3½ × 3 × 1½ in. 2/6

Large size : 4½ × 3 × 1½ in. 3/6

Postage 2d. extra.

SANDS HUNTER & CO., LTD.
37, BEDFORD ST., STRAND, LONDON, W.C.2



ULTRASORBAN Colour Filters

for cloud effects and correct rendering of tone values. Optical flats, stained during fusion (no gelatine), yellow, green, red and blue, single or in sets of three, screw-cap slip-on metal rims for all lens diameters.

Ask your dealer or write for fully descriptive leaflet from :

F. MORAT & CO., LTD.
68, Basinghall St., London, E.C.2

PART EXCHANGE SPECIALISTS

The exchange of photographic apparatus is our business, we can be relied on to give you the best allowance on your instrument. Consult us before making your exchange.

GEORGE CHILDE PHOTO-CHEMIST LTD.
228, Roundhay Rd. Leeds Phone: 42057

REPAIRERS

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

REPAIRS.—Cameras and Projectors; shutters a speciality.—Watkins, 48, Gladstone Rd., Sparkbrook, Birmingham. [3726

REFLEX Mirrors, Re-silvered, Varnished, Repairs; back return post.—Irvings', 258, Kingston Rd., Teddington. [4558

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [4487

MISCELLANEOUS

INSURANCE of Cameras and Apparatus against loss or damage; costs only a few shillings a year; write for particulars.—Hamilton and Finch, Insurance Brokers, 84, Springbank Rd., S.E.13. [4511

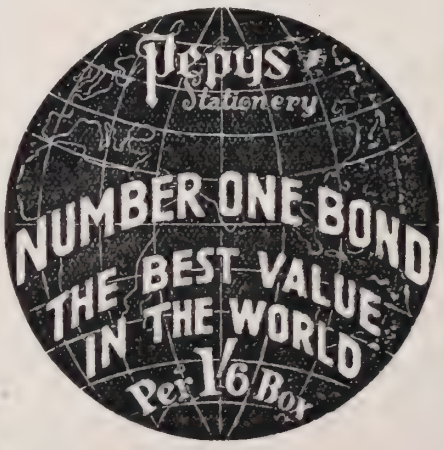
STOLEN

STOLEN from Lizars, Bold St., Liverpool, Rolleiflex Camera No. 425328. [4574

DO YOU USE A MINIATURE CAMERA ?

We supply special fine-grain super speed 35-mm. Panchromatic Film in 40-ft. lengths at 5/6. High-class developing and enlarging service

B. S. PRODUCTIONS, 1, Mitre Court, Fleet Street, London, E.C.4 *Tel. : Central 2480.*



TURNER'S
CAMERA EXCHANGE

ARE THE LEADING NORTHERN

Leica SPECIALISTS

AND OFFER THE HIGHEST PART-EXCHANGE ALLOWANCES



THE PRECISION MINIATURE LEICA IIIa.

With f/2 Summar lens : automatic focussing, shutter speeded from 1 to 1/1,000th sec., chromium-plated **£43:0:0**

9, Pink Lane Phone : 22655
NEWCASTLE-ON-TYNE

THE CAMERA AND CINE EXCHANGE OF THE MIDLANDS

STOCKISTS OF EVERYTHING FOR The AMATEUR PHOTOGRAPHER

See our windows for bargains in used cameras and cine apparatus.

YOUR OLD APPARATUS TAKEN IN PART EXCHANGE FOR NEW, LIBERAL ALLOWANCES MADE BY

GALLOWAYS
PHOTOGRAPHIC CHEMISTS

VICTORIA SQUARE, **BIRMINGHAM**
(Opposite G.P.O.) Phone : MID. 5670.

MATHER'S *for*
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel. : BLAckfriars 6133. Telegrams : Sensitised, Mcr.
17, JOHN DALTON STREET, **MANCHESTER**

THE CITY PHARMACY
FOR ALL PHOTOGRAPHIC SUPPLIES

WANTED URGENTLY !
LEICAS, CONTAXES, ROLLEIFLEXES AND ENLARGERS. *Good cash prices given.*

27, CHANCERY LANE, LONDON, W.C.2

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 36, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, 29, The Promenade.
DEWSBURY.	E. J. Williams. 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood,19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

THE LARGEST PHOTOGRAPHIC DEALERS IN THE WEST.

Agents for all the leading makes.

Full range of ZEISS, KODAK, LEICA, ROLLEIFLEX and ENSIGN CAMERAS and ACCESSORIES always in stock.

Part Exchanges Arranged.

Bathes

THE CAMERA PEOPLE

24 FLEET STREET, TORQUAY

ROLL FILMS

H. & D. 1300

NEW STOCK Develop by 1938.

With Craftsman **money-back guarantee.**

SHOWCARD FREE TO DEALERS.

4/6 for 12 rolls, 4 exposures $3\frac{1}{4} \times 2\frac{1}{4}$; **8/-** for 12 8-exp. Retail at **6d.** and **1/-.** Send **6d.** for 4-exp. or **9½d.** for 8-exp. film as a trial.

MARSHALL & CO. (Nottm.), LTD., Dept. M

PHOTO WORKS, NOTTINGHAM

SPECIAL OFFER!

$5\frac{1}{2} \times 3\frac{1}{2}$ Glazed Prints $2\frac{1}{2}$D. each

From any negative, on KODAK paper. Minimum order 3 for 7½d.

Send P.O. with order to :

G. FRANKLIN, 2, DERWENT STREET SUNDERLAND

The WORLD'S PREMIER M & W. ENLARGER M & W.

(48 Different Models made)

From £6: 10: 0 to £80: 0: 0

i.e. FILMAREX (vertical)

takes up to 6 × 6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser.... **£11:8:6**

R. E. Schneider, 46, Farringdon Street, E.C.4



BARGAINS by Post

MONEY-BACK GUARANTEE

A Customer Writes :—

"I must say I am delighted with it. If it is a fair sample of the condition of your second-hand cameras, I shall never buy new again." —. (*Canterbury*).

All these cameras are practically NEW, most of them having been used only two or three times. Send value as deposit and see for yourself. 5 days' free approval. You will be delighted, too.

Zeiss Super Nettel, 24 × 36 mm., f/3.5 Tessar, Compur, 536/24L, ever-ready case. New this season..... **£18 10 0**

Dolly 16-on-V.P. Film, f/2 Xenon anastigmat, Compur, radial focussing to 18 in., optical D.V finder..... **£9 10 0**

Ihagee Weeny-Ultrix, V.P., f/4.5 anastigmat, Compur, micrometer focussing down to 12 in., optical D.V. finder..... **£4 5 0**

Zeiss Ikoflex, $2\frac{1}{4}$ square, f/4.5 Novar, Derval shutter.... **£5 17 6**

Wirgin Folding Plate, $3\frac{1}{4} \times 2\frac{1}{4}$, f/2.9 Hellynx anastigmat, D.A. Compur, double ext., rise and cross, 2 finders. Excellent camera **£6 15 0**

Nagel Roll Film $3\frac{1}{4} \times 2\frac{1}{4}$, f/4.5 anastigmat, Compur, leather case **£4 10 0**

Ensign Selfix Roll Film, $3\frac{1}{4} \times 2\frac{1}{4}$, f/4.5 anastigmat, leather case **£2 15 0**

Goerz Anschutz, ½-pl., f/4.5 Celor, self-capping, focal-plane shutter, 1/10th to 1/1,200th sec., focussing screen, roll film holder. Perfect **£7 10 0**

Ensign Special Reflex, f/3.4 Aldis anastigmat, F.P. shutter, 1/15th to 1/1,000th and Time, 3 slides, F.P. adapter. List £15 15s. Perfect **£9 10 0**

Sanderson Tropical P.C., all movements, 10-in. Zeiss Tessar f/4.5, in Compound shutter, 4 D.D. slides, F.P. adapter. Beautiful outfit for professional or serious amateur..... **£25 0 0**

Dallon Telephoto Anastigmat f/6.5, 10-in..... **£3 10 0**

T.-P Reflex Magnifiers, 10s. 6d. Practos Model II Meter, 12s. 6d.

Zeiss Mirax Enlarger, ½-pl., for own camera, lamp, etc... **£2 5 0**

T.-P. Imperial Enlarger, ½-pl., 5-in. condenser, etc., f/6 Aldis **£5 15 0**

CASH, EASY TERMS, OR PART EXCHANGES.

OPEN ALL DAY SATURDAYS.

Telephone : WALTON 1129.

F.E. JONES PHOTOGRAPHIC SPECIALIST

3, BREEZE HILL, LIVERPOOL, 9.

B.K.D. POCKET TRIPODS

with rubber feet and leather case.

Brass....26/-

Lightweight 32/6



Send for lists of these and other useful accessories to

PEELING & VAN NECK, LTD.

4/6, Holborn Circus, London, E.C.

SHOOT OF HAMPSTEAD

CAN SUPPLY YOUR NEW MINIATURE CAMERA OR EQUIPMENT. COME IN AND SEE THEM !

Expert advice and assistance. Leica All Photographic Supplies. *Exchanges. Let me quote you !*

S. I. SHOOT, 179, West End Lane, N. W. 6

(*Facing West Hampstead Met. Station.*) *Phone : MAIda 7902.*

The LEUDI Exposure Meter

PRICE ONLY 5/-

Leather Purse Case 1/-

From all dealers.



SANDS HUNTER & CO., LTD.

37, BEDFORD ST., STRAND, LONDON, W.C.2

Buy EMPIRE BRAND

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*

	144 Sheets		144 Sheets
$3\frac{1}{2} \times 2\frac{1}{2}$ ..	2/6	$6\frac{1}{2} \times 4\frac{3}{4}$ ..	7/-
$4\frac{1}{2} \times 2\frac{3}{4}$ ..	3/4	$8\frac{1}{2} \times 6\frac{1}{2}$ ..	12/8
$4\frac{1}{4} \times 3\frac{1}{4}$ ..	3/8	10 × 8 ..	18/3



Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

TO D & P TRADE FINISHERS

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

$3\frac{1}{4} \times 2\frac{1}{2}$ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES !

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 165, OLDHAM ROAD, MANCHESTER, 4

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer £1 : 1 : 0

The new "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.

R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.



THE NEW MAGAZINE CINE-KODAK

No film threading. Special magazine loading, containing 50 ft. 16-mm. film. Loads in 3 seconds. Each magazine has its own footage indicator. Speeds 8, 16, and 64. Scene-timer. Five interchangeable lenses available, universal view-finder. Panchromatic, Super-Sensitive Panchromatic and "Kodachrome" film available. Price, with Kodak f/1.9 lens and case **£40:0:0**

IN STOCK AT

Come and compare the latest models at one of our addresses.

London:
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch, 1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
Croydon.—12, George St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.



THE NEW ROLLEICORD II.

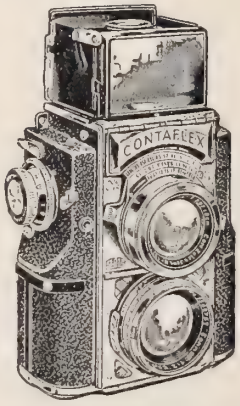
With Zeiss Triotar f/4.5 and Compur **£14:10:0**
With Zeiss Triotar f/3.5 and Compur **£17:10:0**

Ever-ready Case, £1 0 0.

BARGAIN LIST AND GUIDE TO NEW MODELS. Also latest literature, post free anywhere. Please state requirements.

DEFERRED TERMS ARRANGED.

SPECIAL ALLOWANCE ON YOUR PRESENT CAMERA IN PART PAYMENT



THE NEW ZEISS CONTAFLEX.

Metrophot Exposure Meter. *Good condition* **£1 17 6**
3½×2½ Agfa Standard, f/6.3 lens, 3 slides. *Very good condition* **£2 10 0**
3×4 cm. Baby Ikonta, f/6.3 Novar. *Good condition.* List £3 12s. 6d. **£2 15 0**
Baldax 16-on-3½×2½ Film, f/3.5 lens, case. *Good condition.* List £8 10s. **£5 15 0**
Thalhammer Cine Tripod. *As new.* List £10 ..... **£6 5 0**
3×4 cm. Zeiss Baby Ikonta, f/3.5 Novar, Compur. *Good condition.* List £8 7s. 6d. **£6 17 6**
4½×3½ Zeiss Nixe Roll Film, double extension, plate back, 13.5 cm. Tessar f/4.5, delayed Compur, direct finder, 6 slides, screen, Distar lens, case. *Good condition.* Cost £20 ..... **£7:17:6**
2½×1⅝ Primarette Folding Pocket Roll Film Reflex, f/3.5 Meyer, Compur, purse. *Good condition* **£11:10:0**
9.5 Miller, Dallmeyer f/1.5, case. *As new* **£11:15:0**
Zeiss Super Ikonta 530, Tessar f/3.5, 16-on-3½×2½ film. *Good condition* **£13:12:6**
35-mm. Zeiss Super Nettel, Tessar f/3.5. *Good condition.* List £22 5s. **£16:5:0**
6×6 Zeiss Super Ikonta 530/16, Tessar f/3.5, delayed Compur. *As new.* List £25 15s. **£18:15:0**
Zeiss Contax I, Tessar f/2.8, hood, case. *Good condition.* Cost £35 8s. **£25:0:0**
Model III Leica, f/2 Summar, in fixed mount. *As new.* Cost £40 16s. **£29:10:0**
Zeiss Contax I, Sonnar f/2, E.R. case. *Good condition.* Cost £42 ..... **£32:0:0**
Model III Leica, Hektor f/1.9. *Excellent condition.* List £52 11s. **£39:15:0**
Latest 9×12 cm. Zeiss Miroflex, 16.5-cm. Biotessar f/2.8, 6 slides, filter, case. *As new.* Cost £90 ..... **£47:10:0**
16-mm. Ensign Super Kinecam, 1-in. Cinar f/1.5, also 2-in. Dallmeyer f/1.9, also 4-in. Dallmeyer f/4.5, filters, case. *Good condition.* Cost £67 ..... **£49:17:6**
16-mm. Bell-Howell 70 DA Filmo, 1-in. Cooke f/1.5, also 2-in. Cooke f/3.5, also 4-in. Cooke f/4.5, filters, case. *Good condition.* Cost £100 ..... **£75:0:0**

Above are at

28 OLD BOND ST.
London, W.1
Telephone: Regent 1228.

SPECIAL OPPORTUNITY IN SECOND-HAND LEICA ACCESSORIES, CASES, AND A FEW BOOKS.

4¼×2½ Folding Brownie, R.R. lens, leather case. *Fair condition* ..... **8s. 6d.**
Justophot Exposure Meter, case. *Very good condition* **12s. 6d.**
Ensign Midget A/D, case. *Very good condition.* List £1 13s. **£1 2 6**
3¼×2¼ No. 1 Pocket Kodak, f/6.3 lens, Kodex shutter, screw focussing. *Very good condition* **£1 17 6**
4¼×2½ Ensign Carbine, Aldis Uno f/6.3, Betax 6-speed, frame finder. *Good condition* **£2 0 0**
3×4 cm. Foth-Derby, f/3.5 lens. *Excellent condition.* List £5 5s... **£3:17:6**
4½×2½ Voigtlander Roll Film, Skopar f/4.5, Compur. *Very good condition* .. **£5:0:0**
3½×2½ Ensign Focal-plane Roll Film Reflex, Ensar f/4.5. *As new.* List £6 17s. 6d... **£5:12:6**
4½×3½ T.-P. Special Ruby Reflex, 6-in. Ross Xpres f/4.5, 8 slides, F.P.A., roll-film adapter, case. *Very good condition* .. **£7:7:0**
3½×2½ T.-P. Junior Special Reflex, 5-in. Cooke f/4.5, 9 slides, F.P.A., *Good condition* **£7:15:0**
3×4 cm. Nagel Pupille, f/3.5 Elmar, Leitz range-finder, depth-of-focus scale, 3 filters, lens hood, Correx tank, case. *Almost new.* Cost £17 ... **£10:10:0**

Above are at

142 St. Albans Rd. Watford
Telephone: Watford 3454.

6½×4¾ Goerz Double Extension, 180-mm. Dagor f/6.8, Compound 1/250th, rise and cross, 2 D.D. slides, F.P. adapter, case. *Good condition* ... **£4:4:0**
9.5 Dekko, f/2.5 Taylor-Hobson. *Good condition.* List £6 16s. 6d. **£5:10:0**
4½×3½ Ensign Popular Reflex, 6-in. Aldis f/4.9, reversing back, F.P. adapter, case. *Good condition* **£5:10:0**
9.5 Dekko, Dallmeyer f/1.9, also Wray Tele f/4.5 lens, in focussing mount, case. *As new* **£11:15:0**
3½×2½ Nettel Tropical Deckrullo Focal-plane, 125-mm. Dogmar f/4.5, 3 D.D. slides, F.P. adapter. **£11:17:6**
Fair condition
4.5×10.7 cm. Voigtlander Stereoflectoscope (Ukiwo), Heliars f/4.5, Compur, filter, changing-box, case. *Good condition* ... **£13:13:0**
4.5×10.7 cm. Nettel Citoskop Stereoscopic, Zeiss Tessars f/4.5, Compur, f/4.5 finder lens, magazine for 12 plates, 8 Autochrome plate-holders, Zeiss Ducar filters, 6 slides, case. *Splendid condition.* Cost £40.... **£19:10:0**

Above are at

281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750.
OPTICIANS TO H.M. GOVERNMENT

5½×3½ Ensign Carbine, f/6.3 Aldis, 1 to 1/100th sec., rising front, leather case. *Good condition* **15s. 0d.**
3½×2½ Carbine Roll Film Reflex, f/6.3 Aldis Uno. *Good condition* .. **£1 12 6**
3½×2½ Zodel Double Extension, f/3.8 Zodellar, Compur, 3 slides, F.P. adapter, roll-film holder, case. *Good condition* **£4 17 6**
4.5×6 cm. Ica Bebe, Tessar f/4.5, Compur, 6 slides, F.P. adapter, case. *Very good condition.* **£5:5:0**
3½×2½ Zeiss Miraphot Enlarger 1445/1, Novar f/6.3. *Good condition.* List £8 2s. 6d. **£6:6:0**
3½×2½ Ensign Special Reflex, 5-in. Aldis-Butcher f/4.5, 6 slides, F.P. adapter. *Very good condition.* List £12 15s. 6d. **£6:15:0**
3½×2½ Zeiss Ikonta, f/3.5 Tessar, Compur, fitted with Leitz range-finder (in feet). *Good condition* **£8:15:0**
4½×3½ N. & G. New Special Sibyl, 136-mm. Ross Xpres f/4.5, 6 slides, case. *Very good condition.* Cost £26 12s. 6d. **£10:15:0**

Above are at

12 GEORGE ST. CROYDON
Telephone: Croydon 0781.

3½×2½ Auto. Kodak, leather case. *Good condition* **£1 3 6**
9.5 Coronet, f/3.9 lens. *Fair condition* .. **£1 5 0**
3½×2½ Salex Focal-plane, f/4.5 lens, 6 slides, F.P. adapter. *Fair condition* **£1 7 6**
9.5 Pathe, f/3.5 lens, Camo motor, case. *Good condition* **£1 10 0**
3½×2½ No. 1 Kodak, f/6.3 lens, Kodex shutter, leather case. *Good condition* **£1 19 6**
Blendux Exposure Meter. *Good condition.* List £3 7s. 6d..... **£2 5 0**
3½×2½ Ensign Cameo Double Extension, Aldis Uno f/4.5, Compur, 6 slides. *Good condition* **£2 17 6**
3½×2½ Ensign Carbine No. 6, Aldis Uno f/4.5, Compur, fitted range-finder. *Good condition* .. **£3 15 0**
5½×3½ No. 3a Kodak Roll Film Graflex Reflex, Wray R.R. lens f/8, focal-plane 1/10th to 1/1,000th and Time, takes No. 122 film. *Good condition.* **£3:19:6**
3½×2½ Nagel 74, Dallmeyer f/4.5, Compur, leather case. *Good condition* .. **£4:10:0**
3½×2½ Ensign Autorange AR/20, Ensar f/4.5. *Good condition.* **£4:15:0**
List £6 10s...

Above are at

73 LORD ST., LIVERPOOL, 2
Telephone: Bank 4927.

4¼×3¼ Dallmeyer Reflex, 6-in. Dallmeyer Press f/3.5, reversing back, 5 slides, F.P.A., case. Justophot meter. *Fair condition* .. **£6:10:0**
10×15 cm. Ernemann Press, 16.5-cm. Tessar f/4.5, F.P. adapter, case. *Good condition* .. **£6:17:6**
4.5×6 cm. T.-P. Bijou Reflex, revolving back, 3¾-in. Cooke f/2.5, 4 D.D. slides, F.P. adapter, case. *Good condition* **£8:17:6**
12-in. Ross Teleros f/5.5 (2-power), in focussing mount, case. *Fair condition.* List £18 15s.... **£8:17:6**
3½×2½ T.-P. Junior Special Reflex, 13.5-cm. Tessar f/4.5, swing rise and cross front, Stevens' screen, 11 slides, filters, etc., case. *Good condition.* List over £20..... **£9:17:6**
3½×2½ Zeiss Super Ikonta 530/2, Tessar f/4.5, delayed Compur, case. *Good condition* **£12:17:6**
3½×2½ T.-P. Junior Special Reflex, 5-in. Cooke f/4.5, also 10-in. Dallmeyer Popular Tele f/6, magnifiers, 2 slides, F.P. adapter, roll-film holder, case. *Almost new.* List £23 2s **£17:7:6**

And at:—
2, Northumberland Avenue, W.C.2.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd., W.1.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
66a, Seven Sisters Rd., Holloway.
216, Upper Tooting Rd.
Crouch End.—17, Topsfield Parade.
Kingston.—30–32, Thames St.
North Harrow.—537, Pinner Rd.
Leeds.—37, Bond St.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.



DOLLOND OWL No. 4

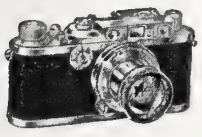
General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3½×2½ in., self-erecting front, hinged back, pressure-plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body, 6½×3×1⅝ in.

PRICE 55/-

Brown leather sling case, velvet-lined, lock and key. Price..... **7s. 6d.**

EVERYTHING *for the* MINIATURE

OVER 500 LEICA ACCESSORIES ALWAYS IN STOCK



LEICA

The most popular Miniature camera. Models from **£16 19 0** All models in stock. Type illustrated is Model IIIa, with f/2 lens.. **£43 0 0**

We honestly believe that our "Service" is the best you can get. **Everything** we sell is guaranteed. Our Easy Payment arrangements are simple and convenient, and we genuinely try to ensure that you—the customer—will always get a fair deal in every way.

IF YOU WANT YOUR LEICA FILMS DEVELOPED IN

SEASE No. 1 (P.D.), PARA-GLYCIN (SEASE 3), AGFA ATOMAL, "D.76," TETENAL ULTRAFIN, MERITOL (Johnson's), BUFFERED BORAX, "JOHNSON'S," etc., etc.

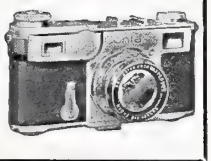
—WE CAN DO IT—

We Believe OUR SERVICE IS BEST!

MAY WE SEND YOU PARTICULARS?

CONTAX II

The latest model by Zeiss. Range-finder incorporated in view-finder. Models from **£40 10s.** to **£65 15s.** with f/1.5 lens.



A Few things that may interest you:

FREE INSURANCE for any miniature camera costing £10 or more. It does not matter whether you bought it from us or elsewhere.

FREE EXPOSURE RECORD CARDS for Leica and similar cameras for customers registered with us.

FREE FILM POSTING BAGS, for films to be sent for developing, etc.

AUTOMAX ENLARGEMENTS (regd.), $3\frac{1}{4} \times 2\frac{1}{4}$ from miniature negatives at the cost of contact prints, **2d.** each.

REGISTER YOUR CAMERA WITH US NOW and let us send you "Leica News" or any other appropriate literature, free, as published.

"WALLACE HEATON" LEICA NEGATIVE FILE

A convenient box file holding 450 exposures, cut in strips of three. Chemically pure paper folders printed so that all technical data can be written. Price **21s.** complete.

1—Ombrux Exposure Meter. Cost £3 7s. 6d..... **£2 9 6**

2—Leitz Elmar f/3.5 5-cm. Chromium Lens, for Leica, coupled, in metres. As new. Cost £8 14s..... **£6 6 0**

3—F/2.8 5-cm. Tessar Lens, for Contax. Cost £11 5s. **£8 8 0**

4—2-in. Dallmeyer Pentac Projector Lens, for 35-mm. Cost £8 10s..... **£1 19 6**

5—Leica Model II, Black, f/3.5 Elmar lens, 50-mm., 1/20th to 1/500th sec. Cost £26 10s..... **£19 19 0**

6—Leica Model III, chromium finish, f/2 Summar lens, speeds 1 to 1/500th sec. Cost £40 16s..... **£34 10 0**

7—Leica Model IIIa, Chromium, fitted Summar f/2 lens. Cost £45..... **£37 10 0**

8—Contax I, 35-mm., Sonnar f/1.5, focal-plane shutter, 1 to 1/1,000th sec. Cost £56 5s..... **£39 10 0**

9—Leica I, Black, Hektor f/2.5, focal-plane shutter, 1/20th to 1/500th sec., interchangeable. Cost £20 10s..... **£13 13 0**

BOOKS YOU MUST NOT MISS

Sonne uber See und Strand. By Paul Wolff. The latest book of photographs. 100 holiday pictures with technical details and the most beautiful reproductions possible. German edition only. **10s. 0d.**

Ski Kamerad Toni. By Paul Wolff. A similar book of winter sport pictures. German. **10s. 0d.**

My First Ten Years with Leica. By Paul Wolff. New English edition. 200 pictures with technical tables and reading. **21s. 0d.**

The Leica Manual. 500 pages, 300 illustrations. **21s. 0d.**

Leica Amateurs Picture Book. 100 pages of Leica pictures with some reading matter and all technical data. **21s. 0d.**

How to Use Your Miniature Camera. Contains 56 pages of illustrations and rudimentary instruction in loading and handling the Leica. **10s. 6d.**

The Exakta Handbook. Just published. All about the Exakta and its many uses. **3s. 6d.**

Portraiture with the Miniature Camera. By Minicam. **3s. 6d.**

NEGATIVE STORAGE BOOKS

Carrying 36 exposures on each side of each page.

Type A, for 10 films of 36 exposures....**5s. 6d.**
Type B, for 20 films of 36 exposures.....**8s. 9d.**
Type C, for 30 films of 36 exposures....**12s. 6d.**

10—Leica I, Elmar f/3.5, focal-plane shutter, 1/20th to 1/500th sec. Cost £15..... **£9 9 0**

11—2¼ square Foth-Flex Twin-lens Reflex, f/3.5 Foth, focal-plane 1/25th to 1/500th. Cost £10 17s. 6d..... **£8 8 0**

12—6 × 6 Auto Rolleiflex Twin-lens, Tessar f/3.8, Compur shutter, 1 to 1/300th sec. Cost £22 10s..... **£16 16 0**

13—Zeiss Super Nettel 35-mm. Miniature, Zeiss Tessar f/2.8, focal-plane shutter, 1/10th to 1/1,000th sec. Cost £24 15s. **£18 18 0**

14—16-on-V.P. Gucki, f/2 Xenon, Compur shutter, 1 to 1/300th sec. Cost £16 16s..... **£11 11 0**

15—6 × 6 Super Ikonta Roll Film, Tessar f/2.8, Compur Rapid shutter, 1 to 1/400th sec. Cost £28 5s..... **£23 10 0**

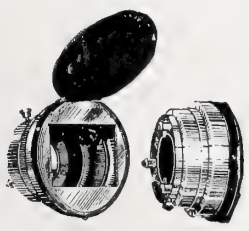
16—Kodak Retina 35-mm. Miniature, Xenar f/3.5, Compur shutter, 1 to 1/300th sec. Cost £10 10s..... **£7 17 6**

17—4 × 3 cm. Pupille Roll Film Camera, Tessar f/2.8, Compur shutter, 1 to 1/300th sec., case. Cost £18 10s. **£14 14 0**

18—Weston Leicameter Model 617/2. Cost £7 .... **£3 10 0**

GET PERFECT PICTURES AGAINST THE LIGHT WITH A

"ZODEL" LENS HOOD



Easily fixed and fits almost any camera. Telescopic and folds flat for carrying. An accessory you can't do without. Model I, for lenses 1 to 1⅛ in., Model II, for lenses 1¼ to 2 in. Each **7/6**

NEW DEVELOPERS YOU SHOULD TRY

"W.H." Paraphenylene-Diamine. The finest fine-grain developer. Sufficient per tin for 20 oz. **1s. 0d.**

Tetenal Ultrafin. Non-poisonous fine-grain developer, can be used six times..... **4s. 0d.**

Supramin. Non-poisonous paraphenylene developer. Can be used repeatedly..... **2s. 4d.**

Johnson's Fine-grain Developer. Can be used repeatedly..... **1s. 0d.**

Buffered Borax. Per tin for 32 oz..... **1s. 9d.**

Agfa Atomal...... **2s. 0d.**

Johnson's new **Ultra Fine-grain** developer, containing Meritol, per 20-oz. tin..... **2s. 0d.**

Eukobrom. The new compensating developer for enlargements. Per tin..... **3s. 6d.**

ROLLEIFLEX

This is an ideal holiday camera. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens. Designed to take plate back, ciné film attachment and numerous accessories which enable it to cover the widest range of photographic needs **£25:0:0**

Nine monthly payments of 58/4.



SEND 2d. POSTAGE FOR ANY OF OUR 8 FREE CATALOGUES. TELL US WHAT YOU WANT.

By Appointment.

WALLACE HEATON LTD

The real Miniature Specialists!

Note New Address: 127, NEW BOND ST., LONDON, W.1

Phone: Mayfair 7511. **Also at 47, Berkeley St., W.1, and 43, Kensington High St., W.8.**

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.



Negative by Chas. E. Brown

Improving the Shining Hour

Whatever the time of day, early morning, afternoon or late evening—as long as there's daylight left—the extra speed of Selochrome Roll Film makes photography not only possible but successful.

Selochrome Roll Film multi-coated and anti-halo backed, is very generous in latitude, and, to add to the perfection of your pictures, renders greens and yellows at their true tone values.

MADE IN ENGLAND BY
ILFORD LIMITED
ILFORD · LONDON

SELOchrome
EXTRA FAST **ROLL FILM**

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette e' Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, August 19th, 1936. No. 2493.



RIGHT ON TOP for *speed*

. . . . that is where Selochrome stands among films of to-day, giving you many more opportunities for fine picture-making.

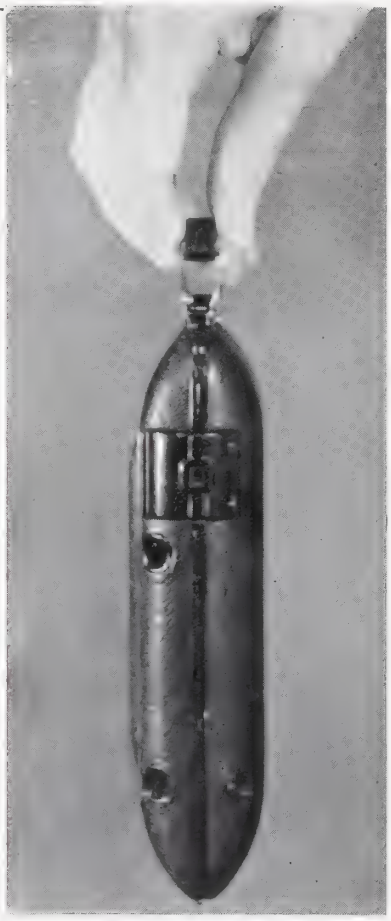
SELOchrome

Made in England by *Extra Fast* **ROLL FILM**
ILFORD LIMITED, ILFORD, LONDON

Negative by CYRIL MATHEWS.

Copyright—Registered as a Newspaper for transmission in the U.K.

AN UNUSUAL CAMERA



You can see that at a glance

The "Regent" has been *designed*, not simply assembled. Look at its smooth 'streamlining'—no projecting parts at all, everything built right in. It's the handsomest camera made.

But, of course, it doesn't stop at looks. Consider the equipment: Coupled Rangefinder (no more out-of-focus pictures); Two Picture-Sizes Device (eight $3\frac{1}{4}''$ by $2\frac{1}{4}''$ or sixteen $2\frac{1}{4}''$ by $1\frac{5}{8}''$ on Kodak Film No. 620); Zeiss Tessar *f*4.5 Lens; Compur-Rapid Shutter (9 speeds up to 1/400th second; Delayed Action); Optical Direct Vision Viewfinder. Everything you need for good pictures—outstandingly good pictures—is here in the "Regent."

If you're thinking of getting a 'better camera,' this is a camera you must not miss. Ask your Kodak Dealer for interesting descriptive leaflet or write to

Kodak Limited, Kodak House, Kingsway, London, W.C.2.

Kodak

Regent



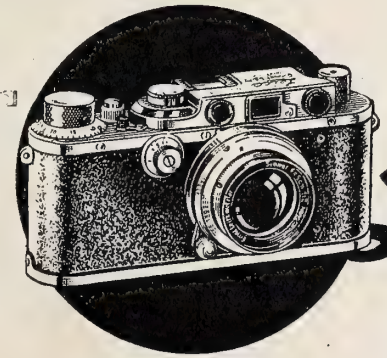
INCLUDING LEATHER CARRYING CASE

£20 : 0 : 0

"The time has come," the young man said, "to pack a lot of things.
I'll pack my trunk and—let me see—I'll pack my camera, Leica III,
And snap just everything I see, from cabbages to kings."

The Leica will "shoot" everything successfully—distant animals or birds, close-ups or portraits, landscapes, architecture, the theatre stage with ordinary lighting. Quick successive snapshots—3 in 10 seconds. Economical to run, 36 pictures for 2/-. No double or blank exposures. Focal-plane shutter speeded from 1 sec. to 1/1,000th. Small and light—handsome chromium finish. Numerous other features are explained in Leica literature, sent post free on request.





THE Leica CAMERA

Over 500 Leica Accessories actually in Stock.

The most generous exchange allowance in the trade.

Ask for particulars of special Wallace Heaton facilities to registered Leica owners.

LEICA PRICES:

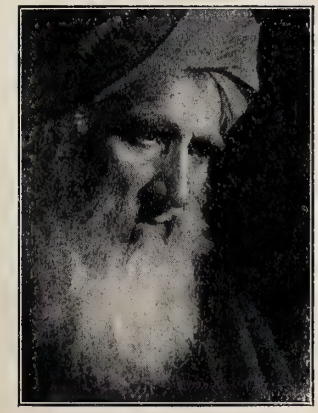
Model II, with f/3.5 Elmar	..	£26	10	0 cash, or 9 monthly payments of	61/10
Model III, with f/3.5 Elmar	..	£30	10	0 cash, or 9 monthly payments of	71/2
Model III, with f/2 Summar	..	£39	10	0 cash, or 9 monthly payments of	92/2
Model IIIa, with f/2 Summar	..	£43	0	0 cash, or 9 monthly payments of	£5 0 4

WALLACE HEATON LIMITED

The Leica Specialists

127, NEW BOND STREET, LONDON, W.1

Phone: Mayfair 7511 (8 lines). Also at 47, Berkeley St., W.1, and 43, Kensington High St., W.8



The above is an example of the kind of pictures which win prizes—it won a prize in an earlier Wallace Heaton competition.

WHY NOT HAVE A SHOT YOURSELF?

YOUR CHANCE TO WIN £25

IN OUR 35-mm. STILL CAMERA COMPETITION

There's no entry fee—any user of Leica, Contax, Retina, Rolleiflex or Rolleicord (if used with 35-mm. ciné film) is allowed to compete.

This Competition is open from now until September 30th. Your photographs can be of any subject—but they must be taken on 35-mm. film. Prints should not be smaller than 6×4 inches.

Any number of prints can be sent in in any one week, but each photograph must have the coupon attached. In addition to the big prize, a weekly prize of £1 1s. will be awarded for the best photograph submitted in that week.

Each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used, exposure, etc.

For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. *In addition we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd. All prints will be judged at the end of the Competition for the final prize of £25 cash. Acceptance of these rules and conditions is a specific condition of entry.*

COUPON which must be attached to your entry.
WALLACE HEATON
35-mm. Film Competition.
August 19th, 1936.

ADDRESS YOUR ENTRIES TO "COMPETITION,"

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

IT'S WHAT CUSTOMERS SAY THAT

Coventry.

"I have now tested the camera and am entirely satisfied. I wish to thank you for the courtesy you have again shown me and to ask you to add this testimonial to the many you have had from satisfied clients." S. M.

Bournemouth.

"I have received the Camera and Plates quite safely. Please accept my heartiest thanks for your kind and prompt attention. The Camera is an absolute bargain at the price. Should I require anything further I will let you know." C. C.

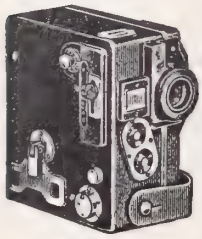
Dublin.

"I wish to thank you for your kindness in letting me have the camera on the H.P. system.

"I may say that I am delighted with it and all my friends say that I certainly got a bargain." E. J. M.

Yorks.

"I have much pleasure in accepting the camera which you sent on approval. I find it suits my purpose exactly. Thank you very much for your prompt and courteous attention to my order." T. R.



"DITMAR"

Visible footage indicator. Two speeds. Parallax compensation. Single picture device. Telephoto, portrait, wide-angle and filter attachments fitted by Universal screw mount.

F/2.9 lens .. **£12:12:0**

Nine monthly payments of 29/5.



T.-P. JUNIOR REFLEX

Made in 3¼×2¼, 4¼×3¼ in., and 6½×9 and 9×12 cm. sizes. With Ruby self-capping time and instantaneous focal-plane shutter, revolving back, reflecting mirror of specially prepared glass, quick-wind, 3 single metal slides. With T.-P. Cooke f/4.5 lens, size 3¼×2¼ from

£12:0:0

Nine monthly payments of 28/-

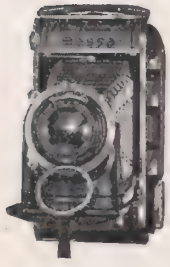


'ROLLEIFLEX'

The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.

£25:0:0

Nine monthly payments of 58/4.



RANGE-FINDER "BESSA"

With coupled range-finder and optical view-finder fitted next to the focussing control. The famous trigger release is fitted under the base-board. Yellow filter is incorporated for use when required. Compur Rapid shutter, speeded to 1/400th sec. With 4-element Skopar f/3.5 lens

£18:15:0

Nine monthly payments of 43/9.



CINÉ KODAK '8'

With fixed-focus f/3.5 lens, exposure guide, footage indicator and eye-level finders incorporated in the handle of the camera. Holds 25 ft. of special film, only half the width of which is exposed at a time.

£9:17:6

Nine monthly payments of 23/1.

EASY TERMS & EXCHANGES

You can make any purchase from any City Sale branch on 9 equal monthly instalments. The first payment secures your purchase. No harsh formalities and NO UNDUE WAITING for delivery of the goods. High allowance on your used camera in part exchange.

AMAZING BARGAINS!

Victor Model III 16-mm. Camera, f/1.9 lens, 3 speeds, carrying-case. Good condition £14 12 6

Cine-Kodak 8, f/3.5 lens and carrying-case. Cost £10 18s. 6d. £7 7 0

Pathe Baby Hand Camera, f/3.5 anastigmat lens.....14s. 6d.

Midas Camera-Projector, f/2.5 lens, complete..... £1 12 6

Vitesse 16-mm. Camera, f/1.9 Dallmeyer lens, 50 and 100 ft. capacity..... £7 7 0

Dekko 9.5-mm. Cine Camera, f/3.5 and carrying-case. Cost £7 15s..... £4 12 6

Ensign Silent Sixteen Projector, 180 watt, motor drive, double resistance for all voltages. In good condition..... £11 5 0

Model III Leica, f/3.5 Elmar lens, ever-ready case. New condition £21 15 0

16-on-3¼×2¼ 5.20 Balda, f/3.5 Meyer lens, Compur shutter. New condition..... £5 17 6

¼-pl. Popular Pressman Reflex, f/4.5 Aldis anastigmat, 6 slides, F.P.A..... £5 12 6

3¼×2¼ Super Ikonta, f/4.5 Zeiss Tessar, ever-ready case £14 17 6

2¼×2¼ N. & G. Folding Reflex, new condition, f/4.5 Ross Xpres, 2 D. slides, F.P.A. and leather case..... £21 12 6

3¼×2¼ T.-P. Junior Ruby Reflex, f/4.5 Cooke and 10-in. Dallmeyer Popular Telephoto, 6 slides, F.P.A. and leather case £11 17 6

¼-pl. T.-P. Ruby de Luxe, f/3.5 Dallmeyer lens, swing front, 3 slides, F.P.A. and case..... £12 17 6

Zeiss Contaflex, f/2 Sonnar, ever-ready case. As new £52 10 0

¼-pl. T.-P. Focal-plane, f/4.5 Ernon anastigmat, 3 slides, F.P.A. and case..... £12 17 6

3¼×2¼ Ernemann Focal-plane, f/4.5 Zeiss Tessar, self-capping shutter, 3 D. slides, F.P.A. and case..... £11 17 6

6×6 Automatic Rolleiflex, f/3.8 Zeiss Tessar, Compur shutter, ever-ready case..... £16 16 0

2¼×3¼ Ensign Autorange, as new, f/4.5 Ensar, Multicho shutter..... £5 12 6

Ernemann Bobbette, taking standard size 35-mm. films, f/2 Ernemann lens, speeded shutter..... £4 7 6

8×24 Turact Prismatic Binoculars, leather case. .. £3 17 6

7×50 Zeiss Binoculars, complete in case. As new.. £7 17 6

5×4 cm. Marion Soho Reflex, f/4.5 Aldis anastigmat, 3 book-form slides. F.P.A..... £3 17 6

¼-pl. and 9×12 cm. Etui, f/4.5 Zeiss Tessar. Compur shutter, 3 slides, F.P.A..... £5 17 6

9×12 and ¼-pl. Zeiss Mirophot Vertical Enlarger, f/6.3 Novar lens, electric fittings, complete..... £7 17 6

Zeiss Ikon Mirette Enlarger, with condenser, f/6.3 Novar lens, for 35-mm. or 3×4-cm. films. Can be used vertically or horizontally..... £3 17 6

59/60 CHEAPSIDE

LONDON Phone: CITY 1124/5 E.C.2

FIRST PAYMENT SECURES ANY ITEM

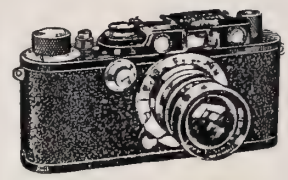


PATHÉ 'B'

Strongly made with f/3.5 high-grade lens. Strong motor drive, exposes a reel at one winding. Takes 30-ft. of 9.5-mm. film.

£6:6:0

Nine monthly payments of 14/9.



LEICA MODEL III

With f/2 Summar Lens.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For holidays, travel, or for photographs at night or in any weather, Leica is the ideal camera. **£39:10:0**

9 monthly payments of 92/2.

USED, BUT NOT ABUSED

Latest 3¼×2¼ Makina, coupled range-finder, 3 slides, f/2.9 Plaubel Anticomar, D.A. Compur. Never used... £32 10 0

Model II Coupled Leitz Leica, f/2.5 Hektor lens and case £21 10 0

Several Good Artificial Light Enlargers. Details on application.

6×6 Rolleicord, f/3.8 Zeiss Trotar, Compur, L/case £11 17 6

Latest 6×6 Automatic Rolleiflex, f/3.8 Tessar, Compur, L/case £17 17 0

N. & G. Baby Sibyl, f/4.5 Cooke, 3 book-form slides, F.P.A., reflex finder, case..... £7 17 6

V.P. Kodak, f/4.9 Carl Zeiss Tessar, Compur, L/case £4 10 0

6×6 Rolleiflex, f/4.5 Carl Zeiss Tessar, Compur, L/case £12 7 6

3¼×2¼ N. & G. New Special Sibyl, f/4.5 Ross Xpres, 6 D. book-form slides..... £8 17 6

2¼×2¼ Latest Super Ikonta, f/2.8 Carl Zeiss Tessar, D.A. Compur, L/case..... £25 0 0

Zeiss Contax, f/3.5 Carl Zeiss Tessar, high- and low-speed shutter, ever-ready case..... £21 0 0

4×4 Automatic Rolleiflex, f/3.5 Carl Zeiss Tessar, Compur, L/case £13 17 6

3¼×2¼ Venus Wafer Compact Folding, f/4.5 Zeiss Tessar, 3 slides F.P.A..... £8 17 6

Latest Model K 16-mm. Cine-Kodak, f/1.9 anas. As new £27 10 0

16-mm. Siemens-Halse Cine Camera, f/2.8 Glaukar, variable speeded shutter, slow motion. Cost £30. As new.. £22 10 0

¼-pl. Ica Reflex, f/4.5 Tessar, 12 slides..... £8 7 6

2¼ square Rolleicord, f.4.5 Trotar, L/case..... £9 17 6

16-ex. on 3¼×2¼ Balda Roll Film, f/2.9 Meyer Trioplan, D.A. Compur, L/case..... £6 17 6

3¼×2¼ Kodak Compact Graflex Reflex, f.4.5 Ross Xpres, 3 slides, F.P.A., L/case..... £5 17 6

3¼×2¼ Icarette Roll Film, f/4.5 Tessar, D.A. Compur £7 17 6

3¼×2¼ T.-P. Reflex, all movements, f/3.5 Cooke anastigmat, 11-in. f/5.6 Dallmeyer Dallon Telephoto, 2 D.D. slides, F.P.A., 8 single slides..... £19 10 0

Several Good Microscopes, by well-known makers at bargain prices. Details on application.

¼-pl. Sinclair Una, f/6.8 Zeiss Amatar anastigmat, Compur shutter, 3 slides, roll-holder, filter and case..... £10 10 0

V.P. Planovista Compact Pocket Roll Film Reflex, f/2.9 Meyer Trioplan anastigmat, Compur D.A. shutter, L/case. Unsoiled £8 7 6

3¼×2¼ T.-P. Special Ruby Reflex, f/4.5 Zeiss Tessar lens, 3 D.D. slides, F.P.A., 2 Wratten filters, magnifiers, L/case. As new £15 15 0

54 LIME STREET

LONDON Phone: Mansion House 0180 E.C.3



SUPER IKONTA

Takes 11 pictures on 3¼×2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, Compur Rapid shutter, speeded 1 to 1/400th sec. With f/2.8 Zeiss Tessar lens.. **£28:5:0**

Nine monthly payments of 66/-.

CITY SALE &

(1929)

COUNTS—READ THESE LETTERS

Southport.

"I am very satisfied indeed with the instrument. May I take this opportunity of thanking you for the promptness and courtesy with which you have dealt with my order." R. A.

Wolverhampton.

"May I thank you for the very prompt manner in which you have dealt with this matter, it is indeed a pleasure to deal with you." A. J. E. G.

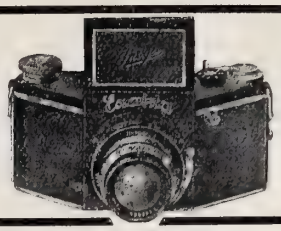
Chesterfield.

"I am duly in receipt of your letter, and have also received the Salex Supreme outfit. I cannot say how delighted I am with it."

Nottingham.

"The camera to hand and quite safe, and I must say how pleased I am with it. It is indeed a very nice instrument. Allow me to say how pleased I am with your business methods." W. T.

'EXAKTA'



For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror for eye-level work and magnifier for fine work, speeds from 12 to 1/1,000th sec., f/3.5 lens, from.. **£19:10:0**

9 monthly payments of 45/6.

ALL GUARANTEED

3¼×2¼ Voigtlander Prominent, f/4.5 Heliar, D.A. Compur and leather case..... £13 17 6

16-mm. Agfa Movex, f/1.5 anastigmat, motor drive and leather case..... £11 7 6

3¼×2¼ Salex Folding Pocket, f/4.5 Salex anastigmat, Compur shutter, 4 slides, F.P.A., leather case..... £4 10 0

3¼×2¼ F.-P. Reflex, Aldis f/3.4 anastigmat, focal-plane shutter, 3 slides, roll-holder..... £7 17 6

3¼×2¼ Voigtlander Avus, Skopar f/4.5, Compur shutter, 6 slides, F.P.A., leather case..... £6 17 6

8×25 Prism Binoculars, centre-screw focussing and leather case..... £3 3 0

9×12 cm Mentor Collapsible Focal-plane, Carl Zeiss Tessar f/4.5, focal-plane shutter, 6 slides and leather case. New condition..... £26 10 0

Model III Leitz Leica, Summar f/2, coupled range-finder, slow speeds, ever-ready case..... £30 0 0

3¼×2¼ Six-20 Kodak, f/4.5 anastigmat, speeded shutter..... £4 4 0

9×12 cm. Nettel Deckrullo Focal-plane, Carl Zeiss Tessar f/4.5, self-capping focal-plane shutter, 3 slides, F.P.A. and leather case..... £18 18 0

16-mm. Ensign Silent Sixteen Projector, 100-watt lamp, motor drive, resistance to 250 volts..... £10 17 6

¼-pl. Sibyl Folding Pocket, f/4.5 Tessar, fully-speeded shutter, 12 slides and roll-holder, leather case..... £6 17 6

4-in. Dallmeyer f/5.6 Telephoto, focussing mount, adapted for Leica..... £3 5 0

Postcard F.-P. Press Focal-plane, Dogmar f/4.5 anastigmat, self-capping focal-plane shutter, 6 D.D. slides..... £12 19 6

5×4 Ensign Reflex, 7-in. Cooke Series II f/4.5, rack focussing, 3 D.D. slides, leather case. New condition..... £9 9 0

3¼×2¼ No. 6 Watch Pocket Carbine, Aldis-Butcher f/4.5, Compur shutter, complete in case..... £3 9 6

2¼-in. square Voigtlander Superb, Heliar f/4.5, Compur shutter. New condition..... £14 5 0

3¼×2¼ Ensign Speed Roll Film Reflex, Aldis-Butcher f/4.5, focal-plane shutter, complete in case..... £5 5 0

10×15 cm. Goerz Anschutz Focal-plane, Carl Zeiss Tessar f/4.5, self-capping focal-plane shutter, 5 slides, leather case..... £9 17 6

18-mm. Ensign Auto Kinecam, f/2.6 Cinar, motor drive, leather case..... £12 12 0

5×4 Goerz Anschutz Focal-plane, Celor f/4.8, focal-plane shutter, 3 D.D. slides, leather case..... £7 17 6

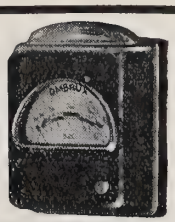
9×12 cm. Miroflex Folding Reflex, Carl Zeiss Tessar f/4.5, focal-plane shutter, 6 slides, F.P.A. and leather case. New condition..... £26 10 0

2¼-in. square Voigtlander Brilliant, f/4.5 Skopar, Compur shutter. Nice order..... £4 17 6

90/94 FLEET ST

LONDON **Phone: CENT. 9391** **E.C.4**

OMBRUX



The photo-electric cell meter with a marvellous lens which makes it the finest instrument on the market at such a price. Gives dead-accurate readings for still camera work. In ever-ready case..... **67/6**

EXCHANGE LIMITED

BIG CATALOGUES FREE & POST FREE

Our catalogue of latest apparatus contains 84 pages of everything you are likely to need. Cameras, ciné apparatus, tripods, lenses, film splicers, titling outfits, filters, etc. Our new Summer Bargain Bulletin is packed with used but guaranteed snips at pounds below list prices. Send to-day.

SEE WHAT YOU SAVE

4×3 cm. Foth-Derby, focal-plane shutter, f/3.5 anastig. lens £4 2 6

Model I Standard Leica, interchangeable, f/3.5 Elmar lens, complete in case..... £12 17 6

Picoochie Roll Film, 4×3 cm., f/3.5 Trioplan, Compur shutter £5 12 6

Victor Cine Camera, f/1.5 Dallmeyer Speed, variable speeded motor, direct-vision finder, leather case..... £22 10 0

Bolex 16-mm. Projector, complete with resistance, travelling case..... £25 0 0

9.5 Coronet Cine Camera, speeded motor..... £1 2 6

9.5 Cine Projector, for use off house current.....19s. 6d.

Pathe Home Movie Projector, complete with super attachment, motor drive, added resistance. Cost £13 1s..... £7 10 0

Pathe Double-claw Projector, added resistance.... £3 12 6

Pathe Motocamera de Luxe, f/3.5 Hermagis lens, motor driven. Cost £10 10s..... £5 17 6

Miller Cine Camera, 1-in. f/3.5 Dallmeyer anastig. lens £6 6 0

Campro Cine Camera and Projector Combined. Unsoiled £1 12 6

6½×3½ Standard Stereo Goerz Anschutz Focal-plane, pair of f/6.8 Goerz Dagor anastig. lenses, 6 D.D. slides, leather case £6 6 0

3¼×2¼ Ihagee Folding Plate Camera, rising front, radial focussing adjustment, f/4.5 anastig. lens, D.A. Compur shutter, 6 slides F.P.A..... £3 19 6

9×12 D.E. Ihagee Folding, f/4.5 anastig. lens, Compur shutter, 3 slides, ¼ pl. roll-film holder and case..... £4 4 0

2¼×2¼ Roll Film Camera, f/6.3 Fotar anastig. lens, variable speeded shutter, reflex finder. New condition..... £1 19 6

3¼×2¼ Ensign Carbine, f/7.7 anastig. lens..... £1 11 6

1a Pocket Kodak, f/7.7 anastig. lens. New condition £1 7 6

3a Folding Pocket Kodak, Rapid Landscape lens....12s. 6d.

3¼×2¼ All-Distance Ensign Roll Film.....18s. 9d.

¼-pl. D.E. Klimax, f/4.5 anastig. lens, Compur shutter, 3 slides and screen..... £3 19 6

Ensign Midget, f/6.3 anastig. lens..... £1 15 0

Latest Model 5.20 Ikonta, f/3.5 Tessar, 500th, Compur shutter. Unsoiled..... £9 17 6

3¼×2¼ Cameo, f/7.7 Aldis, in Deltax speeded shutter, 6 slides £1 7 6

3¼×2¼ Blocknote, f/6.3 Tessar, 6 slides..... £2 7 6

15-in. f/6.8 Dallon Tele. Anas. Lens..... £6 15 0

13-in. f/5.5 Tele. Ross..... £10 17 6

10-in. f/6 Popular Telephoto..... £4 12 6

6-in. f/4.5 Tessar, iris..... £4 4 0

8-in. f/2 9 Pentac. Cost £23..... £12 10 0

84 ALDERSGATE ST

LONDON **Phone: NAT. 0591** **E.C.1**

KEYSTONE '8'



3 speeds. Strong, silent motor takes 25-ft. films at a winding. Footage indicator geared to mechanism. Interchangeable lenses.

With f/1.9 lens £16 16 0

F/3.5 ..... £10 10 0

Nine monthly payments of 39/3 or 24/6

Approval to Post-buyers of used goods

IF IT'S NEW WE HAVE IT!

THE NEW CONTAX III with built-in photo-electric exposure meter

In other respects Contax III does not differ from Contax II.

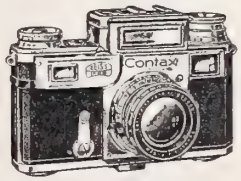
Fitted with Zeiss Tessar lens, 2-in. focal length.

F/3.5 **£53:0:0**

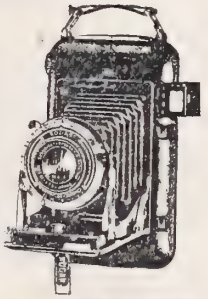
F/2.8 **£55:15:0**

F/2 **£63:0:0**

F/1.5 **£78:5:0**



REGENT

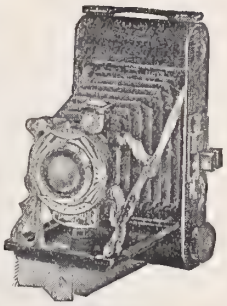


The latest model, taking 8 or 16 pictures on 3¼×2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter speeded to 1/400th sec., complete with leather case.

£20:0:0

Nine monthly payments of 46/8.

SELFIX



Simple loading. Strong bellows, reflex view-finder. Trichro shutter, 1/25th, 1/50th, 1/100th sec., Time and Bulb, with flexible release. For standard 3¼×2¼ roll film. Ensar anastigmat f/4.5.

£3:15:0

Nine monthly payments of 8/11.

'ROLLEICORD'



Takes all Rolleiflex accessories, excepting angle mirror. Takes 12 exposures on 3¼×2¼ roll films for 1/-. With Zeiss Triotar f/4.5 and Compur shutter, 1/300th, T. and B.

£14:10:0

Zeiss Triotar f/3.5

£17:10:0

Nine monthly payments of 33/10 or 40/10.

The New SIMPLICITY and Certainty

with which correct exposure can be ascertained with the New "Avo" Exposure Meter has won enthusiastic praise from professional and amateur photographers alike. It is the simplest and most dependable meter ever made. The quickest to use. A boon to all photographers, saving time, materials and opportunities.

MR. OLIVER G. PIKE, F.Z.S., F.R.P.S., M.B.O.U., *writes, "My film, 'Nursery Island,' owes the excellence of its exposures to your 'Avo' Meter .... My 'Avo' told me the right stop every time, and I cannot speak too highly of it."*



- Unique method of exposure indication.
- Extreme sensitivity. Gives exposures from 60 secs. to 1/2,000th of a sec.
- Fits vest pocket. Size only 2¼ × 2¼ × 1 in.
- Influenced solely by light received from normal picture angle.
- Can be held and operated in one hand without removal from leather case.

BRITISH MADE

63/-

Real morocco ever-ready case (as illustrated) 5/- extra.

The New **'AVO' EXPOSURE METER**

For "Still" or Cine Cameras

Fully descriptive leaflet post free from :

THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT CO., LTD.
Winder House, Douglas Street, London, S.W.1 *Phone : VICtoria 3404/7*

A 'RYTOL' developed print which caught the judge's eye



A FIRST-PRIZE WINNER "SUNDAY DISPATCH" BABY CONTEST 1935

This portrait won for Mr. S. C. Hurricks, Ipswich, a silver cup and £50 cash (first prize in its class). The photograph was developed with TRADE MARK 'TABLOID' BRAND 'RYTOL' TRADE MARK UNIVERSAL DEVELOPER, which developer Mr. Hurricks has used constantly for 25 years.

1/6 *Cartons, from Photographic Chemists and Dealers*

BURROUGHS WELLCOME & CO., LONDON

Pho. 1642 *Copyright*

The WORD LEICA

● To all who follow the modern trend in Cameras that word "LEICA" means much. And at each and all of the "Four Westminsters" it has a significance all its own. There, LEICA Cameras and the wide range of LEICA accessories—hardly less notable than LEICAS in themselves—play a very big part in day-to-day and hour-to-hour activities. At any of the "Four Westminsters" you can see and examine the whole LEICA range.

● Go then into any Westminster shop and learn all about LEICAS . . . and EXCHANGING your present Camera, or BUYING OUT-OF-INCOME, which is easily arranged—at the "Four Westminsters."



This is the LEICA Model IIIa, automatic focussing f/2 Summar lens, Shutter speeds to 1,000th. Costs £43, or 9 payments of £5 0s. 4d. (Other models from £16.)

● *Ask about Special Leica "Valoy" and "Focomat" Enlargers.*

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE, LTD.

81 Strand, W.C.2 (*Temple Bar* 2710)
111 Oxford Street, W.1 (*Gerrard* 1432)
119 Victoria Street, S.W.1 (*Victoria* 0669)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)



TRY THIS NEW AND BETTER PANCHRO FILM !

Voigtlander, famous for fine quality since Photography first began, have again added to their laurels with Voigtlander Bessapan Film. This new film gives full sensitivity for all colours of the spectrum, ultra-rapidity and exceptionally fine grain. Try a spool to-day and discover its merits for yourself.

From your dealer, or write for descriptive brochure to

SCHERING LIMITED
(Voigtlander Dept. A)
188/192, High Holborn, W.C.1.

- **Voigtlander Bessapan 19°/10 DIN ultra-rapid.**
- **Voigtlander Bessapan 15°/10 DIN fine-grain.**



Be sure !!! use SUPERFIX THE QUALITY PASTE

AND NOTE THE DIFFERENCE.

Obtainable from all Stationers, Stores, Photographic Dealers, etc., from whom FREE SAMPLES are available.
9d. and 1/6. *Bulk Tins :* 1lb. 2/3, 7lb. 8/9.

Sole Distributors : BLICK OFFICE EQUIPMENT LTD., 68, Lant St., S.E.1
Made by Middlemass & Co., Ltd., Penryn, Cornwall.



That's fine!

SNAPS ON NURO FILM are always finer.... it is the FASTEST FILM YET



Obtainable through all branches of Boots The Chemists, Timothy Whites & Taylors, Taylors Dispensing Chemists, and from all progressive dealers. *STANDARD SIZES AND PRICES*

NURO FILM will help you, more than any other film can, to capture those delicate tones and crisp detail which will make your pictures outstanding. Take better snaps this year on NURO FILM.

NURO FILM is the only film made on British Celluloid—

NURO (Biggleswade), Ltd., Biggleswade, Beds.

NURO FILM

Have you proved their warmth and speed?

The combination of warm tone by direct development with a speed approximating that of bromide paper is unique. Proving these qualities for oneself discovers also the brilliance of the print or slide, the long scale of gradation, the excellent latitude, the range of attractive paper surfaces—and the acceptable price of the plates.

MEZZOTONE

The Criterion RAPID CHLORO-BROMIDE PAPER & LANTERN PLATES

The Paper in 9 attractive grades | *The Lantern Plates, Per dozen* 1/10

CRITERION (Plates, Papers, Films) LTD., STECHFORD, Warwickshire. London Showrooms: 35, Essex St., Strand, W.C.2

PEOPLE have FOUND OUT that

THE NEW EXAKTA REFLEX

IS THE BEST OF ALL THE MINIATURES

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

For V.P. Films, 4×6.5 cm.

Prices for "MULTI-SPEED" MODEL B.

Exaktar Anas. f/3.5.....£19 10s. | Zeiss Tessar Anas. f/2.8....£27 10s.
Zeiss Tessar Anas. f/3.5....£23 10s. | Meyer Primoplan f/1.9....£39 10s.
Extra: Tele-Magor Hugo Meyer 15 cm. £11 10s.

ADAPTING RINGS FOR CLOSE-UPS:
Tube A, for 15 inches.....6/6
Tube B, for 10 inches.....6/6



The "Multi-Speed Exakta," with its 4 interchangeable lenses.

EXAKTA HAND-BOOK

Just published. Fully explains this beautiful camera.

Post free 3/6

Illustrated Brochure of Cameras and Accessories post free.

CARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.

"The Amateur Photographer." 19/8/36.

SPECIAL NOVICES' COMPETITION

Title.....

Name and address.....

.....

This Coupon to be affixed to back of print.

"The Amateur Photographer." 19/8/36.

"A.P." SPECIAL COMPETITION COUPON

This Coupon to be affixed to back of print.

"The Amateur Photographer." 19/8/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Monday, August 31st.

"The Amateur Photographer." 19/8/36.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Monday, August 31st.

"The Amateur Photographer." 19/8/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Monday, August 31st.

"The Amateur Photographer." 19/8/36.

PRINT CRITICISM

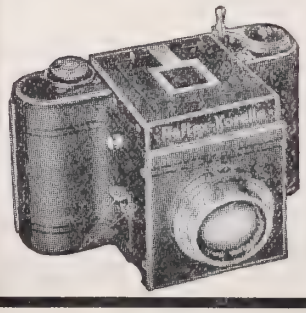
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 19/8/36.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

The WIRELESS WORLD

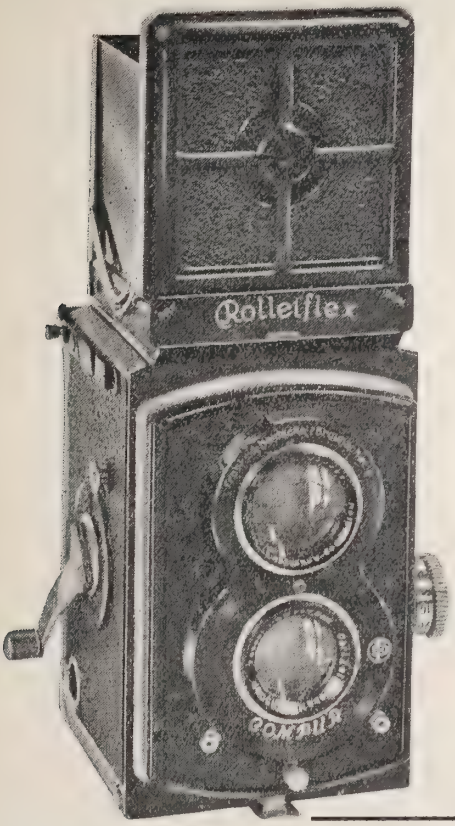
FIRST SHOW NUMBER

will be on sale August 21st

Appearing five days before the opening of the Radio Exhibition at Olympia, this special issue will contain numerous articles and illustrations indicating the salient points of the new designs on view. It will thus provide readers with a helpful guide to the exhibition.

From all Newsagents and Bookstalls **PRICE 4d.**

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1



ROLLEIFLEX and ROLLEICORD II

The ideal cameras for all-weather photography. They are designed to simplify the necessary accuracy of focussing that cannot be avoided with lenses of such a large aperture as 3·5. This feature makes them simple and delightful to handle.

PRICE

ROLLEIFLEX 3·5 ZEISS Tessar £25 : 0 : 0

or 12 monthly payments of £2 3s. 9d. on our Hire Purchase terms.

PRICE

ROLLEICORD II 3·5 ZEISS Triotar £17:10:0

or 12 monthly payments of £1 10s. 8d. on our Hire Purchase terms.

SELFRIDGE'S

SELFRIDGE & CO., LTD., OXFORD ST., W.1. Photographic Dept.: Ground Floor.
MAYfair 1234.



Granville PRODUCTS PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with " GRANVILLE " ; if you have years of experience, change to " GRANVILLE." You will never change again !

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to : PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables :
" GRANVILLE,
LEAMINGTON."
Telephone : 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse
and Showrooms :
13, GRAY'S INN ROAD, W.C.1
Telephone : Holborn 5688.



MAKE YOUR MOVIES IN NATURAL COLOURS...

How much better every shot you take would look in colour. Hitherto you have not been able, either easily or inexpensively, to capture the delight of natural colours for your home cine screen. Now, with DUFAYCOLOR CINE FILM you can take coloured pictures with your 16 mm. cine camera, the only additional apparatus required being a filter supplied free with each spool of film.

And you can show DUFAYCOLOR on your own projector without any alteration or addition; spliced in with your black-and-white films if required. Increased illuminating power is not necessary.

DUFAYCOLOR 16 mm. Cine Film is sold in 50 ft. and 100 ft. daylight-loading spools—and the price includes processing.

DUFAYCOLOR

16 mm. Safety CINE FILM



Get a copy of "The Dufaycolor Process" from your dealer, price 6d., or from Ilford Limited, post free 8d.

ILFORD LIMITED • ILFORD • LONDON

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, AUGUST 19TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2493.

TOPICS of the Week

READERS are reminded that the last day for sending in pictures for the London Salon of Photography is Wednesday, September 2nd—a fortnight from to-day. Prints may be sent earlier by post, but will be received by hand at the Gallery at 5a, Pall Mall East, London, S.W.1, on that day. Intending exhibitors should note the advice given with the entry form. This applies to most other exhibitions also, and is worth repeating.

If you mount your prints cut the mounts the correct size. Do not use heavy cardboard, thick mounting paper is best. Write the title, and under it your name and address in block letters in the left bottom corner of the back of every print or mount. If you must employ an overlay cut-out mount stick it down at the base as well as at the top—otherwise it may get torn or damaged. If your print needs protection when removed from the packing, don't use tissue paper. Use a stout paper and stick it on the back of the mount at the top and fold over to cover the front. See that it is not oversize or it will show when folded back. Do not use large mounts for small prints. As a general rule print size should not be *less* than 8×6 on 12×10 in. mount; 10×8 on 15×12 in. mount; 15×12 on 20×16 in. mount; and 20×16 on a 25×20 in. mount. Do not put a 15×12 in. print landscape way on a 25×20 upright mount: instead use a 20×16 in. mount the same way as the print. Read the conditions carefully and compare your entry with the particulars you have written on the entry form before dispatching. Pack your prints adequately, but with no superfluous packing. Send them only by post, parcels post, or deliver by hand.



SUMMER CLOUDS AND ST. PAUL'S.

Municipal Facilities for Photographic Societies.

It is interesting to see that the Photographic Alliance is being asked to move in the matter of municipal facilities to photographic societies. It has been asked to try and secure for societies the use of art galleries for exhibitions, and of rooms in town halls or public libraries for meetings. Many societies are fortunate in this respect, either because some of their leading members are associated with the local authorities, or because, without any such prompting, the town councils and their officials realise the value of an enthusiastic local body of amateur photographers. Happening to be in Birmingham the other day, we noticed that the city council there appears to be out to encourage photography by the loan of lantern slides and by a permanent exhibition (the pictures in which are periodically changed) in the central public library. There should be little difficulty with most local authorities if properly approached. In the case of towns which are out to attract visitors or new residents or to develop industries, the value of the amateur photograph as an advertising medium ought to be—though sometimes it is not—appreciated.

Picture Frames.

A new form of catalogue has been published in Berlin, not a catalogue of pictures but of their empty frames. It reproduces nearly a hundred of the picture frames in the Berlin Art Gallery, reproduces them with great photographic care, too, which is very necessary, seeing how elaborate and difficult is the detail of many of them. The earliest

are the frames of Venice and Florence at the close of the fourteenth century. It was at about that period that the picture frame came into being. Until then paintings formed part of the fabric of the building, but then it seems to have been discovered that a frame not only safeguards the picture which it contains, but detaches it from its environment and gives it additional interest. The frames latest in date to be included in the Berlin reproductions are of the French of Louis XVI. The most ornate frames are those of France of a rather earlier period, and of Holland, though some very elaborate frames surround some of the Florentine masterpieces of the middle of the sixteenth century. The value of frames for exhibition photographs has been disputed. The simplicity and restraint of photography calls, if for a frame at all, for a severe one, and a multiplication of ornament would be an offence, but we think that here also the frame has a value in singling out and enhancing the picture.

Exhibitions.

The time draws near for the autumn exhibitions, opening before September is half through, and setting the key for the photographic year. One wonders why September was selected as the exhibition month so far as photography is concerned, though it is in May that the painters come out in flower. Possibly it has something to do with the fact that photography is or was considered to be a summer pursuit, and that September was the earliest opportunity of gathering in the summer harvest, while the date of the painters' exhibitions was determined more by the London season. The first exhibition of photography held in London, by the way, in a building which is still standing despite the changes in the Adelphi, took place at Christmas-time—from December 22nd, 1852, to January 8th, 1853. Exhibitions of art of any sort formerly evoked a certain amount of derision. One remembers Dr. Johnson's devastating comment in a letter to his Italian friend Baretti at a time when the exhibitions which preceded the foundation of the Royal Academy were exciting interest. After saying that the exhibition filled the heads of artists, he went on: "Surely life if it is not long is tedious since we are forced to call in the assistance of so many trifles to rid us of our time." And Byron pictures it as one of the delights of the Turkish harem that "No exhibition glares with annual pictures."

For Club Secretaries.

On another page in this issue we give some information which should be of assistance to club secretaries in drawing up their programme for the forthcoming session. We would remind all secretaries that a copy of the completed syllabus forwarded to us will ensure the fixtures being included in "The Week's Meetings." Any alterations in the club, such as change of secretary, may also be sent for revision of the list of societies in *Photograms of the Year*, which will soon be in hand.

READERS' PROBLEMS

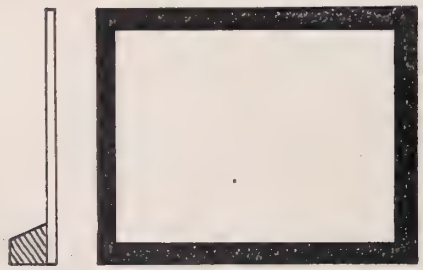
Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

A Simple Ciné Screen.

I have only limited accommodation, and project my ciné films on a much smaller scale than usual. Can you advise me how to make a simple but satisfactory screen for the purpose?
T. T. H. (Yeovil.)

We do not think we can do better than repeat briefly the instructions we gave some time ago for an article of this kind. It could hardly be simpler, and its construction is quite easy, while the cost is very low.

Decide first of all by experiment with a sheet of white paper the exact size of the picture you want to project, as this will decide the dimensions of the screen you make. Get a piece of good smooth plywood cut to the size of the picture plus a margin all round of about two inches.



Smooth one surface carefully with very fine glass-paper, and give a thin coat of flat white priming. This may be equal parts of zinc oxide and white lead thinned down with turpentine. Or you can use a commercial article such as "Coverine." When dry, smooth down with glass-paper, dust off, and apply a second thin coat. This should be sufficient, but a third coat can be given if required.

Procure a length of heavy wood, such as oak, and cut to the length of the screen. This is shown in end view in the diagram, and it must be sufficiently large to form a firm support for the screen. Stain this and the edges of the screen dead black. Screw or nail the screen to the support.

Cut four strips of black velvet for the border, and rule light pencil lines on the screen to show the width. Apply adhesive, such as "Seccotine," to the screen outside the pencil marks, and apply the velvet. Do not put any adhesive on the velvet, and only a very thin, even coat on the wood.

Spots on Toned Print.

I send part of a sulphide-toned bromide enlargement showing blue-green spots which sometimes appear. Can you tell me the cause and how to prevent or cure them? *L. E. (Tring.)*

It is probable that each spot has as a nucleus a tiny particle of iron, generally in the form of rust. These may be in the bleaching solution, or get on to the print during the washing between bleaching and toning. It has been suggested that two thicknesses of flannel be tied over the tap during this particular process, to filter out any rust particles. It is not impossible, however, that such particles may be present at times in the paper itself.

The spots can be removed with little trouble after the print is dry. Sharpen a match to a fine point, and with this apply dilute hydrochloric acid to the spot. One part of strong acid to three of water will generally work, but it may have to be stronger, even up to equal parts of acid and water. A very small quantity is required.

After applying the touch of acid, blot it off after a moment or two, and repeat this till the spot disappears. When all have been treated wash the print in several changes of water, and dry. No damage is done either to image or paper by this treatment.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

COLOUR FILTERS

The purpose of colour filters and the right ones to use, the amount of extra exposure to give and why, is often a source of trouble to the beginner, and in this article these various problems are dealt with and explained in a simple manner.

THE colour filter, or colour screen, as it is sometimes called, has recently become a much more important part of the photographer's equipment, and this is largely due to the progress made in plates and films. But with the advent of the panchromatic emulsion, which has brought in its wake such a wide variety of colour filters, it has complicated rather than simplified matters for the novice.

The real purpose of the filter and the colour to use has long puzzled the novice, and here a few notes are given which will help to clear up the problem.

Since the colour of the filter to be used depends largely on the colouring of the subject matter, it also depends on the type of negative emulsion used, and it is impossible to understand fully the principle of the filters without at least appreciating the difference between the two types of plates and films that are in popular use to-day.

The more widely used of the two is the orthochromatic or isochromatic variety, the other being the panchromatic, the more expensive kind. Unless the film is marked as being panchromatic it can safely be taken that the emulsion is orthochromatic, even if it is not marked as such.

Oversensitive to Blue.

One of the first characteristics of either type of film that the user notices, is that it is equally sensitive to pure blue as it is to white, so that if a photograph were made of white clouds in a blue sky the blue would appear to the emulsion just as vivid or as bright as the clouds, so that the whole of the sky portion in the negative would be more or less uniformly dense, and that when printed the sky would look white all over with no indication at all of the clouds.

Here the use of a yellow colour filter is advisable, and its purpose is to hold back or absorb everything that is blue, while allowing the other colours to pass through with less restriction. Although, if held to the eye, a yellow glass will tend to make the blue look slightly darker than other colours by comparison, its ultimate effect on the negative emulsion is even more marked. At the same time that the yellow filter is holding back the blue it is also retarding all the other colours a little, and in order to compensate for this we are obliged to give extra time to the exposure.

Multiplication Factors.

The amount of this extra time depends on the density of the yellow filter with this type of film. For a light yellow we usually give half as much again, for a medium yellow twice or three times as much, and for a deep yellow, one that is very seldom used, about five or six times the exposure that we should give without the filter. Such filters are marked $1\frac{1}{2}\times$, $2\text{–}3\times$, $5\text{–}6\times$. Another form of filter is the graduated sky filter. In appearance it is a piece of glass, half of which is clear and the other half gradually deepening into yellow. It is placed in front of the lens with the yellow portion uppermost, whether the camera is held vertically or horizontally. If the filter is adjustable, the amount of the yellow tint is suited to the amount of sky in the picture.

In one way it is an improvement on the all-over yellow filter as it does not require any extra exposure. The sky, whether it has white clouds and blue sky or not, is usually many times brighter than the ground part of the landscape, so that the yellow part of the filter restrains the sky to the correct degree, while the clear part of the filter allows the lower part of the picture to be exposed in the usual way. The drawback to this type of sky filter is that it is intended for pictures with unbroken horizons, and should any object, such as trees, buildings, or figures, break into the sky the upper part of them will be under-exposed.

Insensitive to Red.

Yellow filters are the only ones that can be used with this type of orthochromatic film. There is, however, one drawback to this kind of film, and that is its inability to record orange and red. If we were to photograph the Union Jack, we should find on the negative that the blue and the white would be fairly dense and dark while the red would be comparatively clear. No filter can help us here since the emulsion is absolutely blind to red. This also explains why some sunsets in which orange and red predominate, are so disappointing when seen in the prints. It is because of its lack of sensitivity to red that we are able to use a deep red light when developing the film.

The other type of emulsion, the panchromatic, is an improvement on the orthochromatic type in that it is sensitive to all the colours—violet, blue, green, yellow, orange and red. Such a film would be the correct one to use on subjects that contained yellow, orange or red, as previously mentioned. The use of a red light for developing is now out of the question, and the only one that can be used is a dark green, to which this film is not quite so sensitive.

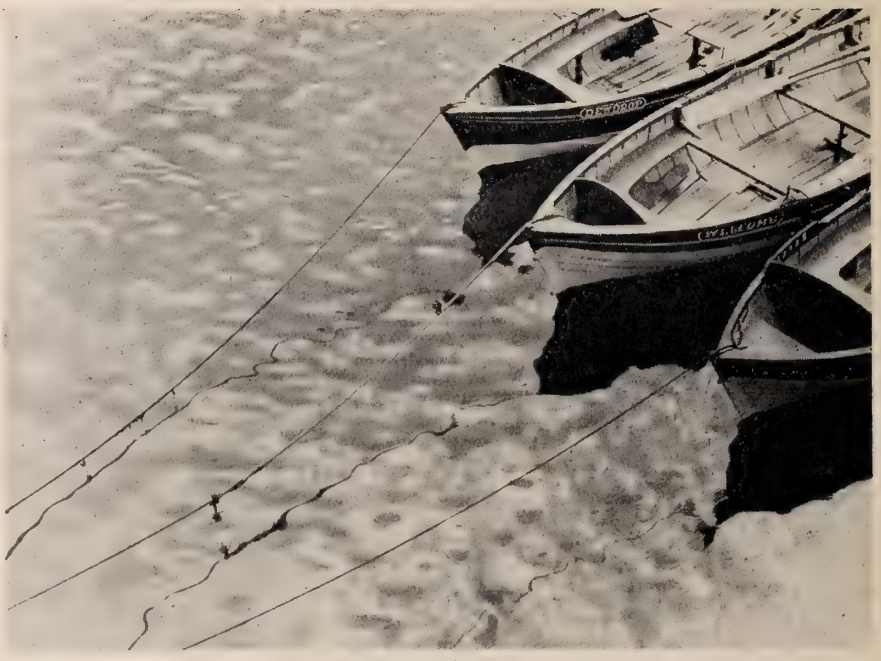
Sensitive to all Colours.

It is with this emulsion that green, orange and red filters can be used as well as the various yellow filters. It is, however, like the ortho. film, a little too sensitive to the blue, so that yellow filters can still be used where this colour requires holding back. The extra exposure needed is not so much as with orthochromatic film because the panchromatic emulsion is a little more sensitive to the yellow. That is why a filter which would necessitate three times the exposure when used with an ortho. emulsion would require only one and a half times with a panchromatic film. The green filter gives a slightly better rendering where greens are concerned, such as foliage, etc., but if only clouds against a blue sky are required then a yellow filter is just as efficient. The main purpose of the orange and red filters, as far as the amateur photographer is concerned, is to make the blue sky look even darker, and sometimes this special effect can look very attractive both on prints and on the ciné screen.

Always remember that the entire image has to pass through the filter before it reaches the lens, and that any smears or scratches on the filter will spoil the definition just as easily as they would if they were on the lens itself; it should be treated with the same care that is given to the lens.

Boat and Water STUDIES

By H. EMMETT.



The Three Little Boats.

FOR depicting the play of light on water or any subject where light and shade forms the motive of our picture, I think it can be safely asserted that the camera holds first place.

Whenever I go in search of such pictures I always have the feeling that whatever the outcome of my experiments I certainly cannot blame my camera or film, that if they have limitations in other fields of pictorial work, they have none in this line. For the recording of light and shade, delicate tones upon water or boats, the photographic emulsion reigns supreme.

Boats and water studies can be made summer and winter, by the sea, or on inland waters such as lakes, meres or rivers, etc., also they require no expensive apparatus, a box Brownie performing as well as the most expensive type of camera. What is there about a boat that seems to fascinate us? We see people staring at boats, looking them up and down, whether they be on the water or upon dry land. Is it that they suggest to us some shreds of romance or adventure, or is it because of their beautiful shapes, long curves and harmonious lines with which they are built up, and which we know compose so perfectly when placed inside the rectangle of our view-finder? One has only to follow the pages of *The Amateur Photographer* to see what glorious pictures have been made out of boats; often the components of a boat, such as the funnel, keel, anchor, etc., offer sufficient material for the camera artist to make a picture.



A Welcome Interval.

At other times we find sufficient material for a picture in the water around boats, often being enraptured by the play of light upon the waves that lap around the boats.

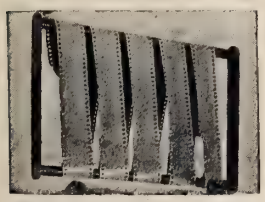
Sometimes human interest can be combined successfully with a boat and water study, an old sailor sitting in the bows, or a group squatting around in the way that only sailors can.

Whatever our motive be when out making pictures of boats and water studies, there is no doubt that this line of work is one of the most fascinating that can be done successfully with the medium with which we work, viz., photography.

But we must keep an eye on the tone values. There may be deep shadows even on a bright sunny day, and if these are not sufficiently transparent the natural effect will be lost. We must also have high-light detail. Proper exposure and development will secure both.

NEW ACCESSORIES
FOR BETTER PHOTOGRAPHY!

35-mm. FILM DEVELOPING FRAME



Simplifies the developing of Leica, Contax, Retina and all 35-mm. film of similar length. The film, emulsion side out, is wound on the frame and placed in any 10×8 in. developing dish with sufficient solution to cover the film. Price 10s. 6d., post free.

"RHACO" DIRECT-VISION FINDER



When using the Rhaco Finder the camera can be held at eye-level. Price 8/6.

With blue glass lens. Price 10/- Leather Case, 2/- extra.

State make of camera when ordering.

"LEUDI" Exposure Meter



If you trust to luck in photography you are doomed to many a failure. Trust the "Leudi" instead. This tiny exposure meter—by far the smallest, neatest and simplest made—gives you the exact information essential to perfect snapshots. It is just as efficient indoors as out, and can be used with films of any make. Price 5/-. Leather Purse Case, 1/- extra.

"CORREX" ROLL-FILM DEVELOPING TANK



If you wish to make sure of getting the best possible negatives from your holiday films develop them yourself in a CORREX tank. You can develop, fix and wash in daylight without handling the film.

"Correx" Tank for V.P. films.....25/-
"Correx" Tank for 2½×3½ films.....25/-
"Correx" Tank for 2½×4½ films.....30/-
Correx Thermometer (Fahr.).....2/6
Correx Developing Powders, per carton of 6 pairs 1/6

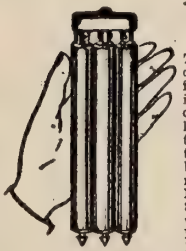
'JUSTODREM' EXPOSURE METER



The "Justodrem," an optical meter, savesallcalculations, it shows the correct exposure at a glance. You simply set the meter according to the Scheiner speed of the film to be used.

Price .....15/- Leather Case, 3/- extra.

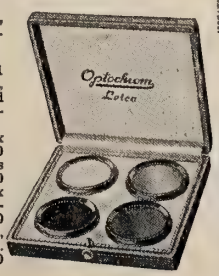
THE 'WALLET' TRIPOD



This new de luxe quality pocket tripod folds flat when not in use and weighs only 14 oz. It is of light metal contruction throughout, the outer sections being covered in ribbed celluloid. Length when closed 8½ in., 46 in. high when fully extended. In flat leather case. Price.... 21 10 0

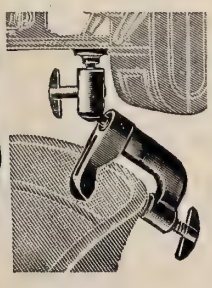
SETS OF "OPTOCHROM" LIGHT FILTERS

For Rolleiflex, Leica and Contax Cameras.



Set of 4 filters, 1 each Yellow, Green, Blue and Red, in velvet-lined case.
To fit Rolleiflex lens....£2 5 0
To fit Leica lens £2 10 0
To fit Contax lens, 27-mm. diameter.. £2 0 0
To fit Contax lens, 42-mm. diameter. £3 0 0

THE "RHACO" CAMERA HOLDER



A neat, portable accessory, fitted with ball-and-socket head Can be attached to a fence, gate, tree, table or any other solid support, for supporting any type of pocket camera.

Price.....7/6

Soft Leather Case, extra 2/6

"DIST" DISTANCE Meter



The "Dist" Distance Meter shows exactly the distance of the subject from the camera. The range of the instrument is from 1 ft. 3 in. to 50 ft. Price, in hand-sewn leather case with instructions £2 10 0

"OPTOCHROM" FILTERS

Are supplied in four different colours, for use with panchromatic or orthochromatic roll film. "Optochrom" Light Filters are made of optical glass coloured throughout its entire mass during manufacture. They are not, therefore, affected by heat or damp, as are gelatine filters mounted between glass.



To fit lens mm. diam.	Red, Yellow, Blue or Green.
19 to 21 ..	8/6
22 „ 24 ..	10/-
25 „ 28 ..	10/-
29 „ 33 ..	11/3
34 „ 38 ..	12/6
39 „ 43 ..	15/-
44 „ 47 ..	16/3
48 „ 53 ..	18/9
54 „ 58 ..	21/3

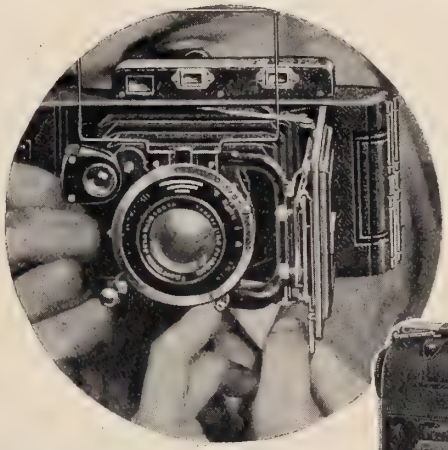
SANDS HUNTER & CO., LTD. 37, BEDFORD STREET, STRAND, LONDON, W.C.2

SPEED!

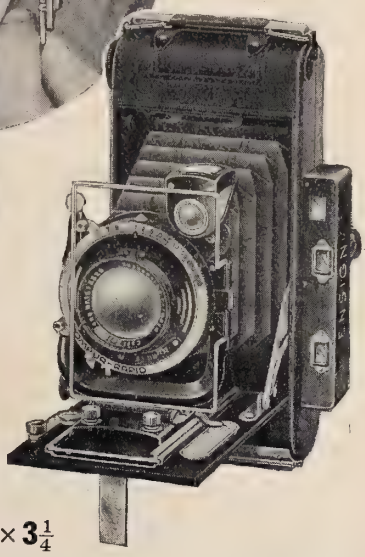
f3.8 ZEISS TESSAR

COMPUR RAPID SHUTTER 400th Sec.

AUTOMATIC FOCUSSING QUICK-ACTION LEVER AND SHUTTER RELEASE BOTH OPERATED WITH ONE HAND



The Camera for Fast Pictures



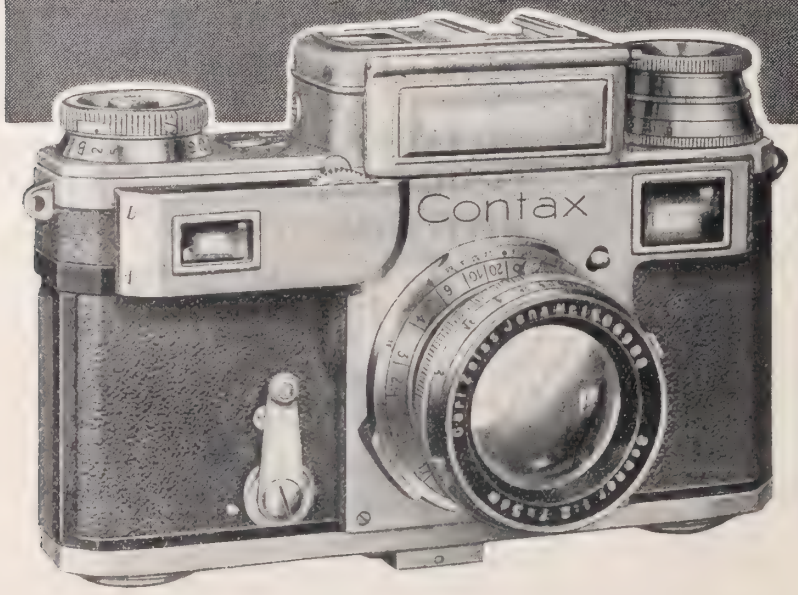
ENSIGN
SUPER SPEED AUTO-RANGE

FOR PICTURES 2¼ × 3¼

No subject is too fast or too difficult for the Super-Speed Autorange, with its 9 shutter speeds up to 1/400th of a second, and large-aperture lens. The automatic focussing lever is so conveniently placed that the release of the shutter can be made the instant accurate focussing is secured, whilst the camera is held steadily in one hand. Other unique refinements include rising and cross front movements, optical and direct view-finders, and removable spring-loaded film registering device. PRICE **£18:18:0**

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

Now the CONTAX *with*
BUILT-IN PHOTO ELECTRIC EXPOSURE METER



A Further Development in Miniature Camera Design

IMPORTANT

All Zeiss Ikon Cameras sold by us in Great Britain are equipped with distance and depth-of-focus scales in English feet. Also diaphragm scales are engraved according to the R.P.S. standard.

CONTAX III EXCLUSIVE FEATURES

Built-in photo-electric exposure meter.

●

Choice of thirteen interchangeable Zeiss lenses.

●

Long-base distance meter and view-finder combined in one aperture.

●

Incorrodible metal focal-plane shutter to a real 1/1,250th second.

●

Winding wheel on which all shutter speeds are shown and release button combined.

●

YET another milestone to the ultimate perfection of miniature camera design and construction is marked by the Contax III. This new miniature precision camera, in addition to providing the many important exclusive features of its forerunners, the Contax I and II, is equipped with a built-in photo-electric exposure meter of unequalled accuracy.

The determination of the correct exposure for any given light and film speed has always been a very real difficulty with amateur photographers. This factor is now accurately determined instantly by the built-in photo-electric exposure meter of the Contax III. And since this exposure meter is built into the camera, and is constructed so as to embrace the same angle of view as the normal lens, it provides an accuracy which cannot be equalled by any independent exposure meter. In other respects Contax III does not differ from Contax II.

All enthusiastic miniaturists will be interested in this important new Zeiss Ikon introduction. Full particulars, together with the name of nearest stockist, post free on request.

CONTAX III

ZEISS IKON

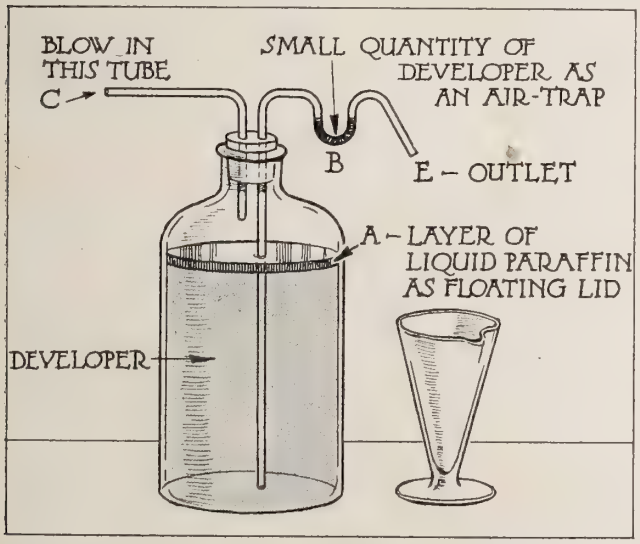
ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Readers' Hints, Tips and Gadgets

DEVELOPING SOLUTION ON TAP WITHOUT OXIDATION.

EVERY amateur photographer at some time or another has been up against the loss caused by the developing solution having become discoloured, and therefore useless. The cause of this discoloration is oxidation of the solution by the air, and the longer the developer is stored before use



the worse the trouble becomes. For instance, when photographic activities have to be suspended for some reason, and the solution lies idle, then unless precautions are taken to safeguard the solution from oxidation, the entire quantity in store will be ruined.

Various means have been suggested in the past as to how to combat this menace, but they possess some disadvantages. The practice of keeping several small bottles filled to the neck with the solution is quite satisfactory in its way, but this means having to keep a large number of bottles which require extra space, a serious disadvantage to those amateurs who have to work in confined space as that allowed in the small houses obtaining to-day.

The following method has been proved to be a success over a very long period, and it possesses the great advantage that only one bottle is required for storage.

A quart bottle of the coloured variety with a wide mouth is obtained from a chemist, together with a rubber stopper fitting the neck tightly. The rubber stopper should have two holes drilled through it to take lengths of 3/16ths-in. diameter glass tubing. The two lengths of tubing are bent to the shapes shown in the diagram, and the chemist will be prepared to do this for a few extra pence. The tubes are fitted into the stopper in the positions shown in the diagram. The longer of the two tubes should just clear the bottom of the bottle by about $\frac{1}{4}$ in. After the solution has been poured into the bottle, place the lower end of the long glass tube below the surface of the developer, but allow sufficient space at the neck of the bottle to pour in sufficient medicinal liquid paraffin to allow a layer of about $\frac{1}{8}$ in. above the surface of the solution, as shown at A in the diagram. If air be blown slowly through the tube at C the solution will rise in the long tube and pass out at E. When the blowing is stopped the solution will cease to flow, but a small quantity will still remain at the bend B. This will form a "trap" to any air entering at E. In this manner air is precluded from entering the solution either from above or below, and oxidation is thus entirely avoided. When some solution is again required for use, the small quantity held at B is first allowed to run to waste, and as this is quite small, the loss due to waste is negligible. The last sample taken from the bottle is as good as the first.

The liquid paraffin can be used over and over again, and also the size of the bottle is immaterial. D. ALDWYN JAMES.

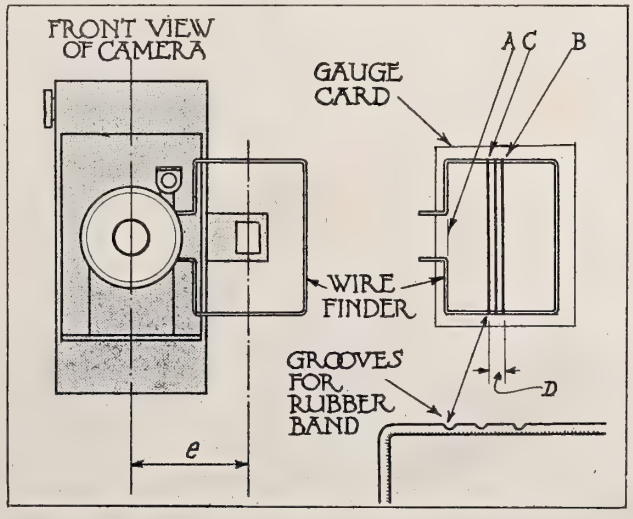
A PARALLAX COMPENSATOR FOR VIEW-FINDER.

THE frame type view-finder possesses a considerable parallax error due to its offset from the centre of the lens. In close-up work this results in a subject which is seen directly in the centre of the finder appearing decidedly off centre when the negative is developed. A simple but effective method of obviating this defect is described and illustrated.

A rubber band is placed in the centre line of the view-finder and parallel with that edge of the latter which is nearer to the lens A. For long distance views the rubber band will now indicate the centre of the picture appearing on the negative, but for short-range work the rubber band must be moved towards the lens for the same conditions to hold good. The amount of the displacement (D) of the rubber band from the centre line of the finder for a subject at distance (d) from the camera is: $D = \frac{f \times e}{12 \times d}$ where f is the focal length of the lens and e is the distance of the centre of the frame finder from the lens axis. Dimensions D, f and e are in inches, d in feet.

To facilitate quick adjustment of the rubber band a gauge should be marked out on a piece of card of suitable size and shape. A line, A, is drawn on the card near one edge, so that this line coincides with the edge of the finder nearer the lens. A line, B, on the card parallel to A indicates the centre of the finder and therefore the position of the rubber band for long distance subjects. The line C indicates the position of the rubber band for work at, say, three feet, the distance between the lines B and C being calculated by use of the formula given above. Another line, D, drawn midway between B and C now gives the position of the rubber band for work at six feet.

Having the exact measurements of each centre line position, small niches can be filed into the shorter sides of the frame as



shown, so that the rubber band can be slipped into position immediately. F. C. HOWLETT.

Photographing

By C. A. STEVENSON.



A COTTAGE ENTRANCE. *Notice the interesting effect of the strong side lighting.*

ALTHOUGH thousands of snapshots of country cottages are taken every year, especially during holiday time, the enterprising photographer might profitably give more serious attention to these fascinating subjects. The photography of these modest dwellings demands originality; their primitive beauty calls for sympathetic treatment and may be interpreted in an infinite variety of ways.

When the photographer probes the heart of the countryside in search of time-mellowed habitations he enters immediately a romantic world. Nowadays few mediæval cottages remain, but hundreds of a later period, some dating back to Queen Elizabeth's time, still exist. Each type illustrates more or less the life of the ancient peasantry, ranging from the serenity of the cob-built Devon homestead to the hard existence suggested by the old crofter's cot in the Highlands or the mud cabin of Erin.

These cottages, constructed of the material nearest to hand—a fact tending to give character and harmony to the various villages and districts—were built when durability was more important than economy of material. No conscious art guided those early builders, but the simplicity of an architecture so primitive and charming in conception gives to their work to-day considerable artistic value.



A SUSSEX COTTAGE. *A rising lens front is useful for subjects like this.*



A COTTAGE IN SOMERSET. *Another example of effective side lighting.*



A STUDY IN BLACK AND WHITE.

Thatch, the principal roofing of mediæval times, is undoubtedly the chief delight of the cottage photographer. Elizabethan half-timbered abodes and the black-and-white timbered cottages which form the dominant style in Shropshire and other localities—all genuine old English work, solid and unpretentious—are an especially welcome target for the camera. Cotswold cottages, too, although lacking thatch, have attractions of their own—stone gabled roofs, dormers, mullioned casements, and massive chimney-stacks. The camera-man will not be idle here, especially when the golden-grey oölite stone of which these dwellings are built is mellowed by the slanting rays of morning and evening sun.

But a low sun does not always produce the most effective lighting for these cottage pictures. Much depends on the situation of the building and the nature of its architecture.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Country Cottages

An attractive subject for the holiday photographer

Rarely more than once during the day will really satisfactory lighting occur, so that if the subject is exceptionally good the photographer should be prepared beforehand to seize the golden moment.

On some cottages it is impracticable to capture any striking play of sunlight and shadow, but what amount of shadow can be "caught" must be used to the best advantage to emphasise the presence of sunshine in the picture. In some cases, at certain times, neighbouring trees may supply the necessary "atmosphere." Occasionally, their bare branches and frail leaves cast shadow patterns of great beauty on sunlit, whitewashed walls. Indeed, shadows provided by various obstacles outside the picture are often exceedingly useful.

Small portions of cottages, such as gable-ends, windows, doorways, as well as interiors, make intriguing photographs, and their possibilities should not be overlooked by the aspiring picture-maker. Of course, human interest should always be added whenever possible, provided it is suitable in character.

This class of photography presents no untoward difficulties. A light-filter and tripod are sometimes useful, the latter especially, should interiors be attempted.



OLD COTTAGES AT SELWORTHY. *A native or two are useful for street scenes as this.*



A CORNISH COTTAGE. *Where hemmed in by deep foliage as this, a much longer exposure should be given.*

While most of these cottages can be photographed with an ordinary folding roll-film camera, a small plate camera with a focussing ground glass and a rising lens front is undoubtedly superior and will be more accommodating for interiors as well as exteriors, and for close-ups as well as for infinity shots.

Cottage photographs, taken either pictorially or merely as records, are extremely interesting and refreshing to collect, breathing as they do the very spirit of our glorious countryside. An album devoted solely to artistic prints of the most beautiful cottages in England, or one comparing the types peculiar to various districts or setting forth some similar idea, is a valuable source of entertainment and inspiration to one's friends, whether they are keen photographers or not.



A COTTAGE INTERIOR. *Where verticals are in evidence, the camera back should always be vertical, too.*

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

Courses in theoretical and practical photography are to be given at The Westhorne Evening Institute, Westhorne Avenue, Eltham, S.E.9, and the Men's Evening Institute, Vicarage Road, Plumstead, S.E.18. In each case the instructor is Mr. G. R. Hawley, and the fees are merely nominal. Enrolment week commences on September 21st.

We have received from Link House Publications, 4–8, Greville Street, London, E.C.1, three books of special value and interest to the amateur cinematographer. The scope of each volume is suggested by the title: "Exposing Ciné Film," by P. C. Smethurst; "Ciné Titling Simplified," by Harold B. Abbott, and "Trick Effects with the Ciné Camera," by H. A. V. Bulleid. The volumes, well printed and illustrated, are published at 2s. each, post free 2s. 2d., and may be obtained through dealers, or direct from the publishers as above.

A fully illustrated descriptive booklet about the Voigtlander Rangefinder Bessa camera has been issued by the British agents, Messrs. Schering, Ltd., 188–192, High Holborn, London, W.C.1. Our readers may obtain a copy on request if their dealers do not happen to have it in stock. The prices of this excellent camera are very reasonable, and it is worth the consideration of those seeking for a good instrument taking eight or sixteen pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ roll film.

The Agfa Final fine-grain developer which has been on the market for some time in powder form is now available in concentrated liquid in various size bottles. On test with a fine-grain film, it gave an extremely fine grain capable of giving twenty diameters' enlargement without grain structure becoming obtrusive. The liquid form retains all the good features of the powder type, and even after dilution will keep for two months. It can be used repeatedly, and only after a few films have been developed need a slight increase of time be given. Just as suitable for dish development as well as for tank work, it produces warm-black tones on the negative and does not require extra exposure to produce full contrast. Obtainable from all dealers or from Agfa Ltd., 1/4, Lawrence Street, London, W.C.2, at the following prices: $\frac{1}{4}$ litre (9 oz.) 5s. 4d., $\frac{1}{2}$ litre (18 oz.) 10s. 3d., and 1 litre (36 oz.) 18s.

In connection with the society known as "The Men of the Trees," a new magzine entitled "Trees" is to be published six times a year, the first issue appearing on October 1st. The price is one shilling per copy, and the minimum subscription to the Society is five shillings. A special offer is open until September 30th. Those who send 7s. 6d. to the Hon. Secretary, "Men of the Trees," 10, Victoria Street, S.W.1, can secure a year's membership, a member's badge, and six issues of the magazine.

Stolen.—Automatic Rolleiflex, $2\frac{1}{4} \times 2\frac{1}{4}$, No. 227224, Zeiss Tessar f/3.8. Information to Mr. M. King, 39, Upland Road, Selly Park, Birmingham.

The weekly winner in the Wallace Heaton competition is Mr. A. F. Stoop, Hartley Grange, Hartley Wintney, Hants. Readers should note that all communications for Messrs. Wallace Heaton should go to 127, New Bond Street, W.1.

"Floodlight" is the title of a new magazine published for the ciné group of the South London P.S. It runs to thirty-four pages of well-printed and well-written articles, and by some extraordinary device is issued gratis. This privilege is not confined to the members of this particular society. Other ciné societies, and even individuals, may obtain a copy, while the supply lasts, merely by sending postage to The Editor, "Floodlight," 31, Dulwich Village, London, S.E.21. It is a chance not to be missed, especially as it provides a good example for the running of any club magazine.

An attractive little camera that is well worth the attention of all amateurs seeking a new miniature model is the "Roll-Op," marketed by Garner and Jones Ltd., of 29/30, Polebrook House, Golden Square, W.1. This camera is constructed to take sixteen exposures, $2\frac{1}{4} \times 1\frac{3}{4}$ on the standard $2\frac{1}{4} \times 3\frac{1}{4}$ roll film. It is small and neat in appearance, measuring $5\frac{1}{4} \times 4 \times 1\frac{3}{4}$ when closed. The front is self-erecting by pressure on a stud, and it is fitted with a range-finder coupled to the focussing, and has an automatic film numbering device in addition to inspection windows in the back of the camera. This automatic numbering device serves the dual purpose of readily indicating the films exposed and locking the winder after each exposure. By using this counter it is not necessary to inspect the numbers through the red window at the back. The range-finder is very accurate, and there is an additional direct finder for use adjacent to it. The focussing is effected by movement of the complete front carrying shutter and lens. The shutter is the Compur Rapid D.A., giving T. and B. and exposures from 1 to 1/400th sec. The lens is the Plaubel Anticomar anastigmat, working at f/2.8. It is a very strongly made camera, with plated metal work and leather covered. The price is £21.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, August 19th.

Southampton C.C. Outing to Cadnam. E. C. Lomer.

Thursday, August 20th.

Bury P.S. Combination Enlarging. H. Mills.
Camberwell C.C. Bankside Ramble. J. H. Clark.
Hammersmith Hampshire House P.S. Practical Picture Points. A. J. Milne.
Kinning Park Co-op. C.C. Evening Outing to Kelvingrove Park.
Medway A.P.A. Facts and Fancies at Camera Cottage.
N. Middlesex P.S. General Discussion.
Oldham P.S. Monthly Meeting. Bi-monthly Prints.
Oldham Equitable P.S. Committee Meeting.

Friday, August 21st.

Sheffield P.S. Beauchief. Meet Abbey Lane. Mr. Corby.

Saturday, August 22nd.

Accrington C.C. Wiswell Moor.
Bath P.S. Ilford Manor and Freshford. Mrs. Noel Harbutt.
Beckenham P.S. Hampton Court. T. E. R. Terry.
Bolton C.C. Ashworth Valley. S. Lever.
Bradford P.S. Barden. W. H. Womersley.
British Photographic Fellowship. Richmond and Kingston.
Bristol P.S. Brockley and Goblin Coombe.
Dennistoun C.C. Uplawmoor. A. Buchanan.
Hackney P.S. Outing—High Beech. W. Selfe.
Ilford P.S. Essex Outing. Mr. Vinten.

Saturday, August 22nd (*contd.*).

Kinning Park Co-op. C.C. Outing to Cumbernauld.
Sheffield P.S. Ashopton. W Marshall.
Singer C.C. Luss. J. Robertson.
Stafford P.S. Stowe by Chartley. J. Weaver.

Sunday, August 23rd.

Blackpool and Fylde P.S. Shard Bridge for Dishdolls.
Blackburn and D.C.C. Slaidburn. T. Cookson.
Medway A.P.A. Leeds. H. Wingent.
York P.S. Durham.

Monday, August 24th.

Oldham Equitable P.S. Talks for the Holiday Work. W. Miller.
Southampton C.C. Amateur Portraiture Evening at the Club.

Tuesday, August 25th.

Blackpool and Fylde P.S. Meeting at Headquarters.
Hackney P.S. Print Competition.
Manchester A.P.S. Gevaluxe. Jas. Shaw.
Reading C.C. Competition Evening. "Humour Captured by the Camera."
Swansea and D.C.C Print Criticism.
Wood Green P.S. Debate.

Wednesday, August 26th.

Rochdale P.S. Holiday Experiences.



Every picture in your album will be perfect if you always print your negatives on

SELO PAPER

MADE IN ENGLAND *by* ILFORD LIMITED : ILFORD : LONDON

The WESTMINSTER WAY . . . .

If it's anything Photographic (Ciné or 'Still') . . . . . "Get it at the WESTMINSTER ; you cannot do better." Such is the advice of many . . . and for many reasons. But they all boil down to . . . . just the inimitable Westminster way of doing things ; of ***serving and satisfying*** their customers . . . especially in matters like Exchanges and Out-of-Income Buying . . . in everything. Of course, experience teaches.

A few only left—BUY NOW!

ZEISS IKON 4-FOLD TRIPOD

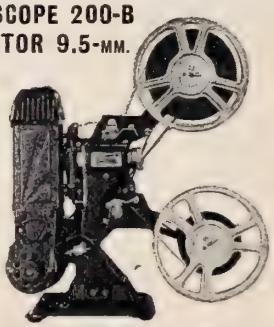
Polished Maple-wood, self-locking clips, revolving top. 17½ in. long closed ; open 50 in. Weight 24 oz. Cost 35/-

Our Price 15/9

Canvas case 5/3. Postage 6d.



PATHESCOPE 200-B PROJECTOR 9.5-MM.



Fitted with highly-efficient 250-watt direct lighting system, giving a brilliant screen picture 10 ft. wide. Flickerless projection. Very compact. Fan-cooled and asbestos-lined lamp-house. Simple threading. Universal tilting movement. Motor rewind for use on A.C. or D.C. supply, complete with lamp and motor drive for use on 100-volt circuit, 300-ft. empty reel and flex..... **£15 : 0 : 0**

Nine monthly payments of 35/-

Resistance for use on voltages 200 to 250, extra..... **£1 : 15 : 0**

NEW ZEISS IKON CONTAX II and III



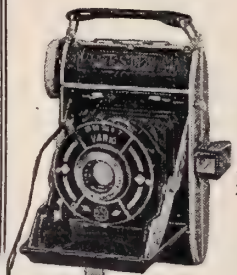
Exclusive Zeiss Ikon wedge-type distance meter now combined with view-finder. Shutter speed increased to 1/1,250th, all speeds always clearly visible, delayed action release.

F/3.5 Tessar..... **£40:10:0**
Nine payments of 84/6.
F/2.8 Tessar..... **£43 : 5 : 0**
Nine payments of 100/9.
F/2 Sonnar..... **£50:10:0**
Nine payments of 117/10.
F/1.5 Sonnar..... **£65:15:0**
Nine payments of 153/5.

CONTAX III

Incorporating photo-electric exposure meter and combined range- and view-finder..... **£63**

● Typical WESTEX Values



THE 'WESTEX MINIATURE'

A most efficient high-precision camera at a marvellously low price. 16 pictures 4×3 cm. on standard V.P. spool. Splendid results, easy manipulation. Quick, self-erecting front, f/4.5 Vidanar anastigmat lens, focussing down to 3 ft., Vario shutter, 1/25th, 1/50th, 1/100th sec., T. and B. Direct-vision optical finder. Beautifully made. Very compact, slips easily into your pocket.

Price (as above)..... **£3: 12: 6**

Nine monthly payments of 8/7.

With Radionar f/2.9 anastigmat and Prontor shutter, 1 to 1/175th sec., T. and B..... **£5: 12: 6**

Nine monthly payments of 13/2.



KEYSTONE 750-watt 16-mm PROJECTOR

Greatest Value yet

2-in. large-aperture projection lens, motor drive, forward and reverse, Clarostat control, special still device, 750-watt lamp, super optical system for added brilliance, fin-cooled lamp-house. New improved double-claw action, screw tilting, geared rewind, simple threading. Complete with resistance, splicer and carrying-case, at phenomenally low price of **£36:10:0**

Nine monthly payments of 85/1.

NEW MAGAZINE CINE-KODAK

Remarkable Production.

Charger loaded in 50-ft. 16-mm. film in 3 seconds. Film instantly interchangeable, e.g., Kodacolor to black-and-white, and vice versa, without any loss of footage. F/1.9 Kodak anastigmat, option of four telephotos 2 to 6 in., universal finder. Ask for full description, or call and see. Complete in leather case.



£40 : 0 : 0

Nine monthly payments of 93/4.

NEW 1936 "DEKKO" CINÉ CAMERA



For 9.5-mm.

With 20-mm. Dallmeyer anastigmat (fixed focus), interchangeable mount, variable speeds, half to normal and slow motion, 64 pictures per sec., single picture device, spring drive motor taking full 30 ft. at one winding, built-in telescopic finder. Body of wear-resisting Bakelite, outside fittings, film gate chromium-plated **£6:18:6**

Nine monthly payments of 16/2.

F/2.5 Taylor-Hobson anastigmat (fixed focus) **£7:16:6**

Nine monthly payments of 18/3.

F/1.9 Dallmeyer, with micrometer focussing **£10 : 18 : 6**

Nine monthly payments of 25/6.

● A Few Special Early Autumn Ciné Bargains at 119 Victoria St., S.W.1 . .

Call, write, or 'phone Victoria 0669

K7000. 16-mm. Cine-Kodak Model B, f/3.5 anastigmat lens, with portrait lens for close-ups, motor drive, direct and brilliant finders, 50 and 100 ft. film capacity. Cost £25..... **£7 10 0**

K7019. 16-mm. Agfa Movex Model 12B, f/3.5 anastigmat lens, 2 finders, motor drive, with locking device, footage indicator, takes 40 ft. film, daylight loading **£6 10 0**

K7026. 16-mm. Bell-Howell Filmo 70, f/3.5 Cooke U.F. lens, optical D.V. finder, powerful motor, 2 speeds, 16 and 32, 50 and 100 ft. film capacity, leather case **£16 17 6**

K7021. 16-mm. Ensign Autokinecam Model 6, f/3.5 Dallmeyer anastigmat lens, motor drive, 3 speeds, slow, normal, ultra, also hand crank, optical D.V. tunnel finder, 50 and 100 ft. film capacity, tripod bush, leather case..... **£10 10 0**

K7024. 16-mm. Cine-Kodak Model B, f/1.9 anastigmat lens in focussing mount, spring motor drive, direct-vision and brilliant finders, 50 and 100 ft. film capacity, complete with case.. **£15 15 0**

K9015. 16-mm. Victor Model V, f/1.5 Speed anastigmat lens, visual focussing, turret head for 3 lenses, variable-speed motor, hand crank and reverse, 100-ft. reel, tripod bush, optical finder with adjustable sight, exposure indicator on side, latest model. As new **£38 10 0**

K7020. 16-mm. Bell-Howell Filmo Model 70, f/2.7 Carl Zeiss Tessar lens, motor drive, 2 speeds 16 and 32, optical tunnel type view-finder, 50 and 100 ft. film capacity, leather case.. **£22 10 0**

K7012. 16-mm. Model BB Junior Kodak, f/1.9 focussing anastigmat lens, direct-vision finder, motor drive, footage indicator, latest pattern..... **£13 17 6**

K9013. 16-mm. Ensign Autokinecam Model 6, f/1.5 Dallmeyer Speed anastigmat lens, motor drive, 3 speeds and hand crank, 50 and 100 ft. reels, tunnel type built-in finder, footage counter in ft., complete with case..... **£16 17 6**

K9010. Pathe Motocamera de Luxe, f/2.9 Carl Zeiss Triotar lens, built-in direct-vision optical finder, powerful motor drive, double-claw mechanism, tripod bush, leather case.... **£7 18 6**

K7007. Pathe de Luxe Motocamera, f/2.7 Carl Zeiss Tessar lens, other details as above..... **£8 15 0**

K9003. Pathe de Luxe Motocamera, f/3.5 anastigmat lens, variable speed shutter, motor drive, optical finder, latest pattern. New condition..... **£8 18 6**

K9019. Miller Cine Camera, f/1.9 Dallmeyer lens, focussing mount, motor drive, 5 speeds, 8, 12, 16, 24, 32, film footage indicator marked in ft., built-in optical finder. New condition **£7 18 6**

K9007. Pathe Motocamera de Luxe Model, f/2.5 Hermagis anastigmat lens, and Tele lens, double-area direct-view-finder, silent spring motor, footage indicator, tripod bush. New condition **£13 10 0**

and many others

The WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

119, VICTORIA ST., S.W.1 *VICTORIA 0669*

AND

111, OXFORD ST., W.1 *GERrard 1432.* ‖ 24, CHARING CROSS RD., W.C.2 *TEMple Bar 7165.* ‖ 81, STRAND, W.C.2 *TEMple Bar 2710.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXLVII.

Mrs. K. M. PARSONS.

From information communicated to our Special Representative.

"ALTHOUGH I have owned cameras of sorts for many years it was only fifteen months ago, when my husband bought a Rolleiflex, that I turned seriously to pictorial photography. He had to buy another camera for his own use, and I emerged from the dark-room with a print which I decided to send to 'The A.P.' Beginners' Competition. To my astonishment it was awarded a prize, and copies of it have been 'hung' half a dozen times in the last year.

"My favourite subjects are 'pictures in the sky'—that is, trees or leaves against clouds. These cannot be planned in detail beforehand, and are frequently the reason for abandoning household duties and rushing into the garden. Composition in these exposures is difficult, for on most occasions a delay of a few seconds results in a change in the cloud forms. What I aim at is a satisfactory 'pattern,' and perhaps the sound training in design which I was fortunate enough to undergo when young is a help to me in quick appreciation.

"Usually I employ a medium yellow filter for clouds. The percentage of useful negatives—low in all subjects—falls to a minimum in this class, owing to the speed at which one has to work.

"Counter-light on young leaves is also a favourite subject, and I am already looking forward to the few days of next spring when, in the lovely beech woods near Reading, there will be material in embarrassing abundance.

"Most of the landscapes I have were done in the north of Scotland and on the Quantock Hills. During the long rides to these places I did more or less decide what I wanted to do, and on arrival did it.

"I always use Agfa Isopan fine-grain roll film, and an electric exposure meter, my object being to give such an exposure as will, when the film is developed in a tank, give the same printing quality in each negative. By varying the indicated exposure according to the subject, this can be done in most cases. Taking the film speed at 26 degrees Scheiner, and allowing for the filter, cloud subjects are given the exposure shown on the meter; landscapes with medium light and shade, twice this; and so on.

"Development is by tank, Tabloid fine-grain developer, one tablet of each and one of sodium sulphite in each four ounces of water—all filtered. The time is 25 minutes at 65 degrees. I am firmly of the opinion that *exposure* is the vital thing, and that development should be a standardised chemical process. But I do wish I could find a tank that could be guaranteed not to scratch or mark the film in any way.

"For enlargements I rely principally upon Kodak Royal Tinted, medium or contrasty—seldom the softer grade; condenser enlarger; and two or three test pieces on different parts of the negative. These give me not only the general exposure but an idea of what is required in those parts where local shading is indicated. One of these pieces, in a cloud subject, is always on the part that I want to be the most luminous in the finished print.

"Development is in normal Tabloid M.Q. for three minutes exactly, as here again I feel that it is only the exposure that matters. Spotting with water-colour, and the usual turps-varnish-oil dope, complete the operation.

"My prints are usually sent in for *The Amateur Photographer* competitions, and if noticed are then printed rather more strongly, more heavily doped, and sent to one of the exhibitions. Some are also tried out in the two portfolio clubs that I have joined."



SPRING IN BERKSHIRE. *Mrs. K. M. Parsons.*

(*A further example of Mrs. Parsons' work is reproduced on one of the centre Art pages.*)

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"WANDERERS," *by Sorab J. Kharegat.*

ALTHOUGH the material of which the subject is composed may seem somewhat scanty, and, indeed, may be regarded as approaching the minimum, the picture yet appears remarkably complete, and does not fail to attract and hold the attention.

The reason is that, slight as it may be, the subject matter is very well disposed, both the lighting and the placing uniting to form a good composition, while the spacing is so well judged that there is no suggestion of emptiness, nor is there any impression of inadequacy. The group, with its two figures and animals, forms an effective centre of interest, of which the prime element is the standing figure. The light on his jacket is not only the strongest but also the most considerable mass of bright tone in the picture, and the force of its attraction is enhanced by its contrast with the intense depth of tone in the tree trunk against which it comes.



The interest attaching to this figure is further stressed by the pyramidal formation which the group assumes, the fact that it is the central figure and that the head occurs at the apex of the pyramid lending it an appreciable emphasis. The formation can be visualised in the sketch and, besides the part it plays in conferring pre-eminence upon the principal element, it is also useful in endowing the group, as a whole, with unity.

A further factor, which again is of moment in contributing to the supremacy of the figure, is its placing. This, as will be seen, closely approximates one of the points of intersection formed by divisions of thirds, vertically and horizontally, the points in question forming the conventional strong positions for the placing of the chief object of the material. With all these several factors contributing towards its significance, the importance of this figure is rendered unquestionable, and, with the centre of interest so strongly defined, the prime function of the arrangement—that of ensuring a unity of appeal in the picture as a whole—is achieved.

But the feeling of unity is amplified by the support given to the figure in chief by the other figure and the animal on the right and by the enclosure of the group within the outline of the pyramid. These factors are, it is true, interdependent, but they have their different effects, although, naturally enough, the one could not exist without the others.

Insomuch, the arrangement is admirably contrived, and the introduction of the tree, besides forming an attractive portion of the setting, also is of service in that it connects the upper and lower parts of the picture and identifies the group with the whole.

On the other hand, the depth of tone in the darks appears to be somewhat overdone, it being impossible to distinguish clearly whether there is another animal or an out of the ordinary outgrowth of the tree! The clouds, too, are inclined to be rather woolly in formation, are unrealistic in their heaviness of tone, and, in the upper reaches, almost approach the solidity of the tree branches with which they practically seem to come into contact. With some of the cruder forms of engraving, such as lino or woodcuts, such a representation might be tolerable having regard to the limitations of the media, but, with photography, these limitations are not applicable. It is capable of rendering the most subtle differentiations of tone, and, indeed, has to be forced, by incorrect or ill-advised treatment, to do otherwise.

The depth to which printing has been carried, for one thing, appears to be too great, and, for another, it is doubtful if the character of the printing paper is altogether suitable for the contrast of the negative—the indications being that a paper of softer characteristics is required.

It is possible that both depth of printing and the type of paper have been deliberately adopted with the idea of attaining richness of quality. Quality, however, does not involve heaviness but rather a full roundness of tone and harmony within the limits of the chosen scale, each shade or variation in value being definitely and decisively rendered. It also implies a truthful accord with what our visual impression of the subject is or ought to be, which may or may not involve a departure from actual truth of representation.

Whether it does or not, no apparent conflict with realism can be allowed to appear without losing some of the essential quality of the medium, a fact which becomes increasingly evident as experience extends, and one which is religiously observed by the foremost exponents of the control processes. "MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



WANDERERS.

By Sorab J. Kharegat.

(From the Advanced Workers' Competition.)



NIGHT LIGHTS.

By J. H. Clark.

(From the Advanced Workers' Competition.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



SUMMER-TIME.

By Mrs. K. M. Parsons.

(See article, "How I make my Exhibition Pictures.")



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Reflections.*" *By Walter I. Phillips.*

2.—"*A New Coat of Paint.*" *By A. Rowbotham.*

3.—"*A Kentish Mill.*" *By W. F. Rowse.*

4.—"*Burscough Abbey.*" *By J. W. J. Jordan.*

5.—"*Raphael Park.*" *By F. A. Larner.*

6.—"*Native Architecture.*" *By Kin Bensusan (Johannesburg).*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

IT might be thought that, having obtained a creditable reproduction of the reflections, ostensibly the motive of No. 1 of the prints on the opposite page—"Reflections," by Walter I. Phillips—all that was necessary to be done has been done. But that such is not the case will readily be appreciated when attention is drawn to the facts that they only occupy a small proportion of the picture space and the most has consequently not been made of them; the pathway assumes a prominence far beyond its relative significance; and the sky, which should only serve as an unobtrusive part of the setting, is blatantly assertive with its unnatural lack of almost any tone at all.

Pictorial Elements.

Such utter blankness, besides conveying quite an untrue impression of the sky, does not help the picture by any manner of means. If the aim is to make a pictorial representation of the reflections, the sky should not be allowed to assume more than a very slight importance, and, in order that it could satisfactorily be regarded as a portion of the setting, it is essential that it should contain at least a modicum of tone.

Furthermore, the reflections should not only form a more considerable proportion of the available space, but they should be made more prominent by bringing them more into the picture.

With the existing arrangement, it is possible to do no more than trim the print rather drastically. Removing one and a quarter inch from the right, together with three-eighths of an inch from the base, and also five-eighths of an inch from the top, does do something towards improving the present arrangement, but it leaves an awkward triangle of pathway in the bottom right-hand corner; it does not avoid the assertiveness of the sky, although, its area being reduced, its ill effect is not so pronounced; and it does not make the reflections so prominent as they ought to be.

What is really wrong is the choice of viewpoint in the first instance. It looks as though a bit farther along the path and nearer the bridge would have offered something better, the line of sight being directed more to the left. From such a viewpoint, it is likely that it might be found possible to exclude the sky, to include a little of the bridge seen from a three-quarter point of view, and, what is most important, to include more of the reflections, as well as showing them on a more significant scale and bringing them into a better position.

Points of View.

If what has been indicated can be visualised, it will be appreciated by how much the arrangement would be improved, but, if not, references to the way a subject of this type should be treated can be obtained from the reproductions which appear from time to time upon our centre pages.

As far as the sky is concerned, a better rendering can usually be obtained with the aid of a light filter in conjunction with a plate or film that is fully colour-sensitive. Emulsions of the panchromatic type are best, but some improvement can be anticipated, provided the exposure is sufficiently increased, with most kinds of orthochromatic material.

The sky in No. 3, "A Kentish Mill," by W. F. Rowse, provides an instance. The difference it makes is easily to be seen, and, while such a forceful cloud form would scarcely be appropriate in a subject like No. 1, it will be appreciated how a greater depth of tone would advance its pictorial pretensions even in its present form. But, though the sky and the cloud are beautifully rendered, here, it is a pity that the mill was so centrally placed. With the sails on the left-hand side, there should be a considerably greater space on that side than the other, and, if a quarter of an inch were taken from the right and a similar amount added to the left, the position of the mill would leave nothing to be desired.

Skies and the Picture.

Its scale, perhaps, might be a little less, but this would involve a more distant viewpoint, and, necessarily, a retaking of the subject—the opportunity for which, having the sky in mind, is likely to prove very remote.

Both Nos. 5 and 6, "Raphael Park," by F. A. Larner, and "Native Architecture," by Kin Bensusan, are also lacking in a proper depth of tone in the sky, and here, again, a filter would have proved most valuable.

The printing paper, in the case of No. 5, is somewhat too vigorous for the contrast range of the negative, and it is probable that the issue is complicated by this. It may be that a softer grade of paper might offer an improved account of the subject and would enable the sky to show a reasonable depth of tone without overprinting the darks, but this could only be confirmed by experiment.

The same fault—as far as the sky is concerned—recurs in No. 4, "Burscough Abbey," by J. W. J. Jordan. Its unrelieved blankness is highly undesirable, and not only is there an indication of an appreciable over-development of the negative, but a measure of underprinting also exists and a filter could have been brought into service with advantage.

Negative and Print.

The ill effect of over-development could be counteracted, to a considerable extent, by the substitution of a softer or less contrasty printing paper; but it is more than likely that the sky would still prove much too light, and local overprinting seems to offer the only solution.

No. 2, "A New Coat of Paint," by A. Rowbotham, shows a well-caught figure, and the tone in the sky is just about enough to escape adverse criticism; but there seems to be a not inconsiderable amount of fog along the right-hand side, which, apparently, is attributable to lack of care either in loading or unloading the film. If it should be allowed to slacken during either operation, especially if carried out in a strong light, a certain amount of light fog is almost bound to occur along the edges. It is not often that the light penetrates so far into the picture as in this instance; but, as there is no remedy short of extensive retouching, it is a fault that should be carefully guarded against. The camera back should not be opened until the stopping point is seen through the sighting window; the full spool should be securely held while the other is disengaged, and the backing paper stuck down before removal, no slacking off being permitted to occur at any stage.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SOME ADVANTAGES OF ENLARGING.

A FRIEND of mine was showing me some of his holiday prints and negatives. As he had had the camera for a long time, mainly for annual holiday use, I was not surprised to find that it was a quarter-plate. The D. and P. work was professional, and of average quality.

As I had got some whole-plate prints of the same locality I showed them to him, and he considered that they put his own quite in the shade. I explained that the chief difference was due to the fact that I made my own enlargements from my own negatives; and to prove it I borrowed some of his negatives and made whole-plate prints from them. He was delighted with the results, and would have been more surprised if his prints had been "miniatures" instead of quarter-plates.

In Fig. 1 he had made the mistake, as in other cases, of taking the subject horizontally instead of vertically. Indeed, I noticed that every one of his negatives, whatever the subject, was taken "landscape" way. In this case he had cut off feet and foreground, and given the tall gentleman a partial hair-cut; and, misled by the finder, he had got the group too near to one side. The D. and P. people automatically produced Fig. 1; I modified the result as in Fig. 2. Some of the faults naturally remain, but it is an improvement, and the sheet of paper is obviously used to better advantage by not wasting any on redundant foliage.

We often find that the real subject runs *across* the negative, whether it be horizontal or vertical, so that we should make a vertical print from a horizontal negative, and vice versa. The D. and P. man will not do this except under instructions, and as a special job; and even then we have to be content with his ideas instead of following our own.

Fig. 3 is shown here even smaller than my friend's original print, but the whole-plate print is far more impressive. There are many subjects which are, in their very nature, on the "grand scale," and a postage-stamp record is ridiculously inadequate to convey any impression of their imposing grandeur.

In the picture "6.45 a.m.," in last week's issue, the clearly defined and important figures at the edge of the sea were described by "Mentor" as looking like pinholes on the tiny negative. Therefore they would be black spots on a contact print. Therefore it would be no use looking at the contact print except with a strong magnifying glass, and in real life we do not look at wide expanses of sea and sky and landscape with a pocket microscope. Therefore we must enlarge if we do not want our photographs to be utterly absurd and inadequate.

In Fig. 4 only part of the negative was enlarged, and incidentally the violently sloping sea-line was made all but correct. In the large version the flying birds have acquired outstanding importance and interest, and even their beaks and eyes are clearly defined. One of them was



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

badly blurred and exaggerated in size, and suggested the explosion of a land-mine on the distant cliffs. You will not find him. If we learn to make our own enlargements we can also learn to remove most tragic blemishes.

In other prints I did a bit of shading in parts, emphasised tones in skies and foregrounds by additional graduated exposure, and played the usual tricks which are so easily acquired and are so enormously useful.

I seldom make a contact print, but mainly work to whole-plate. If a negative does not deserve a whole-plate sheet of bromide I do not print from it.

W. L. F. W.

Sessional Programmes

By GEORGE R. BOLTON (*President, Watford Camera Club*).

NOW that a number of club secretaries must be in the throes of arranging their next season's programmes, a suggested *pro forma* for general use may be helpful. If possible, these forms should be stencilled, printing being probably out of the question for the majority of clubs. Such a method of approaching a potential lecturer or a firm on behalf of a trade demonstration obviates a considerable amount of individual letter writing and places all on the same footing so far as details of vacant dates are concerned. The circular suggested is as follows :—

OLDTOWN CAMERA CLUB

SESSIONAL PROGRAMME 1936-37.

Dear.....

The Committee is anxious to make the necessary arrangements for next year's programme of demonstrations and lectures and I shall be obliged if you will kindly let me know whether you can take an evening. When replying will you please give alternative dates, but I will let you know the date finally set aside for you as soon as possible.

The Club meets on Thursday evenings at 7.45 p.m. at its headquarters in the Mechanics' Institute, within ten minutes' walk of either the Oldtown Junction Station or the Newtown Station near the Recreation Ground. The meetings usually close at 9.30 p.m.

The Club possesses an excellent optical lantern and meets in a fine lecture hall holding about 100 people.

If you can arrange for your ____Demonstration, or Lecture____ on ____"The Chemistry of Photography"____ we shall be most grateful.

The club will pay all reasonable travelling expenses, and will gladly provide light refreshments if desired.

Kindly return this form completed in the stamped addressed envelope enclosed.

Yours faithfully,

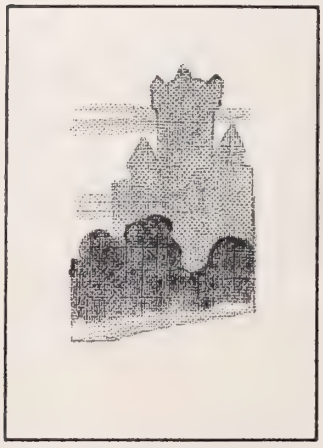
JOHN JONES.
Hon. Secretary.

Long Street, Oldtown,
Hartshire.
27th June, 1936.

1936.		
October	8th.	ANNUAL GENERAL MEETING.
,,	15th.	.....
1936 (*contd.*).		
October	22nd.	.....
,,	29th.	.....
November	5th.	MONTHLY COMPETITION.
,,	12th.	.....
,,	19th.	.....
,,	26th.	.....
December	3rd.	MONTHLY COMPETITION.
,,	10th.	.....
,,	17th.	.....
,,	24th.	NO MEETING.
,,	31st.	.....
1937.		
January	7th.	MONTHLY COMPETITION.
,,	14th.	.....
,,	21st.	EXHIBITION WEEK.
,,	28th.	.....
February	4th.	MONTHLY COMPETITION.
,,	11th.	.....
,,	18th.	.....
,,	25th.	.....
March	4th.	MONTHLY COMPETITION.
,,	11th.	.....
,,	18th.	.....
,,	25th.	.....
April	1st.	GENERAL MEETING.

Picture Points

No. 13 (New Series) *by RICARDO*

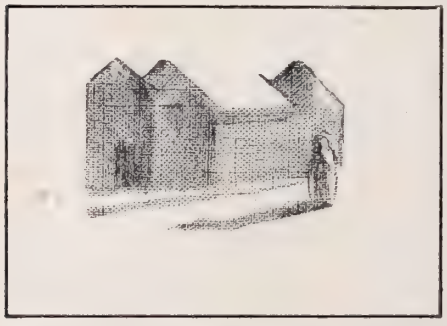


The Edge of the Print.

ALTHOUGH we have already discussed the weakness and monotony of leaving spaces in the print absolutely devoid of tone and showing only the colour of the paper base, when they appear on the edge they become even more distracting. Each sketch represents a mounted print in which the fault mentioned above appears.

If the tint of the mount approximates that of the paper base of the print we shall get something of this cut-out effect. We are accustomed to seeing landscape subjects with blank paper for skies, but where we have blank roadways, which are so easy to retouch without falsifying tones, we take away the support at the base which is so necessary for good balance.

When the sky-line is similar to that in the lower sketch, with the corners cut away, the print looks as though it had been trimmed round the contours instead of with a straight-edge. In both sketches the straight outside edges of each print have been purposely omitted in order to emphasise the effect.



We can use a darker mount, but this is a bad remedy. The cure is to see that the composition, if possible, has no very light tones on or near the edge; but if they are to exist, see that they are toned down a little.



Mass and Tone Arrangement.

IT is only when a subject has been shorn of its attractive colours by the camera and reduced to mere monochrome on a flat surface, we are forced to realise the part that mass and tone arrangement plays. It is extremely difficult to convince the novice in pictorial photography that pin-sharp detail all over the print is not always wanted, particularly if it is a picture that depends on "breadth" and "atmosphere" for its appeal.

If, before we are about to make our next exposure, we examine the subject with half-closed eyes, we shall be relieved of all the fussy detail and see only the broad shapes and tones. If, then, the picture looks just as pleasing, it confirms our first impression, but, more likely than not, we shall see flaws in the arrangement of the subject. The easiest way of learning to construct and balance in mass form is to bring all the varying tones of the print into two or three simple aggregates. A sheet of ground glass, ground side up, on the print will be of great help to visualise the masses and will soften out the detail.



We are then left free to assess mentally the balance of the picture and the arrangement of the various shapes or masses. If we can see room for improvement, a pad dabbed on to some blacklead or dilute lamp-black can be applied on the ground glass over the parts, and will show if further darkening or softening down the light tones will give a better arrangement, without touching the actual print.

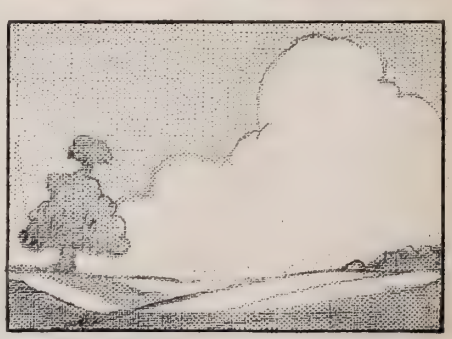
The lower sketch shows how the tones of the print are softened down.

The Value of Repetition in Composition.

THE usefulness of repetition in any work of art, whether in graphic form, literature or music, is well known. It is the basic principle of rhythm and, consciously or unconsciously, we employ it in line, form or tone in every picture we make. But like many of its fellow helps in designing and composition, it can be a good servant or a bad master. Unfortunately, nobody can lay down any rules for the correct use of repetition. If it is overdone it can become monotonous and dreary, but if it is cunningly and delicately used, it will give a pleasing design to any subject.

The left-hand sketch shows a form of repetition that is a little too obvious. The contours of the large and small clouds repeat the contours of the trees too closely, whether it so happened that those clouds were exactly that shape in that position, or whether they were selected from some cloud negative, is of no matter. They look *too* carefully placed to be natural. It would be much better to use only one, the larger cloud, and shift it a little towards the centre and vary the position, as well as the number of clouds. Another suggestion is that the cloud be reversed in position and printed on the other side of the picture. We still have repetition of line but, now, differing in direction.





There are countless variations that could be made for even the same landscape, and the only test for any of them, and this applies to all other forms of repetition, is that it should not be so pronounced as to be unnatural and yet be sufficiently strong to form a pleasing design.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Tricks of the Trade

By R. H. ALDER.

No amateur need lament the limitations of his laboratory. It is the simplicity of his equipment which leads him to surpass the professional in imagination.

ON occasion one hears the serious amateur lamenting the poverty of his apparatus—particularly that he lacks an optical printer. Putting aside the fact that a "straight" printer can be built for less than ten shillings, and that thirty feet of stock will furnish enough travelling mattes to make innumerable permutations of screen trickery without optical reduction, the exercise of a little imagination enables the amateur to secure convincingly effects which the professional, to save shooting time, hands to the laboratory.

Let us consider, for instance, the documentary *à la russe*. The scenario is intended to show that the training of Boy Scouts develops a spirit of militarism. Apparently a case for a lap-dissolve from a parade of Scouts to a display of troops in all the panoply of war.

Transition.

Yet it need not be so. Instead, the camera is positioned on the right of the line of march of the advancing Scouts. As they approach, the camera centres on the right marker and swings to the right until he passes, so close as to be an out-of-focus blur. Later the cameraman seizes the opportunity to shoot, from the same relative position, the right marker of a column of troops. Starting close-up, the camera follows him to the right in a continuation of the original swing shot, and the receding column comes into focus, to be seen for what it is.

The same trick has many uses. In less serious mood it can convert the morose crowd on the morning escalator into a line of manikins on the conveyor-belt of a toy factory. Or the camera may pan. off from an expensively-dressed garden-party on to a near-by tree trunk and then pan. from another tree trunk to a crowd of slum children playing in the sun-drenched park.

Sometimes this kind of dissolve is too slow. In a film of the Easter holidays, it was thought desirable to wipe together two newspaper placards, "Holiday Scenes at Hastings" and "More Blizzards to Come." The camera was focussed on the first of these and, by prearrangement, after some four seconds a lady walked between the camera and the placard. The trick was repeated on the second placard from the same angle, but in this case the scene was held for some five seconds after the lady had passed.

Carefully cut together, those shots provide a perfect—and unexpected—wipe. The idea was borrowed from a previous effort in which the close-up waving of a child's Union Jack effected the miraculous decoration with bunting of a rather mean street in the East End of London.

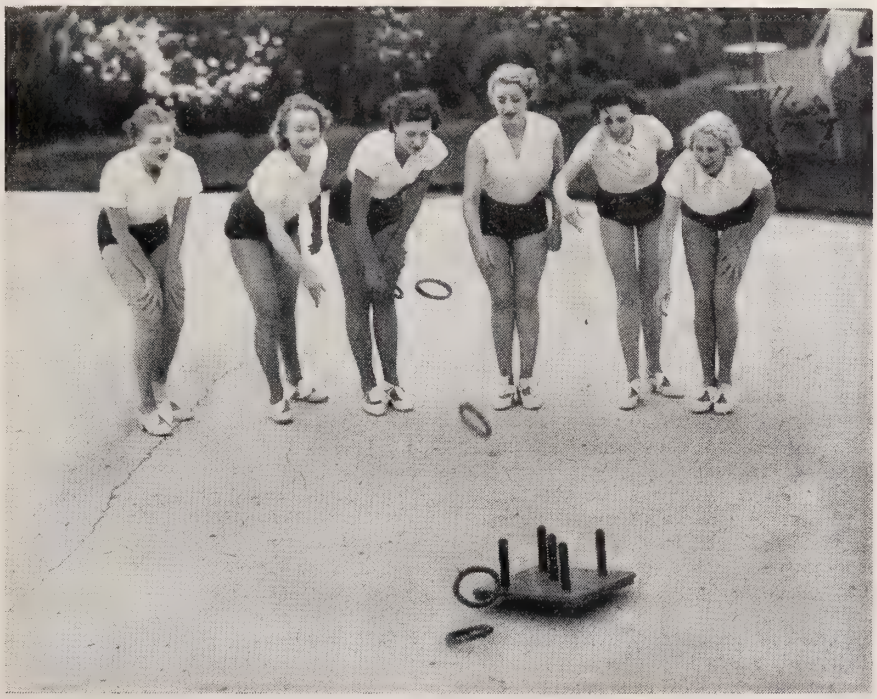
Superposition.

Anything white can be superimposed on an action scene prior to processing. A title, for instance, can be set up in white on dead-black and shot, with a suitable fade-out, on the first few feet of a cassette or spool. In the dark the camera is opened, the film spooled back and the camera closed again. A second exposure—preferably slightly under-exposed—is made on the first scene of the sequence, which is held for a few seconds longer than the title was. Alternatively, the scene can be shot first and, after respooling, the title later.

An approach and recede titler, which enables the operator to obtain apparently expanding and contracting titles, used in conjunction with double exposure, can produce many mysterious effects, but involves some departure from the original idea of imaginative yet inexpensive production.

Rhythm.

The printer is sometimes used to weave a rhythmic pattern without abrupt cutting. For example, in Arthur Elton's saga of the Post Office Savings Bank, dissolves of printing machinery provide a smooth visual counterpoint to the voice of the commentator while he recounts, in figures of astronomical proportions, the numbers of transactions carried through by the bank.



This is the age of sports and games in infinite variety, and they provide many interesting ciné subjects.

A similar emotional effect can be secured by cutting together scenes shot against indeterminate backgrounds, provided the editor forgets for a while the precept to cut on the action and makes each alternate cut on a pause.

For instance, in a documentary film of a market there will be the desk of the auctioneer's clerk, to and from which customers are always moving. Someone approaches from the right and stops. The shot cuts on the moment of rest to another in which a purchaser begins to move out to the left.

Alternate shots of this kind induce a pendulum swing, which can be built up with lengthy shots at the beginning, shortening as the sequence progresses. Within limits angles may be changed on each shot, but the clerk's desk is kept always on the same part of the frame. A fair amount of material is needed to cut effectively the double rhythm of subject movement and camera movement, for the editor is composing a visual fugue.

Cutting on Action.

Visual continuity can be secured by planning for a cut on similar movements. One amateur, who is rather adept at this, revealed that the secret of his success lay in the scratches on his finder, which were intended as frame boundaries for telephoto shots. When he proposed to cut two shots together he used those scratches as guides to ensure that the action should occur in the same point within the frame. Thus he was able to cut smoothly together such shots as a giant mechanical kneader in a bakery with the stirring of batter in a kitchen basin.

Eureka!

It is impossible to detail in one short article all the devices which can be used to secure naturally what the printer does by artifice. Enough has been said to show that the professional who falls back on machinery is merely taking the easy way out. If you are inclined to doubt whether it is worth while to cudgel your brains to invent such schemes, remember that there is no joy so great as that of achievement.

For it was that jubilation which made Archimedes leap from his bath and convert a Greek aorist into an international symbol of success.

KEEPING DOWN EXPENSES

By ARTHUR WELLS.

An Article for users of D. & P. Service.

MANY articles have been written showing how amateur photographers can reduce the cost of their hobby, but they are always for the worker who does his own finishing and are of no help to the great number of summer snapshotters who do not. While the greatest savings can, of course, be made by deserting the D. & P. firms, there are several personal and domestic difficulties that may prevent this and force the photographer to fall back on other methods. The following suggestions will then be found helpful.

Choosing a Film.

Manufacturers of film offer a range of four popular grades, ordinary, 'chrome, very fast panchromatic, and very fine grain panchromatic. The price of the first being only 60 per cent of the price of the last, the wise photographer will not buy a costly film if a cheaper one will do the work satisfactorily, so the subjects to be taken should be considered.

If most snaps will be of friends and records of objects of interest, the ordinary grade of film is quite up to the work. In these days of super-quality film, photographers have lost sight of the fact that the cheapest of the four grades is an excellent film; it is certainly not so much inferior to the 'chrome grade as to make it false economy to buy the cheaper for casual use.

The 'chrome grade and a fairly heavy filter give good renderings of landscapes and sky pictures, though photographers who take a particular pride in their results prefer panchromatic. Of this the fine grain is the better for the button-presser, for the slightly cheaper very fast grade, after development by a professional finisher, often shows such bad grain as to spoil enlargements.

Use a Meter.

The number of pictures that "go wrong" at the moment of exposure is enormous. The greatest trouble is under-exposure. The remedy is obvious, an exposure meter. These can be had at prices ranging from a shilling or so to several pounds, but even the cheapest types are efficient. There is no excuse for incorrect exposure.

Other Precautions.

Other very common causes of failure are incorrect focussing, the accidental use of the wrong stop, and camera movement. All these things are, of course, elementary, yet it is surprising how often one of them is forgotten. Since reduction of expenses demands the elimination of waste, it is a good plan, when all is ready, to check over the vital factors, focus, aperture, and shutter speed.

Always remember the cost per finished negative of the film in use. Finished, fine-grain panchromatic negatives of the popular $2\frac{1}{4} \times 3\frac{1}{4}$ size cost over threepence each, while the cheapest grade cost only a penny less. If this were kept in mind far fewer exposures would be made in the hope-for-the-best spirit that brings disappointment.

A little patience can save quite a lot of money on printing. Do not give the D. & P. firm the usual order "Developed and one from each, please." If you do you will get a print from every negative that can give a recognisable print, whether the quality of the negative, the arrangement of the picture, etc., are as you expected or not.

The result is that you collect—and pay for—prints of which you are far from proud and which you do not want. Get your films developed, then examine them and have printed only those you like.

Testing Negatives.

If you are in doubt about the value of some negative, make a daylight print. The paper is cheap (the kernel of the picture can almost always be got on a paper of the next size smaller than the negative), and an efficient printing frame can be made from a piece of glass, a stout card of the same size, and a couple of elastic bands.

When a photograph is not a success do not pass over it as one that "did not come out very well." Hold an inquest and find out why it did not.

The matter of making the camera help to pay for its upkeep by publication fees is hardly within the scope of this article, but it is a point very well worth keeping in mind.

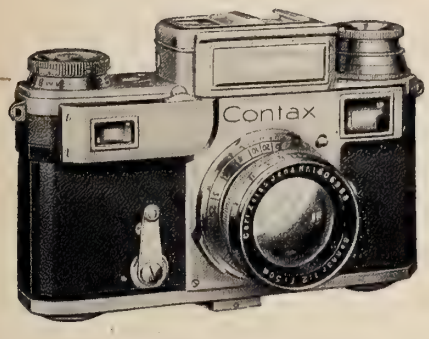
However, fees apart, looking after the pence as described above has enabled the writer to reduce the cost of his "expensive hobby" by a third.

This saving may either be regarded as an absolute one, or, better still, the money expended on further work. It is an easy matter to save the cost of a new spool of film, with its possibilities of scoring successes.

A COMING SALE

In the ordinary course of the part-exchange business we do, we manage to obtain quite a number of cameras other than the miniatures in which we exclusively specialise. The vast majority of these, ciné outfits, hand cameras, reflexes, etc., we dispose of immediately to the trade. There remain, however, a few special outfits which we propose, as we did last year at this time, to offer to the public. We shall advertise these cameras in next week's *Amateur Photographer*, at prices very much below the ordinary market value. No sale lists will be issued and every camera advertised will be actually available on Wednesday morning next. By way of a word in season, we would mention that last year we sold out completely in two days.

CONTAX MODEL III



We have this week received another very small consignment of the new Model III Contax cameras. We have no hesitation in recommending this amazing instrument as the *ne plus ultra* of modern miniature camera perfection. Although embodying an efficient photo-electric exposure meter, the camera has retained the handiness and pocketability of the Model II. The increase in size is negligible.

Prices:
With f/2.8 Tessar lens £55 17 0
With f/2 Sonnar £63 0 0
With f/1.5 Sonnar lens £78 5 0

A UNIQUE PROCESSING SERVICE FOR MINIATURE CAMERA USERS

We are the only firm in Great Britain equipped exclusively to undertake the processing of miniature negatives. We extend our policy of specialisation to the processing side of miniature photography at the suggestion of many of our customers, who, lacking time or facilities to do their own work, felt that a more scientific approach than that represented by the ordinary commercial type of service was desirable. Normally we undertake two types of processing: development in one of the ordinary active types of fine-grain developer and development in a special paraphenylene-diamine developer of our own formula. This latter is carried out in Correx tanks. We are, of course, pleased at any time to employ any particular developer specified by a customer. Particulars and prices on request.

A UNIQUE OVERHAUL AND REPAIR SERVICE OF MINIATURE CAMERAS

We have now installed a well-equipped workshop to deal with repairs to miniature cameras. Repolishing lenses, checking and adjusting shutters, resetting range-finders and general overhauls to miniature cameras are now carried out on the premises by a scientifically trained staff. Our service is prompt and reasonable rates are charged.

PLEASE NOTE.—Repairs to *miniature cameras only* can be undertaken.

NEW FINE-GRAIN DEVELOPERS

Our special paraphenylene-glycin, especially suitable for super-sensitive panchromatic films, per 20-oz. tin, 1s. 2d.
Johnson's "Meritol," 2s. and 3s. 6d.
Supramin, non-poisonous and non-staining paraphenylene-diamine developer, 2s. 4d. and 4s.
Leicanol, a super fine-grain developer of the active type, 2s.
Tetenal Ultrafin SF, claimed in Germany as the finest grain of all developers, 4s. per carton.
Buffered Borax, per 20-oz. tin, 1s.
Eukobrom, Tetenal's new special developer for bromide paper, 3s. 6d.

NEGATIVE STORAGE ALBUMS AND FILING SYSTEMS FOR MINIATURE NEGATIVES

1.—Album with five leaves, holding 360 negatives, 5s. 6d. each.
2.—Album with ten leaves, holding 720 negatives, 8s. 9d. each.
3.—Album with fifteen leaves, holding 1,080 negatives, 12s. 6d. each.
4.—Special de luxe model, with twenty leaves and index, holding 60 strips of 6 negatives in transparent envelopes, 17s. 6d. each.
5.—Special box file with 100 cards, each holding 3 negatives and index, 19s. 6d. each.
6.—Special box file with 350 cards, each holding 3 negatives and index, £2 18s. 6d. each.

MISCELLANEOUS:

Contax Model II, f/2 Sonnar lens, ever-ready case. As new.....£39 10 0
Contax Model I, wedge type range-finder, f/1.5 Sonnar lens, ever-ready case. As new.....£39 10 0
Contax as above, but with f/2 Sonnar lens.....£32 17 6
Leica Model IIIa, f/2 Summar lens, ever-ready case. As new.....£34 10 0
Leica Model III, black, f/3.5 Elmar lens, ever-ready case. As new.....£23 17 6
Leica Model II, black, f/3.5 Elmar lens. Excellent condition.....£18 10 0
Leica Model I, f/3.5 Elmar, non-interchangeable. Good condition.....£7 18 6
Automatic Rolleiflex, 6×6 cm., f/3.5 Tessar, Rapid Compur, ever-ready case. As new.....£20 10 0
Ikoflex Model I, f/4.5 Novar, Rapid Compur, case. As new.....£7 10 0
Zeiss Super Ikonta, 530/16, f/3.5 Tessar, Rapid Compur. As new.....£19 17 6
Zeiss Super Nettel, f/2.8 Tessar, case. As new.....£17 15 0
Contaflex, f/2 Sonnar lens, ever-ready case. As new.....£55 10 0
Latest 6×6 Automatic Rolleiflex, f/3.5 Tessar lens, Rapid Compur, ever-ready case. As new.....£20 10 0
Latest 4×4 Automatic Rolleiflex, f/2.8 Tessar, Rapid Compur, case. As new £21 10 0
Automatic 6×6 Rolleiflex, f/3.8 Tessar, Compur, ever-ready case. Excellent condition.....£16 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, normal Compur, ever-ready case.....£17 10 0
Rolleicord, f/3.8 Triotar, ever-ready case. As new.....£11 17 6
Exakta Model A, f/3.5 Ihagee anastigmat. Good condition.....£11 10 0
Exakta Model A, f/3.5 Tessar. Excellent condition.....£13 17 6
Exakta Latest Lever-wind Model A, f/2.8 Tessar, case. As new.....£19 10 0
Multispeed Exakta, f/1.9 Dallmeyer Super-Six, extension tube, lens hood, universal case. Excellent condition.....£26 10 0
Voigtlander Superb, f/3.5 Skopar. As new.....£11 17 6
Ikoflex Model II, f/3.5 Tessar, Rapid Compur, case. As new.....£16 17 6
Latest Improved Model Korelle, f/3.5 Tessar, ever-ready case. As new.....£14 15 0
Baldax, 16-on-3½×2½, f/3.5 Trioplan, Compur. As new.....£5 15 0
Baldi, 16-on-V.P., f/2.9 Trioplan, Rapid Compur. As new.....£6 10 0
Kodak Nagel Pupille, 16-on-V.P., f/2.8 Tessar, Compur, ever-ready case. As new.....£12 15 0
Kodak Nagel Pupille, f/3.5 Elmar lens, Compur, special reflex attachment. Excellent condition.....£12 15 0
Nagel Rolloroy, f/2 Xenon lens, case. Excellent condition.....£10 15 0
Dolly, f/2 Xenon, Compur. As new.....£8 15 0
Miniature Marvel, f/2 Xenon, Compur. As new.....£8 17 6
Weltur, 16-on-3½×2½, f/2.8 Tessar, Compur shutter, coupled range-finder combined with view-finder. As new.....£17 15 0

WE NOW ISSUE A WEEKLY LIST AND THIS WILL BE SENT ON REQUEST.

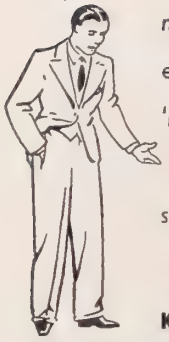
R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780)
(Two minutes from Holborn Tube Station, in the direction of Oxford Circus.)

Question

"What is the best film to use for general outdoor photography at this time of year?"

Answer

"'Panatomic'—undoubtedly. It is fully panchromatic, renders the colours of the countryside in their true black-and-white relationships, gets full cloud detail. And it has a superfine grain—makes rich contact prints and clear brilliant enlargements however small the negatives. 'Panatomic' is made in Roll Films and Film Packs, and in 35 mm. form for miniature cameras. Get some from your Kodak Dealer to-day."





Kodak
"PANATOMIC"
Film
THE PANCHROMATIC FILM OF SUPERFINE GRAIN

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON, W.C.2

PHOTO-GUIDE

NEW *Pointers* TO FINER PHOTOS

Here are the first of the *new* PHOTO-GUIDE SERIES—four little books crammed from cover to cover with the information you know you need. Between them they answer every question that has ever perplexed you and put you on the road to real success in photography.

★ 1. **"A GOOD PICTURE EVERY TIME"** explains the rules that govern pictorial composition, tells you how to make every snap an "exhibition" picture.

★ 2. **"SHARP-FOCUS/ACCURATE EXPOSURE"** gives you easily understood and *easily remembered* rules for deciding the correct setting of distance scale, lens aperture and shutter time.

★ 3. **"130 PHOTO-FAULTS"** covers every stage of photography from camera-loading to enlarging, giving the cause and cure for every fault that's ever worried you—or ever likely to.

★ 4. **"TAKING PICTURES AT NIGHT"** will convince you that your camera is capable of incredible achievements, will show you how perfect night pictures can be secured with even the smallest, simplest camera.

Price 1s. 1d. each, or post free 1s. 3d.
The four books 4/6, post free.

Obtainable at all Photographic Dealers.

SANDS HUNTER & Co. Ltd.
37, BEDFORD STREET, STRAND, LONDON, W.C.2



INDOOR READINGS UP TO 120 SECONDS

"TEMPiPHOT"

PHOTO-ELECTRIC METER

An amplifier enormously increases the sensitivity, giving dead-accurate reading for indoor or outdoor photography and ciné work. With amplifier attached it gives readings up to 120 seconds. Can be used with or without amplifier. Amplifier or meter *really do* fit a waistcoat pocket. Ask your dealer to show it you!

TEMPiPHOT Costs 75/-
Amplifier 37/6
Morocco zip-fastener cases for either (if desired), 5/- each.

or write for fuller details and address of nearest stockist from the sole concessionaires:

R. F. HUNTER LTD. 'Celfix House,'
51, GRAY'S INN ROAD, LONDON, W.C.1
Phone: Hol. 7311/2.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, August 31. Rules in issue of July 29.

The Amateur Photographer Novices' Competition. Prizes of Roll Film for Novices' Prints. Closing date, September 30. Rules in this issue.

The Amateur Photographer Special Competition, illustrating "Can the Camera Lie?" Entries close September 30.

Wallace Heaton "35-mm. Film Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

The Listener. Cash prizes for photographs under general title "Conversation Pieces."—Open July 8–August 25. Entries, Monday morning of each week. (Editor, *The Listener*, Broadcasting House, London, W.1.)

The Folkestone Camera Club, Competition for the best photographs of Folkestone.—Entries close September 30. Cash prizes. (Ernst. F. Davidson, Hon. Secretary, Folkestone Camera Club, Town Hall, Folkestone.)

Chicago International Salon.—Open, July 23–October 4. (Alex. J. Krupy, Chicago C.C., 137, North Wabash Avenue, Chicago, Ill.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9F).)

Radio Photo-Club de Spa. IVme Salon International de Photographie.—Open, August 9–30. (M. René Chalsèche, Avenue Marie-Thérèse, 13, Spa Belgium.)

I Salon Internacional de Fotografia de San Sebastian.—Open, August 5–20. (Sr. Secretario General Salon Internacional de Fotografia de San Sebastian, Calle San Marcial, 26, San Sebastian, Spain.)

Forty-fifth Toronto Salon of Photography.—Open, August 28–September 12. (W. H. Hammond. Secretary, Toronto Salon of Photography, 2, Gould Street, Toronto, Canada.)

Museum and Public Library, Maidstone. Exhibition of Nature Photography.—August 15–29. (C. E. Fisher, Museum and Public Library, Maidstone.)

Tweede "Focus" Fotosalon.—Entries, August 10; open, September 12–27. (Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands.)

South African International Salon.—Open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Open, September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Buffalo C.C. Fourteenth Annual Salon of Photography.—Open, September 6–27. (H. W. Schonewolf, 528, Elmwood Avenue, Buffalo, N.Y., U.S.A.)

Morecambe, Heysham and D.P.S.—Entries, August 19; open, September 9–16. (James F. Levisohn, B.Sc., 5, Douglas Drive, Heysham, Lancs.)

Fotoclub Zagreb. Fourth International Salon of Photography.—Entries, August 20; open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Entries, September 2; open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Lincoln Camera Club.—Entries, September 5; open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

XII Salon International de Fotografica, Zaragoza, Spain.—Entries before September 10; open, October. (Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7, Zaragoza, Spain.)

Third Canadian International Salon of Photographic Art.—Entries, September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

Windlesham C.C.—Entries, September 10; open, September 25–26. Classes for members (Beginners, Advanced, Professional, also Open Class). (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

IV International Hungarian Exhibition.—Entries, September 15; open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Entries, September 21; open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Service Co. (London), Ltd., Happy Camp Snaps Competition. Cash prizes.—Entries, September 30, (Service Co. (London), Ltd., 273, High Holborn, London, W.C.1.)

Coronet Midget Camera Competition. Cash prizes.—Entries, September 30. (Coronet Camera Co., 310, Summer Lane, Birmingham, 19.)

Eighth International Photographic Salon of Japan.—Entries close in Tokyo, September 30; open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan.)

Photographic Society of America 100 Print Salon. Entries, October 1. Limit 4 prints. Entry fee $1.00, (Dever Timmons, Salon Secretary, Box 216, Cashocton, Ohio.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Entries, October 1; open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

Johnson's "Holiday" Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr. 69, Antwerp.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 × 3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½ × 3½ × 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. Price 2s. 6d.

26.

QUICK DRYING OF NEGATIVES

THE two most popular methods of drying negatives rapidly are as follows.

For Glass Negatives only:

METHYLATED SPIRIT BATH.

After fixing the negative, rinse it for as long as time permits in running water and place it into two or three successive baths of plain methylated spirit. The spirit extracts a certain proportion of the water, and with use itself becomes loaded with water and consequently slow in action. Two or three fresh baths are thus essential for efficiency. The one disadvantage is that it sometimes causes a light scum to appear on the surface.

For Glass and Film Negatives:

FORMALIN BATH.

Wash negative after fixing and place in a 1 to 20 formalin bath for five minutes. This hardens the gelatine emulsion, which can then be dried in hot air, preferably directed by an electric fan. The disadvantage with this method is that any subsequent modification of the image by reducing or intensifying is somewhat troublesome owing to the hardened emulsion.

27.

SUPPLEMENTARY LENSES

BY adding a suitable supplementary lens on to the front of the existing camera lens, we can decrease or increase the focal length of the lens.

By decreasing the focal length a smaller image is formed, but a wider field of view is obtained. When the focal length is increased, a larger image is formed and the field of view is decreased. To shorten the focal length, a positive supplementary lens is used and to increase the focal length a negative lens is used. A positive lens will magnify objects when viewed through it, while a negative lens will cause them to look smaller. All supplementary lenses must be attached close to and central with the existing lens.

To calculate the focal lengths of supplementary lens required (S), it is necessary to know the focal length of the lens in use (F) and the ultimate focal length desired (U).

$$S = \frac{F \times U}{F - U}$$

Example 1. What focus of supplementary lens is required to increase a 5-in. lens to 8-in. focus?

$$S = \frac{5 \times 8}{5 - 8} = \frac{40}{-3} = -13\tfrac{1}{3} \text{ in.}$$

A negative lens of $-13\frac{1}{3}$ in. focal length.

When a negative lens is added and the focus is increased, the effective stop value is lowered proportionately.

Example 2. What focus of supplementary lens is required to reduce a 5-in. lens to 3-in. focus?

$$S = \frac{5 \times 3}{5 - 3} = \frac{15}{2} = 7\tfrac{1}{2} \text{ in.}$$

A positive lens of $7\frac{1}{2}$-in. focal length.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

EXPOSURE METERS.

SIR,—This winter I took with me to China twelve quarter-plate Dufaycolor films (for stereoscopic work) and one of the most expensive photo-electric exposure meters on the market.

The latter I was unable to test before leaving, and judge of my dismay, when on reaching Malta, *homeward bound*, I accidentally discovered that it was reading far too high. Careful tests disclosed the fact that the error was exactly 36 per cent, and, incidentally, it is of interest to note that the three other meters with which the tests were carried out, all well-known makes, differed to a quite considerable extent among themselves.

I am bound to say that the firm from whom I purchased my instrument, on confirming the error in the latter, at once exchanged my meter for another.

However, greatly to my subsequent relief, some 60 per cent of my films proved to be excellent, thanks partly to Messrs. Ilford's careful processing (after they had been warned to expect serious under-exposure), and partly to a much greater latitude in the films themselves than even the makers give them credit for.

I note that recently one of your correspondents stated that he had never seen a coloured stereoscopic transparency. If he were to see some of mine, he would understand what he has missed by not practising the now, alas! seemingly dead, but to my mind most beautiful and satisfying branch of photographic art, the stereoscopic.—Yours, etc.,

DOUGLAS TIMINS.

LATITUDE IN EXPOSURE.

SIR,—In a recent publication Messrs. Ilford state that the latitude of exposure for their Dufaycolor film is not great, being of the order of 8 to 1. Am I correct in assuming that for a hypothetically correct exposure of one second anything between 2.5 seconds (approximate) and .3 second (approximate) will expose the film correctly?

This being the case we are lead to the conclusion that the latitude of exposure for ordinary plates and films is very much wider than 8 to 1.

Personally I would consider an error in exposure of 200 per cent up or down to represent extremes. I have discussed this question of latitude of exposure with various photographic friends who like myself are surprised at the Ilford statement.

Perhaps some other readers have views on this matter.—Yours, etc.,

W. PADDOCK.

THE WATER BOTTLE.

SIR,—I find that the water carafe, commonly found on wash-stands with the tooth glass on the top of it, is quite a useful dark-room accessory. The one I have comfortably holds the fifteen ounces which fills my Correx tank, and the conical shape makes it easy to shake for rapid solution without spilling the contents all over the place. I have marked the 15-oz. level with a piece of rubber surgical plaster, but it is, of course, easy to graduate the carafe to suit one's own requirements.

Possibly this rather insignificant little tip will be of interest to other readers of "The A.P."—Yours, etc., A. H. GALE.

A Prize Competition for Novices

THIS competition is specially for those readers of "The A.P." who are Novices, that is to say, amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups, or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices still have time in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.
The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.
The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.
Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices" Competition.

CAN THE CAMERA LIE?—A New Competition

IN the Summer Number of *The Amateur Photographer*, published on July 22nd, a new competition was announced in connection with articles that appeared in that issue dealing with "pictorial inexactitudes." It was demonstrated that by judicious application of the camera, combined with unusual viewpoints, or by double exposures, results were obtained that on their face value appeared to be unreliable.

In this competition, prizes are offered for the best photographic "untruth," but the prints must be quite straight and from untouched negatives. Combination prints, or prints that have been built up by cutting out other photographs and copying, or prints that have been obtained by various "control" methods, are not eligible for this competition.

The prizes are **5 guineas, 3 guineas, 2 guineas, 1 guinea** and **10s. 6d.** They will be awarded for what are considered to be the best efforts in making the camera "untruthful." The negatives of the winning prints and of any others must be submitted for inspection if required. Technical data should also be given regarding the production of the photographs.

There are no other conditions beyond those mentioned above. A special competition coupon, which appears each week in the advertisement pages, must be affixed to the back of each print. The closing date will be September 30th.

Entries should be addressed to the Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and should be marked on the envelope, "Special Competition."



Marigolds.

Close-ups *with the* Camera

By
WINIFRED WILLIAMS.

CLOSE-UPS with your camera! Have you ever tried it? If not, you are missing half the fun of photography and you are losing something that only the camera can give. Too many of us waste time striving after effects better secured by the paint-brush, while we overlook the kind of thing at which photography excels.

No other process can give texture and details of structure in the same way. Very often the actual details are barely visible to the eye, though they play their part in building up the whole effect. The camera captures the details and an enlargement reveals their beauty and interest.

There are innumerable subjects that suggest themselves and they may be found at all seasons of the year, in all kinds of places. Look closely at the crinkled surface of leaves, and the patterns formed by their arrangement; the satiny texture of the flowers; the surface of the seashore and the markings on it; ripples on a pond; a shaggy toadstool; dewdrops and raindrops on plants; fur and feathers; crystals of hoar-frost in winter; spiders' webs and thistledown. All will provide pictures.

To be successful with close-ups the camera must have some method of accurate focussing. If only a focussing scale is available, exact measurements must be made, for poor focussing will spoil the picture. A piece of string with knots at measured intervals is easy to carry and convenient to use, but a camera with a full-sized focussing screen is much the best, as the whole picture can thus be seen, and more perfect focussing is possible.

With many cameras a supplementary lens, a Proxar or portrait attachment will be needed in order to get near enough to the subject.

As most of these pictures will subsequently be enlarged, it is well to remember that plates and films vary tremendously in the amount of grain visible when enlarged. There are plenty of fine-grain films obtainable now, so it is best to choose one of these.

Good cross lighting is imperative for this kind of subject. The differences in relief are small, so that if the light is immediately behind the camera it will cancel out the shadows, whereas side lighting will bring up the texture. Actual sunshine does not matter so much—if it is too strong it gives a harsh result—but a really dull day should be avoided. The important thing is to study the subject from different points of view to see which position best brings out the differences in relief.

There is little need to worry about backgrounds. The foreground is the subject, and it can usually be arranged to fill the picture.



The crumpled leaves of a Savoy Cabbage.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer

Chloro-bromide Developer.

Can you oblige me with a developer that will suit all chloro-bromide papers?
F. E. S. (London.)

The following formula will give good results with most chloro-bromide papers, but, of course, the particular developer recommended by the paper manufacturers is always the best.

Sodium sulphite (anhy.) ..	½ oz.
Metol	18 grs.
Hydroquinone	70 grs.
Sodium carbonate (anhy.)	160 grs.
Potassium bromide ..	18 grs.
Water to	20 oz.

Focussing Lens Mount.

What advantages, if any, are there in using a focussing lens mount in a camera?
C. C. (Forest Gate.)

A focussing mount for the lens being screwed into the lens panel of the camera means that the lens panel and bellows can be locked rigidly in one position only and for this reason it is used on most Press focal-plane cameras. Further, this means that at all positions of the lens, the axis of the lens is always at right angles to the negative. Some workers claim that there is a finer focussing control with this type of lens mount than with any other system of focussing. Many Press cameras use this revolving mount adapted to give visual (and an audible) means of focussing, while the camera is being held to the eye.

Wynne Exposure Meter.

Can you please explain how the Wynne Infallible Exposure Meter works? Why are there two grey tints?
J. G. (Southport.)

This meter works on the actinic principle and depends on the time that the prevailing light darkens the yellow light-sensitive paper that should be visible between the two grey tints. Note the number of seconds (or minutes) that it takes for the paper to darken to the darker grey tint on the right-hand side. Set this time on the outer scale against the Wynne speed number of the plate used. These are marked as F156, F128, etc. This is the only movement of the scale necessary. Lower down on the same scale of plate speeds will be found the apertures, also marked as F45, F39, downwards. Against the F aperture to be used will be found the exposure time to be given. The lighter grey tint is for use when the light is so weak that it would take too many minutes for it to darken to the dark grey tint. Note the time taken for the paper to match the lighter tint and multiply it by four before calculating. Periodically the manufacturers issue a table of plate speed numbers, and this can be obtained, price 3d., from the Infallible Exposure Meter Co., Wrexham.

Developing Times.

How much extra time should I give to an M.Q. developing solution that has already been used once?
A. Q. (London.)

It depends on the strength of the developer used and the amount of negative (area) that has already been developed. In other words, how far has the developer been exhausted? You do not mention if it is intended to develop negatives or papers. The depth or thickness of a negative emulsion is much greater than that of any print, and area for area, the negative would exhaust or use up the developing agent much more than the print. So that, provided oxidation does not enter into it, the same bath of developer could be used to develop a greater area of print surface than it could for negatives. Working on the basis of 1½ oz. of normal M.Q. developing solution to develop one quarter-plate before exhaustion sets in, an eight-exposure 2¼ × 3¼ roll film which has approximately three times the area of silver image, a solution of 4 oz. should be used, and should not be used again if the best results are required. Therefore, if only one quarter-plate negative has been developed in 3 oz. of developer, it is sufficiently strong to develop another, immediately after, without increasing the time. For a bromide print of quarter-plate size, ½ oz. of this same developer would be sufficient, so that no increase of time would be required to develop two consecutive prints of the same size in a 1-oz. solution.

Episcope for Projection Purposes.

What is an episcope for projecting positives?
T. J. G. (Glasgow.)

An episcope (or epidiascope) is a lantern for projecting an enlarged image of any flat surface on to a screen by reflected light instead of by transmitted light, as used with the usual lantern projectors. The illuminant is situated very near to the back of the projection lens mount so as to give maximum front lighting on to the subject, which must be at right angles to the lens axis. The lens must of necessity be of large aperture to compensate for the loss of light by reflection. With the usual projector the light is transmitted through the positive and no great losses are made in this way. Focussing is carried out by varying the distance of the lens and object, and lens and screen.

Red Stains on Negatives.

How is it that neo-coccin dye, which is intended to be used as a retouching tint on negatives and leaves a light red stain, retards the printing light to a greater degree than a red stain of the same intensity on a negative that is the result of a certain desensitiser?
J. T. V. (Ilford.)

If the red stains of both the retouching dye and the desensitising dye are of equal visual intensity and yet, on test, the first requires a longer printing time to produce the same density of image as the second, it goes to prove that the retouching dye absorbs proportionately more of the violet and blue rays of the illuminant, the actinic rays that affect the silver bromide used for prints. That is why the light red stains left by either some desensitisers or some anti-halation backing dyes do not affect the printing time as might be at first supposed. Some other backing dyes leave a green or bluish tint, but do not have any noticeable effect on the printing times, as they transmit the actinic rays almost as well as the clear emulsion.

Drying Roll Films.

What is a safe method of drying roll films quickly?
J. M. (Greenock.)

Make up a 5 per cent solution of formalin (½ oz. of commercial formalin added to 9½ oz. of water) and, after washing, give the film two or three minutes in the formalin bath, which will harden the gelatine. Swab off as much superfluous moisture as possible and dry the film in a current of hot dry air. The big disadvantage of this process is that subsequent reducing or intensifying is rendered more difficult and tends towards uncertainty of results. Do not attempt to dry them by the methylated bath method, as this is intended for glass plates, and usually irretrievably cockles a celluloid base.

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

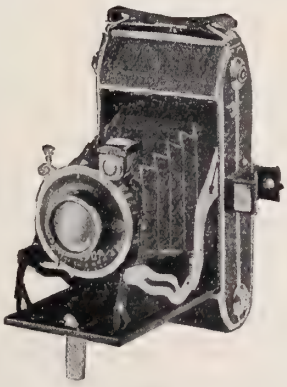
If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

REMARKABLE VALUE

The New NORFOLK ROLL-FILM MODEL

F/3.8 Zeranar, Prontor II Shutter, 8 speeds, with Delayed Action.



3¼×2¼ (with masks also for half-picture size 2¼×1⅝)

There has frequently been a demand for a roll-film camera of good design with a fast lens at a price below £5, and here is the model to fit that demand.

Self-erecting model, well designed, 2 finders, including one direct-vision clear glass type, fitted to side of camera, with neat mask on hinge for half-picture size.

Fitted with f/3.8 Zeranar lens and Prontor II shutter, 8 speeds, 1 to 1/150th sec., and delayed action.

£4 : 19 : 6

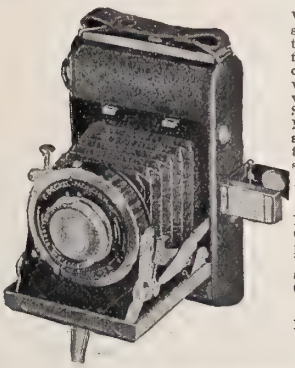
9 payments of 11s. 8d., or 12 payments of 8s. 9d.

Also fitted with f/3.8 Zeranar, Compur shutter, with delayed action, speeds 1 to 1/300th sec., £8 6 0 cash, or C.O.D.

9 payments of 14s. 8d., or 12 payments of 11s. 1d.

NORFOLK MINIATURE MODEL

The popular miniature at a reasonable price



Well designed and constructed, self-erecting, takes standard 3¼×2¼ film. 16 pictures 4½×6 cm. Automatic film window covers for use with pan. film. F/2.9 Schneider Radionar. New type Compur D.A. shutter, with speeds to 1/400th sec. **£7:19:6**

Or 9 monthly payments of 18s. 7d.

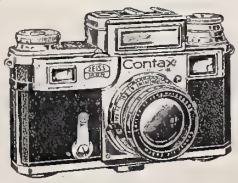
Fitted with Steinheil Cassar f/2.9, with Compur shutter, speeds to 1/250th sec.... **£6 : 15 : 0**

Or 9 monthly payments of 15s. 9d.

Ever-ready Leather Case, 15s. 0d.

CONTAX III

The 'last word' in a Miniature.



1. Fitted with Photo-Electric Meter giving correct exposure instantly.
2. Combined range- and view-finder in the one eyepiece. Metal focal-plane shutter, speeds from 1 sec. to 1/1,250th with delayed action, with f/2 Zeiss Sonnar..... **£63:0:0**

Or 12 monthly payments of £5 10s. 3d.

NORFOLK Cameras are only available from

SHEFFIELD PHOTO Co. LTD.
NORFOLK ROW, (FARGATE)
SHEFFIELD — One minute walk from Town Hall

Grams: Photo, Sheffield. Phone 22079 (2 lines).

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains ; all apparatus guaranteed and sent on 5 days' approval against full deposit ; maximum allowance for saleable apparatus, either exchange or cash ; our reputation your guarantee.

BALDINA, 36-exposure Leica size, Schneider f/2.9, Compur shutter, 1 to 1/300th sec., ever-ready case, £7/10.

ZEISS Ikonta, 16-on-V.P., Tessar f/3.5, Compur D.A. shutter ; as new, £7/5.

VOIGTLANDER 3¼×2¼ Prominent, Heliar f/4.5, Compur D.A. shutter, range-finder and exposure meter, in leather case, £15.

1-PLATE Graflex, Series B, Zeiss Tessar f/4.5, F.P.A. 4 and leather case, £9/17/6.

9×12 Mentor Super Speed Press Focal-plane, Meyer Trioplan f/3, 3 D.D. slides, leather case ; as new, £36 (new price £54).

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued ; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms ; Repairs by experienced workmen ; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality ; best possible results guaranteed ; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [2472

LEICA IIIa, chromium, f/2 Summar, in ever-ready case ; almost new, £34.—Apply 3B, Richmond Rd., Kingston-on-Thames, or after 9 p.m., 18, Milner Rd., Kingston-on-Thames. [0043

CAMERAS AND LENSES

BELL'S Clearance Sale.—Press, Miniature, Cine Cameras ; no reasonable offers refused.—45, Newington Butts, S.E.11. (Rodney 3773.) [0037

ALLENS.—3¼×2¼ Self-erecting Wirgin, f/3.9, D.A. Comp., £4/19/6 ; Contax I, latest wedge range-finder, Sonnar, f/2, £29/17/6.

ALLENS.—Super Ikonta, 8 or 16, Tessar f/4.5, Rapid Comp., £14/10 ; Nagel Rolloroy, Elmar f/3,5, Comp., case, lens hood, £8/10 ; Zeiss Adoro Episcope, £11/10.

ALLENS.—6×6 Latest Automatic Rolleiflex, Tessar f/3.5, £18/10 ; Latest 6×6 Ikoflex II, Tessar f/3.5, £17/10 ; Rolleiflex Ever-ready Case, 20/- ; Tempophot Electric Exposure Meter, £2/9/6.

ALLENS.—4×4 Automatic Rolleiflex, Tessar f/3.5, £12/17/6 ; 6×6 Praxidos Enlarger, No. 506, f/3.5, £13/19/6 ; Ensign Midget, Doublet lens, 22/6 ; Zeiss Helinox Enlarger, 3×4 to P.C., 25/-.

ALLENS.—For generous Exchange Allowances.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed, 7 p.m. [0087

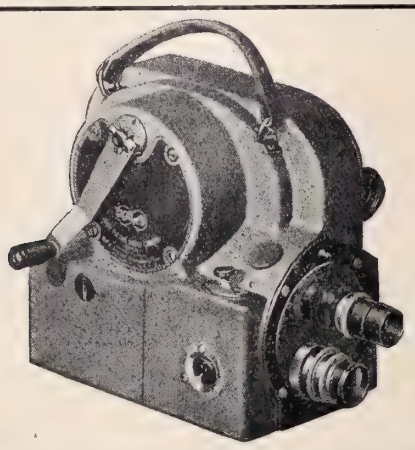
LEICA Model II, Elmar f/3.5, perfect order, complete with Correx tank, filter, ever-ready case, etc., £17.—P. W. Owen. Condover, Shrewsbury. [4484

NAGEL Pupille, Leitz Elmar f/3.5, Leitz range-finder, filter, leather case ; condition as new ; cost £18 ; accept £9.—Harris, 80, Wardour St., W.1. [4526

£16/16 Super Nettel, Triotar f/3.5, green filter, Albada finder, collapsible lens hood, zip purse ; new March ; deposit system ; list £23/3/6.—Box 8903, c/o "The Amateur Photographer." [4578

1 PICCOCHIC Camera, 3×4 cm., f/2.9 Vidanar, Compur, 1 to 1/300th sec., lined leather case ; as new ; listed £9/10 ; accept £4/15 ; deposit system. —Gibb, Hayes Barton, Gerrard's Cross, Bucks. [4580

YOUR OWN TALKIES



Amaze your friends by taking your own personal talkies this year with the New R C A Sound Camera, 16-mm. type, turret head, latest new model taking silent or sound with perfect quality, absolute silent running, built to high precision by the world-famous R C A engineers, yet simple to use as an ordinary silent camera.

New Low **£95** Price

We are New British Agents for this new latest model that is having a sensational demand.

EXCHANGES. INSTALMENTS, 9, 12, 18, 24 MONTHS.



We fully recommend the following camera as one of the best cameras you can buy for pictures of pictorial quality and pin-point definition.

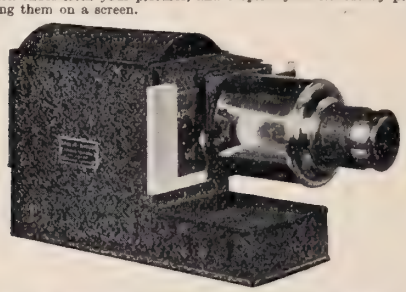
Special Model from EDWIN GORSE

$3\frac{1}{4} \times 2\frac{1}{4}$ **Ensign Autorange Roll Film,** fine definition, f/4.5 anastigmat, in very latest delayed-action shutter, 1 to 1/150th sec., T. and B., unique rise and cross front, latest triple finders, hinged back, radial focus, coupled range-finder (for pin-point definition). Beautifully made for highest quality

£8 : 10 : 0

PROJECT

Your Dufaycolor natural colour pictures, or make fascinating lantern slides from your pictures, and surprise your friends by projecting them on a screen.



Edwin Gorse introduces this new Home Projection Lantern that will give you a 5-ft. picture, and show your pictures to advantage. All-metal body, compact home design, ample ventilation, hinged back door, 6-in. focus lens, double condensers, slide carrier, complete in case.

Your pictures are better projected. Take up this new hobby now, and surprise your friends by a projection show.

50/-

Seven days' approval against remittance. Immediate refund if not delighted. Or 10/- down and 2/6 weekly.

FILM DRIER



Speeds up the drying of roll films. Leica to $3\frac{1}{4} \times 2\frac{1}{4}$. The chamois is soaked for a few minutes and the film drawn through the drier when all surplus water is removed at one stroke. Scratch-proof. Chamois renewable. Black ebonite. 1/9, post 3d.

EDWIN GORSE, 86, ACCRINGTON ROAD, BLACKBURN.

CAMERAS AND LENSES

ZEISS Super Nettel, Tessar f/3.5, new, shop-soiled, £17/5, listed £22/5; E.R. Case, 21/-; Zeiss Helios Exp. Meter, new, shop-soiled, £4/10, listed £5/2/6; lot £22.—Box 8944, c/o "The Amateur Photographer." [4584

FOTH-DERBY, f/3.5, splendid condition, £3/7/6; Model B Pathescope Motocamera, as new, £3/17/6.—Below.

MODEL II Leica, f/3.5 Elmar, £16/10; Hand Box-type Stereoscope Verascope Richard, 5/-.—Below.

$3\frac{1}{2} \times 2\frac{1}{2}$ Voigtlander Avus, f/4.5 Heliar anastigmat, in removable Compur, D.A., 3 slides, F.P.A.; recently cost £18; accept £9/17/6.—Cyril Howe, Abbeychurchyard, Bath. [4586

D. S. ALLAN, Photographic Dealer, 35, Holburn St., Aberdeen.

ZEISS Ikon Nixe, quarter-plate, f/4.5 Tessar, Compur, for films and plates 6 plate-holders, leather case; perfect, £9.—Above.

PLANOVISTA V.P., f/3.5 Cassar anast., Compur, leather pochette; 3 months old, £8/10.—Above.

ENSIGN Speed Film Reflex, f/4.5 Aldis-Butcher, leather case; as new, £6/10.—Above.

AGFA Standard, f/6.3 Agfa anast. only £4/5; Icarette, f/6.8 Nostar, $4\frac{1}{4} \times 2\frac{1}{4}$, shop-soiled, £4/5.—Above. [4589

PLAUBEL Makina II, f/2.9, 6 slides, roll-film holder, F.P.A., latest Avo exposure meter; all as new, £35.—Jones, 20, Heaton Grove, Bradford. [4591

KODAK Folding Postcard Camera, f/7.7 lens, Diomatic shutter, £1.—Porter, 10, Scarsdale Rd., South Harrow, Middx. [4592

SUPER Ikonta, 16-ex., f/3.5, filter, E.R. case, £12; Cameo Plate, $3\frac{1}{4} \times 2\frac{1}{2}$, f/4.5, numerous accessories, £3/10; trial; both perfect.—Streeton, Railway Terrace, Kirkham. [4596

ZEISS Super Ikonta, $3\frac{1}{4} \times 2\frac{1}{4}$, Tessar f/3.8, Compur Rapid; new May; perfect, £18.—Box 8953, c/o "The Amateur Photographer." [4597

SELLING Up; all perfect condition; Ica Bebe, Tessar f/4.5, Compur, 6 slides, F.P.A., case, 80/-; $3\frac{1}{4} \times 2\frac{1}{2}$ Folding, Tessar f/4.5, delayed-action Compur, 12 slides, F.P.A., case, 80/-; Special Vest Pocket Kodak, Tessar f/4.5, Compur, 90/-; stamp for list, enlarger, accessories.—52, Burton Rd., Burton-on-Trent. [4601

RETINA, f/3.5, zip purse, Correx tank, £7/10.—Cox, 10, Sandhurst Avenue, Withington, Manchester. [4603

ROSS $3\frac{1}{4} \times 2\frac{1}{2}$ Focal-plane Press, Ross Xpres f/4.5 and Telecentric f/6.8 lenses, shutter 1/10th to 1/1,000th sec., stud and bulb release, 3 D.D. slides and F.P.A., changing-box for 12 plates, plush-lined leather case, Jaynay Quickset tripod; bargain; complete £8.—A. N. Smith, Hazelwood, Near Derby. [4605

VOIGTLANDER, 8 or 16 on $3\frac{1}{4} \times 2\frac{1}{2}$ film, Skopar f/4.5, D.A., leather case; as new, £6.—Rowan, 3, Springfield Avenue, Chesterfield. [4606

LEICA Model II, Elmar f/3.5, E.R. case, spool, release, 16 guineas; Green Filter, screw, 8/-; Elmar 9-cm., coupled, £7/15; Valoy Enlarger, £6/15; Orange Filter, mounted for same, 22/-; Diaphragm Ring, 7/-; Leica Manual, 10/-; Wratten Light, electric, 10×8 in., £1; all perfect, as new, little used; part or lot, £31; deposit system.—Dove, Lingfield, Maidstone Rd., Chatham, Kent. [4609

LEICA II; like new, £17; phone, Hampstead 2287, mornings until 10.—Miss Portner, 11, Fitzjohn's Avenue, N.W.3. [4612

ROLLEICORD, 6×6, f/3.8; as new, £9.—Snape, 2, Hawthorn Rd., Chorlton, Manchester. [4613

SIBYL, N. & G., $3\frac{1}{4} \times 3\frac{1}{4}$, Zeiss Tessar f/4.5, changing-box, F.P.A., case, £7.—Jackson, 31, Queen Anne St., W.1. [4614

ENSIGN Carbine No. 7, $2\frac{1}{4} \times 3\frac{1}{4}$, Aldis f/4.5, Mulchro shutter, 1 to 1/100th sec., leather case; excellent condition £4.—M. Stark, 31, Holmhead Crescent, Cathcart, Glasgow. [4615

$3\frac{1}{2} \times 2\frac{1}{2}$ T.-P. Junior Special Reflex, f/4.5 Dallmeyer, 6 slides, F.P.A., case, Alpha filter, £6/15; also $3\frac{1}{4} \times 2\frac{1}{2}$ Amplus Vertical Condenser Enlarger, f/6.3 Wray, £4; both in excellent condition.—Maples, 42, Third Avenue, Gillingham, Kent. [4616

$3\frac{1}{4} \times 2\frac{1}{4}$ No. 6 Ensign Carbine, Aldis f/4.5, Mulchro shutter, £2/15; Ensign Double Eight, f/4.5, £2/5, both new condition; $3\frac{1}{2} \times 2\frac{1}{2}$ T.-P. Victory Reflex, revolving back, 4 slides, no lens, good condition, £2.—Dixon, 10, Scalby Mills Rd., Scarborough. [4617

FOTH-DERBY, 3×4 cm., f/2.5, focal-plane, case; as new, £6; offers.—Tait, 477, Baker St., Derby. [4618

YOU GET

"A GOOD DEAL"

from the

NEWPORT CAMERA EXCHANGE

5, HIGH STREET, NEWPORT, MON.

ALL CAMERAS FROM A BROWNIE TO A LEICA

Foth-Derby 16-on-V.P., f/3.5 lens, focal-plane shutter, 1/5th to 1/500th sec. As new. List £5 5s. For **£4 4 0**

Kodak Retina, f/3.5 Schneider lens, Compur. Perfect. As new. List £10 10s. For..... **£6 15 0**

Zeiss Contax, f/2 Zeiss Sonnar, 5-cm., latest model. As new. List £41. For..... **£31 0 0**

Zeiss Kolibri 16-on-V.P., f/3.5 Novar lens, Telma shutter. As new. List £8 2s. 6d. For..... **£4 15 0**

Ensign Midget, Model 33, All-distance, in slip case. As new condition. List 33s. For..... **£1 5 6**

Polyscop Stereo, f/5.5 Bausch Omnar lenses, shutter 1/3rd to 1/250th sec., auto-plate magazine. Perfect. For..... **£3 15 0**

Ensign Carbine ¼-pl. Roll Film, f/4.5 Doppel lens, Compur shutter, R. and C. front. Perfect condition. For **£3 15 0**

Zeiss 520, f/3.5 Zeiss Tessar, Compur Rapid shutter. Cost £11 17s. 6d. As new..... **£9 0 0**

Zeiss 520, f/4.5 Novar, 1/300th sec. Compur. Cost £7 2s. 6d. As new..... **£5 0 0**

Wirgin, f/3.9 lens, Compur shutter, 8 or 16 on $3\frac{1}{4} \times 2\frac{1}{4}$. Cost £6 15s. As new..... **£4 17 6**

Voigtlander Virtus, f/3.5 Skopar lens, Compur shutter. Cost £9 17s. 6d. Perfect..... **£6 7 6**

Kodak Six-Twenty, f/6.3 lens, leather case. Cost £4. As new..... **£2 10 0**

Zeiss 520, f/6.3 lens, Telma shutter. Perfect.. **£2 15 0**

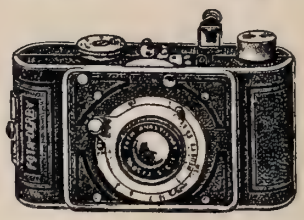
Nagel Vollenda, f/4.5 lens, takes 16 pictures on V.P. film. As new..... **£3 5 0**

Ensign Carbine, f/4.5 Aldis Uno lens, latest type Compur, R. and C. front, perfect condition, leather case.. **£4 17 6**

Thornton-Pickard Junior Special Reflex $3\frac{1}{4} \times 2\frac{1}{4}$, f/4.5 Ross Xpres, roll-film adapter, F.P. adapter, cable release, solid leather case. Perfect..... **£8 10 0**

Ross Telecentric 17-in. f/5.4 Lens, for ½-pl., in leather case. Perfect condition, as new..... **£8 15 0**

Foth-Derby



The roll-film camera with focal-plane delayed-action shutter.

Takes 16 pictures on standard 8-exposure V.P. Roll Film. Shutter speeded from 1/25th to 1/500th sec. The Unique Camera of remarkable value.

With Foth Anastigmat Lens F/3.5,

£5 . 5 . 0

With Foth Anastigmat Lens F/2.5,

£7 . 5 . 0

Send for lists to the Sole Importers:

PEELING & VAN NECK LTD.,

4/6, Holborn Circus, London, E.C.1

THE NEW "AVO"



63/-

Leather case 5/- extra.

YOURS FOR 5/8 down and 11 similar monthly payments.

—TRY US—AND PROVE IT !!

WE GUARANTEE to give you the highest part-exchange allowance on your old meter.

The new Model II "AVO" is definitely the SIMPLEST and MOST SENSITIVE photo-electric cell meter ever produced.

Features of the New Model II :—

- Super-sensitive photo-electric cell exposure reading up to 60 secs. (against 5 secs. on previous model).
- More robust in construction (almost entirely metal casing.)
- Much smaller (measures 2½×2½×1 in.).
- Equally suitable for Still and Ciné Cameras.
- Unique method of exposure indication.

SPECIAL OFFER OF VARIOUS EXPOSURE METERS AT KNOCK-OUT PRICES.

Bewi Senior. List 36s.....**21s. 0d.**
Bewi Junior. List 21s.....**12s. 6d.**
Drem Cinephot, in case. List 33s.....**7s. 6d.**
Drem Cinemeter, in case. List 33s.....**15s. 0d.**
Drem Justophot, in case. List 33s.....**5s. 9d.**
Dremoscop, in case. List 33s.....**12s. 6d.**
Dremoscop Junior. List 21s.....**9s. 6d.**
Willo Cinemeter, in case. List 32s. 6d...**14s. 9d.**
Practos Junior, in case. List 15s.....**7s. 6d.**
Practos Model I, in case. List 22s. 6d.....**10s. 6d.**
Practos Model II, in case. List 27s. 6d...**15s. 0d.**
Drem Leicascop. List 30s. .....**11s. 9d.**
Dremo, in case. List 15s.....**5s. 9d.**
Dremophot, in case. List 33s.....**6s. 6d.**
Lios Exposure Meter. List 21s.....**5s. 9d.**
Lioscop. List 18s. 6d.....**8s. 6d.**
Zeiss Kidiaphot, in case. List 7s. 6d.....**4s. 9d.**
Leudi. List 5s.....**3s. 6d.**
Wynne's Hunter Meter. List 9s. 6d.....**2s. 9d.**

PHOTO-ELECTRIC CELL METERS

Weston Model 617, in case. List £15....**57s. 6d.**
Weston Universal, in case. List £6 15s...**67s. 6d.**
Weston Model 627 Leicameter, in case. List £8 10s.....**49s. 6d.**
Blendux, in case. List £3 7s. 6d.....**39s. 6d.**
Ombrux, in case. List £3 7s. 6d.....**37s. 6d.**
Photoskop, in case. List £5 5s.....**37s. 6d.**
Bewi, in case. List £4 15s.....**59s. 6d.**
Metrophot, in case. List £4 4s.....**22s. 6d.**
Avo Model I. List £2 17s. 6d.....**29s. 6d.**
Avo Model II. List £3 3s.....**45s. 0d.**
Sixtus. List £5 5s.....**79s. 6d.**

Visit us at 52, CHEAPSIDE, E.C.2 IT WILL PAY YOU.

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 3482 AND 3483
52, Cheapside, E.C.2. TELEPHONE: CITY 3482

CAMERAS AND LENSES

KODAK Retina, 1936, Xenar, case, filter, £8/5.—97, Southend Rd., Grays, Essex. [4619

SALEX 3½×2½, f/3.8, D.E., R.F.H., F.P.A., 6 slides, telescopic tripod, leather case, etc., £5 ; Ash Tripod, black leather case, 9×2½×7½, Ensign Daylight Enlarger, 3½ to P.C. ; offers.—Streets, 14, Priory Rd., Ashby, Scunthorpe. [4622

DOLLINA, f/2.9, coupled range-finder ; as new, £9/18/6.—Mills Radio, Northfield, Birmingham. [4623

KODAK Regent ; few days old ; filters, etc., 15 guineas ; exchange Leica III.—18, Queen's Mansions, Watford Way, N.W.4. HEN. 6649. [4624

ZEISS Ikoflex, f/4.5 Novar ; 3 months old, £5/5.—Davey, 170, Clerkenwell Rd., E.C.1. [4625

CUNNINGTON, Broadmead Rd., Folkestone.—Best exchange terms any new or used apparatus.

BABY Sibyl, f/4.5 Ross Xpres, and several accessories ; cost £23 ; £8.—Above.

KORELLE, 2½×1½, Roll Films or Plates, f/2.8 Tessar, range-finder, case, £8/10.—Above. [4626

BABY Rolleiflex, f/3.5 Tessar, automatic wind, 3 filters, case, Kodak tank, £12/17/6.—Dr. Yates, Oakengates, Shropshire. [4628

SOHO Reflex, ¼-pl., 8-in. Cooke f/4.5, 13-in. Telecentric f/6.8, fitted same panel, 6-in. Fulmenar f/6.8, 4 double slides, adapter with 10 metal slides, focussing magnifier, case and leather cases for lenses, £17/10 ; also V.P. Tenax, Dagor, with F.P.A., 17/6.—Box 8956, c/o "The Amateur Photographer." [4629

SUPER Ikonta 530/16P, with Zeiss Tessar f/2.8 lens, Compur Rapid shutter ; cost £28/5 ; as new, unused, £20 ; deposit system.—Box 8957, c/o "The Amateur Photographer." [4630

IKOFLEX I, f/4.5 Novar, Compur, ever-ready case ; as new, £8/10.—Box 8958, c/o "The Amateur Photographer." [4631

ZEISS Ikoflex, Novar f/4.5 ; cost 155/- April ; as new, 110/-.—Box 8959, c/o "The Amateur Photographer." [4632

KODAK Six-20, f/4.5, Compur shutter ; cost £7/7 ; not used ; won in competition, £6 or nearest.—Box 8960, c/o "The Amateur Photographer." [4633

3½×2½ T.-P. Special Ruby Reflex, 5-in. f/2.5 T.H. & C., 5½-in. f/4.5 T.H. & C., 12-in. f/6 Dallmeyer, on mounts, 6 D D. slides, R.F.A., F.P.A., 3 glass filters, direct view-finder, focussing magnifier, velvet-lined black hide case in newish condition, £16 ; deposit system.—Box 8961, c/o "The Amateur Photographer." [4634

IKOFLEX II, Tessar f/3.5, Compur Rapid, ever-ready case, £16/10 ; also Trona ¼-pl., Tessar f/4.5, all movements, 15 slides, Proxar, Distar, filters, £6/10 ; seen London.—Read, Myrtle House, Barkham Rd., Wokingham. [4637

BARGAIN.—3½×2½ Zeiss Super Ikonta, fitted with Zeiss Tessar f/4.5, D.A. Compur shutter to 250th, coupled range-finder, leather ever-ready case, and Ilford Aviol 2 filter in holder, and case ; indistinguishable from new ; has been very carefully used by fastidious owner (an A.R.P.S.) and has exposed under a dozen films ; cost over £20 ; accept £15 ; approval, deposit.—Box 8905, c/o "The Amateur Photographer." [4638

12-IN. f/5.6 Dallon, filters, case, etc., £8.—102, Milton Avenue, East Ham. [4577

F/1.4 for Leica, Zeiss Biotar, 5 cm., coupled ; cost £35 ; price £26.—Webb, 25, Grayshott Rd., S.W.11. [4594

ALDIS-ENSIGN f/4.5 (4¾-in.) Lens, iris, £2/2.—Jenkins, 15, Hawthorne Avenue, Neath. [4607

PREMIER OPTICAL CO., 63, Bolton Rd., Stratford, London, supply Condenser Lenses, all sizes first hand, Telephoto Lenses at less than half original cost, Portrait Lenses and lenses for every photographic, telescopic or microscopic purpose ; Achromatic Lenses from 7/6, unexcelled for portraits ; thousands of unmounted lenses of any form or diameter ; Reflex Mirrors resilvered, Binoculars overhauled and repaired, Anastigmats reground or repolished ; lists free stating requirements. [4620

CINEMATOGRAPH APPARATUS

IF in London for your holidays call and see our large selection of bargains in Cine Cameras, Projectors, Films, Screens.—Illustra Enterprises, 159, Wardour St., London, W.1. Phone, Gerrard 6889. [4559

SERVICE BARGAINS

CASH, EXCHANGE, OR DEFERRED TERMS

SEVEN DAYS' APPROVAL

Contax I, f/3.5 Tessar, filter, Universal lens hood, ever-ready case. Good condition..... **£19 10 0**

V.P. Kodak Series III, f/6.3 anastigmat, Diomatic shutter..... **£1 8 6**

3×4 cm. Goldi, f/2.9 Zecanar anastigmat lens, Compur shutter and purse. As new..... **£5 19 6**

3½×2½ Tropical Cocarette, f/4.5 Zeiss Tessar, delayed Compur shutter. Nice condition..... **£6 19 6**

16-on-3½×2½ Baldax, f/3.5 Trioplan lens, Ibsor fully-speeded shutter..... **£4 7 6**

Kodak Retina, f/3.5 Xenar anastigmat lens, Compur shutter and purse. Like new..... **£7 17 6**

3½×2½ Ikonta, f/4.5 Zeiss Tessar, delayed Compur. As new **£8 7 6**

16-on-3½×2½ Ikonta, f/3.5 Zeiss Tessar, Compur shutter. Equal to new..... **£9 9 0**

Kodak Duo, 16-on-3½×2½, f/3.5 Kodak anastigmat, Compur shutter..... **£8 7 6**

Ensign Double 8, f/4.5 lens and purse..... **£2 12 6**

— REFLEX CAMERAS —

GRAND SPECIAL BARGAIN OFFERS— OF HIGH-CLASS AND POPULAR REFLEX MODELS

WRITE FOR "REFLEX" LIST

3×4 cm. Wirgin Miniature, f/2.9 Radionar anastigmat, in Compur shutter. Unsoiled..... **£6 7 6**

3½×2½ Ensign Autorange, f/4.5 Zeiss Tessar, Compur shutter. Unsoiled..... **£10 7 6**

Model I Leica, f/3.5 Elmar, interchangeable, leather case. Good condition..... **£11 17 6**

4.5×6 cm. Tropical Nettel, f/4.5 Zeiss Tessar, Compur shutter, 6 slides and case..... **£4 7 6**

4.5×6 cm. Goerz V.P. Tenax, f/6.8 lens, 6 slides **£1 7 6**

4.5×6 cm. Ica Bebe, f/4.5 Zeiss Tessar, 6 slides and case..... **£3 19 6**

4.5×6 cm. Adams' Vesta, f/4.5 Ross-Zeiss Tessar, Compound shutter, 12 slides, F.P. adapter and case.. **£4 4 0**

3½×2½ Cameo, double extension, f/4.5 Zeiss Tessar, delayed Compur shutter, coupled Ensign range-finder, 6 slides, roll-film adapter and case..... **£6 7 6**

3½×2½ Etui (rack focussing), f/4.5 Zeiss Tessar, delayed Compur shutter, 6 slides, F.P. adapter and roll-film adapter, case..... **£6 7 6**

3½×2½ Kern Double Extension, revolving back, f/4.5 Kern anastigmat lens, Compur shutter, 6 slides, R.F. adapter and case..... **£4 12 6**

3½×2½ Cameo Double Extension, f/4.5 Aldis lens, Compur shutter, 6 slides, F.P. adapter, case..... **£4 5 0**

4.5×6 cm. Makina, f/3 Anticomar lens, Compur shutter, 6 slides, F.P. adapter and case..... **£6 7 6**

3½×2½ Voigtlander Avus, double extension, f/4.5 Skopar lens, Compur shutter, 6 slides, F.P. adapter, supplementary lenses and case..... **£6 7 6**

Phone : Holborn 0664 (3 lines). Established 1889

The Service Company Ltd

289, HIGH HOLBORN, LONDON, WC1

A. ADAMS & Co. LTD

122, WIGMORE STREET, PORTMAN SQUARE, LONDON, W.1 *Phone: Welbeck 3215.*

THIS WEEK'S SPECIAL BARGAINS

2×4 cm. Foth-Derby, f/3.5 Foth anastigmat	£4	15	0
3×4 cm. Mentor, f/3.5 Zeiss Tessar	£10	0	0
6×6 Rolleiflex, f/4.5 Zeiss Tessar, filter and case	£9	0	0
3¼×2¼ Miroflex, f/4.5 Tessar, 6 slides, F.P. adapter	£20	0	0
3¼×2¼ Ensign Roll Film Reflex, f/7.7 Aldis	£1	12	6
3¼×2¼ Thornton-Pickard Reflex, f/4.5 Cooke, 3 slides, F.P. adapter, leather case	£9	0	0
Cinecraft Titler, for Dekko	£1	10	0
Pathe Motocamera, f/3.5 lens	£5	0	0
Zeiss Kinamo, 16 mm., f/2.7 lens	£12	0	0
¼-pl. Salex Enlarger, 5½-in. condenser and portrait lens	£5	10	0
15-in. f/6 Dallmeyer Series 2 No. 8 Stigmatic	£15	0	0
20-in. f/6.3 Krauss Tessar	£18	0	0
10-in. Popular Dallon f/8	£4	0	0
45-cm. Zeiss Magnar f/10, with hood and case	£8	0	0
Model I Contax, f/2 Sonnar Tessar, in ever-ready case	£28	0	0
7-1/10th in. Ross Zeiss Tessar f/4.5, sunk mount	£5	0	0
Craig 16-m.m. Cine Film Splicer (new)	£2	0	0
Certo Vertical Enlarger, for Leica film, complete	£9	0	0
Ross Stereo Prism Binocular ×7, in leather case	£9	0	0
70E Bell-Howell Filmo, f/1.5 and case	£39	0	0

The above have all been overhauled and are in good working condition. Send remittance with order. Packing and postage free.

SAVED!

ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .

"TEITEL'S *Scratchproof*"

will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions

POST **5/-** FREE.

Obtainable from all reputable dealers.

TO CINÉ USERS! We also supply Teitel's **NEW LIFE** for rejuvenation of old films.

Write for particulars

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

CINEMATOGRAPH APPARATUS

CINE Ensign, f/1.5 lens, case, also 300-watt Ensign Projector; both guaranteed as new; cost over £50; offers.—Box 8904, c/o "The Amateur Photographer." [4579

PAILLARD-BOLEX G916 Projector, case, resistance, spare unused 500-watt lamp, all in new condition, £30; also Paillard H.16 Turret Camera, Dallmeyer 1-in. f/2.9, 1-in. f/1.5, 3-in. f/3.5 lenses, as new, £35; Projector and Camera, £60; no offers.—Box 8945, c/o "The Amateur Photographer." [4583

BARGAIN.—42/- Serenus Cine Camera; unused, 27/6.—Ferris, Wilsford House, Devizes, Wilts. [4608

PATHE Talkie Projector; new condition; list price £60; a bargain, £30; on view.—Army and Navy Stores, Victoria St., S.W.1. [4627

AGFA Movex 30, 16-mm., 100 or 50 ft., multi-speeds, f/1.5 Dallmeyer, also 3¼-in. Agfa Telekine lens, case; absolutely new condition; cost £46; sell £25.—Reavenall, Anchor Brewery, Mile End, London, E.1. [4611

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

ENLARGER, ¼-pl. horizontal, condenser, electric, £3/15; Ilford Photo-electric Exposure Meter, leather case, used twice, £2; or exchange both with cash for first-class vertical 3¼×2¼ Enlarger.—G. Holland, Scotsfield House, Broomfield, Essex. [4587

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

YOUR Camera and Barker's Concentrated Light Cabinet will do anything, enlarge to 28 in., do copying and project; 15/-; approval.—Barker, Shore Place, Gourock. [4604

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Contaxes with f/2 lenses, Leicas, Super Ikontas, Ikontas, Rolleiflexes and Exaktas, and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED for Prompt Cash.—9½-mm. and 16-mm. Cameras, Projectors, Films and Accessories; Telescopes, Binoculars, Microscopes and Modern Cameras.—Frank, 67, Saltmarket, Glasgow. [4150

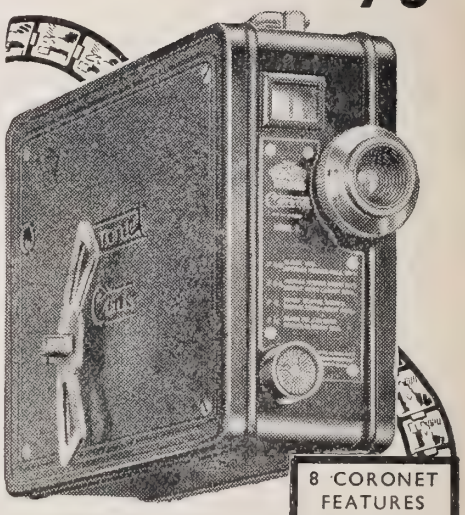
WANTED.—Good 12×10 Field Set, with or without lens.—54, Lime St., London, E.C.3. [4507

WANTED.—Zeiss Ikonta, 2¼×3¼, Tessar lens.—Hodgkin, Newton, Bridgend, Islay, Argyll. [4581

WIDE-ANGLE Lens and Camera, complete, small size; state particulars, price.—Box 8946, c/o "The Amateur Photographer." [4585

MOTOR DRIVEN MOVIE CAMERA

for **75/-**



8 CORONET FEATURES

1. *Anastigmat F.3·9 Lens (Set to ·00075 inch) ⅛ human hair thickness*
2. *Iris Diaphragm*
3. *Film Footage Indicator*
4. *Direct Brilliant Viewfinder*
5. *Daylight loading*
6. *Non-Rotating Key*
7. *Takes standard 9·5 mm. film*
8. *Metal parts either triple coated Black Enamel or Chromium Plated*

PRICE **75/-**

Just what you have been wanting—a real Cine Camera which takes perfect moving pictures, simply by pressing a button. Supplied at a price to suit your pocket—75/-.

Unbelievable value. Note specification in adjoining panel. This Cine has made moving picture taking cheap and simple. You load in daylight, wind it up, press the button, and there you are. 30 ft. of standard 9.5 film perfectly taken of your favourite subject.

CORONET

310, Summer Lane, Birmingham, 19

TO D&P TRADE **FINISHERS**

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3¼×2¼ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 165, OLDHAM ROAD, MANCHESTER, 4

"THE AUTOCAR"

The World's Leading Automobile Journal. Every Friday. 4d.



DUNSCOMBE'S

"PERSONAL" CAMERA COLUMN

'SERVICE SUPREME'

ELMAR ACOOS

CHAPTER III.

Being extracts from his diary written in the Mayor's Parlour at Chortle-cum-Hardy.

●

"I have had a very hectic day with Mayor Itchin and the Surveyor on a little matter about drains. Mrs. Smith-y-Smyth, of the Old Manor House, complained of a nasty smell, which we duly had to investigate, and in due course were able to secure some realistic 'Bring 'em back alive' epic pictures of the cause of the bother, namely, 10,000 rats, more dead than alive, underneath the floor-boards in the green room of the west wing. The pictures, taken on the celebrated Kodak Super X film (only 1s. 6d. for 36 exposures for Leica Camera loaded, post free in your own spool-chamber), were remarkable considering the conditions under which we had to work, as only by holding the camera rock steady during the 1/8th sec. exposure at f/3.5 was it possible to get any result at all.

"We had no sooner returned from this expedition, when we were called upon to attend the Vicar's sale of work, a truly rural jollification, which called for intimate snapshots of the Vicar's wife endeavouring to sell last season's raspberry jam to the local grocer (retired). These snapshots were finally enlarged and beautifully coloured by Messrs. Dunscombe's so that the grocer's face was an exact replica of the raspberry jam, in fact, as the Vicar afterwards remarked, it was indeed a very fruity picture.

"The next evening being the Mayor's night off, I accompanied him to the local palace of varieties, and from the first box on the right-hand side we got some excellent shots of the 'bally' dancing, as well as attractive angles of the chorus girls. Prints from these negatives are carried in water-cooled envelopes by the Mayor and shown secretly at the conclusion of council meetings, and are much enjoyed, especially by the Medical Officer for Health and the Sanitary Inspector.

"Whilst the latter mentioned pictures were quite attractive from the standpoint of the subject matter, there was a general tendency for under-exposure, and on my recommendation, Mayor Itchin very kindly arranged for me to have a Summar f/2 lens to augment my equipment, and accordingly an urgent message was sent to Messrs. Dunscombe's, who were able, of course, to supply one immediately from stock, and I am now getting thoroughly acquainted with this desirable lens.

"On Tuesday week my friend the Mayor is attending a Stag Party given by the Town Clerk, and, if rumour is correct, I shall have plenty to occupy my time and attention, and I am hoping that the adventures on this occasion will be worthy of inclusion in my book of memoirs, as, naturally, I can only pass on the high-lights of my daily adventures."

All Leica Lenses and Accessories obtainable by return from

M. W. DUNSCOMBE LTD.

5 & 7, ST. AUGUSTINE'S PARADE

BRISTOL

EXCHANGE AND WANTED

WANTED.—Miroflex 9×12 cm., f/2.8 Bio-Tessar, must be in first-class condition; exchange Leica III, chromium, 5-cm. f/2, 9-cm. f/4, 2.8-cm. f/6.3 wide-angle, Universal view-finder, etc., case for all, new condition.—W. Tyler, 16, Buller Rd., Dowsett Rd., London, N.17. [4588

£6 for best Retina offered.—Alred, 33, St. Clements Rd., Harrogate. [4590

OFFER £4 to £5 for best Roll Film Reflex.—Mills, Lane End, Bucks. [4593

WANTED.—Anastigmat f/4.5, in Compur, about 5-in., preferably Tessar.—134, Old Bedford Rd., Luton. [4595

LEICA Valoy Enlarger wanted, with fittings and mask board, but without lens.—174a, Reads Avenue, Blackpool. [4599

EXCHANGE.—Wanted, Folding Pocket Plate Camera in exchange for good pedigree Blue Roan Cocker Spaniel Dog, born September 1933, value £4/10.—B.M./N.K.S.K., London, W.C.1. [4600

£3/15 for Foth-Derby, f/3.5; deposit system.—Sampson, 61, St. Luke's Rd., Maidstone. [4602

WANTED.—Rolleiflex, non-auto., if cheap; also 5-cm. Elmar, coupled.—Harrington, 25, Eade Rd., Finsbury Park, N.4. [4610

WANTED.—Lens for 3½×2½ Enlarger; full particulars.—Newman, Woodbury Rd., Stourport-on-Severn, Worcestershire. [4621

MATERIALS

BRIGHTON.—Kimber's "Brighton" Gaslight Paper, 3½×2½, 2/- gross, post 3d.; 4½×2¾, 2/8 gross, post 4d.; superb quality. I have also about £800 of surplus material at exceptionally low prices; lists and samples free.—Kimber's, 61, Grand Parade, Brighton. [0001

CITY PHOTO WORKS.—First Quality British Gaslight and Bromide Paper, 3½×2½, 2/- gross (quantities); Postcards, 2/1 100 (quantities); Folders: Postcard, 2/- 100; 3½×2½, 1/6 100; ½-pl., 50 2/-; Whole-plate, 25 2/6; write for Free Catalogue of all D. and P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238; price list free; satisfaction guaranteed.

ATTWOOD First Quality Glossy Gaslight Paper, 3½×2½, contrasty and normal grades, 72 sheets 1/-, gross 1/10; quantities 1/6 gross; other sizes at proportionate prices; Solar Roll Films, 3¼×2¼, 9d. spool.

ATTWOOD Bromide Paper, exceptional value: 3½×2½, 1/6 gross; ½-pl., 36 sheets 1/6, whole-plate 2/6, 10×8 3/6, 12×10 5/-; 20×16 Rough Enlarging, 12 sheets 4/-.

ATTWOOD Superfine Quality Bromide and Gaslight Postcards, glossy, satin, matt, contrasty and normal; 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 12/-, 1,000 22/6.

ATTWOOD Plates, outdoor, giving soft gradation, ½-plates, 400 and 600 H. & D., 2/9 dozen, 6 dozen 14/6.

ATTWOOD Acme Brilliant Plates, 300, 600, 1,200 H. & D., 3¼×2¼ 1/3, ¼-pl. 1/9, P.C. 2/3, ½-pl. 3/- dozen, 6 dozen 15/6.

ATTWOOD Special Line.—Bromide Cream, silky linen grain, and matt smooth, ¼-pl. 1/6 36 sheets, whole-plate 2/6; prompt dispatch, all post paid.—Attwood, Chapel Lane, Hadleigh, Essex. [0025

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces; First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2¾ and ¼-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

GAMAGES

SECOND-HAND BARGAINS

G916 BOLEX PROJECTOR, for 9.5-mm. or 16-mm. film, latest model, complete with resistance. Cost £50. As new..... **£37:10:0**

2A POSTCARD KODAK, f/6.3 anastigmat, 7-speed T. and B. flex shutter, rising front. Excellent condition **27s. 6d.**

2¼×3¼ ENSIGN ROLL FILM REFLEX, f/7.7 Taylor-Hobson..... **£1:7:6**

2¼×3¼ ENSIGN ROLL FILM REFLEX, f/4.5 Ensar. List £6 17s. 6d. As new..... **£4:12:6**

PEIRA MINIATURE ROLL FILM, for 36-exposure Leica film, f/4.5, 3-speed shutter. Cost £7 10s..... **£3:12:6**

16-on-2¼×3¼ VOIGTLANDER VIRTUS, f/3.5 Skopar, D.A. Compur. As new..... **£7:12:6**

KODAK 8-mm. CINE CAMERA, f/3.5. List £9 7s. 6d. As new..... **£7:7:6**

ZEISS IKON CONTAX, f/3.5 Tessar, slow-speed focal-plane shutter, coupled range-finder. Present list price £31. As new..... **£22:17:6**

2¼ SQUARE VOIGTLANDER SUPERB TWIN-LENS REFLEX, f/3.5 Skopar, Compur shutter, case. As new.. **£15:10:0**

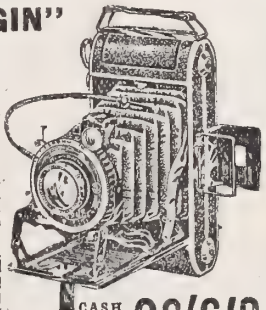
2¼×3¼ FOTH ROLL FILM, f/4.5 anastigmat, 3-speed shutter..... **£1:17:6**

2¼×3¼ ENSIGN SELFIX, f/4.5 Tessar, D.A. Compur. Cost £10 10s. New..... **£7:17:6**

3¼×2¼ ZEISS IKON MAXIMAR, f/4.5 Tessar, D.A. Compur, F.P. adapter, 3 slides, leather case..... **£7:7:6**

OUTSTANDING VALUES IN NEW CAMERAS

The "WIRGIN" SPECIAL

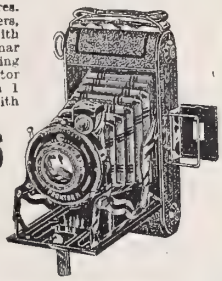


2¼×3¼ Roll Film Camera. Takes 8 or 16 pictures on standard spool. Fitted D.A. Compur shutter, f/3.9 Rodenstock lens, self-erecting front, hinged back, pressure plate. Optical D.V. and reversible brilliant finders. A camera that embodies every refinement and is perfectly finished.

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **11/3**

CASH PRICE **£6/6/0**

The "WIRGIN" JUNIOR



Takes eight 2¼×3¼ exposures. High-grade body, view-finders, and self-erecting front. Fitted with 10.5-cm. f/4.5 "Wirgin" Gewironar anastigmat—a first-class lens giving irreproachable definition. Prontor II shutter, fully speeded from 1 to 1/175th sec., and fitted with delayed-action device.

CASH PRICE **£3/18/6**

DELIVERED ON FIRST OF 10 MONTHLY PAYMENTS OF **8/6**

LEICA, CONTAX, EXAKTA, ROLLEICORD, BRILLIANT, DITMAR, DEKKO and MILLER all available for immediate delivery.

★ **GAMAGES MAKE THE HIGHEST ALLOWANCE** for cameras, binoculars, telescopes, projectors, etc., in part exchange for other photographic apparatus, and give the easiest of easy terms.

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: HOLborn 8484*

BAKER'S of HOLBORN

OFFER GENEROUS PRICES FOR MODERN SECOND-HAND CAMERAS OF ALL TYPES

16-on Baby Ikonta, f/4.5 Novar, Derval shutter and case. New condition..... **£4 12 6**
Ernemann Miniature Focal-plane, latest model, f/4.5 Tessar, 3 slides, F.P. adapter..... **£10 10 0**
4½×6 cm. Zeiss Ikon Miniature Folding Reflex, f/3.5 Ernon, 6 slides, solid leather case. As new.... **£14 10 0**
No. 1 Self-erecting Kodak, f/7.7 anastigmat.. **£1 1 0**
Latest Voigtlander Bessa, f/4.5 Skopar, D.A. Compur, hide case. As new..... **£7 10 0**
N. & G. Folding Reflex Special, f/2.9 Pentac, 3 D.D. slides, F.P. adapter and case. Perfect condition. List £61 ..... **£25 10 0**
100-ft. Cine-Kodak, f/3.5 anastigmat. New condition **£7 10 0**
16-mm. Bolex Cine Camera, f/3.5 anastigmat. Perfect **£4 10 0**
9×12 cm. or ¼-pl. Nettel Focal-plane Press Camera, M.-W. adapter, 12 envelopes, Tessar f/4.5. Perfect condition **£15 0 0**

NEW—LEICAS, CONTAXES, EXAKTAS, and ALL THE LATEST DESIGNS.

K odachrome, Dufay, and other Colour Films.

C. BAKER

244, High Holborn, London, W.C.1

Estd. 1765. **Phone : HOL. 1427.**

SALANSON LTD.

"Best in the West."

Miniature Camera BARGAINS

CONTAX III

The new superb instrument incorporating photo-electric exposure meter and combined range-and-viewfinder.

Price **£63**



Model II Leica, f/3.5 Elmar..... **£17 17 0**
6×6 cm. Automatic Rolleiflex, f/3.8 Tessar, Compur **£17 15 0**
6×6 cm. Rolleiflex (as new), f/3.5 Tessar, Rapid Compur, ever-ready case..... **£22 10 0**
Zeiss Contax, f/2 Sonnar, fully-speeded shutter (new condition) **£32 15 0**
Model III Leica, f/3.5 Elmar..... **£26 15 0**
Model III Leica (chromium), f/2 Summar (as new) **£34 15 0**
Zeiss Contax (as new), f/2.8 Tessar, fully-speeded shutter, ever-ready case..... **£31 10 0**

SPECIAL OFFER.

Zeiss Telex Prismatic Binoculars 6×24, complete in case. Listed at £11 15s..... **£7 15 0**
Prismatic Binocular 8×25, complete in leather case **£2 17 6**

20, HIGH STREET, BRISTOL
AND
119, QUEEN ST., CARDIFF

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesdays, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4½×2½ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-, 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3½×2½, 1/6 72 sheets, 2/6 gross; 4½×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-; backed 5/9; 3½×2½, 4 dozen 5/-; backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2½, 9/-; 2½×4¼, 11/-: 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2½, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ½-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3½×2½, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2½, 10/- dozen, 2½×4¼, 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists: 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [3594

FINEST Quality Enlargements on attractive papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

BRADY & MARTIN LTD.

SELECTED SECOND-HAND BARGAINS

EXCEPTIONAL VALUE ALL GUARANTEED

3½×2½ Ensign Special Reflex, Aldis-Butcher f/4.5, revolving back, 12 slides, F.P. adapter, case **£6 10 0**
¼-pl. T.-P. Special Ruby Reflex, Aldis f/4.5 lens, revolving back, 6 slides, F.P. adapter, leather case. Perfect..... **£6 5 0**
¼-pl. Popular Pressman Reflex, Cooke Aviar f/4.5 lens, 7-in. focus, 6 slides, leather case. New condition..... **£8 10 0**
No. 2c Special Kodak, Zeiss Tessar f/4.5, Compur shutter, range-finder, rising front, leather case. As new **£6 15 0**
Goerz Tenax Roll Film, 4½×2½, Dogmar f/5 lens, Compur shutter, fitted new bellows and guaranteed **£4 10 0**
Goerz Anschutz 5×4 Focal-plane, f/6.8 lens, 3 double slides, case..... **£2 10 0**
Dist Distance Meter. Shop-soiled only. Cost £2 2s. ..... **17s. 6d.**
Superkino Daylight Tank, for Leica films. Used twice only. Cost £3 3s..... **£2 10 0**
½-pl. Field Camera, f/8 lens, 3 D.D. slides. Perfect condition..... **£1 1 0**
DeVry 35-mm. Cine Camera, 100-ft., daylight loading, clockwork drive, Dallmeyer f/1.9 lens. Very little used..... **£15 0 0**
Drem Cinephot Exposure Meter, in case. As new **12s. 6d.**

A large range of new Cameras, Cine Cameras, Projectors and Accessories. Part Exchange.

29, MOSLEY STREET, NEWCASTLE-upon-TYNE

Established 1855.

For the Connoisseur

Super-Sport



The only miniature camera of such universal use. Takes 12 pictures 2½×2½ or 16 pictures 2½×1½ on standard 3½×2½ roll film. Takes also plates 2½×1½ (6×4.5 cm.). Reverse spooling. Interchangeable wide-aperture lens in delayed-action Compur. Counting dial for 12 exposures 2½×2½. Focussing screen and 3 plate-holders. Also available: Telephoto lens 21-cm.; Extension tube for close-ups to 12 in.

With Meyer Trioplan f/2.9, Compur S..... **£10 10 0**
With Schneider Xenar f/2.8, Compur S..... **£12 17 6**
With Zeiss Tessar f/2.8, Compur S..... **£15 7 6**
Compur Rapid shutter extra..... **£1 5 0**

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.

29, Red Lion Square, High Holborn,
(*Phone : Chancery* 8541) **W.C.1**

IF YOU REQUIRE

A Superior Photographic Service obtain your requirements from

ALLENS of MANCHESTER

THE LATEST MODEL



ROLLEICORD II

New type Reflex Hood and larger Magnifier. For taking pictures at eye-level the object is viewed through a mirror and double magnifier combined.

Depth of focus and focussing knob combined.

Engraved exposure plate at back of camera.

Zeiss Triotar f/4.5 lens, Compur shutter to 1/300th..... £14 10 0

Zeiss Triotar f/3.5 lens, Compur shutter to 1/300th..... £17 10 0

Ever-ready Case..... £1 0 0

NEW

IKOFLEX II



Takes 12 2¼×2¼ exposures on 3¼×2¼ film. Plano-Convex collective lens gives a bright image, right side up, and even illumination. All bright parts chromium-plated. Self-erecting, with large magnifier for critical focussing.

Zeiss Triotar f/3.8 lens, normal Compur..... £14 15 0

Zeiss Tessar f/3.5 lens, Rapid Compur..... £20 10 0

Ever-ready Case..... £1 11 6

Also for a selection of Super Bargains for cash, see Cameras and Lenses Column.

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4



"VERTEX" 1936 Models

The most comprehensive range of PHOTOGRAPHIC ENLARGERS. MECHANICALLY IMPROVED PERFECTED LENSES.

Specially designed for enlarging from miniature negatives. Spacious well-ventilated lamphouse to prevent over-heating. Single type condenser (the best for minimising grain). **THE ACME OF SIMPLICITY:** one-hand manipulation by means of automatic column-lock, and focussing on lens mount. Fitted with red swing-filter for rapid work. Anyone can easily master its operation in a few minutes.

No. 204, for negatives up to 1¾×1¾ in., f/6.3 lens.... £6 6 0

No. 205, for negatives up to 1¾×1¾ in., f/4.5 lens..... £6 17 6

No. 206, for negatives up to 1¾×1¾ in., f/4.5 lens, with iris stop..... £7 7 0

No. 207, for negatives up to 1¾×1¾ in., f/4.5 four lens (Tessar type) objective, with iris stop..... £8 8 0

No. 208, special model for Contax, takes Contax lenses £6 6 0

No. 209, special model for Leica, takes Leica lenses.. £6 6 0

No. 216, for negatives up to 2¼×2¼ in., f/6.3 lens.... £7 7 0

No. 217, for negatives up to 2¼×2¼ in., f/4.5 lens.... £8 8 0

No. 218, for negatives up to 2¼×2¼ in., f/4.5 lens, with iris stop £8 17 6

No. 219, for negatives up to 2¼×2¼ in., f/4.5 four lens (Tessar type) objective, with iris stop..... £10 10 0

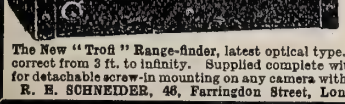
Other Specialities: Ultrasorban Colour Filters, Lios-Scope, Lios-Grandoscope, Lios-Periscope, "Framex" Range-finders.

F. MORAT & CO., LTD.

68, BASINGHALL STREET, LONDON, E.C.2

Phone: MET. 3131.

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer £1 : 1 : 0

The New "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.

R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.

ENLARGEMENTS

GLAZED Enlargements: ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

6 POSTCARDS and one whole-plate, 1/2.—Wood, 27, Broad St., Burslem, Staffs. [4598

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [4493

REPAIRERS

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

REPAIRS.—Cameras and Projectors; shutters a speciality.—Watkins, 48, Gladstone Rd., Sparkbrook, Birmingham. [3726

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

SITUATIONS VACANT

BENTALLS of Kingston require experienced salesman or saleswoman for their Photography Department. Apply personally before noon, or by letter stating age, experience and salary required, to Staff Controller. [4582

MISCELLANEOUS

INSURANCE of Cameras and Apparatus against loss or damage; costs only a few shillings a year; write for particulars.—Hamilton and Finch, Insurance Brokers, 84, Springbank Rd., S.E.13. [4511

CAMERA Insurance covers all risks; annual premium from 5/-; see full details in next week's advert, or write Norwich Union Insurance Societies, Norwich, or 49, Fleet St., E.C.4. [4635

Cage Birds BIRD WORLD

The weekly journal for all who keep Canaries, British Hybrids or Foreign Pet Birds.

EVERY FRIDAY 2d.

Specimen copy of recent issue free on request from The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

PHOTOGRAPHY MADE EASY

A book of Elementary Instruction. Price 2/-. By post 2/3. ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1.

Second-hand Reflex Cameras

46342. 3½×2½ **Kodak Junior Graflex,** Bausch & Lomb f/4.5 Tessar lens, changing-box for 12 plates, very small and compact £6 17 6

46721. 3½×2½ **Junior Graflex,** Carl Zeiss f/4.5 Tessar lens, Graflex roll-holder and cut-film magazine. In good condition £8 8 0

46532. 3½×2½ **T.-P. Special Ruby,** revolving back, 5½-in. Ross f/4.5 Xpres lens, 3 double plate-holders, F.P. holders, leather case. All in good condition. List price £23 10s. For £12 12 0

45282. 3½×2½ **Adams' Tropical Model Minex,** brass-bound teak body, revolving back, double extension, rack rising front, 5½-in. Ross f/5.9 Combinable anastigmat lens, single lenses 8 in. and 9½ in. focal length, Mackenzie Model A adapter, 12 envelopes, F.P. holder, Graflex roll-holder, 6 double plate-holders, set of Ilford colour filters, leather case. A very complete outfit in good condition. List price about £115. For..... £40 0 0

46729. 3½×2½ **T.-P. Junior Ruby,** T.-P. Cooke f/4.5 lens, F.P. holder, canvas case. In good condition. List price £12 15s. For..... £7 12 6

47042. 3½×2½ **Kodak Graflex Series B,** revolving back, Carl Zeiss f/4.5 Tessar lens, 3 double plate-holders, F.P. holder, leather case. In good condition..... £12 10 0

FREE! NOW READY, 32-page Catalogue containing particulars of £20,000 worth of Second-hand Cameras by all leading makers

46958. 4¼×3¼ **Thornton-Pickard Junior Special Ruby,** revolving back, Cooke f/3.5 anastigmat lens, 6 plate-holders, F.P. holder, canvas case. List price £17 10s. For £10 10 0

47034. 4¼×3¼ **Thornton-Pickard Special Ruby,** revolving back, Cooke f/2.5 lens, 6 double plate-holders, leather case. In good condition. List price £40 2s. 6d. For..... £25 0 0

45521. 4¼×3¼ **Dallmeyer de Luxe,** revolving back, Dallmeyer f/3.5 Dalmac lens, 3 double plate-holders. In excellent condition. List price £25. For..... £15 15 0

45509. 4¼×3¼ **Pressman,** reversing back, Beck f/4.5 Mutar anastigmat lens, F.P. holder..... £5 12 6

45983. 4¼×3¼ **Adams' Minex de Luxe,** revolving back, Ross Zeiss f/6.3 Convertible Protar lens, 6½-in. focus, single component 11½-in. focus, also 11-in. Ross f/6.8 Telecentric Telephoto lens, Mackenzie adapter, 12 envelopes, F.P. holder, leather case. All in good condition..... £22 10 0

45067. 4¼×3¼ **Newman & Guardia Square Reflector,** revolving back, rising front, long extension, Ross-Zeiss f/6.3 Convertible Protar lens, 5½-in. focus, single components 9½-in. focus, also an 11-in. Ross f/5.4 Telecentric lens, 2 double plate-holders, F.P. holder. In good condition..... £17 12 6

46415. 4¼×3¼ **Adams' Videx,** revolving back, double extension, 6-in. Ross f/6.3 Homocentric lens, 3 double plate-holders, leather case. In good condition..... £8 8 0

46622. 4¼×3¼ **Adams' Videx,** revolving back, double extension, Ross-Zeiss Series VIIa Convertible Protar f/6.3 lens, 6½-in. focus, single components 11½-in. focus, 3 double plate-holders, case. In good condition..... £12 10 0

46664. 4¼×3¼ **Pressman,** reversing back, 11-in. Ross f/5.4 Telecentric Telephoto lens, 6 plate-holders, F.P. holder, leather case..... £10 10 0

46726. 4¼×3¼ **Pressman,** revolving back, 7-in. Aldis-Butcher f/3.4 anastigmat lens, 12 plate-holders, F.P. holder, leather case. In excellent condition. List price £21 7s. 6d. For.. £11 12 6

46699. 4¼×3¼ **N.-S. Front Shutter Reflex,** revolving back, f/4.5 Ross-Tessar lens, also 10½-in. Bis-Telar Telephoto lens, 6 double plate-holders, leather case. Good condition £12 10 0

47066. 4¼×3¼ **Soho,** latest model, 6-in. Carl Zeiss f/4.5 Tessar lens, 3 double plate-holders, F.P. holder. In first-class condition. List price £35 5s. For..... £23 10 0

47079. 3½×2½ **Thornton-Pickard Horizontal Ruby,** f/4.5 Aldis Ensign anastigmat lens and 9-in. f/6.5 Dallon Telephoto lens, 6 plate-holders, F.P. holder, canvas case. List price £18 15s. For..... £12 10 0

46799. 3½×2½ **Thornton-Pickard Special Ruby,** revolving back, T.-P. Cooke f/4.5 anastigmat lens, 3 double plate-holders, F.P. holder, leather case. List price over £20. For £9 12 6

46576. 3½×2½ **Thornton-Pickard Junior Ruby,** revolving back, Insto stop, Dallmeyer f/3.5 anastigmat lens, 3 plate-holders. New condition. List price £16 15s. For..... £12 12 0

45775. 3½×2½ **Ensign Tropical,** revolving back, Aldis-Butcher f/3.4 anastigmat lens, 3 single plate-holders. In new condition..... £12 10 0

46443. 3½×2½ **Thornton-Pickard Junior Special,** revolving back, f/3.5 Cooke anastigmat lens, 3 single plate-holders. In new condition. List price £15. For..... £10 10 0

46594. 4¼×3¼ **T.-P. Tropical Model Duplex Ruby,** revolving back, extra long extension, brass-bound teak body, Ross f/2.9 Xpres lens, 6 double book-form plate-holders, leather case. In good condition. List price £65. For..... £25 0 0

46538. 4¼×3¼ **Soho,** latest pattern, 6½-in. Ross f/3.5 Xpres lens, 3 double plate-holders. In new condition. List price £37 10s. For..... £27 10 0

46941. 3½×2½ **Ensign Special,** revolving back, f/4.5 Aldis-Butcher anastigmat lens, 3 plate-holders, F.P. holder, leather case. In good condition..... £7 12 6

46914. 3½×2½ **Thornton-Pickard Junior Special Ruby,** revolving back, Dallmeyer f/3.5 Press anastigmat lens, 9 single plate-holders, leather case. In good condition. List price £18 10s. For..... £10 10 0

"AMERICAN PHOTOGRAPHY"

Articles by experts on Nature photography, Ciné photography, Aerial photography, Miniature Camera photography. Reviews of new apparatus, books, etc. Profusely illustrated.

Price 1s. 6d. monthly, postage 3d. extra.

Twelve Months' Subscription, 17s. 6d. post free.

SANDS HUNTER & CO. LTD

37, BEDFORD ST. STRAND

LONDON, W.C.2.

SHARLAND
SECOND-HAND BARGAINS

Exakta Model B, f/3.5 lens. In perfect condition £15 5 0
Leica III, f/2 Summar. In new condition and perfect £33 5 0
Contax II, with f/1.5 Sonnar. A real snip . £48 5 0
Ikoflex II, f/3.5 Tessar. Perfect..... £15 10 0
Foth-Derby, f/3.5. Unmarked. Bargain.. £4 4 0
Siemens Model B Cine Camera. Shop-soiled only. List £30..... £23 10 0

Let us have your Enquiries.

9/10, THAVIES INN,
HOLBORN CIRCUS, E.C.1
Established 75 years.
Central 6751

CITY PHOTO WORKS CAMERA BARGAINS

V.P. Exakta Roll Film Reflex Multispeed Model B, f/3.5 Exakta, Dallmeyer f/5.6 Telephoto. As new..... £19 10 0
Voigtlander Brilliant, 12-on-3¼ × 2¼, f/6.5, leather case, filter. As new..... £3 7 6
Zeiss Ikon Piccolette V.P. Film, f/6.5 Novar. As new 30s. 0d.
Goerz Anschutz 5 × 4, f/5.6 Ross, 3 D.D. slides.. £4 10 0
Dallmeyer 6-in. f/5.6 Telephoto, for Exakta..... £5 17 6
Six-20 Kodak, f/6.3. Cost £3 12s. 6d. As new.. £2 10 0
Kodak 120, f/6.3, Diomatic shutter..... £2 0 0
Ica 3¼ × 2¼ Plate, radial focussing, rise and cross front, f/6.5 Novar, 3 slides..... £2 0 0
Ensign 3¼ × 2¼ Roll Film Reflex, focal-plane, f/4.5 Aldis £3 10 0
Ensign 3¼ × 2¼ Roll Film, f/6.3 Ensar. As new.. £2 2 0
T.-P. 3¼ × 2¼ Reflex, self-capping shutter, f/4.5 Cooke £4 10 0

Terms, cash with order. Three days' approval. Your own camera taken in part exchange. Second-hand camera and accessories list post free.

Catalogue of all photographic materials and sample of gaslight paper FREE.

CITY PHOTO WORKS
119, Eastbourne Rd. SOUTHPORT

CONSULT
GALLOWAYS
BIRMINGHAM
FOR EVERYTHING PHOTOGRAPHIC
SEE OUR WINDOWS FOR BARGAINS IN USED APPARATUS.
For Better Exchanges phone MID. 5670, or
CALL AT
VICTORIA SQUARE
(Opposite G.P.O.)

MATHER'S *for*
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLAckfriars 6133. Telegrams: Sensitised, M/c.
17, JOHN DALTON STREET, MANCHESTER

The WORLD'S PREMIER
M & W. ENLARGER M & W.
(48 Different Models made)
From £6: 10: 0 to £80: 0: 0
i.e. FILMAREX (vertical)
takes up to 6 × 6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser.... £11:8:6
R. E. Schneider, 46, Farringdon Street, E.C.4



KORELLE
TRUE REFLEX



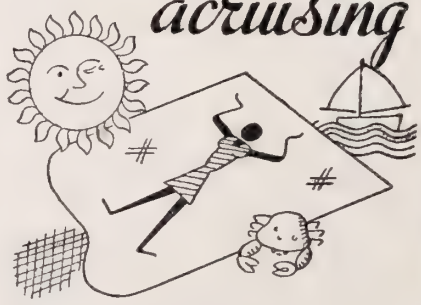
12 exposures 2¼ sq. on standard 3¼ × 2¼ film. Interchangeability of lens. Focal-plane shutter, 1/25th to 1/500th and Time. Easy to use at eye-level for sports.

Prices with
F/3.5 Victar £10 10 0 F/3.5 Zeiss Tessar £17 17 0
F/2.9 Victar £11 11 0 F/2.8 Zeiss Tessar £19 19 0

Immediate delivery from stock. Cash, Terms, Exchanges, etc.

F.E. JONES PHOTOGRAPHIC SPECIALIST
3, BREEZE HILL, LIVERPOOL, 9.

She's gone a'cruising



And we're waiting for her mail
She's always so amusing
And she's always on the nail.

We've her letters and her notes
From half a dozen boats
Full of various adventures and a dozen escapades
For she's one who likes a change
But her fancies never range
When it comes to **BODIAM** *paper with its choice of six fine shades.*

Pepys Stationery

All good stationers stock BODIAM
From 1/9 per Box.

"THE MOTOR CYCLE"
The Motor Cyclist's Newspaper.
Every Thursday. 3d.

The NEW
"SUPRAMIN"
Finest of Fine-grain Developer.
The ONLY Non-poisonous, Non-staining Paraphenylene Diamine Developer.
NEW FEATURES—only obtainable from
"SUPRAMIN"

- Compensates for variations in exposures and produces uniform gradation.
- Can be used repeatedly. One 36-oz. carton will develop 4 to 6 Leica films.
- Requires no increase of exposure.
- Keeps perfectly in solution.
- Gives still finer grain.
- Negatives can be intensified and retain finest grain.

COMPLETE Development Chart. No increase of price.
To make 72 oz... 4/- Smaller size to make 36 oz... 2/4
Obtainable from all dealers, or direct from :
L. A. LEIGH & CO.
179, WEST END LANE, LONDON, N.W.6
Phone : MAIDA VALE 7902.
Sole Agents for Irish Free State : BROWNE & NOLAN, LTD., 41/2, NASSAU STREET, DUBLIN.

THE CINÉ EXCHANGE OF THE WEST
Now in Stock!
THE NEW MAGAZINE CINÉ KODAK
AND ALSO A FULL RANGE OF HIGH-CLASS CAMERAS AND PROJECTORS
When in TORQUAY consult the EXPERTS
Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

SIMPLEX AUTOMATIC DAYLIGHT-LOADING DEVELOPING TANK



For roll films (2¼ × 3¼ in.)
Is the latest and definitely the simplest tank yet obtainable. There are absolutely no spare parts whatsoever. Convenient loading in broad daylight, thereafter developing, fixing, and washing are done without removing the film from the tank. Entirely constructed of bakelite, therefore proof against acids and easy to clean. NO APRON. Price, complete with wooden box for storage.
37/6
Write for full particulars of other priced tanks for Leica and V.P. sizes to the sole importers :
THE NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone : MUSEUM 4142.

ROLL FILMS H. & D. 1300
NEW STOCK Develop by 1938.
With Craftsman money-back guarantee.
SHOWCARD FREE TO DEALERS.
4/6 for 12 rolls, 4 exposures 3¼ × 2¼ ; 8/- for 12 8-exp. Retail at 6d. and 1/-. Send 6d. for 4-exp. or 9½d. for 8-exp. film as a trial.
MARSHALL & CO. (Nottm.), LTD., Dept. M
PHOTO WORKS, NOTTINGHAM

Guaranteed Bargains

Zeiss Kolibri, Tessar f/2.8, Compur. Good condition £7 10 0
Rolleicord, Novar f/3.8. New condition..... £9 0 0
Ensign Popular Reflex, ¼-pl., Cooke f/4.5, 8 slides. New condition £5 10 0
Foth-Derby, 3×4 cm., f/2.5. As new..... £5 5 0
Super Ikonta, 530/LCpR, Tessar f/3.5 Compur Rapid £13 5 0
Voigtlander Brilliant, Skopar f/4.5, Compur Rapid. As new £4 10 0
Ross Teleross, 12-in. Good condition..... £6 5 0
Welta Superfecta, 3¼×2¼, reversing back, Tessar f/3.8, D.A. Compur, leather case. As new..... £17 10 0
Contax I, Tessar f/3.5, slow speeds. Good condition £18 10 0
Contax I, Tessar f/2.8, slow speeds. Good condition £21 0 0
Exakta, multi-speed, plate back, Tessar f/2.8. As new £22 10 0
Ikoflex II, Tessar f/3.5. As new..... £14 15 0
Leica III, black, Summar f/2. As new..... £29 0 0
Leica IIIa, chromium. As new..... £33 10 0
Leitz Elmar, 9-cm., coupled. As new..... £8 10 0
Leitz Elmar, 10.5-cm., coupled. New condition... £6 5 0
Correx Leica Tanks. Perfect..... 17s. 6d.
Filmo 70 D.A., 5 lenses, case, absolutely as new. Particulars on application..... £70 0 0
Kodak 8-mm. Camera, f/3.5. As new..... £6 17 6
Pathe Motocamera de Luxe, Zeiss f/2.9. New condition £6 6 0
Pathe Motocamera de Luxe, £10 10s. model. New condition £5 0 0

GEORGE CHILDE PHOTO-CHEMIST LTD.
228, Roundhay Rd. Leeds Phone: 42057

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20 High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41–42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 33, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17–19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

SPECIAL OFFER!

5½×3½ Glazed Prints 2½D. each

From any negative, on KODAK paper. Minimum order 3 for 7½d.

Send P.O. with order to :

G. FRANKLIN, 2, DERWENT STREET SUNDERLAND

POULTRY WORLD

THE PREMIER POULTRY JOURNAL

EVERY FRIDAY — Poultry keepers everywhere will find this journal uncommonly interesting and helpful.

2d. — Specimen copy of recent issue free on request from

The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

FLIGHT & AIRCRAFT ENGINEER AND AIRSHIPS

The First Aero Weekly in the World

All the latest developments in connection with aviation are recorded in the pages of "Flight."

Illustrated descriptions of new aircraft, aero engines and equipment, British and Foreign, appear regularly, as well as practical articles giving the latest information for Club members and amateur pilots.

"Flight" is the leading authority on aviation. It contains Royal Air Force news, and deals with the work of R.A.F. Squadrons, with Private Flying, and with Commercial Aviation, Airlines, and Airports.

A special staff of highly competent aerial photographers ensures that "Flight" contains the finest photographs of aviation in all its aspects.

EVERY THURSDAY 6d.

From all Newsagents and Bookstalls.

Subscriptions :
British Isles – – 33/-
Other Countries – 35/-

FLIGHT PUBLISHING CO., LTD.
DORSET HOUSE,
STAMFORD STREET, LONDON, S.E.1

TO MINIATURE CAMERA USERS

If you really are particular about FINE GRAIN PROCESSING by Specialists you need not hesitate about sending your next film to us.

We really are experts in this most important branch of photography, and yet YOU PAY NO MORE for this specialised service.

Our 4×3 F.G. Enlargements at **4d.** each will convince you of what Quality Enlarging really is.

POST YOUR NEXT ORDER TO

COVERDALE'S
PARLIAMENT STREET YORK

HERE'S QUALITY AT THE RIGHT PRICE !

Your film Developed and 1 Velox glazed print made from each negative : V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen —6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen ; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

PHOTOGRAPHY WITH SERVICE

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS.

PART EXCHANGE—HIRE PURCHASE

G. E. BECKETT & CO.
77–79, OXFORD ROAD,
MANCHESTER, 1
'phone : ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

RAINES

for **LEICA** *Service*

A Complete Service for all who use a Camera. For over 40 years RAINES have been famous for Developing, Printing and Enlarging.

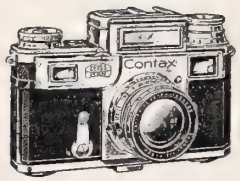
Normal Prices. Send for particulars.

RAINES & CO. (Ealing) LTD.
THE STUDIOS——EALING, W.5
Phone : EALING 3177.



THE NEW MAGAZINE CINE-KODAK

No film threading. Special magazine loading, containing 50 ft. 16-mm. film. Loads in 3 seconds. Each magazine has its own footage indicator. Speeds 8, 16 and 64. Scene-timer. Five interchangeable lenses available, universal view-finder. Panchromatic, Super-Sensitive Panchromatic and "Kodachrome" film available. Price, with Kodak f/1.9 lens and case **£40:0:0**



New Model Zeiss CONTAX III in Stock

4½×3½ Goerz Revolving Back Folding Reflex, 15-cm. Tessar f/4.5, F.P. adapter, filter, case. *Good condition* **£8:15:0**

Leica I, f/3.5 Elmar, range-finder, case. *Good condition* **£8:15:0**

3½×2½ T.-P. Special Reflex, 5½-in. Ross Xpres f/4.5, 3 D.D. slides, case.... **£8:15:0**

Latest 9.5-mm. Multi-speed Pathe Motocamera Luxe, f/3.5 lens, filters, case. *Good condition.* List £13 17s. 6d... **£9:17:6**

Cine-Kodak Eight, f/1.9 lens, case. *Good condition.* List £15 **£11:15:0**

9.5 Miller, f/1.5 Dallmeyer, multi-speed, case. *As new* **£11:15:0**

9.5 Latest Pathe 200-B Projector. *As new.* List £15..... **£12:10:0**

3×4 cm. Kodak Pupille, f/2 Xenon, case. *Fair condition.* Cost £20.... **£13:10:0**

Zeiss Super Ikonta, 16-on-3½×2½ film, f/3.5 Tessar. *Good condition* **£13:12:6**

4½×2½ Super Ikonta 530/15, Tessar f/4.5. *As new.* Cost £19 12s. 6d. **£13:17:6**

9.5 Alef, multi-speed, f/1.5 Meyer. *Good condition....* **£15:10:0**

6×6 Auto. Rolleiflex, f/3.5 Tessar, Rapid Compur, case, filter, hood. *Good condition.* List £27 10s. **£19:10:0**

Latest 7.3-cm. Hektor f/1.9 Lens, coupled. *As new.* List £29 5s..... **£22:10:0**

9×12 cm. Contessa Miroflex, 16.5-cm. Tessar f/2.7, 6 slides, F.P. adapter, case. *Fair condition* **£23:10:0**

Above are at

28 OLD BOND ST.
London, W.1

Telephone: Regent 1228.

IN STOCK AT

London:
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch, 1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
Croydon.—12, George St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.



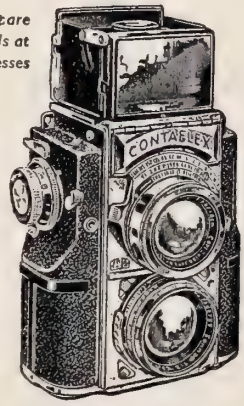
THE NEW ROLLEICORD II.
With Zeiss Triotar f/4.5 and Compur **£14:10:0**
With Zeiss Triotar f/3.5 and Compur **£17:10:0**
Ever-ready Case, £1 0 0

SPECIAL ALLOWANCE ON YOUR PRESENT CAMERA IN PART PAYMENT

Come and compare the latest models at one of our addresses

BARGAIN LIST AND GUIDE TO NEW MODELS. Also latest literature, post free anywhere. Please state requirements.

DEFERRED TERMS ARRANGED.



THE NEW ZEISS CONTAFLEX

Justophot Exposure Meter, case. *Fair condition*.....**7s. 6d.**
13×18 mm. Minifex, f/4.5 Victar. *Good condition*..... **£1 7 6**
9.5 Campro, combined camera and projector. *Good condition* **£1 10 0**
9.5 Midas, combined camera and projector, case. *Good condition* **£1 19 6**
Photoscop Exposure Meter, case. *Very good condition*..... **£2 10 0**
13×18 mm. Minifex, f/3.5 Vidar. *Good condition*..... **£2 12 6**
3½×2½ Kodak Six-20, f/6.3 lens, O.P.S. delayed shutter *As new*..... **£3:3:0**
3½×2½ Ensign Focal-plane Roll Film Reflex, f/4.5 Aldis Uno. *Very good condition.* Cost £7 17s. 6d..... **£5:5:0**
3½×2½ Voigtlander, Skopar f/4.5, delayed Compur, filter. *Good condition*..... **£5:5:0**
3½×2½ Goerz Tenax, Dogmar f/4.5, Compur, case. *Good condition* **£5:5:0**
3½×2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5, fitted cable release, 3 slides, F.P.A., case. *As new*..... **£7:7:0**
2½×2½ Rolleicord, f/4.5 Triotar, case. *Very good condition* **£9:0:0**
3½×2½ Zeiss Ikonta, f/4.5 Tessar, delayed Compur, case. *As new*..... **£9:9:0**
6½×4¾ Goerz Anschutz Press, 7½-in. Ross Xpres f/4.5, self-capping, 3 D.D. slides, case. *Good condition* **£9:15:0**
4¼×3¼ T.-P. Junior Special Reflex, 6-in. Cooke f/4.5, 3 slides. *Shop-soiled only.* List £12 15s..... **£10:10:0**

Above are at

37 BOND ST., LEEDS, 1

Telephone: Leeds 25106.

3 Leica Spool Chambers (Filca). List 10s. *As new.* Each .....**6s. 6d.**
10-ft. Leica Release (Fidri). List 11s. 6d. *As new*..**7s. 6d.**
Filter (Figro). List 18s. *As new* .....**12s. 6d.**
Filter (Figram). List 18s. *As new* .....**12s. 6d.**
Filter (Fiola). List 18s. *As new* .....**12s. 6d.**
Frame Finder (Rasuk). List £1 10s. 6d. *Good condition* **15s. 0d.**
6-section Tripod, panoram, ball-and-socket head. *As new* **17s. 6d.**
Tank (Perkino), for Leica film. List £1 5s. *Good condition.* **17s. 6d.**
E.R. Case (Esnar). List £1 7s. *Good condition.* **17s. 6d.**
Printing Board, 10×8 in. (Setra). List £2. *As new* **£1 7 6**
Combination Case (Ettre). List £2 16s. *Good condition*..... **£1:10:0**
Universal View-finder (Vidom). List £4 5s. 6d. *As new* **£3:0:0**
Leica Valoy Enlarger. List £9 11s. 6d. *As new* **£7:10:0**
9.5-cm. Elmar f/4 Coupled Lens (Elang). List £11 17s. *As new* **£8:15:0**
Leica III, scaled feet, Elmar f/3.5 List £30 10s. *Good condition* **£22:15:0**

Above are at

12 GEORGE ST. CROYDON

Telephone: Croydon 0781.

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750.

OPTICIANS TO H.M. GOVERNMENT

16-mm. Kemco Homovie, f/3.5 lens, bakelite body, American camera. *Good condition* **£3 17 6**
3×4 cm. Foth-Derby, f/3.5 lens, delayed focal-plane, case. *As new.* List £5 10s. **£4 7 6**
3½×2½ Ensign Carbine 6, Tessar f/4.5, Compur, rising front. *Good condition*.. **£5:15:0**
16-mm. Geyer, hand and motor drive, Zeiss Triotar f/2.9, case. *Fair condition*... **£5:17:6**
4½×3½ Goerz Anschutz Press, 13.5-cm. Dogmar f/4.5, 3 D.D. slides, F.P. adapter, case. *Very good condition.* Cost £38..... **£9:10:0**
4½×3½ Soho Reflex, revolving back, 5½-in. Ross Xpres f/4.5, also 11-in. Ross Tele lens f/6.8, one D.D. slide, F.P. adapter, case. *Good condition* **£14:10:0**
3½×2½ Certotrop, f/2.9 Xenar, delayed Compur, detachable lens and shutter, 3 slides, Rollex roll-film holder. *Very good condition.* List £19 12s. 6d. **£14:12:6**
4×4 Auto. Rolleiflex, f/2.8 Tessar, Proxar lenses, filter, iris, case. *Good condition.* Cost £29..... **£17:10:0**
16-mm. Ensign Super Kinecam, 1-in. Cinar f/1.5, also 2-in. Dallmeyer f/1.9, also 4-in. Dallmeyer f/3.5, case. *Good condition.* Cost £66 12s... **£39:17:6**

Above are at

537 Pinner Rd., North Harrow, HARROW

Telephone: Pinner 2780.

Justophot Exposure Meter. *As new*.....**12s. 6d.**
Metrophot Exposure Meter. *As new*.... **£1 19 6**
3½×2½ Ensign Selfix 20 Model S/2, f/6.3 Ensar, case. *Good condition.* List £2 17s. 6d..... **£2 2 0**
3×4 cm. Nagel Vollenda 48, f/4.5 Radionar. *Good condition.* **£2 17 6**
4.5×6 cm. Salex Focal-plane, f/4.5 Salex, 6 slides, F.P. adapter, pouch. *Good condition* **£3 19 6**
3½×2½ Cocarette, Tessar f/4.5, Compur, case. *Fair condition* **£5 5 0**
16-mm. Agfa Movex 12B, f/3.5 lens. *Good condition.* Cost £10 10s. **£6:17:6**
3½×2½ T.-P. Junior Special Reflex, 5-in. Cooke f/4.5, 3 slides, F.P. adapter, case. *Good condition.* Cost £12 15s... **£7:15:0**
4.5×6 cm. Dallmeyer Speed Focal-plane, f/2.9 Pentac, also 6-in. Dallon f/5.6 and hood, 3 D.D. slides, case. *Fair condition.* Cost £26 18s. **£9:17:6**
4½×3½ N. & G. New Ideal Sibyl, Ross Xpres f/4.5, 6 slides, F.P. adapter, lens hood, case. *Good condition*.... **£9:18:6**

Above are at

281 OXFORD STREET
London, W.1

Telephone: Mayfair 0859.

3½×2½ Minimum Palmos Focal-plane, Tessar f/4.5, 3 D.D. slides, F.P. adapter, case. *Good condition*.. **£10:15:0**
4.5×6 cm. Baby Speed Deckrullo Focal-plane, 8-cm. Tessar f/2.7, 3 slides, F.P. adapter, case. *Fair condition* **£10:17:6**
9.5 Dekko, f/1.9 Ross, also Dallon Tele f/4. *As new*..... **£11:15:0**
3½×2½ Zeiss Ikon Ideal 250/3U, Tessar f/4.5, delayed Compur, 6 slides, F.P. adapter, filter, Distar lens, case. *As new.* List £22 10s. **£12:17:6**
3½×2½ Kodak Regent, f/3.8 Xenar. **£18:18:0**
As new....
3½×2½ Zeiss Miroflex 859/3U, f/4.5 Tessar, 6 slides, F.P. adapter, case. *As new.* List £40.. **£25:0:0**
4½×3½ Kodak Revolving Back Graflex C Reflex, 6½-in. Cooke f/2.5, 3 D.D. slides, F.P. adapter, case. *Good condition.* Cost £56 12s. **£27:10:0**
16-mm. Bell-Howell Projector 57GG, 375-watt, 2-in. lens, case. **£35:0:0**
Good condition

And at:—
2 Northumberland Avenue, W.C.2.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd., W.1.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
66a, Seven Sisters Rd., Holloway.
216, Upper Tooting Rd.
Crouch End.—17, Topsfield Parade.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.



DOLLOND OWL No. 4

General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3¼×2¼ in., self-erecting front, hinged back, pressure-plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body, 6½×3×1⅝ in.

PRICE 55/-

Brown leather sling case, velvet-lined, lock and key. Price.....**7s. 6d.**

EVERYTHING PHOTOGRAPHIC

WALLACE HEATON LTD

SPECIALISTS IN

MINIATURE CAMERAS and AMATEUR CINÉS

By LEITZ SEE THE NEW LEICA III (Chromium). All Leica accessories in stock. Telephoto lenses, filters, finders, cases, books, etc.

By ZEISS THE NEW CONTAX III (now available). Also CONTAFLEX, SUPER IKONTA, etc.

ROLLEIFLEX at £25 and Cheaper Rolleicord Models at £14 10s. and £17 10s.

EXAKTA, RETINA, VOIGTLANDER and EVERY MINIATURE AND ACCESSORY IN STOCK.

By BELL & HOWELL FILMO CINÉ CAMERAS 8 mm. and 16 mm., from £19 15s.

By KODAK THE NEW MAGAZINE CINÉ KODAK £40, and the CINÉ-KODAK SPECIAL.

SIEMENS, PATHÉ, ENSIGN, ZEISS IKON, DEKKO, KEYSTONE and EVERY CINÉ CAMERA IN STOCK, FROM 75/-. LISTS FREE.

WHAT WE OFFER THE ENTHUSIAST:

MINIATURE CAMERA USERS

Free "All Risks" Insurance on Miniature Cameras, value £10 or over, whether bought from us or not.

"Leica News" free monthly to all registered Leica owners.

Free Instruction Cards for Leica users.

Exposure Cards free to all Miniature Camera users.

Special "MICROLUX" fine-grain developing service for miniature film.

Automax (Regd.) 3½×2½ enlargements from miniature negatives, 2s. dozen.

Colour films for miniature cameras.

All the latest books on miniature cameras in stock. State what make your camera is and we will tell you the book which gives you the best advice on its uses.

AMATEUR CINÉ USERS

Every make of ciné film, colour or black-and-white, Kodachrome, etc. Fresh stock always.

Free processing and prompt despatch all "Reversal" films.

Free criticism of customers' films in our own demonstration rooms and aids to ciné photography.

Free use of our ciné theatre to customers.

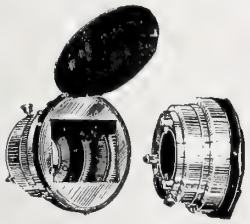
Demonstrations by experts at customer's own home or in our studios.

Splicing, Editing, Titling, etc., on the premises promptly and cheaply. Ciné photographs of weddings and other functions.

Evening shows by expert operators in customers' homes, anywhere in England.

Very complete lending library of all sizes of sound and silent ciné films.

Get perfect pictures against the light with a 'Zodel' LENS HOOD



Easily fixed and fits almost any camera. Telescopic and folds flat for carrying. An accessory you can't do without. Model I, for lenses 1 to 1⅞ in. Model II, for lenses 1¼ to 2 in. Each **7/6**

YOU ARE INVITED

to the new

FREE EXHIBITION of LEICA PHOTOGRAPHS

By DR. PAUL WOLFF

at our new Gallery at 127 New Bond St., W.1

Open until early September. 8.30 a.m. to 6.30 p.m.

Lowest Prices in the Trade for New & Second-hand Cameras.

LISTS of anything free. Anything on our Easy Payments. Anything taken in part exchange



127, NEW BOND ST., LONDON, W.1

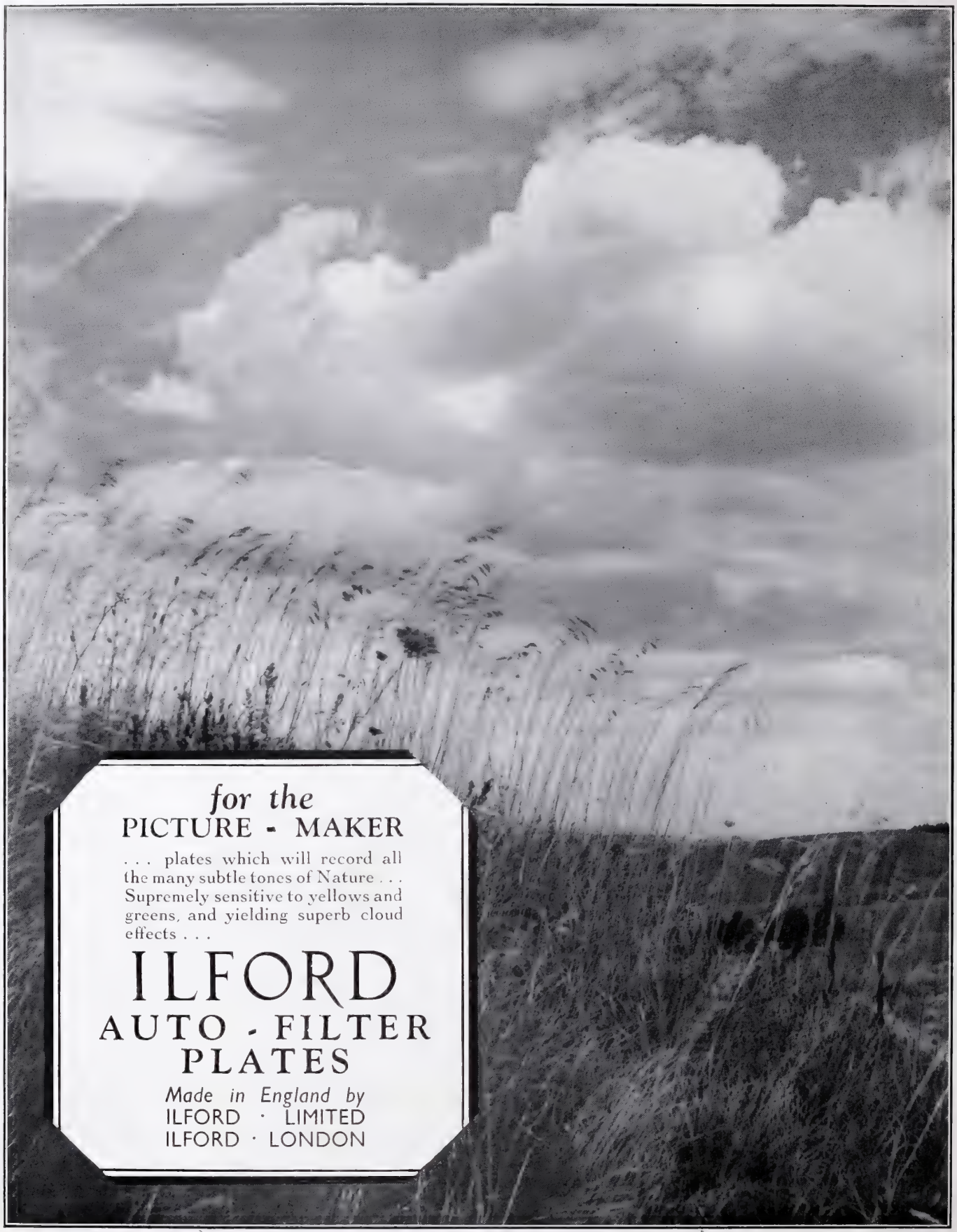
Also at 47, BERKELEY STREET (Next to Cooks Tourist Headquarters), LONDON, W.1, and 43, KENSINGTON HIGH STREET, LONDON, W.8

TELEPHONE: MAYFAIR 7511 (8 lines)

Established and continuous since 1839. Contractors to H.M. Government.

BY APPOINTMENT

THE ESSENTIALS OF OUR BUSINESS ARE QUALITY, SERVICE and COURTESY WITH LOWEST COMMERCIAL PRICES



Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

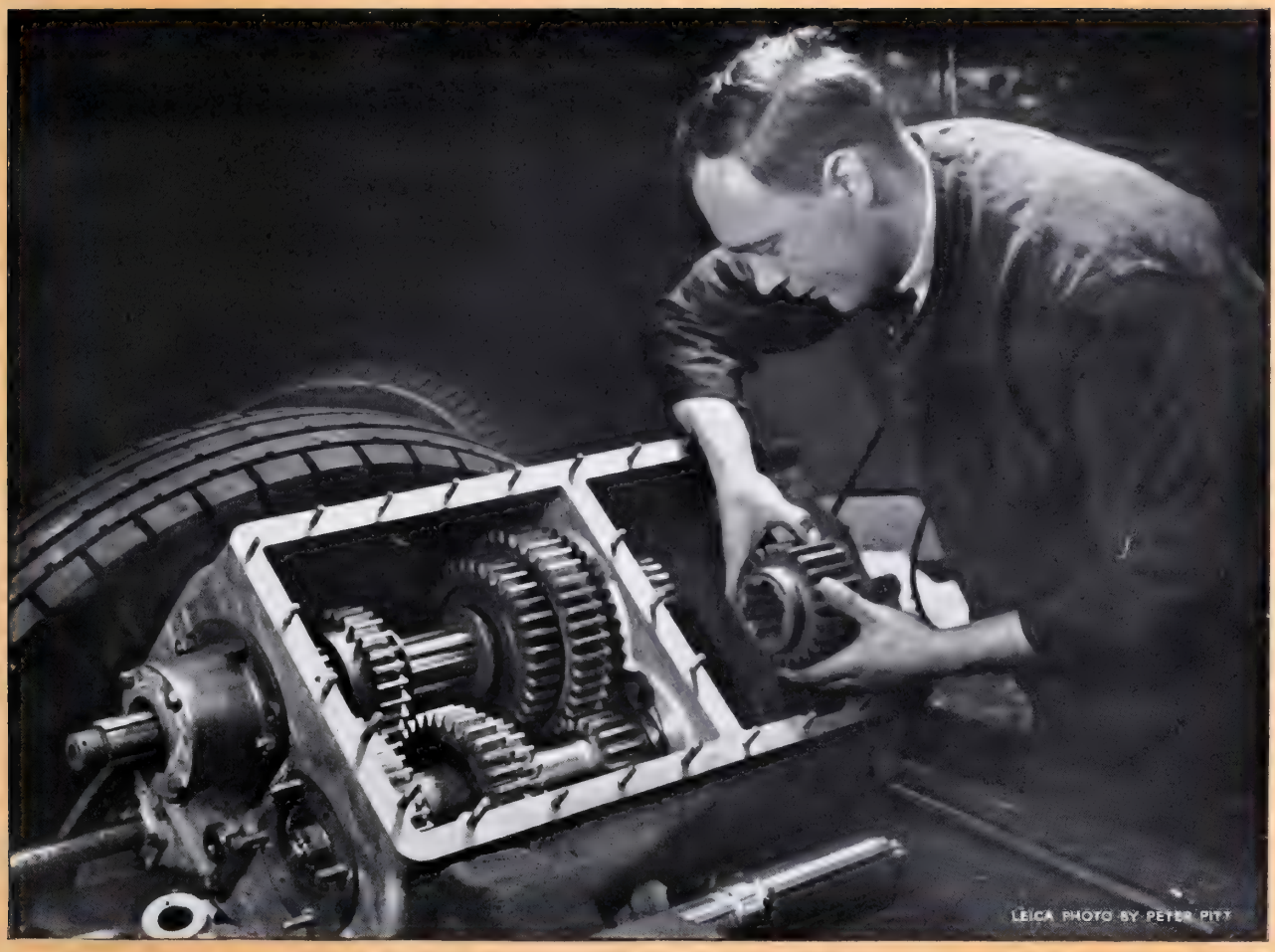
The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

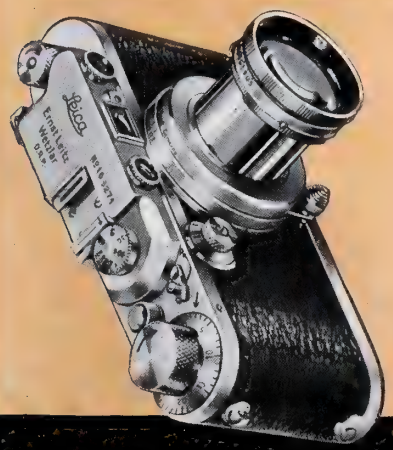
The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

~ The Journal for Everybody with a Camera ~

Vol. LXXXII. Wednesday, August 26th, 1936. No. 2494.





EXCHANGE YOUR GEAR AND USE A Leica

you will experience the same sensation of comfort and convenience as when changing from a baby car to the most modern big car and you will open up entirely new photographic possibilities with

The World's Premier Camera

Ask any good-class photographic dealer for a demonstration, or write for descriptive literature to

E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON. W.1

Copyright—Registered as a Newspaper for transmission in the U.K.

QUALITY — TONES — COLOUR RENDERING

ALL RIGHT — ALWAYS, WITH

KODAK 'PANATOMIC' FILM

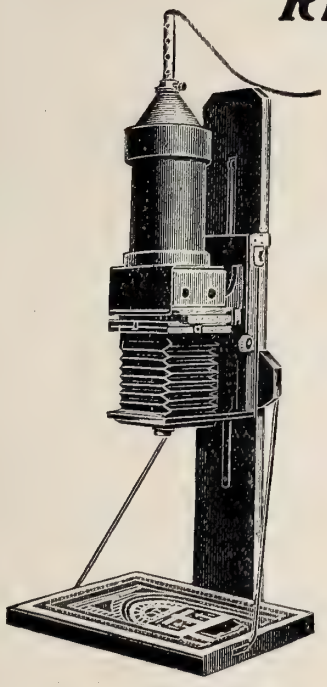


Fully Panchromatic • *Superfine Grain* • *Anti-halation backed* • *Supreme for every outdoor occasion*

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON W.C.2

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

READY IN SEPTEMBER



Sizes $3\frac{1}{2}'' \times 2\frac{1}{2}''$, $2\frac{1}{4}''$ Square and Leica size (24×36 mm.)

NEW No. 3 PERFECTA VERTICAL ENLARGER FOR LEICA SIZE (24×36 mm.) FILMS

RACK AND PINION FOCUSSING, REMOVABLE LENS PANEL, WEIGHT BALANCED RISE AND FALL, DOUBLE PLANO-CONVEX CONDENSER, DALLMEYER 60-mm. F/4.5 ANASTIGMAT .. Price £8 : 12 : 6

Can be supplied ready to take customer's own Leica 5-cm. Summar lens.....Price £6

	£	s.	d.
MODEL No. 1 PERFECTA.			
$3\frac{1}{4} \times 2\frac{1}{2}$ with $4\frac{1}{2}$-in. Condenser, without lens	5	12	6
Ditto, with Dallmeyer 4-in. f/4.5 enlarging anastigmat	8	17	6
MODEL No. 2 PERFECTA.			
$2\frac{1}{4} \times 2\frac{1}{4}$, with $3\frac{1}{2}$-in. Condenser, without lens	5	7	6
Ditto, with Dallmeyer $3\frac{1}{2}$-in. f/4.5 enlarging anastigmat	8	12	6

T.-P. Adjustable Carrier for Films in Strip for Models Nos. 1 and 2, 17/6 extra. Ditto, for No. 3 Model, 20/- extra.

NEW ENLARGER BOOKLET POST FREE

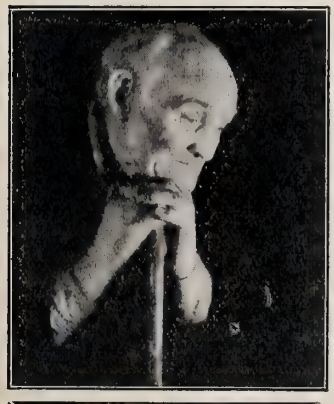
THORNTON-PICKARD

ALTRINCHAM, 7 ENGLAND

ASK YOUR DEALER FOR A DEMONSTRATION

ARE YOU A GOOD PHOTOGRAPHER?

SEND IN A PRINT AND SEE——



COUPON which must be attached to your entry. **WALLACE HEATON** 35-mm. Film Competition. August 26th, 1936.

Open to users of cameras taking 35-mm. film as its negative medium.

The Competition is open until September 30th. Your photographs can be of any subject—but they must be taken on 35-mm. film. Prints should not be smaller than 6×4.

Any number of prints can be sent in in any one week, but each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used.

In addition to the big prize

A WEEKLY PRIZE OF £1-1-0

will be awarded for the best photograph submitted in that week.

For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s. ; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of prize-winning prints must be made over to us without further payment. **The picture on the left is a typical prize-winner.**

In addition we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd.

All prints will be judged at the end of the Competition for the final prize of **£25** *cash. Acceptance of these rules and conditions is a specific condition of entry.*

Send in your entries now to 'COMPETITION,'

TO WALLACE HEATON'S 35-mm STILL CAMERA COMPETITION

All users of Leicas, Contaxes, Contaflexes, Retinas, Rolleiflexes and Rolleicords (if used with ciné film) can enter.

for the best photograph submitted during the run of the competition

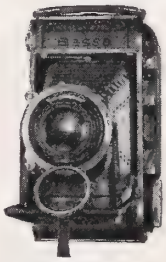
£25 *will be awarded*

WALLACE HEATON LIMITED

127, NEW BOND STREET LONDON, W.1

NEW OR SECONDHAND—BE WISE

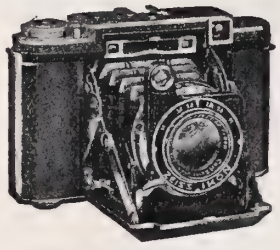
WE HAVE THE LATEST AND BEST OF EVERYTHING, AND THE SECOND-HAND



NEW RANGE-FINDER 'BESSA'

With coupled range-finder and optical view-finder fitted next to the focussing control. The famous trigger release is fitted under the base-board. Yellow filter is incorporated for use when required. Compur Rapid shutter, speeded to 1/400th sec. With 4-element Skopar f/3.5 lens .. **£18:15**

Nine monthly payments of 43/9.

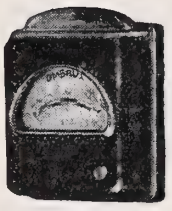


SUPER IKONTA

Takes 12 pictures on 3¼ × 2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, 1935 model, Compur Rapid shutter, speeded to 1/400th sec., film transport, leather bellows, body covered with fine-grain morocco. With f/3.5 Zeiss Tessar lens

£25 : 5 : 0

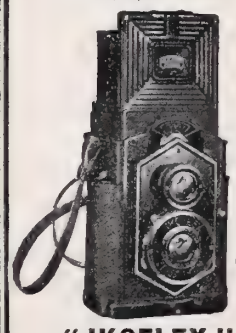
Nine monthly payments of 59/-.



"OMBRUX" METER

The photo-electric cell meter with a marvellous lens which makes it the finest instrument on the market at such a price. Gives dead-accurate readings for still camera work. In ever-ready case.

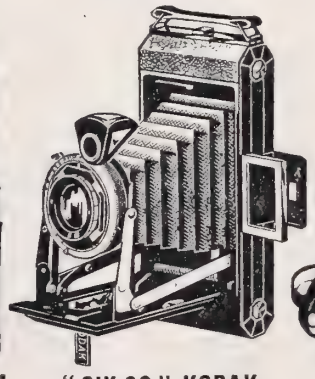
67/6



"IKOFLEX"

The twin-lens camera for 12 pictures on 3¼ × 2¼ 8-exposure roll film. Large finder lens, compensation of parallax, Novar f/4.5 lens, in Ikoflex shutter .. **£7:15:0**

Nine monthly payments of 18/1.



"SIX 20" KODAK

Its Kodon shutter will slice a second into a hundredth. Open the back hinged like a cigarette case, flick up the spool-holders, snap the film home and you're loaded. 8 exposures on 3¼ × 2¼ film. With focussing anastigmat lens f/6.3 **£3 : 12 : 6**

Nine monthly payments of 8/8.



"BRILLIANT"

Takes the standard 3¼ × 2¼ 8-exposure roll film at 1/-, but gives 12 2¼-in. square pictures. The brilliant image shows almost full size. With Compur shutter.

High-grade f/4.5 Skopar lens

£5 : 15 : 0

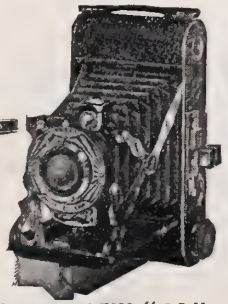
Nine monthly payments of 13/5.



T.-P. JUNIOR RUBY REFLEX

Made in 3¼ × 2¼, 4¼ × 3¼ in. and 6½ × 9 and 9 × 12 cm. sizes. With Ruby self-capping time and instantaneous focal-plane shutter. Revolving back, reflecting mirror of specially prepared glass, quick-wind, 3 single metal slides. With T.-P. Cooke f/4.5 lens, size 3¼ × 2¼, from **£12:0:0**

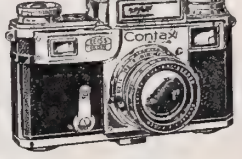
Nine monthly payments of 28/-.



ENSIGN SELFIX "20"

One of the smallest cameras made. Very sturdily built of light metal. Opens like a book to aid simple loading. Strong bellows, reflex view-finder. Trichro shutter, 1/25th, 1/50th, 1/100th sec., Time and Bulb, with flexible release. For standard 3¼ × 2¼ roll film. Ensar anastigmat f/4.5..... **£3:15:0**

Nine monthly payments of 6/11.



THE NEW CONTAX III

with built-in photo-electric exposure meter.

In other respects Contax III does not differ from Contax II.

Fitted with Zeiss Tessar lens, 2-in. focal length.

F/3.5 ..... **£53 : 0 : 0**

F/2.8 ..... **£55 : 15 : 0**

F/2 ..... **£63 : 0 : 0**

F/1.5..... **£78 : 5 : 0**

EASY TERMS & EXCHANGES!

Why not get YOUR camera on our easy plan—nine equal monthly instalments? You can start using your purchase after making the first small payment—pay the balance over a further eight months. Let us have your used camera in part payment—we will make you a good exchange allowance.

WE OFFER THE FINEST

EVERY ITEM—THOUGH USED

6 × 6 cm. Rolleiflex, f/3.5 Tessar, pair of Proxars, colour filter, leather case, In new condition..... **£24 0 0**

6 × 6 Rolleicord, f/4.5 Triotar, leather case and Proxars **£10 12 6**

4½ × 6 Revolving Back Reflex, S.C. shutter, speeded to 1/1,000th, f/4 Meyer Trioplan, 6 slides, F.P.A. and case **£10 2 6**

¼-pl. Panros Focal-plane, f/4.5 Xpres, S.C. shutter speeded to 1/1,000th, 3 double plate-holders and case..... **£9 9 0**

6½ × 3½ Stereo Hand and Stand, f/7 anastig. lenses, speeded shutter, 4 D.D. slides and case..... **£2 12 6**

3¼ × 2¼ D.E. Folding, f/6.8 Salex double anastig. lens, Compur shutter, 6 single slides **£3 15 0**

Dallmeyer Snapshot Film Pack Camera, f/6 anastig. lens.....**33s. 6d.**

520 16-on-3¼ × 2¼ Ikonta, f/3.5 Tessar. Rapid Compur shutter..... **£9 17 6**

3¼ × 2¼ New Special Sibyl, f/4.5 Serrac, 6 D.D. slides, F.P.A., leather case **£10 10 0**

3a Kodak Special, f/6.3 Zeiss Tessar, Compound shutter **£3 15 0**

¼-pl. Cameo D.E., f/4.5 Zeiss Tessar, Compur shutter, 6 slides..... **£6 2 6**

3¼ × 2¼ Kodak Roll Film, f/8.8 anastig. lens, self-erecting..... **£1 7 7**

¼-pl. Carbine Roll Film, f/7.7 anastig. lens, plate back, 3 slides..... **£1 6 9**

3¼ × 2¼ Pentac Roll Film, f/2.9 anastig. lens, Compur shutter, leather case **£7 10 0**

3¼ × 2¼ D.E. Folding, f/3.8 Meyer Trioplan anastig. lens, latest D.A. Compur shutter, 6 slides roll-film holder, leather case **£5 17 6**

V.P. Salex Focal-plane, f/5 anastig. lens, shutter speeded to 1/1,000th, 3 slides, F.P.A..... **£2 7 0**

¼-pl. D.E. C.B. Field, all the usual movements, R.R. lens, 2 double book-form dark slides and tripod..... **£1 12 6**

250-ft. Cine Camera, body constructed of mahogany, 2 inside side-by-side spool-boxes, 1 and 8 turn movement, f/3.5 Beck lens, focussing adjustment, side prism view-finder **£5 15 0**

35-mm. Sept Cine Camera, f/3.5 anastig. lens, 4 film chargers. New condition **£5 12 6**

3-in. f/4.5 Ernemann Anastig. Lens, focussing mount..... **£1 10 0**

3¼-in. f/3.6 Ross Zeiss Planar Anastig. Lens, iris. As new..... **£1 10 0**

45 × 107 Verascope, f/6.8 Dagor lenses, changing-box, 12 plates, leather case **£4 12 6**

4½ × 6 cm. Focal-plane, f/4.5 Krauss Tessar lens, shutter speeded from 1/25th to 1/700th sec., 12 single slides, leather cases **£4 4 0**

4½ × 6 Goerz V.P. Tenax, f/6.8 Dagor, Compound shutter, 6 slides, leather case **£2 12 6**

Whole-plate Salex Studio de Luxe Camera, constructed of oak, 12-in. f/3.5 Cooke Portrait lens, iris and diffusion, 12 repeating dark slides. As new..... **£18 18 0**

84 ALDERSGATE ST., LONDON, E.C.1

Phone: NAT. 0591

Model II Leitz Coupled Leica, f/3.5 Elmar and case..... **£19 0 0**

Zeiss Contax, f/3.5 Tessar, high and low speeds, ever-ready case. Cost £31 10s. **£22 10 0**

Latest 3¼ × 2¼ Makina, f/2.9 Plaubel Anticomar, Compur, corrected for parallax, 3 slides, never used..... **£31 10 0**

3¼ × 2¼ Mentor Compact Focal-plane Reflex, f/4.5 Carl Zeiss Tessar, 3 D.D. slides, F.P.A. and case..... **£5 17 6**

6 × 6 Rolleicord, f/3.8 Zeiss Triotar, Compur, ever-ready case.... **£11 17 6**

4½ × 6 V.P. Ernemann Speed Focal-plane, f/1.8 Ernostar anastigmat, F.P.A., L/case. Cost £56 ..... **£16 16 0**

4 × 4 Automatic Rolleiflex, f/2.8 Zeiss Tessar, Compur, L/case..... **£13 17 6**

WANTED.—Few Good Enlargers, any size or type. Send details.

6 × 6 Latest Ikoflex, f/3.5 Zeiss Tessar, high-speed Compur, filter, L/case **£17 0 0**

3¼ × 2¼, 6 × 6 or smaller Zeiss Miraphot Vertical Enlarger, f/6.3 anas., base easel, electric fittings. As new..... **£6 17 6**

2½ Voigtlander Brilliant, f/4.5 Skopar, Compur **£4 17 6**

3 × 2 Welta Roll Film, f/4.5 anas., Compur, L/case **£4 17 6**

4½ × 6 Dallmeyer Baby Reflex, f/2.9 Pentac, revolv. back, focal-plane shutter, 3 D.D. slides. Unsoiled. Cost £32 **£19 10 0**

¼-pl. Ica Focal-plane Reflex, f/4.5 Zeiss Tessar, 12 slides..... **£7 17 6**

3¼ × 2¼ Latest Dallmeyer Speed, f/2.9 Pentac, focal-plane shutter, 3 D.D. slides. Unsoiled **£17 17 0**

4½ × 6 cm. N. & G. Baby Sibyl, f/4.5 Cooke, 3 D.D. slides, F.P.A., supplementary reflex finder **£7 17 6**

16-ex.-on-3¼ × 2¼ Baldax Roll Film, f/2.9 Meyer Trioplan, D.A. Compur, L/case..... **£6 17 6**

3¼ × 2¼ Compact Graflex Reflex, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A., L/case. Cost £25..... **£5 17 6**

Several Fine Microscopes by well-known makers at bargain prices. Write for details.

3¼ × 2¼ Roll Film Icarette, f/4.5 Zeiss Tessar, D.A. Compur. Cost £13 5s. **£7 17 6**

200-B Pathe Cine Projector, transformer, case. New condition **£13 10 0**

Latest Cine-Kodak K, 50-ft. or 100-ft., f/1.9 anas. As new..... **£22 10 0**

16-mm. Model B Cine-Kodak, f/1.9 anas. **£10 10 0**

Pathe Model B Cine Camera, f/3.5 anas., L/case **£4 17 6**

V.P. Folding Planovista Roll Film Reflex, f/2.9 Meyer Trioplan anas., D.A. Compur, L/case..... **£7 17 6**

3¼ × 2¼ Latest Soho Reflex, masking device, f/3.5 Ross Xpres, 3-power Ross Teleros, 3 D.D. slides, F.P.A., L/case. Cost £58 ..... **£29 10 0**

S10 16-mm. Kinamo, f/2.7 Zeiss Tessar, leather case. Cost £20..... **£7 10 0**

Model I Leitz Leica, f/3.5 Elmar lens, range-finder and case..... **£10 17 6**

54 LIME STREET, LONDON, E.C.3

Phone: MANSION HOUSE 0180

FIRST PAYMENT SECURES ANY ITEM!

CITY SALE & (1929)

AND GET IT AT "CITY SALE"

BARGAINS WE OFFER ARE THOROUGHLY RELIABLE AND FULLY GUARANTEED!

FREE CATALOGUE & BARGAIN LIST!

Our 84-page Catalogue contains absolutely everything you need for photography or movies—all apparatus is fully illustrated, and has complete specifications. A new summer bargain bulletin is also offered, which contains hundreds of used but fully guaranteed offers. Get in touch with us now for these amazing catalogues.

BARGAINS IN THE TRADE

—IS FULLY GUARANTEED!

V.P Kodak, f/6.3 anastigmat, Diomatic shutter and case £1 15 0
No. 1 Special Kodak, f/6.3 Kodak anastigmat, Kodamatic shutter and leather case..... £3 3 0
Agfa Speedex Roll Film, f/8.8 anastigmat..... £1 3 6
No. 1 Pocket Kodak, f/6.3 anastigmat, Kodex shutter £1 18 9
Weston Universal Exposure Meter £4 17 6
3¼ × 2¼ Nagel Roll Film, f/4.5 Dallmeyer anastigmat, 7-speed shutter. New condition..... £3 17 6
3¼ × 2¼ Voigtlander Bessa Roll Film, f/7.7 anastigmat, 3-speed shutter. As new..... £1 15 6
520 Ikonta, f/6.3 Novar, Derval shutter, taking 16 pictures on 3¼ × 2¼ film £3 7 6
6 × 6 cm. Voigtlander Superb, f/3.5 Heliar anastigmat, Compur sector shutter. Excellent condition £14 14 0
Six-20 Kodak Roll Film, f/4.5 Kodak anastigmat, 3-speed shutter and leather case £3 17 6
Voigtlander Prominent Roll Film, f/4.5 Heliar, Compur shutter, leather case £13 17 6
Pathe Home Movie Projector, double claw, complete with resistance to 250 volts £3 17 6
Pathescope Kid Projector, and resistance to 250 volts..... £1 17 6
3¼ × 2¼ Baldax Roll Film, taking 16 pictures on a spool, Meyer f/3.5 anastigmat, Compur shuter £6 6 0
16-mm. Victor Cine Camera, f/1.5 Dallmeyer lens, Blendux meter and case £21 10 0
3¼ × 2¼ Cocarette, f/4.5 Dominar, Compur shutter and leather case.... £3 7 6
45 × 107 Voigtlander Stereo, pair of f/4.5 Heliars and leather case.. £10 17 6
16-mm. Ensign Autokinecam, f/2.6 Cinar, 3 speeds and leather case £12 15 0
16-mm. Agfa Movex, 2 speeds, f/1.5 Dallmeyer lens, leather case.. £22 10 0
9.5-mm. Cine Nizo, f/3.5 anastigmat, 2 speeds and case..... £7 15 0
½-pl. Goerz Anschutz Focal-plane, f/6.8 Dagor anastigmat, focal-plane shutter, 2 slides £7 7 0
3¼ × 2¼ Agfa Standard Plate Camera, f/4.5 anastigmat, 5-speed shutter, 6 slides and leather case..... £3 15 0
½-pl. Goerz Tenax Roll Film, Dogmar f/6.3, Compur shutter and leather case £3 17 6
6 × 4½ cm. Ermanox, f/1.8 Ernostar, self-capping focal-plane shutter, 6 slides, F.P.A., leather case..... £16 17 6
9.5-mm. Pathe Luxe Cine Camera, f/3.5 anast., motor drive, leather case £6 17 6
½-pl. Ensign Magnaprint Enlarger, 5½-in. condenser, reversible negative carrier, f/7.7 anastigmat..... £5 19 6
½-pl. Ensign Focal-plane, Cooke Series II f/4.5, self-capping focal-plane shutter, 2 slides, F.P.A..... £5 19 6
½-pl. Britisher Reflex, Stylor f/4.5, self-capping focal-plane shutter, 6 slides, leather case £4 17 6

90/94 FLEET STREET, LONDON, E.C.4

Phone: CENT. 9391

Cine-Kodak Model B, f/3.5 lens and eather case. New condition.. £7 12 6
Dekko Cine Camera, f/1.9 Ross anastigmat, leather case. As new.... £7 5 0
Pathe de Luxe Motocamera, f/2.5 anastigmat and Telephoto, leather case. As new. List price £21..... £9 15 0
Bolex G916 Projector, latest model. As new, complete with resistance and case £37 10 0
Cine-Kodak Model BB Junior, f/3.5 lens, eather case. In new condition £7 17 6
Bolex Projector Model D.A., resistance and case £27 10 0
Ensign Autokinecam, f/2.6 Cinar, and eather case £8 17 6
3¼ × 2¼ T.-P. Junior Reflex, f/3.5 Cooke ens, 6 slides, F.P.A. and leather case £10 17 6
½-pl. Marion Soho Reflex, f/4.5 Zeiss Tessar, 6 slides, F.P.A. and case £14 17 6
12-in. f/5.4 Ross Teleocentric, for above £2 17 6
Photoscop Electric Exposure Meter £1 12 6
½-pl. Zeiss Maximar, f/4.5 Zeiss Tessar, D.A. Compur shutter, 6 slides, F.P.A. and case..... £9 17 6
3¼ × 2¼ N. & G. Folding Reflex, f/4.5 Ross Xpres, 3 slides, F.P.A and case £21 10 0
P.C. IIIa Kodak, R.R. lens, speeded shutter, rising and cross front.. 11s. 9d.
Leica Projector, Model SK, comp ete with condenser and electric lamp £10 10 0
½-pl. T.-P. Press Focal-plane, f/3.5 Ernoplast lens, 3 D. slides and case £11 5 0
3¼ × 2¼ Ensign Speed Roll Film Reflex, f/3.4 Aldis lens, complete with leather case £6 17 6
½-pl. Goerz Tenax Roll Film, f/4.5 Dogmar lens, Compur sector shutter, leather case £5 12 6
2¼ × 3¼ Ensign Autorange, f/4.5 Ensar anastigmat, synchronised range-finder, Mulchro shutter £5 12 6
3¼ × 2¼ Linhoff Precision Camera, triple extension, revolving back, f/4.5 Zeiss Tessar lens, Compur shutter, 12 German silver slides, F.P.A., leather case £12 17 6
4¼ × 6 cm. Ernemann Focal-plane, f/1.8 Ernon lens, 6 slides, F.P.A., and case £15 15 0
Model III Leica, f/2 Summar, leather case £29 10 0
Zeiss Contax, f/2 Sonnar, ever-ready case £28 17 6
Ensign Midget Vertical Enlarger, f/6.3 anastigmat lens. New condition £3 17 6
2¼ × 3¼ Ensign Selfix, f/4.5 Ensar lens, Mulchro speeded shutter, 1 to 1/100th sec. £3 12 6
6 × 6 cm. Voigtlander Brilliant, f/7.7, ever-ready case..... £1 15 0
3¼ × 2¼ Hale Roll Film, f/4.5 anastigmat, Vario shutter..... £2 17 6
3¼ × 2¼ Cocarette, f/4.5 Zeiss Tessar, delayed-action Compur, leather case £7 10 0

59/60 CHEAPSIDE, LONDON, E.C.2

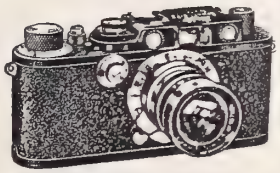
Phone: CITY 1124/5

EXCHANGE MITED

APPROVAL TO POST-BUYERS OF USED GOODS!

THE "KEYSTONE" TO PERFECT MOVIE MAKING!





KEYSTONE "8"

3 speeds. Strong, silent motor takes 25-ft. films at a winding. Footage indicator geared to mechanism. Interchangeable lenses.

With f/1.9 lens..... **£16:16:0**
F/3.5..... **£10:10:0**

Nine monthly payments of 39/2 or 24/6.

LEICA MODEL III

With f/2 Summar Lens.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For holidays, travel, or for photographs at night or in any weather, Leica is the ideal camera..... **£39:10:0**

Nine monthly payments of 92/2.

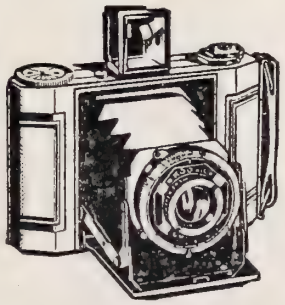


"ROLLEIFLEX"

The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen, fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.

£25 : 0 : 0

Nine monthly payments of 58/4.



KODAK "DUO"

16 pictures on 3¼ × 2¼ 8-exposure film. Lens shoots to position at touch of button. Focussing from 3¼ ft. to infinity. Direct-vision view-finder. With Pronto "8" shutter and Kodak f/4.5 anastigmat..... **£6 : 0 : 0**

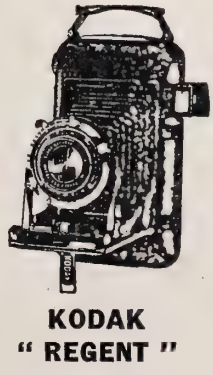
Nine monthly payments of 14/-.



CINÉ - KODAK "8"

Halves Running Costs.—With fixed-focus f/3.5 lens, exposure guide, footage indicator and eye-level finders incorporated in the handle of the camera. Holds 25 ft. of special film, only half the width of which is exposed at a time.... **£9 : 17 : 6**

Nine monthly payments of 23/1.



KODAK "REGENT"

The latest model, taking 8 or 16 pictures on 3¼ × 2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter, speeded to 1/400th sec., complete with leather case.

£20 : 0 : 0

Nine monthly payments of 46/8.



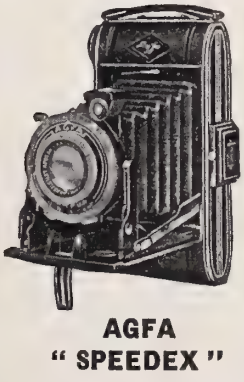
ROLLEICORD II

Takes all Rolleifiex accessories excepting angle mirror. Takes 12 exposures on 3¼ × 2¼ roll film for 1/-. With Zeiss Triotar f/4.5 and Compur shutter, 1/300th T. and B.

£14:10:0

Zeiss Triotar f/3.5 ..... **£17:10:0**

Nine monthly payments of 33/10 or 40/10.



AGFA "SPEEDEX"

A first-class 3¼ × 2¼ roll-film camera. Get this handy little instrument in time for the holiday season. Fitted with f/4.5 lens and Compur shutter, direct-vision and reflecting view-finders .. **£6 : 6 : 0**

Nine monthly payments of 14/9.

PEOPLE have FOUND OUT that

THE NEW EXAKTA REFLEX

IS THE BEST OF ALL THE MINIATURES

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

For V.P. Films, 4×6.5 cm.

Prices for "MULTI-SPEED" MODEL B.

Exaktar Anas. f/3.5.....£19 10s. | Zeiss Tessar Anas. f/2.8....£27 10s.
Zeiss Tessar Anas. f/3.5....£23 10s. | Meyer Primoplan f/1.9....£39 10s.

Extra: Tele-Magor Hugo Meyer 15 cm. £11 10s.



The "Multi-Speed Exakta," with its 4 interchangeable lenses.

ADAPTING RINGS FOR CLOSE-UPS:
Tube A, for 15 inches.....6/6
Tube B, for 10 inches.....6/6

EXAKTA HAND-BOOK

Just published. Fully explains this beautiful camera.

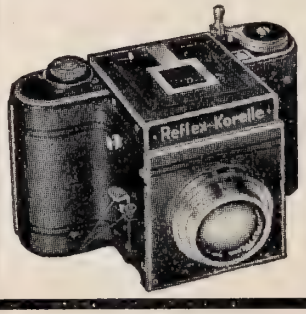
Post free 3/6

Illustrated Brochure of Cameras and Accessories post free.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

The fast film with the fine grain



● Obtainable from progressive dealers everywhere. For descriptive folder, write to:—
SCHERING LTD. (VOIGTLANDER DEPT. A.)
188/192, HIGH HOLBORN, W.C.1.

● IT COSTS SO LITTLE

to *INSURE* your camera against *ALL RISKS*, including Loss by Burglary, Fire, Theft from person, Loss in Transit or while travelling, Accidental Damage, etc. Similar policies are also available in respect of Binoculars, Opera Glasses and Amateur Ciné Equipment.

VALUE OF CAMERA	ANNUAL PREMIUM (Amateurs)
	s. d.
£5	5 0
£15	7 6
£25	10 0
£50	12 6
£75	15 0
£100 and over	17/6%

SPECIMEN ANNUAL PREMIUMS (Gt. Britain and Ireland) are shown here. World-wide cover, double these rates. Write or call for proposal form and further particulars, or cut out this advertisement and send with your card to:

CAMERA INSURANCE DEPARTMENT,

NORWICH UNION
INSURANCE SOCIETIES

Head Offices: SURREY ST., NORWICH
London Offices: 50, FLEET STREET, E.C.4, etc. A.P.6

? ARE YOU INTERESTED

IN: ARCHITECTURE
PORTRAITURE
HIGH-SPEED PHOTOGRAPHY
TELEPHOTOGRAPHY
ANIMAL PHOTOGRAPHY

or any other specialized branch of work?

IF SO, write for booklet P51 on the choice of a

ZEISS LENS

BEST FOR **EVERY** CLASS OF WORK

CARL ZEISS (London) Ltd. MORTIMER HOUSE, 37-41, Mortimer St., London, W.1 CARL ZEISS JENA

"The Amateur Photographer." 26/8/36.

SPECIAL NOVICES' COMPETITION

Title .....

Name and address.....

.....

This Coupon to be affixed to back of print.

"The Amateur Photographer." 26/8/36.

"A.P." SPECIAL COMPETITION COUPON

This Coupon to be affixed to back of print.

"The Amateur Photographer." 26/8/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Monday, August 31st.

"The Amateur Photographer." 26/8/36.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Monday, August 31st.

"The Amateur Photographer." 26/8/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Monday, August 31st.

"The Amateur Photographer." 26/8/36.

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 26/8/36.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

YOU OUGHT TO TRY THE AZOL METHOD OF DEVELOPING

you will be surprised how easy it is to get successful results and how interesting the work becomes.

A 3-oz. bottle of AZOL will develop 3 dozen films $3\frac{1}{4} \times 2\frac{1}{4}$

Price 2/- per bottle

of every dealer

Write for our 5 free booklets

OR SEND P.O. 1/7 FOR A TRIAL SET of CHEMICALS
Including: 1-oz. trial bottle of AZOL, to develop 12 spools $3\frac{1}{4} \times 2\frac{1}{4}$.
4-oz. tin ACID-FIXING, to make 30 to 60 oz. solution.
1 Packet M.Q. Developer, sufficient to make 3 dozen Gaslight Prints.

Publicity Dept.:
JOHNSON & SONS
MANUFACTURING CHEMISTS LTD.
HENDON WAY, LONDON, N.W.4



"YOU SEE..WHAT YOU SAVE IN DUTY YOU GET IN TOBACCO!"

It's unusually good tobacco, too, is RHODIAN—rich, ripe leaf from Rhodesian fields. Moreover the saving in duty is passed on in full to the smoker which is why you get such a wonderful smoke at the moderate price of tenpence-halfpenny an ounce.

RHODIAN
CURLY CUT

RHODIAN ALL-BRITISH TOBACCO COSTS ONLY 10½D AN OZ

RH 226 D

MAKE MONEY *with your camera*



We want all types of interesting photographs from everywhere for publication in thousands of newspapers, magazines, etc., all over the world.

Here is a wonderful opportunity for YOU to "cash in" with your camera! Any ordinary camera will do. No particular experience or ability is required to commence this NEW profitable profession in **YOUR SPARE OR FULL TIME.** It is an occupation with permanent MONEY - MAKING possibilities **FOR YOU.**

PERMANENT MARKETING SERVICE FOR YOUR PICTURES

We offer you the unique facilities of our special Marketing Department *—in accordance with our Marketing Agreement.*

By the J. P. D. "Dictograph" Method you will be shown every branch of the profession—from the actual taking, developing and printing of saleable photographs—to advice as to the requirements of editors of newspapers, magazines, periodicals, photographic agencies, advertising companies and other commercial firms.

Also, under our supervision and guidance, successes in prize competitions—regularly conducted by numerous journals—await your best efforts.

CONVERT A FASCINATING HOBBY INTO A WELL-PAID PROFESSION IDEALLY SUITED FOR BOTH MEN AND WOMEN.

You will enjoy the work, it is intensely interesting. You can devote just as much or as little time to it as you wish—we want indoor as well as outdoor pictures taken in rain, fog and snow as well as in sunshine—by day or night, in winter and summer—in city, town, seaside or country, on every day of the year. All suitable photographs are personally submitted to the best markets and highest prices obtained.

Fill in NOW and post coupon for this magnificent FREE BOOK

VALUABLE COUPON

Journalistic Photo Distributors Ltd., Dept. B.H. Ludgate House, Fleet Street, London, E.C.4.

Sirs,—Please send me, without obligation, your FREE fully illustrated book, "Making Money with your Camera," which explains how, without previous experience, I may earn money with a camera by taking photographs for you; also particulars of your special marketing privileges. I enclose 3d. in stamps to help pay postage, etc.

Name .....
(Print plainly in pencil; ink will blot).

Address .....

.....



Bromide Speed, Rich Warm Tones

MEZZOTONE Paper and Lantern Plates have this unique combination of qualities—the printing speed approximates to that of Bromide paper and the warm tones are produced by simple direct development. A long scale of gradation and excellent latitude enhance still further the scope of these outstanding productions. Full range of surfaces and grades in latest List. Lantern Plates 1/10 doz.

★ MEZZOTONE ★

The *Criterion* CHLORO-BROMIDE

Paper and Lantern Plates

Silky, Silky Rough, Silky Lustra, Grained Silky, Opal Silky, Ivory, etc.

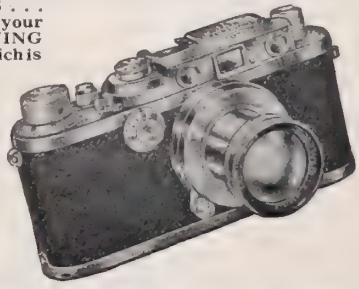
CRITERION (Plates, Papers, Films) LTD., STECHFORD, Warwickshire. London Showrooms: 35, Essex St., Strand, W.C.2

The WORD

LEICA

● To all who follow the modern trend in Cameras that word "LEICA" means much. And at each and all of the "Four Westminsters" it has a significance all its own. There, LEICA Cameras and the wide range of LEICA accessories—hardly less notable than LEICAS in themselves—play a very big part in day-to-day and hour-to-hour activities. At any of the "Four Westminsters" you can see and examine the whole LEICA range.

● Go then into any Westminster shop and learn all about LEICAS . . . and EXCHANGING your present Camera, or BUYING OUT-OF-INCOME, which is easily arranged—at the "Four Westminsters."



This is the LEICA Model IIIa, automatic focussing f/2 Summar lens, Shutter speeds to 1,000th. Costs £43, or 9 payments of £5 0s. 4d. (Other models from £16.)

● *Ask about Special Leica "Valoy" and "Focomat" Enlargers.*

THE WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

81 Strand, W.C.2 (*Temple Bar* 2710)
111 Oxford Street, W.1 (*Gerrard* 1432)
119 Victoria Street, S.W.1 (*Victoria* 0669)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

The

Wireless World

COMPLETE OLYMPIA SHOW REPORT

will be on sale August 28th

This special, enlarged number will contain a complete account of the exhibits at Radiolympia, illustrated from artists' drawings and photographs. It will be on sale at the Show the day after the opening, and will form a valuable work of reference for all wireless enthusiasts.

PRICE 4d.

From all Newsagents and Bookstalls

ILIFFE & SONS LTD.
DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

ADVANCE NOTICE of a book that is different, not only by reason of its novel conception and form but also by virtue of its ideas.

A book that fills a real gap in photographic literature.

Every progressive photographer will want to invest in a copy. It is an instructive, interesting and beautiful production.

Full particulars will appear in next week's "Amateur Photographer."

THE FOUNTAIN PRESS, 19, CURSITOR ST., LONDON, E.C.4

YOUR CAR—HOW IT WORKS

(Second Edition)

EXPLAINED IN THE SIMPLEST LANGUAGE

By A. G. D. Clease, B.Sc.

(Reprinted from "THE AUTOCAR")

THIS Booklet will prove of the greatest value to all beginners who want to know how the various units of the car work. Every part of the engine and chassis is adequately dealt with, and a chapter on the electrical lighting and starting system is included. The new edition brings the contents right up to date.

Price 1/- net **By post 1/2**

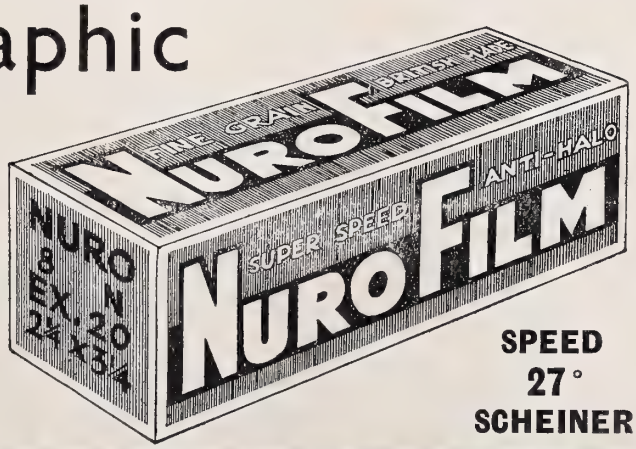
From leading booksellers, or direct from the publishers

ILIFFE & SONS LTD.
Dorset House, Stamford Street, London, S.E.1



NURO FILM — the master film that has amazed the photographic world

Obtainable through all branches of Boots The Chemists, Timothy Whites & Taylors, Taylors Dispensing Chemists, and from all progressive dealers.
STANDARD SIZES AND PRICES.



NURO (Biggleswade) Ltd.
BIGGLESWADE, BEDS.

SPEED 27° SCHEINER

S.B.Y.3

***In all* STANDARD SIZES & PRICES**

Miniature Camera Users!

Enlargements like contact prints

The new Selo films for users of Leica, Contax and similar miniature cameras, set a new standard for fineness of grain.

They yield enlargements notable for clear detail and a sharpness which is almost indistinguishable from contact prints.



SELO H.P. FILM

Fine Grain Hypersensitive Panchromatic

As fast as a fine grain film can be and remarkable for its fineness of grain. It enables difficult subjects with fast movement to be photographed with the certainty that well-exposed negatives capable of enlargement to great size will be obtained.



SELO F.P. FILM

Extra Fine Grain Panchromatic

Definitely the finest grain film produced and intended for the serious and exacting miniature camera photographer who wants perfect negatives of first rate enlarging quality.

These Selo Films are contained in a special Daylight Cassette of patented design which gives greater safety in handling, prevents scratching, and obviates friction.



SELOCHROME FILM

Special Fine Grain Orthochromatic

A splendid all-round film for almost every type of miniature photography by daylight. Anti-halo backed. For the photographer who wants a film of really fine grain at a low price.

Made in England by
ILFORD LIMITED
ILFORD, LONDON

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, AUGUST 26TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2494.

Topics of the Week

THE King is recorded as taking a camera with him on his Adriatic holiday, and we learn of his use of it in situations of much interest. We have reason to believe that the King is as adept at photography as he is at many other pursuits. If His Majesty could be persuaded to publish his records in volume form it would be a very interesting gift book for Coronation year, and would enormously benefit any charities he selected. There is precedent for a personal publication of the kind, though not perhaps for a pictorial one. When the late King George V was a young prince on H.M.S. *Bacchante* he with his brother, Prince Albert Victor, published a book made up from their private letters, journals, and notebooks describing the cruise. And there is, of course, Queen Victoria's "Leaves from a Journal of Life in the Highlands." Modern photography makes a royal task of this kind less laborious, more pleasant, and at least equally popular.

Films for Children.

We talked the other day with a man of leisure who, as his bit of social service, takes round his cinematograph projector for 16-mm. and 9.5-mm. films and gives children, especially in poor districts, a treat. His difficulty is to get the right sort of short films, for the stock is soon exhausted, and when he goes week after week to the same schoolrooms the demands of the juveniles may well seem insatiable. There are some excellent films of the kind published by the Dental Board, the Health and Cleanliness Council and similar bodies, and there are again some most ingenious films produced by big manufacturing concerns; but the juvenile audience is quick to detect the propaganda in the one case and the advertisement in the other, however subtly it is conveyed, and if too many of these films are offered it is resented. The G.P.O. films are always popular, as they deserve to be. He tells us also that although such a title as "Farming in Canada" may be received with boos, if there is plenty of action in it the boos soon give place to quietness and an atmosphere of appreciation. The most popular film, which drew an over-flowing audience, was the life-story of a famous cricketer. One drawback is that the Surrey County Council, on the fringe of whose district he works, possibly alone among local authorities at present, requires a licence even for shows of sub-standard film, and this may be a little hampering in the circumstances.



LONDON LANDSCAPES (No. 44).

Looking towards the Guards' Memorial from St. James's Park.

What Photography Cannot Do.

We have been reading the latest edition of "The Modern Movement in Art," by that well-known critic, Mr. R. H. Wilenski, in which he has some hard things to say about photography. In an age when we are always reminding ourselves of the astonishing things photography can do, and coming to believe that there is nothing that it cannot do, it is salutary to our souls to be presented with the other side of the picture. Mr. Wilenski gives a formidable list of things which, he says, the camera cannot do. It cannot comment. It cannot select. The variation between the shortest time and the longest time it can behold its subject is, in daylight, extremely limited. Of course, one might retort that the painter's brush or the etcher's tool cannot comment and cannot select, and that these acquirements belong to the picture-

maker, whatever instrument he uses But Mr. Wilenski would scorn that kind of argument as an unworthy get-away. And he has not done with us yet. Some people, he says, still imagine that the camera can record the forms of physical objects and concrete things, and the formal relations of such objects and things to one another. But these activities are, in fact, beyond the camera's power. Bless us, there is nothing it can do!

The Camera a Poor Thing Indeed.

We had always thought that a camera could at least record a house, a tree, a man, not to speak of the delicate nuances of landscape and cloud, the detail and the general glory of architecture, and even things beyond the range of human vision. But no, says Mr. Wilenski. All the camera can record is the momentary effects and degrees of light as affected by such physical objects or concerte things as a house, a tree, or a man. Its records, moreover, are determined by two accidental physical factors—its own position at the moment of exposure, and the degree of light obstructed or reflected by the objects before it. The camera, in a word, cannot record any relation of physical objects or concrete things one to another except the apparent relations caused by momentary effects of light and shade. Mr. Wilenski goes on to speak in scathing terms of artistic photographers; "hybrid atrocities," he calls their "concoctions." We bow our heads to all this, for Mr. Wilenski is a very able exponent of the new painting. Some examples of the work of modern painters are reproduced in his volume, and we are glad in one or two of these cases that there is a line beneath saying what the subject is. We might otherwise have hesitated as to whether it was a house, a tree, or a man.

Change of Address.

A neat form of photographic advertisement was noticed by our Geneva correspondent the other day. A large photographic firm in a fashionable rue of Geneva has just shifted its quarters to another address on the same street. Thereupon it produced a large photograph showing the street empty of all other traffic and in the middle of it a procession of men, each of whom was carrying some article of the photographer's equipment across the road from the one conspicuous address to the other conspicuous address. It certainly made a very effective poster, and contains an idea which might be imitated by all sorts of firms which desire to bring home to the public the fact of a new location. This particular firm, by the way, claims for its photographs "gout" and "audace." The first word means taste, and the second, daring, but it may mean impudence.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Aerial Focussing.

I understand that there is some way of treating a part of a focussing screen so that it shows a brighter image. Can this be done to existing screens, and is it of any great advantage?
H. B. (Stafford.)

We can give a definite affirmative to both your questions, and will add the necessary information.

The simple adaptation of the ground glass makes possible what is known as aerial focussing. The operation consists in attaching two microscopic cover-glasses to the matte side of the screen. These are circular pieces of exceedingly thin clear glass, and they are stuck down with a spot of Canada balsam. The job is best done by an optician, or someone familiar with microscopic slide-making.

One disc should be affixed at or near the middle of the screen, and a smaller one near one corner. In a quarter-plate screen we use there is a central glass ¾ in. in diameter in the centre, and one ½-in. diameter near a corner. The second is not essential with an anastigmat lens, but is a distinct advantage with one having curvature of field, as the character of both central and marginal definition is clearly shown.

Aerial focussing is facilitated by the use of a focussing magnifier, which is a brass tube in which a magnifying lens of short focus is mounted, with helical or other means of focussing. With a very sharp hard pencil a fine mark is made on the ground glass, and the magnifier adjusted to get a critically sharp image of the mark. The magnifier is then correct for examining the image at the clear spot.

As the end of the tube lies flat on the glass focussing screen, extraneous light is excluded, and the image can be seen even without a focussing cloth. This image is exceedingly clear and brilliant. If the focussing screen is examined in the usual way, with a focussing cloth, and without a magnifier, the whole of the image can be seen, but it is of startling brilliance where the cover-glasses are cemented.

The method is of particular value when dealing with interiors and any poorly lighted subjects, and especially useful in photo-micrographic work where critical definition is of paramount importance.

Good focussing magnifiers can be picked up second-hand at nominal prices, and the cost of cementing a cover-glass is very small, so that it is surprising that even among users of stand cameras aerial focussing has become almost obsolete.

Chromium Intensification.

What is the simplest method of arranging for different degrees of intensification by the chromium process? J. S. S. (Putney.)

There is no difficulty about this if you prepare whichever working bath you require from two stock solutions. These are:

A.	Potassium bichromate	1 oz.
	Water	20 oz.
B.	Hydrochloric acid	2 oz.
	Water to	20 oz.

In preparing A the crystals should be crushed to powder and dissolved in hot water. The acid in B is the "commercial pure" as sold by the chemist. One of the following baths can be prepared, giving (1) strong, (2) medium, and (3) slight intensification.

(1) A, 4 oz.; B, 3 drs.; water, 16 oz.
(2) A, 8 oz.; B, 2 oz.; water, 10 oz.
(3) A, 8 oz.; B, 8 oz.; water, 4 oz.

The washing out of the yellow stain can be abbreviated by first washing the negatives for a few minutes, putting them into a metabisulphite solution, and then continuing the washing.

The strength of the potassium metabisulphite solution is not important. Three or four pea-sized crystals in 10 oz. of water will facilitate the removal of the stain, except, of course, that of the image itself.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

The FREE-LANCE

There is a good deal of romance attached to this title, and many amateur photographers get quite a false impression of what is expected of a free-lance. Some important points are given for consideration.

THE idea that the amateur worker has only to take up free-lance work in order to acquire a fortune expeditiously must be dispelled at the outset. A little thought will show that with the number of professional camera-men available at every function, taking numerous exposures, of which but a few are ever published, there is not much scope for the free-lance, and the chance of his getting a photographic scoop which will bring him in a large sum is very remote.

However, it must be admitted that valuable scoop pictures have been taken by amateurs, but it must also be said that in most cases these were the result of accident. For example, the photograph published in one of the big illustrated papers of the sinking of the Oxford boat in the Boat Race some years ago was taken by a boy who happened to be taking a snap of the race at that particular moment.

The free-lance, if he be wise, will aim at the guineas and half-guineas which are to be had in smaller avenues of the newspaper world. The local newspaper is nearly always a market for these pictures, if they are of the right type, though it must be remembered that even the "local" is nowadays well equipped with staff pressmen, or else is well supplied with pictures from the large agencies should the event be of sufficient interest.

One of the best sources of income is a graphic description of some interesting spot in the vicinity, accompanied by good photographs. Most provincial editors will accept this class of picture, but, in every case, the free-lance should be certain of his facts before he attempts to write about the places of interest, or the result will be a storm of letters to the editor which will effectively put paid to chances of further acceptances.

News Work.

As has been already remarked, photographs of big events are unlikely to yield remunerative results. Here the pressman has all the advantages—he has the right to get into certain positions, a long experience of how to get the best viewpoints, and the most up-to-date equipment to get his print in before any competitors. But there are always minor incidents to be found among these great events. This is the free-lance's opportunity. The tiny weeping child, with the tall policeman bending over her, is the sort of thing even the London news-editor will buy. But it must arrive there quickly. It must possess humanity—indeed, it must absolutely shout human nature if it is to get in at all. Long practice will be required before the amateur free-lance reaches proficiency in getting this type of subject.

Technical Press.

The technical press is probably a much better market for the free-lance, since most technical articles are contributed by free-lance writers, and a bigger market is assured. There is one point about this, however, and that is in making himself proficient in one particular subject the free-lance finds himself neglecting others, and thus, although he gains a more hopeful market, he loses the larger one of general subjects. The technical press demands that the amateur photographer shall portray special features of the particular subject, rather than general work, and in this connection special apparatus will almost sure to be required. Get to know if there are any local journalists who wish for photographs, or can co-operate in the various channels.

Competitions.

An extremely useful line for the free-lance is the newspaper competition. These are numerous at this time of year, and invariably demand some aspect of human nature, for which the worker is already on the look-out. Thus, a subject which may not be topical enough for a news editor will probably be human enough for a competition editor, and even if it brings in only a small prize it helps to keep things going until the free-lance achieves his ambition and becomes a news photographer.

Advertisements.

This is a field which is very often neglected by the free-lance, so intent is he upon newspapers and news pictures; yet there are thousands of firms up and down the country seeking novel pictures which will advertise their wares in an attractive manner. Anything which might serve to impress upon people the beauty of someone's cyder, or even somebody's cure for corns, should be examined by the worker with care. Simplicity is usually the keynote of these pictures, and in this respect the photographic firms should not be overlooked.

Sending in.

It goes without saying that the photograph submitted must be technically good. It should be a little more contrasty than usual, and should be submitted at least whole-plate size on glossy paper, preferably glazed.

In the case of news pictures they should be packed with stiff cardboard and sent off by express post at the earliest possible moment. Should the free-lance get a scoop photograph he should, if possible, ring up the art editor of the journal he selects without delay, and explain what he has. If the editor thinks it is worth the trouble he will arrange to have it collected as quickly as possible.

Postage for return should invariably be included with the prints, and the caption and your name and address placed on the back of each print, written legibly, or, better still, typed on a separate slip and stuck on.

With regard to payment, this is usually left to the editor, who is best able to assess the value of the print, and most papers have a fixed rate for their ordinary pictures. The free-lance need have no qualms as regards his treatment if he deals with established papers.

Press agencies are sometimes recommended as useful for disposing of the free-lance's prints, but it must be remembered that they have many prints to dispose of, and the chances of acceptance are thereby reduced somewhat.

Free-lance work requires an ability to rise above many disappointments, and a self-criticism most severe, but it is quite a practical proposition if the amateur has the necessary courage.



Dartmoor.

Photographing Wide Open Spaces

By C. MILLAR DUNCAN.

THAT lovely distant view stretching away down the valley with a tiny glimpse of the sea. How are we going to photograph it successfully with a small camera and one of the 'chrome films used by the average amateur? This is a difficult subject, but therein lies its fascination. We amateurs are always being accused of attempting the impossible, but with this subject some degree of success can be attained, and there are a few points which must be very carefully considered.

The foreground is an important part of any composition containing wide open landscape in the distance, and should always be very definite or the picture becomes vague and pointless. Arrange your foreground to show off the distance to its best advantage, but do not let it obtrude too much or you will find that it is monopolising the picture and so destroying your aim.



Clapham Dale, with Ingleborough in the distance.

The sky, when included, should also be carefully considered to help the lines of the composition. Choose a sky which will throw up the distance as being the most important part of the picture, but do not let it be too conspicuous so as to claim all the attention.

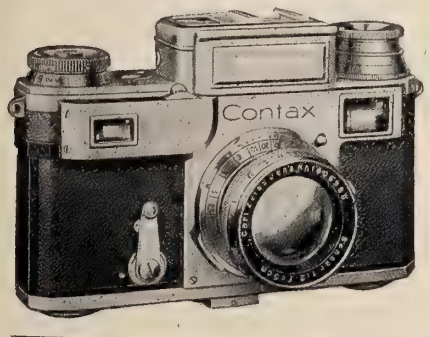
If there are no clouds about and the distant landscape is hilly, the skyline can come very effectively near the top of the picture.

A bright day with a clear atmosphere is necessary for taking such pictures. A low sun adds enormously to the amount of relief which is obtained. A landscape like this will need only a comparatively short exposure. To effect this, stop well down, using a colour filter, or at any rate a sky filter, and give a fairly long exposure. For this type of work a tripod is almost as necessary as the camera itself.

MINIATURE CAMERAS

As is generally known, the firm of R. G. Lewis specialises exclusively in miniature cameras. We stock every miniature camera of repute. Besides the cameras themselves, we have about 500 accessories for the Contax and a similar number for the Leica. We also stock every accessory for the Rolleiflex, Exakta and Super Ikonta; all fine-grain developers and every type of miniature film on the market.

CONTAX MODEL III



We have no hesitation in recommending this amazing instrument as the *ne plus ultra* of modern miniature camera perfection. Although embodying an efficient photo-electric exposure meter, the camera has retained the handiness and pocketability of the Model II. The increase in size is negligible.

Prices:

With f/2.8 Tessar lens **£55 17 0**

With f/2 Sonnar **£63 0 0**

With f/1.5 Sonnar lens **£78 5 0**

SECOND-HAND MINIATURE CAMERAS

Readers of our advertisements will have noticed that our lists of second-hand miniature cameras do not greatly vary in content from week to week. It can, in fact, be taken as a matter of course that at almost any time we can supply second-hand ANY model of the LEICA, FITTED WITH ANY LENS. The same thing applies to the CONTAX (with the exception of the latest Model III), the ROLLEIFLEX, the SUPER IKONTA and the EXAKTA. We propose, therefore, in future to restrict ourselves to mentioning weekly in these columns a few representative second-hand bargains only, and to supplement this with a complete weekly list of all our second-hand miniature cameras and accessories. This will be sent free on request.

When the purchase of a second-hand miniature camera is under consideration, we suggest calling or writing to us about it. All our second-hand miniature cameras undergo before resale the most exhaustive scientific tests. Lenses, for instance, are tested for collimation (parallelism of the plane of the lens with the plane of the film), shutters for speed accuracy and evenness of exposure, range-finders are checked for exact coincidence of images and proper coupling with the lens. A second-hand miniature camera, in fact, may be purchased from us with precisely the same degree of confidence that one would purchase new apparatus straight from the manufacturers.

The following cameras represent a very small selection of our second-hand stock. A guarantee of mechanical and optical perfection accompanies each camera.

Contax Model II, f/2 Sonnar lens, ever-ready case. As new.....£39 10 0
Leica Model IIIa, f/2 Summar lens, ever-ready case. As new.....£34 10 0
Leica Model III, chromium, f/3.5 Elmar lens, ever-ready case. As new....£24 17 6
Leica Model II, chromium, f/3.5 Elmar lens. As new.....£22 10 0
Leica, latest standard model, chromium, fitted chromium range-finder. Cost £20 15s. As new.....£15 10 0
Leitz Valoy Enlarger, as new, £7 15 0. With long upright.....£8 5 0
Ensign Magnaprint Enlarger to take Leica lens.....£3 5 0

CASES FOR MINIATURE CAMERAS.

We make a number of special cases for miniature cameras, details of which are as follows:—

Special Ever-ready Cases, made from finest pigskin, for Leica Model III, with f/3.5 Elmar lens, 27s. 0d.; with f/2 Summar lens, 28s. 0d.; Ditto, to fit Contax Model II, 32s. 6d.

Best Velvet-lined Pigskin Cases, with lock and key, for Super Ikonta 530, 12s. 6d.; for Super Ikonta 530/2, 15s. 6d.

Ever-ready Cases in best hide for Exakta cameras (state whether plate back or ordinary model), 27s. 6d.

—— AND A SALE OF NON-MINIATURE CAMERAS

The cameras described in the following list have been taken in part-exchange for the miniatures in which we specialise. We have carefully adjusted the prices to a level considerably below the ordinary market value. This means that in no case has a profit been made, and in most instances the goods are offered at considerably below the original cost price. No apparatus can be sent on approval, but we have described each article as faithfully as possible. In each case we guarantee the working order. Only high-class miniature cameras can be taken in part-exchange.

REFLEXES

1.—3½×2½ T.-P. Junior Special Reflex, revolving back, 5½-in. f/3.4 Aldis anastigmat, 6 metal slides, F.P.A., canvas case. Good average condition.....£6 10 0
2.—4½×3½ Soho Reflex, revolving back, 6-in. f/4.5 Zeiss Tessar lens, 6 double slides, F.P. adapter, magnifiers, leather case. Good condition.....£12 12 0
3.—3½×2½ Newman & Guardia Special Folding Reflex, revolving back, 5½-in. f/2.9 Pentac lens, 6 double slides, F.P. adapter. Good average condition £19 10 0
4.—3½×2½ T. P. Junior Special Reflex, revolving back, 5-in. f/2.9 Plaubel Anticomar lens, F.P. adapter, slides. Good average condition.....£8 10 0
5.—9×12 cm. Latest Zeiss Ikon Miroflex, shutter speeded from 1/3rd to 1/2,000th sec., 6½-in. f/3.5 Tessar lens, 12 single metal slides, release, Justophot meter, leather case. Really first-class condition.....£27 10 0
6.—14-in. f/4.5 New Large Adon Telephoto Lens, in focussing mount. Will fit the above Miroflex, leather case. As new.....£11 10 0
7.—3½×2½ Newman & Guardia Folding Reflex, revolving back, 5½-in. f/4.5 Ross Xpres lens, 3 slides, 10-in. f/5.6 Dallon Telephoto lens, 2 filters and case. Good average condition.....£19 10 0
8.—4½×3½ Ensign Popular Reflex, reversing back, 6-in. f/4.5 Aldis-Butcher anastigmat, 6 slides, case. Good average condition.....£3 19 6
8a.—4½×3½ Ensign Popular Pressman Reflex, revolving back, f/3.4 Aldis lens, 3 slides, F.P. adapter, roll-holder, filter, leather case. Good condition..£6 10 0
9.—9×12 cm. Zeiss Ikon Tropical, revolving back, double extension, rising front, 6-in. f/4.5 Tessar lens, variable Adon Telephoto lens, 12-in. f/7.7 Dallon Tele anastigmat, Zodellar wide-angle anastigmat, Compur shutter, 5 metal slides, focussing magnifier, Justophot meter, leather case. Total cost well over £80. Good average condition.....£16 16 0
9a.—3½×2½ Soho Special Naturalist Reflex, fitted 17-in. f/6.8 Ross Telecentric lens, shutter speeds ½ to 1/50th sec.....£12 10 0

MISCELLANEOUS

10.—3¼×2½ Dallmeyer Speed Camera f/2.9 Pentac lens, F.P. adapter. Good average condition.....£6 15 0
11.—4½×3½ Linhof Camera, revolving back all movements, including triple extension, 5½-in. f/4.5 Voigtlander Heliar lens, Compur shutter, 6 slides, F.P. adapter, leather case. Positively as new (not used more than once or twice)..£21 10 0
12.—4½×3¼ Zodel, f/3.8 Zodellar, Compur, 6 metal slides, leather case. New condition.....£3 5 0
13.—4½×3½ Zeiss Ikon Nixe, f/4.5 Tessar, D.A. Compur shutter, double extension, 3 slides and focussing screen. As new.....£8 15 0
14.—3½×2½ New Special Sibyl, 4½-in. f/4.5 Ross Xpres lens, Newman & Guardia "Silent" shutter, 6 slides. Good condition.....£9 9 0
14a.—V.P. Tropical Piccolette, f/4.5 Tessar, Compur. Good condition..£4 15 0
15.—3½×2½ Goerz Roll Film Tenax, f/4.5 Dogmar, Compur. Shabby, but sound £4 15 0
16.—3½×2½ Ensign Autospeed, f/4.5 Aldis Uno, focal-plane shutter. Good condition.....£4 15 0
17.—3½×2½ Ensign Tropical Carbine, plate back model, f/4.5 Aldis-Butcher lens, Compur shutter. Excellent condition.....£4 17 6
18.—3½×2¼ Roll Film Camera, self-erecting front, f/4.5 Trioplan lens, Ibsor shutter. Good condition.....£2 10 0
19.—13-in. f/6.8 Ross Telecentric Telephoto Lens, in rigid mount. Good condition.....£3 15 0
20.—5½-in. f/4.5 Aldis Anastigmat Lens, in rigid mount. Fair condition....£1 7 6
21.—9×12 cm., purchased this year, double extension Etui Wafer, f/4.5 Tessar lens, Compur shutter, focussing screen, 3 slides, F.P. adapter. Absolutely unsoiled in any way.....£10 17 6

CINE CAMERAS AND LENSES

22.—Bell & Howell 70DA, turret head model, visual focussing, 7 speeds, f/3.5 Cooke lens in focussing mount, Mayfair case. Very good condition.....£39 10 0
23.—1-in. f/1.5 Cooke Lens, to fit the above. Good condition.....£5 15 0
24.—2-in. f/2.9 Dallmeyer Triple anastigmat, for above. As new.....£6 10 0
25.—3½-in. f/3.3 Cooke Telephoto, for above. As new.....£7 10 0
26.—Siemens 16-mm. Model B Cine Camera, f/2.8 lens, 3 speeds, case. Excellent condition.....£19 15 0
27.—Bell & Howell Eyemo 35-mm. Cine Camera, special sound gate, speeded 16, 24, 32, 2-in. f/2.5 Cooke and 6-in. Tele-Tessar. Perfect order.....£39 10 0

CINE PROJECTORS

28.—Pathe 9.5-mm. Model 200-B Projector, for use on 105-130 volts, 200-watt lamp. New condition.....£8 8 0
29.—Kodascope 16-mm. Model C Business Projector, complete in special carrying-case. Good condition.....£7 10 0
30.—16-mm. Siemens Standard Projector, 200-watt lamp, with case. Cost new £65. As new.....£37 10 0

SPECIAL

Contax Model I, f/3.5 Tessar lens, speeds ½ to 1/1,000th sec., ever-ready case. Excellent condition. (2 only).....£18 10 0
Contax Model I, f/2.8 Tessar lens, speeds ½ to 1/1,000th sec., ever-ready case. Excellent condition. (1 only).....£19 17 6
3¼×2½ Makina, latest Model II with coupled range-finder, 3 slides, F.P. adapter. Practically new condition.....£24 17 6
15-cm. f/2.3 Astro Identoscope Telephoto for the Leica, fitted reflex attachment and magnifier. Cost £95. As new.....£55 0 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780)
(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

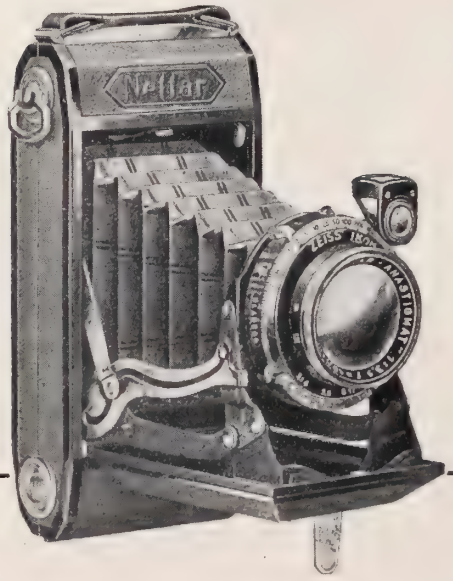
100% Self-erecting

★

The Nettar is made in only one size, for 3¼×2¼ pictures. With Nettar f/3.5 and Compur Rapid shutter (illustrated)

£9 : 10 : 0

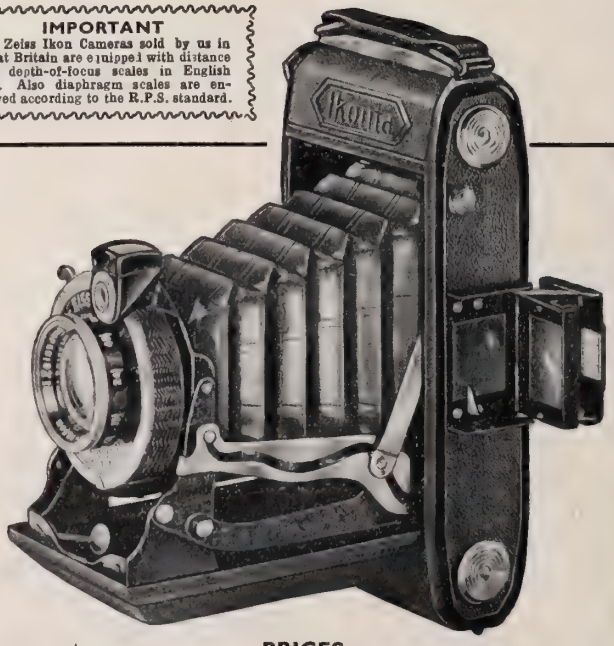
Other models with f/6.3 lenses from £3 15 0
Other models with f/4.5 lenses from £5 10 0



Countless opportunities are lost to the amateur photographer who does not possess a really ever-ready camera equipped with a rapid anastigmat. Many imagine that such an instrument must necessarily be expensive, but the Nettar, which springs open at the touch of a button, equipped with Nettar f/3.5 anastigmat—the ideal aperture for both summer and winter work, indoors and outdoors—and Compur Rapid shutter to 1/400th second, costs only £9 10 0.

NETTAR

IMPORTANT
All Zeiss Ikon Cameras sold by us in Great Britain are equipped with distance and depth-of-focus scales in English feet. Also diaphragm scales are engraved according to the R.P.S. standard.



Like the Nettar the Ikonta is 100 per cent self-erecting, and the special two-point setting of focus and stop facilitates matters for the snapshotter. The elegant body of hard aluminium alloy will last a lifetime. The Ikonta can be obtained in four sizes, including the popular economical divided picture sizes. Only really high-class anastigmats are fitted to the Ikonta, while the world-famous Zeiss Tessar f/3.5 is fitted to the smaller sizes and f/4.5 to the larger sizes.

IKONTA

★ **PRICES**

16 pictures 1⅝×1¼ on the usual V.P. spool, Novar f/3.5 lens, Compur Rapid shutter.....£8 7 6
16 pictures 2¼×1¾ on usual 2¼×3¼ spool, Zeiss Tessar f/3.5, Compur Rapid shutter £11 17 6
8 pictures 3¼×2¼ or 16 divided 2¼×1¾, Zeiss Tessar f/3.8, Compur Rapid shutter.....£15 10 0
8 pictures 4¼×2½ or 16 divided 2½×2½, Zeiss Tessar f/4.5 lens, Compur normal shutter £13 0 0

The above is only a small selection showing one camera in each of the available sizes. There is a wide range of shutter and lens equipments available for these instruments.

Most high-class dealers stock Zeiss Ikon products, or full particulars, together with name of nearest stockist, post free on request.

ZEISS IKON

ZEISS IKON LTD., 11, MORTIMER HOUSE, MORTIMER STREET, W.1

Readers' Hints, Tips and Gadgets

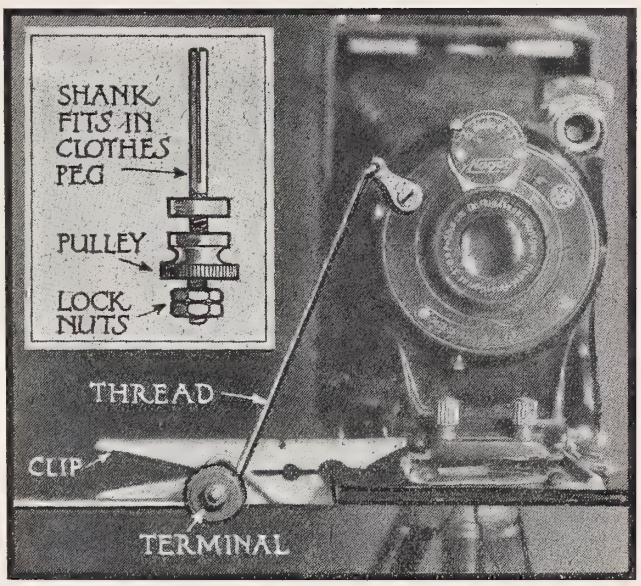
A LONG-DISTANCE SHUTTER RELEASE.

THERE are many occasions when a long-distance shutter release is called for and when even a delayed-action shutter is not exactly suitable. Although there have been several similar devices for releasing this shutter, they are all rather complicated or else tend to jar the shutter.

The gadget here described and illustrated is very simply made and does not involve any complicated trip mechanism, and has little or no friction. As will be seen in the illustration, all that is required is a small wooden spring clothes-peg, that is now so popular, and a radio terminal. It is important that the shank of the radio terminal is a good tight fit in the spring coil of the clothes-peg, and it will be found effective to slit the shank in order to provide a good grip. It is immaterial whether the shank is screw threaded or not. The terminal head, which acts as the pulley wheel, should be a very loose fit on the screw thread and, as can be seen in the smaller illustration, two small lock-nuts are fixed at the end to prevent the terminal head from coming off.

The application is very simple; the terminal is pushed into the clothes-peg and this is clipped on any convenient ledge on the camera. The thread is then secured to the shutter release trigger and slipped under the terminal head, and can thus be extended for any suitable distance. If it is desired to pull the thread in front of the camera, as for self-photographs, it is only necessary to grip the clip in front of the baseboard instead of at the side. When fixing the clip on the camera it is well to see that the terminal head is free to revolve either way to ensure lack of friction.

A. HALLUM.

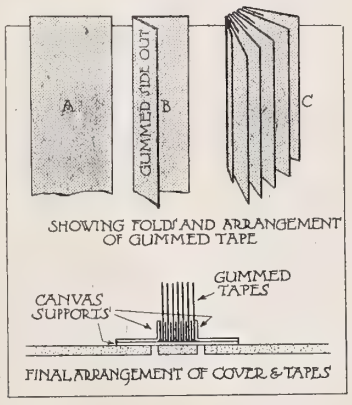


A BOOK ALBUM FOR PRINTS.

MOST photography enthusiasts like to make enlargements of their pictures, but do not know what to do with the enlargements. I bind mine into books of twenty-four. The books described cost practically nothing and can be made at home.

Each picture is mounted by the edge only and therefore does not require a leaf as a mount. Double-weight and single-weight pictures can thus be inserted side by side. All that is required is some gummed parcel tape, which is obtained in roll form, and some cardboard for the two outside covers.

Cut as many strips of gummed paper as pages required, A. Each strip should be almost as long as the upright side of the print or enlargement. Fold each strip lengthwise to give a ¼-in. fold with the gum outwards, B. With all the gummed strips folded they are ready to be stuck together. Arrange them as shown at C, and it will be seen that each folded edge has its gummed side in contact with the gummed side of the next strip. Moisten and stick each fold together carefully and see that they are all uniform. Any number can thus be formed, but in practice, particularly if double-weight papers are used, twenty-four or so will be a convenient number. The back of the book or the "spine" is made out of stout cardboard, the width to be a little larger than the width of the gummed strips, in order to accommodate any thick prints. The two covers, in area a little larger than the largest print to be inserted, should then be bound up with the spine as illustrated. Canvas is an ideal support for this purpose and it will also serve to hold the entire wad of gummed strips at each side. Use good glue for these canvas supports as they are responsible for the life of the entire album.



To insert a print, it is only necessary to moisten a strip of the gummed tape and press the upright edge of the back of the print in position.

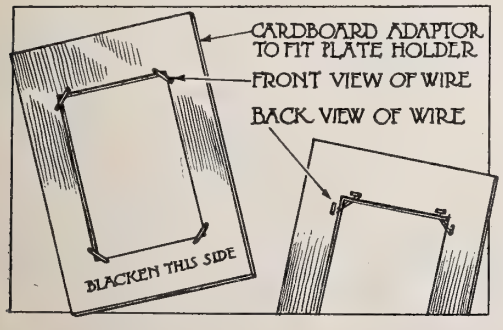
This same idea can be adapted to any size of album, even down to a "contact" size.

H. KAY.

SIMPLE DARK-SLIDE ADAPTERS.

IT is often found very convenient to be able to adapt the normal dark slide of the camera to hold smaller sizes of plates or cut films, but sometimes the occasions are so few that they do not warrant buying the commercial adapters. Here is a way of making an adapter requiring only four wire stitches that are found in journals. In a piece of stiff cardboard, cut to the size to fit the usual plate-holder, a rectangular hole in the exact centre is cut to accommodate the plate required. If the end of each wire stitch is bent at right angles, it can be inserted across each corner, as shown, and bent backwards on the other side to secure it. In this way, the exact registration is automatically obtained and the arrangement will be found quite strong enough for normal use. To prevent reflection of light in the camera, the front of the adapter should be blackened. If the adapter is placed on the ground-glass focussing screen, a pencil line round the inner rectangle ensures accurate placing.

ERIC SIDNEY.





MARKETING—with a Camera

An illustrated article by W. L. F. WASTELL.

FOR many years past shops have been becoming larger, showier and more elaborate; they simply yell for attention by day, and make night hideous with their crude coloured lights. But the open-air markets and the "market streets" are very much like what they were half a century ago, unless you take the trouble to note certain changes in the character and quality of some of the goods, and some of the buyers and sellers. You will find precious little change, though, in such objects as cattle and drovers, turnips, herrings, tintacks or cures for bunions.



Open-air markets are scattered all over the country, and most of us are within easy reach of one or more. Many towns and even villages have their weekly market day, and the things bought and sold vary according to the industries and occupations of the locality. Practically all such markets are good hunting-grounds for the photographer, and he will find it an interesting task to compile a set of prints which will give a good idea of the characters and characteristics of the market he selects.

I am illustrating this note with half a dozen subjects taken on market-day at Romford, in Essex. I have two dozen, collected within quite a small area, but I reckon I should want at least fifty to give anything like a comprehensive picture of this one market. A few calves





do not suggest the numbers of cattle, sheep, pigs and poultry gathered weekly from the surrounding country.

Most markets have their outstanding features—live-stock, fish, fruit, grain or whatever it may be; but most of them have, too, their common commodities—things to wear and things to eat.

I hope nobody will ask me what is the "best" camera for market work. I should probably say any camera so long as it is a miniature one, simply because I have taken most of my market subjects with a quarter-plate reflex, sometimes with a lens with as long a focus as 12 inches, and a miniature would probably do the job far more easily.

It would be stretching the truth to breaking point to say that this kind of work is easy. In my experience it requires at least forty-three times the patience of Job. As far as I can see, every market, whatever its wares, is infested by particularly large, sluggish, opaque women; and this makes





pace from that of large women and lean drovers. Everything tends to be crowded, and there is not much elbow-room for manœuvring. I think it possible that there are "pictures" to be made in market places, but I am pleased with the simple and homely records that require no titles or explanatory captions.

me doubtful about the miniature. Even on a quarter-plate, with a normal lens, I have found one such woman and a cod's head fill the entire picture space.

I find that the familiar twenty-fifth of a second is good enough for most market work, and it is often necessary to run down to f/8 or f/11 to get sufficient depth in some of the subjects, which tend to be of the close-up type. If the light is reasonably good there is no need for ultra-rapid sensitive material. Orthochromatic generally serves, but panchromatic is better when fruit, flowers and dress materials are in evidence—as they mostly are.

It must not be supposed that this market work is all slow and leisurely. You must keep your eyes open, and the camera at the ready, for chances of a shot come and go at a different



NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

The Hon. Secretary of the Coventry Photographic Club advises us that his address in future will be 68, Morris Avenue, Coventry.

We strongly advise all our readers to obtain a copy of the new "Granville Guide," published by Messrs. Granville Gulliman, Ltd., Leamington Spa. In the first place it is a complete catalogue and price list of the British products of the firm—plates, films, papers and postcards of all kinds and grades, mounts, chemicals, developers and sundries. In addition to all this there are useful formulæ for the different products, with hints on storage and procedure. For making negatives, prints, enlargements and lantern slides it is a handy photographic textbook. Finally, there are full details of exceptionally convenient and economical methods of obtaining any of the goods in large or small quantities from Granville branches, stockists or by post. The firm's twenty years' experience of this sort of business gives the purchaser of photographic material excellent opportunities for perfectly satisfactory service.

The winner of this week's competition organised by Wallace Heaton, Ltd., London, is P. S. Milne, 58, Turkenstrasse, Munich, Germany. Full particulars of this competition for readers of "The A.P." will be found in our advertisement pages.

The sixth annual volume of "Modern Photography," published by The Studio, Ltd., 44, Leicester Square, London, W.C.2, is now on sale at 5s. paper wrappers, and 7s. 6d. in cloth. There are over one hundred reproductions of photographs, including six in natural colours. There is a good variety of subject matter, and, in keeping with its title, all the pictures are in the modern spirit and style.

The attention of our readers is again drawn to the Isle of Man Photographic Competition in which £250 are offered in prizes for photographs taken in the Island, either by visitors or those who are living there. There is a First Prize of £50, four of £20, four of £10, four of £5, twenty of £1, and also a number of special prizes. The entries close on Saturday, October 3rd, and those who have either visited this holiday island, or propose doing so, should bear the competition in mind. Entry forms and full particulars are available from the Secretary, the Isle of Man Publicity Board, Douglas, I.O.M.

Ciné enthusiasts will be interested in the new "Magazine" Ciné-Kodak, which has just been placed on the market. The camera takes 16-mm. film in a special magazine, which is slipped into the camera ready for immediate use without any threading or sprocket engaging. Another feature of this camera is the facility of changing from one film magazine to another in daylight, without wasting a single frame of film. There is also a footage indicator on each magazine, quite separate from that on the camera body, to keep a record of the amount of film used. Three speeds are available, the normal 16, 8 and 64 frames a second, which cover the usual requirements. It is adapted for interchangeable lenses for which there are five different focal lengths and apertures. The view-finder is also adapted for any of these lenses without any additional frames being required. The front element of the view-finder is adjusted along its track to give the correct field of view for the lens in use. Another interesting feature is the pulsating button for timing the various shots. The button pulsates once every second, so that any length of time for a shot can be calculated by counting the number of seconds while pressing it with the finger while exposing. Other features of this camera are the built-in exposure guide, a winding crank that folds back out of the way when not in use, and a self-filming device, which allows for self-portraiture. Magazines are supplied loaded with all three types of 16-mm. Ciné-Kodak film, Pan., Supersensitive Pan., and Kodachrome colour film. The price, including leather carrying-case and focussing f/1.9 anastigmat lens, is £40. Further details are available in a new illustrated brochure, which will be sent post free to readers on application to Kodak, Ltd., Kingsway, London, W.C.

Full particulars of the new Voigtlander Range-finder "Bessa" Camera are given in a well-illustrated booklet, published by Messrs. Schering, Limited, 188/192, High Holborn, London, W.C.1. This camera, which is fitted with a focussing range-finder of the split-horizontal type, has also many other features, such as an ever-ready light filter holder, which is hinged on to the lens mount, and which will accommodate any desired colour filter, a negative mask to give double the number of normal exposures, a shutter release fitted to the back of the camera, and an automatic depth-of-field scale. This camera is fitted with any of the following anastigmat lenses, all of f/3.5 aperture, Helomar, £16 10s.; Skopar, £18 15s.; Heliar, £21 10s. The Rapid Compur shutter is standard. The descriptive booklet will be sent post free on application to the above address.

Will Mr. W. T. Proctor, of Lytham St. Annes, kindly send his full address to Messrs. Johnson & Sons, Hendon Way, Hendon, London, N.W.4.

Following closely on the death of Sir Henry Wellcome, the chief of the firm of Burroughs Wellcome, comes the news of the death of Dr. Jowett, the works manager of the English branch at Dartford. He was involved in a motor car accident on August 10th, on his way to business, and received injuries which proved fatal. Dr. Jowett was with his firm for forty years, and was responsible for many of the firm's developments in the photographic side as well as with chemistry in general.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, August 26th.

Rochdale P.S. Holiday Experiences.
Stockport P.S. Competition. Prizes by H. Ward.

Thursday, August 27th.

Camberwell C.C. Monthly Competition.
Hammersmith Hampshire House P.S. "Indoor Portraiture with Artificial Aids." S. Schofield.
N. Middlesex P.S. Lantern Lecturette Evening. Members
Oldham P.S. Open Night.

Friday, August 28th.

Sheffield P.S. (Portrait Group). 246, West St. Mr. Holmes.
Wimbledon Ciné C. Films by Stockport and D.C.C.

Saturday, August 29th.

Beckenham P.S. Boxhill, F. Garbutt.
Bolton C.C. Rivington Gardens. J. E. Balshaw.
Bristol P.S. Downside.
Hull P.S. Little Weighton and Walkington. G. Fletcher.
Ipswich and D.P.S. Helmingham Hall. G. Bird.
Luton and D.C.C. Wheathampstead.
Nottingham and Notts P.S. Hardwick Hall. W. R. Anderson.

Saturday, August 29th (*contd.*).

Sheffield P.S. Bolton Abbey. H. Hill.
St. Helens C.C. Daresbury.
Stockport P.S. Pownall Hall, Wilmslow. P. S. Wilkinson.
Walthamstow and D.P.S. First day of Annual Exhibition.
Wolverton P.S. Braunston and Daventry. H. Culvor.
Wood Green P.S. Outing.

Sunday, August 30th.

Borough Polytechnic P.S. Reigate Park and Heath. A. H. Redman.
British Photographic Fellowship. Berkhamsted.
N. Middlesex P.S. The President's Outing.
Singer C.C. Oban.
Swansea and D.C.C. Photographic Expedition. Brecon.
Woolwich P.S. South Darenth, Dean Bottom, Fawkham, etc. Mr. Turnbull.

Monday, August 31st.

Southampton C.C. Slide Criticism Evening. R. T. Bruton.

Tuesday, September 1st.

Hackney P.S. "Glazing Prints." T. Y. Unwin.
Leicester and Leicestershire P.S. Meeting at the Turkey Café.

The new

WESTON METER





LOWER LIGHT VALUES.—With its greatly increased sensitivity, the new Weston Meter ensures absolutely accurate exposure for almost every shot—indoors or out—artificial light or poor daylight—colour or black-and-white.

SIMPLER TO USE.—Readings are obtained by simply pointing your meter to the subject to be photographed.

SLIMMER and more pocketable—little bigger than a box of Swan Vestas, it can be kept in the pocket—handy.

The Leica Meter is designed for simplicity especially for the Leica.

The Universal Meter for Still and Ciné Cameras is simple for the novice and is yet designed to cover the most comprehensive needs of the experienced.

Weston was the first photo-electric cell meter introduced—and in this new meter is embodied over five years' manufacturing experience—the result is a degree of quality and permanence not possible with meters having less knowledge and experience behind them.

2 MODELS

Leica Meter especially for Leica Cameras.

Universal for all Still and Ciné Cameras.

£5 : 19 : 0

Pigskin Case, 10/-.

WALLACE HEATON LIMITED

The Weston Specialists **127, NEW BOND ST., LONDON, W.1** *Phone : Mayfair 7511 (8 lines)*

And at 47, Berkeley Street, London, W.1, and 43, Kensington High Street, London, W.8.



Granville PRODUCTS PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with " GRANVILLE " ; if you have years of experience, change to " GRANVILLE." You will never change again !

"THE GRANVILLE GUIDE"

This new publication is a **superb** 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to : PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables :
" GRANVILLE, LEAMINGTON."
Telephone : 847.

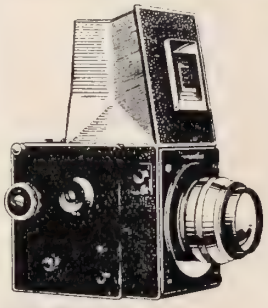
Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse and Showrooms :
13, GRAY'S INN ROAD, W.C.1
Telephone : Holborn 5688.

Get it at the WESTMINSTER— you cannot do better . . .

Whether you are spending One Pound, or up to a Hundred Pounds, you will find it always to your advantage to deal with 'the Westminster' —especially if you desire to EXCHANGE or buy Out of Income.

BENTZIN PRIMARFLEX the compact and versatile Reflex



Takes 12 pictures 2¼ × 2¼ in. on standard 3¼ · 2¼ roll films: also 4½ × 6 cm. plates.

SPECIAL FEATURES:

One revolution of winding-head automatically and simultaneously performs four functions—i.e., winds shutter, sets mirror, operates film counter, winds film.
Self-capping focal-plane shutter, 1 to 1/1,000th sec., T. and B., deep focussing hood with magnifier, additional direct-vision finder, interchangeable lens mount.

With 10-cm. f/2.8 Meyer Trioplan anastigmat £31 10 0
(Nine monthly payments of 73/6.)

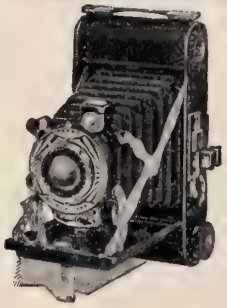
Plate-holders, each.....7s. 6d.
Other prices on request.

THE UNBEATABLE 'WESTEX' ROLL FILM CAMERAS— Another Big Consignment

"WESTEX FOUR-FIVE"



8 or 16 on normal 3¼ × 2¼ film. Very highest quality in every detail. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, plated edges, best leather covering and bellows. Quick self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back, panchromatic safety windows. Easy and delightful to handle, yet suitable for the most advanced work anywhere. By far the best all-round value offered. Obtainable only at the Westminster. **£4 : 8 : 9**
Nine monthly payments of 10/5.
Velvet-lined Leather Case, 5/9 extra.



NEW MODEL ENSIGN "SELFIX"

Now takes 16 pictures 2¼ × 1¼ or 8 full 3¼ × 2¼ on standard spool. Quicker self-erecting mechanism, easier loading and focussing, improved finders, f/7.7 Ensar, speeded shutter, 1/25th, 1/50th, 1/100th, T. and B. **£2 : 5 : 0**

F/6.3 Ensar, ditto **£2 : 15 : 0**

F/4.5 Ensar, ditto **£3 : 15 : 0**

F/4.5 Ensar, Prontor I shutter, 1 to 1/150th sec., T. and B. ..... **£5 : 15 : 0**

Nine monthly payments of 13/5.

"KORELLE" REFLEX

12 on normal 3¼ × 2¼ film.

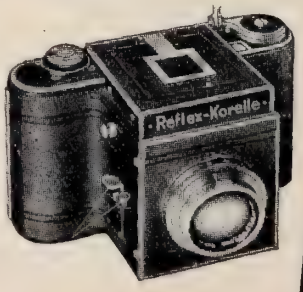
Coupled shutter and film wind, no double exposures. Scales read from above. Interchangeable lenses. Frame finder for eye-level. Shutter to 1/1,000th sec., wire release.

F/3.5 Victar anas. **£10 : 10s.**
Nine monthly payments of 24/6.

F/3.5 Radionar **£12 : 12s.**
Nine monthly payments of 29/5.

F/3.5 Tessar **£17 : 17s.**
Nine monthly payments of 41/8.

6-in. Dallmeyer Dallon Telephoto, extra..... **£9 : 9s.**
Nine monthly payments of 22/1.



BALDAXETTE I and II

16 and 12 on normal 3¼ × 2¼ film.

Coupled range-finder focussing, parallax-correcting finder, f/2.8 Xenar anastigmat, in delayed-action Compur shutter, 1 to 1/250th sec., T. and B., self-erecting front.. **£18 : 15 : 0**

Nine monthly payments of 42/7.

Model II Similar to above, but for 12 pictures 2¼ × 2¼ at same price.



Holiday Bargains Still & Ciné at 24, Charing Cross Rd.

Call, write or phone.

TEMple Bar 7165.

4½ × 6 cm. **Baldax,** Meyer anastigmat f/3.5 Ibsor shutter, takes 16 pictures on standard 3¼ × 2¼ spool. As new £4 17 6

4½ × 6 cm. **Ditto,** ditto, Zeiss Tessar f/4.5, delayed-action Compur shutter. As new £7 17 6

3¼ × 2¼ **Voigtlander Inos,** Skopar anastigmat f/4.5, delayed-action Compur shutter. Unsoiled. Cost £10 5s..... £6 18 6

3¼ × 2¼ **Korelle Roll Film Pocket Camera,** Radionar anastigmat f/4.5, delayed-action Compur shutter £5 5 0

3 × 4 cm. **Piccochic,** f/2.9 Meyer anastigmat, Compur shutter, takes 16 pictures on standard V.P. film..... £4 17 6

3¼ × 2¼ **Dollond Owl,** Lukos anastigmat f/4.5, Vario shutter. Perfect order £2 15 0

3¼ × 2¼ **Ensign Tropical Model No. 6 Carbine,** Aldis-Butcher anastigmat f/4.5, Compur shutter, plate back.... £4 17 6

3¼ × 2¼ **Dallmeyer Pentac,** f/2.9 Pentac anastigmat, Compur shutter.... £6 18 6

3¼ × 2¼ **Zeiss Ikon Icarette,** double extension, Zeiss Tessar f/4.5, delayed-action Compur shutter, plate back with 3 slides and screen..... £9 17 6

4½ × 3¼ **Contessa Duroll,** Zeiss Tessar f/4.5, Compur shutter, rack focussing, double extension £6 10 0

3¼ × 2¼ **Newman & Guardia Folding Focal-plane Reflex,** Ross Xpres f/4.5, 3 slides, F.P. adapter and case..... £18 18 0

3¼ × 2¼ **Newman & Guardia Folding Focal-plane Reflex,** special model, Dallmeyer Pentac anastigmat f/2.9, 3 double slides, F.P. adapter and case. All in magnificent condition. Cost over £60..... £31 10 0

Zeiss Ikon Contax Model I, f/2 Sonnar anastigmat and ever-ready case.. £32 10 0

4½ × 3¼ **Dallmeyer Speed Focal-plane Press Camera,** Pentac anastigmat f/2.9, 6 slides, F.P. adapter and case.. £18 17 6

9-in. Dallmeyer Dallon Telephoto Lens f/5.6, focussing mount. Cost £14 £6 17 6

10¼-in. Cooke Telephoto Lens, Series VIIIb, f/3.5. Cost £40 ..... £15 15 0

12-in. Dallmeyer Popular Telephoto Lens f/6. Cost £8 8s..... £6 5 0

7-in. Zeiss Tele Tessar, in focussing mount, f/6.3. Cost £17 10s..... £6 17 6

9-in. Ross Teleros f/5.5, iris mount. Cost £11 10s..... £5 18 6

Leica III, f/2 Summar. As new £32 10 0

Leica II, f/3.5 Elmar, black.. £18 18 0

Leica I, f/3.5, and range-finder £10 17 6

CINE CAMERAS.

16-mm. Ensign Super Kinecam, turret head, f/2.6, complete with case. Cost £45..... £29 17 6

16-mm. Agfa Movex, f/3.5 anastigmat and case £6 10 0

16-mm. Siemens Model C, Meyer f/1.5 anastigmat, complete with range-finder and case. Cost £55 10s..... £37 10 0

16-mm. Cine-Kodak Model K, f/1.9 ..... £27 10 0

16-mm. Siemens Model B, f/2.8 anastigmat and case. Cost £31 10s... £21 15 0

16-mm. Filmo 70 (speeds 8–16), f/1.8 1-in. Cooke lens and f/3.3 3½-in. Cooke Telekine lens, complete with case and finders £24 17 6

16-mm. Ensign Super Kinecam, turret head, complete with 3 lenses, 1-in. Dallmeyer Speed f/1.5, 2-in. Dallmeyer f/1.9, and 3-in. Dallmeyer f/3.5, case. Perfect outfit. Cost £68 7s. £40 0 0

The WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

24, Charing Cross Road, W.C.2 *TEMple Bar 7165*

And 81, STRAND, W.C.2 *TEMple Bar 2710.* || 111, OXFORD ST., W.1 *GERrard 1432.* || 119, VICTORIA ST., S.W.1 *VICTORIA 0669.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXLVIII.

From information communicated to our Special Representative.

Mr. H. F. ANDREW.

"I THINK an essential in making a picture is the experience of commendatory feeling towards the subject. I suppose the commonest feeling is that the subject has beauty, but it may lack this and have, say, dramatic quality. An artist's business is the apt communication of feeling, and those photographers who emulate the artist have a like communication to make within the limitations of their material and skill. A study of modern photographs shows very clearly how, in skilled hands, the most unpromising material can be utilised to convey an impression of an interesting effect or mood.

"Having discovered a subject (usually an open-air one) that makes an impression on me I seek a spot where my camera can get at it adequately, and render it as a harmonious and decorous unity. I sometimes remember simple basic forms of composition, and if the main lines or masses of the subject conform in some respects the production of a picture is less chancy. I try to avoid light foreground and centrifugal lines of interest, but I like to get a foreground framing, and a principal object which usually I faithfully place well off centre. If the subject seems to demand it, however, I ignore the 'thirds' rule, as old and modern painters have done on occasion quite successfully. I then lie in wait for favourable lighting.

"Here again we may note that the practised worker may more or less ignore the usual 'rules' of composition and treatment, provided he has sufficient knowledge and imagination to do so safely.



FURNACE PLUMAGE. *H. F. Andrew.*

"I generally use a $3\frac{1}{2} \times 2\frac{1}{2}$ Wirgin Wafer camera with Meyer f/3.5 cm. lens, and Agfa Portrait Pan. flat film. I have a 'standard' aperture of f/5.6, as this fits a mental exposure rule which gives a fair guide for a given time and month. An assessment of subject value is necessary, but this is not difficult, remembering the usual relative values. I have fitted a folding sky-shade to my lens, and a cord-cum-finger-ring release to the Compur shutter. I often use an Ilford Alpha filter, which I rate at $\times 1\frac{1}{2}$ for the Agfa film.

"I also have a $3\frac{1}{2} \times 2\frac{1}{2}$ Ensign reflex with f/4.5 Tessar, but this now does duty on a home-made enlarger, with a 60-watt pearl lamp, $4\frac{1}{2}$-in. condenser, and fine ground glass.

"I always desensitise film, and develop for about ten minutes in the light of a 15-watt green lamp. I keep metol, hydroquinone and bromide in 2 per cent solutions, and carbonate in 20 per cent solution, mixing as nearly as possible to maker's formula, or I modify as desirable.

"I keep a very detailed log of all exposures and enlargements. The variety of paper I have had most success with is Agfa Brovisa normal bromide, and I develop this too with M.Q. in the light of a 15-watt red lamp. I generally make prints on the dark side, and reduce if necessary with permanganate with or without persulphate, and sometimes with ferricyanide, all used at half or quarter normal strength in the first instance. I spot with crayon pencil, erase with a dissecting knife, and finish with a dabbing of fixative.

"Unfortunately I do not belong to any society, but have gained much help from a photographic friend—'The A.P.'"

(*A further example of Mr. Andrew's work is reproduced on one of the centre Art pages.*)

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"SCINTILLATION," *by H. W. Lambert.*

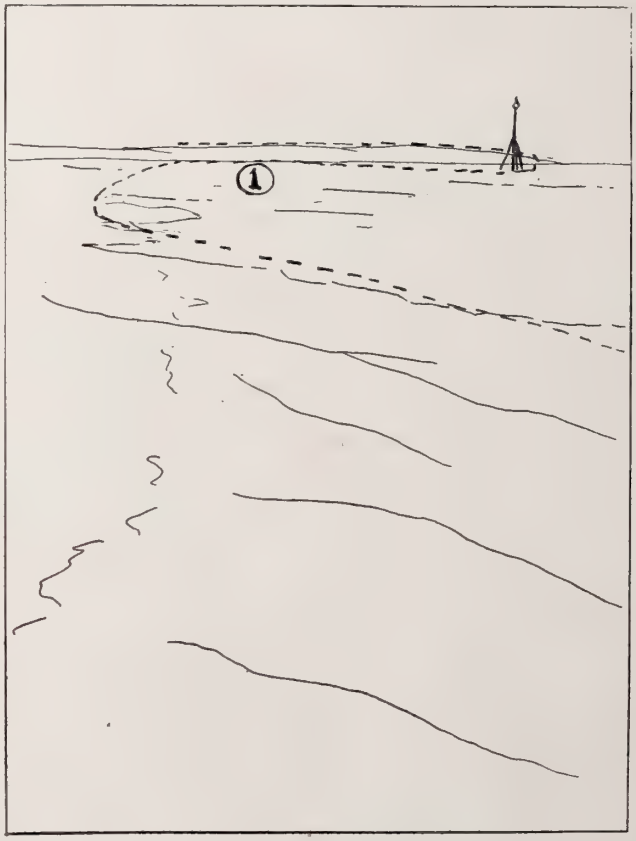
MORE often than not it is the simple things that prove the most successful in the making of pictures by means of photography. A land or seascape in the grand manner, for instance, takes a considerable amount of handling before it becomes really attractive, and the quality of impressiveness, which it must retain, is decidedly not easy to achieve, but the bits of things that are seen by the way, the small and simple kind of subject, or the foreground study, seem to lend themselves most admirably to treatment by the camera.

The subject of our discussion this week is of the last-mentioned class. It is a foreground study purely and simply. It does not attempt to deal with a wide stretch of sea or sea and shore, but contents itself only with a circumscribed bit of beach, a line of surf, and an effect of sunshine seen against the light, with the addition of the beacon and distant cliff as notes of accentuation.

What form there is in the arrangement—and it does not amount to a great deal—rests with the repetitive lines of the edges of the waves as they curl upon the sand; a return along the line of light to the farthermost point of the cliff; and a reversal of direction along its topmost outline, the combination suggesting a flattened variation of the "S" curve—*vide* the dotted lines of the sketch. These encircle both the pathway of light at its brightest point, which occurs in the neighbourhood of (1), and the beacon, as a supporting accent, as well, the point (1) in question forming the centre of interest.

This point has also strength of position, it being somewhat off the vertical centre and nowhere near the edge, and, in a scheme which consists mainly of shades of half-tone, attracts the major share of the attention chiefly on account of its brilliance, but also on account of its force of placing. That it also occurs on the line of the "S" curve is again of some moment, and, with so powerful an attraction, the unity of the picture is achieved.

But, while the brightest point localises the attention, its extension through the length of the picture stresses its appeal and aids the feeling of unity, the connection established between top and bottom being responsible.



The feeling is heightened, to no little extent, by the repeated lines of the surf below the line of the curve. These are imitative in formation, and the repetition suggests an accentuation or emphasis that is not only valuable in itself, but has the effect of imparting a high sense of order upon the arrangement, as well as lending an impression of a pattern of decorative character. It is this suggestion of pattern that warrants and justifies the long length of foreground. From it, too, arises a certain impression that has elements of modernity about it, although, in these days, the downward-looking viewpoint has more or less lost its initial sense of freshness. Still, it is so well done that some of the freshness persists, and, in any case, the effect of the pathway of light is appreciably enhanced by the method of its presentation.

It gains, in no small measure, also from the fact that all but the essentials have been excluded. It is more usual to find, in a sunset subject, that both sky and sea are included in more equal proportions, and that the source of light, more often than not hidden behind a cloud, is incorporated as well. Besides being commonplace and hackneyed, such a presentation generally suffers from a division of interest, both sea and sky claiming almost an equivalent share of the attention.

Here, however, the exclusion of all but a modicum of sky and the absence of any competitive light above, throws the whole attraction upon the reflected line of light and no suggestion of a division of interest can arise.

Nevertheless, the feeling of evening quietude and peace remains, and, in fact, might be said to be enhanced by the departure from the normal method of presentation. It is a highly attractive rendering and a most successful picture.

It is just possible that a slightly greater measure of concentration might have been attained had it been found possible to bring the dark note of the beacon into closer proximity with the light at (1), but it may have been impossible to get it without the loss of some of the valuable curves of the surf, and the suavity of the "S" curve would also have disappeared. It is, moreover, extremely likely that, to bring the two points into conjunction, it would be necessary to enter the water, and it may have been that neither the necessary equipment nor the inclination existed!

"MENTOR."



SCINTILLATION.

By H. W. Lambert.

(From the Advanced Workers' Competition.)



SKY PAGEANT.

By
H. F. Andrew.

(See article, "How I make my Exhibition Pictures.")

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



PREENING.

By Wm. Jackson.

(From the Advanced Workers' Competition.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Mother's Help.*" *By B. Whittaker.*

2.—"*Music Hath Charms.*" *By H. R. Griffiths.*

3.—"*I wonder where that came from?*" *By J. Buddulph.*

4.—"*What is it?*" *By Arthur Mead.*

5.—"*Joan.*" *By Garnett H. Miller.*

6.—"*An Old Man.*" *By Gan Koen Heng (Java).*

7.—"*Busy Mischief.*" *By D. G. Peacock.*

8.—"*Not Really.*" *By W. E. Wild.*

9.—"*A Bath (K)night.*" *By B. S. Chaloner.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

ONE of the chief difficulties, as far as indoor portraiture or genre work is concerned, is the arrangement of the lighting. Too often—possibly on account of fear of under-exposure—the sitter is placed almost right against the source of light, and, while the result may show part of the features with a sufficiency of illumination, the remainder is characterised by a heaviness of tone that is the reverse of pleasing.

Subject and Lighting.

Alternatively, if the shadow side is adequately modulated, the section of the features in light is displayed with an entire lack of tone which is no more satisfactory. Such is a most undesirable state of affairs, but it can be corrected by removing the subject farther from the source of light and by the introduction, where found necessary, of something in the nature of a reflector.

Cases in point are Nos. 1 and 2 of the prints reproduced on the opposite page—"Mother's Help," by B. Whittaker, and "Music Hath Charms," by H. R. Griffiths. In the first, the profile is quite well shown, but the back of the head is represented by a toneless black. Placing the figure more away from the window and providing a reflector to throw a little illumination on the back of the head and body would offer a much better rendering, though, of course, it would mean that the exposure would have to be increased to correspond with the reduction of the quantity of light reaching the subject.

It is doubtful if the present exposure was more than barely enough, if that, and if the figure were moved, say, eight or nine feet from the window, the exposure given would have to be multiplied by four or five to make up for the loss of light.

Shadow Rendering.

But, assuming the sitter could be relied upon to maintain her pose without movement, the quality of the representation would be vastly improved, and, instead of the present suggestion of excessive contrast, the modulations would be full and rich and in a more harmonious relationship with one another. Not only would the lights show the needful distinctions of tone, but the darks, too, would be rendered with all the gradation they should exhibit, and the whole thing would seem more finished and adequately handled.

Much the same applies, again, to No. 2. Here, however, the lights are, if anything, more deficient still in tonal differentiation, and the shadows are no better. Moreover, there is a certain measure of halation, caused by a spreading of light within the sensitive emulsion, which stresses the defective representation of the lighter portions to a not inconsiderable extent.

The need for a greater distance between source of light and model is even more emphatic than in the previous instance, and it is a pity, for, in both cases, the subjects, in their class, are well chosen, and the care expended in their production has been rendered fruitless.

In and Out of Doors.

A better example of indoor work is to be seen in No. 5, "Joan," by G. H. Miller, where the features are shown with all their softness of modelling plainly to be seen. The pose, too, is free and unconventional, and, while the setting seems a bit on the heavy side and there might be a greater sense of direction in the lighting, the softer rendering that comes with a sufficiently distant light source is fully in evidence.

In No. 8, "Not Really," by W. E. Wild, some of the disabilities of the proximity of the light are counteracted by that reflected from the white bedclothes. Nevertheless, it is not enough to prevent the shadow under the head from appearing too dark, and a very considerable advantage would be obtained by moving the light farther away.

No. 6, "An Old Man," by Gan Koen Heng, shows to better effect, and the lighting seems quite well managed. It is, however, scarcely possible to say whether it is an indoor or outdoor subject, but, with No. 3, "I wonder where that came from?" by J. Biddulph, the nature of the subject indicates its origin beyond doubt. The sunlight is evident, and, though its effect is greater on the legs than on the features, it is a minor defect, while, on the whole, the picture is as attractive as any on the page. The workmanship, too, is technically sound, and a happy medium seems to be struck as far as the modulations of the features are concerned.

Seaside Groups.

A well-arranged group, also at the seaside, is to be seen in No. 4, "What is it?" by Arthur Mead, in spite of the fact that the head of the third figure in the rear is unsupported by any visible body.

Its general tone, however, is light and somewhat lacking in vigour. It could do with an equivalent range of tones to that of No. 3, and it is quite likely that such could be obtained by the substitution of a more vigorous grade of printing paper. At the same time, it must be admitted that, as far as the poses allow, the faces are fully modulated within their restricted range, a fact that, having regard also to No. 3, would appear to indicate that the more diffused lighting of out of doors lends itself more readily to the production of well-graded figure studies than indoors.

It is not that indoor work is not practicable, but, to get an equal effect, special precautions, such as have been outlined, have to be taken, and a good deal of contrivance is necessary.

Control and Management.

The lighting has to be brought under control or the figure adjusted to it. In No. 9, "A Bath (K)night," by B. S. Chaloner, the attempt is quite successful, for, the figure being sufficiently far from the source of light, the modelling of the features is soft and does not incline towards the excessive contrast of Nos. 1 and 2.

On the other hand, the contrasts of No. 7, "Busy Mischief," by D. G. Peacock, are much too violent, although it is an outdoor subject and conditions were decidedly more favourable. The fault, in this instance, arises from the fact that development of the negative has been carried too far for the contrast range of the paper on which it has been printed. Now that the negative is made, the only practical remedy is the choice of a softer type or grade of printing paper, an expedient that should produce a softer and more harmonious print.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

"DOPING" A PRINT.

IN the earlier days of bromide papers it was more evident than it is now that a print looked very much better when wet than it did after it had dried. On some of the papers then used the prints were pretty dreadful either wet or dry, but on other papers the prints were strong and (to use a blessed word) "rich" as they came from the washing tank, and dull, flat and lifeless a few hours later.

Strenuous efforts were made to preserve the "wet" appearance, and to this end all sorts of things were applied with brushes and flannels—wax in turpentine, megilp, and any kind of varnish that the paper would stand. The result was generally a streaky, treacly mess, and for weeks a fly would settle on the surface at its peril.

We may still "dope" the surface of a print to its distinct advantage, and beginners constantly ask for formulæ for the purpose, however frequently they are published. I intend saying something on the subject now, but it must be remembered that I have almost exclusively in view a paper that has a matt surface, or something closely approaching it, the limit being a satin or semi-matt paper. There is no purpose in doping a glossy print.

Before a print is doped a preliminary treatment is essential, and that is "spotting." Here again I am limiting myself to working with water-colour, as any form of black-lead is useless if dope is applied afterwards, and not very satisfactory if it is applied first.

In water and oil colours three different blacks are used—ivory black, lamp black and blue black. The first tends to a brownish colour, and I find that for amidol-developed prints lamp black is the most satisfactory. It is just as well, though, to have all three available. Half pans or



Fig. 1.



Fig. 2.

tubes are very cheap. Then we might have three good quality sable brushes, Nos. 0, 1 and 2. If only one is bought No. 1 is a safe choice. Lastly, we want a china palette. A good pattern is that with four small divisions, and a larger flat one in the middle.

With some water and a larger brush a small quantity of black, as dense as possible, is put in one of the divisions. It does not matter that it dries when not in use. In the second division may be put a different black, and in the other two the same blacks with a little gum water stirred in if glossy prints are to be spotted.

We first deal with any white or light spots on the dry print, and what we have to do is to make them so nearly match their surroundings that they are no longer noticeable. Moistening the brush we take a little of the dense black, and spread it on the flat part of the palette, adding water till the grey tone is right for the particular spot we are going to attack.

The attack does not consist in dabbing on a blob of wet paint. There should be no blob in the brush, which should be nearly dry and drawn to an exceedingly fine point. With this point we give delicate touches to the spot, two or three or a dozen or more, each touch leaving a dot so tiny that its effect is invisible, until we find that the spot has vanished. If there is any error in the matching of the tint it is best to err on the light side in the light areas, and on the dark side in deep shadows.

Black spots should not appear in the print if the negative was properly spotted, but if they do they can be removed with patience and acquired skill with a retouching lancet. A good shape has a point like the letter V, but with slightly curved edges. It must be exceedingly sharp, and a spot may require as many finicky touches as go to the filling of a white spot with a brush.

When not a single spot or scratch of any kind can be found on the print we can dope it with a clear conscience. The larger spots and patches of retouching are unpleasantly visible on some surfaces if we look at them at an angle, but they will vanish with the doping.

I still use for this a very old formula :

Mastic varnish	1 part
Linseed oil	1 part
Turpentine	2 parts

These should be bought from an artist's colourman, and not at the oilshop, The mixture is not used by the gallon.

The bottle of mastic may be the smallest obtainable ; the linseed oil will be rather larger, and the turpentine should be considerably more, as we may want some for another purpose later. Measure the varnish in a graduate and pour into a bottle ; measure the same quantity of oil, and pour that in ; measure twice the quantity of turpentine, and add that. Always shake up well before use.

Pour a little of the dope on to the middle of the print, and rub it quickly and vigorously into the whole surface with a plug of cotton-wool. If you have guessed the amount fairly well there should soon be none visible, but at any rate secure this condition with clean wool. If you like to see a varnishy appearance on the surface, use less turpentine, more dope, and do not clean off so thoroughly. My own idea is to make the print look " rich " without any sign of what has been done.

The print is now in condition to be treated with pigment, but with that I am not dealing now. One of the illustrations was so treated very roughly, and is the same subject I showed long ago faked with blacklead. Pigment is better, and I will deal with that soon. In the originals there is a vast difference between Fig. 1 and Fig. 2, although the work was done hurriedly. W. L. F. W.

A Prize Competition for Novices

THIS competition is specially for those readers of " The A.P." who are Novices ; that is to say, amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups, or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices still have time in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows :—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.
The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.
The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.
Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows : The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked " Novices " Competition.

CAN THE CAMERA LIE ?—A New Competition

IN the Summer Number of *The Amateur Photographer*, published on July 22nd, a new competition was announced in connection with articles that appeared in that issue dealing with " pictorial inexactitudes." It was demonstrated that by judicious application of the camera, combined with unusual viewpoints, or by double exposures, results were obtained that on their face value appeared to be unreliable.

In this competition, prizes are offered for the best photographic " untruth," but the prints must be quite straight and from untouched negatives. Combination prints, or prints that have been built up by cutting out other photographs and copying, or prints that have been obtained by various " control " methods, are not eligible for this competition.

The prizes are **5 guineas, 3 guineas, 2 guineas, 1 guinea** and **10s. 6d.** They will be awarded for what are considered to be the best efforts in making the camera " untruthful." The negatives of the winning prints and of any others must be submitted for inspection if required. Technical data should also be given regarding the production of the photographs.

There are no other conditions beyond those mentioned above. A special competition coupon, which appears each week in the advertisement pages, must be affixed to the back of each print. The closing date will be September 30th.

Entries should be addressed to the Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and should be marked on the envelope, " Special Competition."

Picture Points

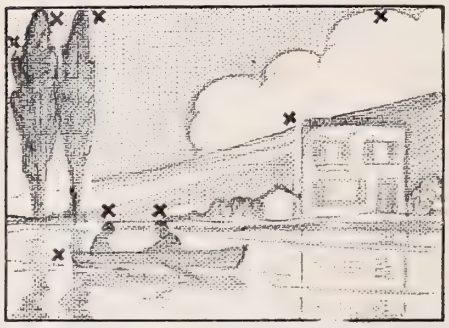
No. 14 (New Series) *by RICARDO*

Watch for "Joins."

PERHAPS it is only a small detail in itself, but if it is ignored in pictorial work it can mar any good picture, particularly if it occurs frequently in a single print. The point referred to is the way any form, whether light or dark, or object or shadow, is allowed to just join another.

If we examine the first sketch, we can see that at several places, each marked with a cross, there is a join between two forms that is just a little too exact to be pleasing.

The second sketch shows how this fault can be remedied. The points in question are now missing by either carrying the forms well over each other or by leaving a substantial gap between them. In this instance, the second view could very well have been made by lowering the point of view.



When the various joins are in strong tone contrast, then, of course, the point of contact is more noticeable. Particularly is this the case when it occurs on the edge of the print, where it tends to attract the eye away out of the picture. Usually, a deeper trim will remedy the fault, but where it occurs inside the picture it calls for retouching on the print.



Tone Contrast.

IT is not very difficult to choose the more pleasing of these two flower studies. The top sketch shows a very stiff, formal grouping that is not exactly in keeping with the character of the objects, the flowers, and shows a certain lack of sympathy with the subject.



But perhaps the most glaring fault is the way the white blossoms are placed against a very dark ground, as many photographers do in order to contrast the tone values. It may be that the top part was a pleasing dark green or a deep yellow to which the plate was not sensitive, but as we only judge prints on their face value, it is a bad fault to have such violent tone contrast. Incidentally, having a dark background makes it harder, technically, to render the delicate subtle tones in such light flowers.



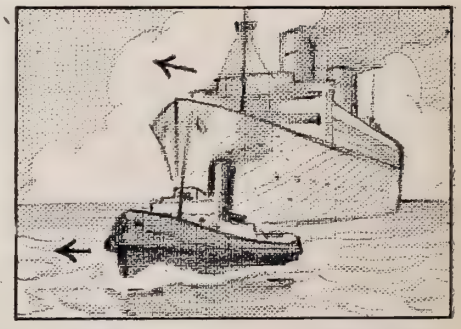
We will assume that the tone of the background was changed in the lower half because the stalks would then have been lost against the dark tone and so left the blossoms without any connection with the base of the picture. This would have been true, but with the arrangement as it now stands, the stalks are still much too weak, in a pictorial sense, to balance or "support" the heavy tone at the top.

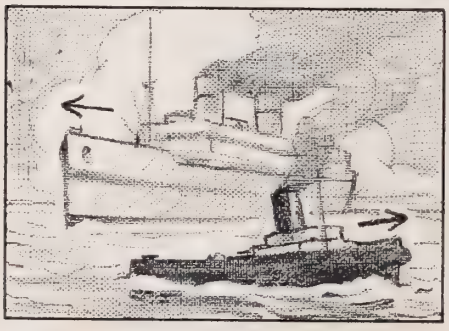
Compare this arrangement with the lower sketch and notice how the extra tone support at the base, with the background as well as the grouping of the leaves and the lighter tone contrast throughout, gives a much more pleasing rendering. Notice, too, how the picture space is filled to better advantage.

Counter Attraction in Direction.

THIS is another variation of a point that has previously been discussed in this series, only in this instance it concerns the sense of direction rather than the vanishing point in perspective.

Two ships have been chosen to illustrate this point, as they are very strong in the way of "direction pointing," but almost every object has its particular "direction." They need not necessarily suggest movement, as with ships, locomotives, cars, figures and animals, etc., in motion, but inanimate objects, like streets and string, tables and teapots, all possess it in a varying degree, according to their "lines."





In the left-hand sketch the ships are shown moving in opposite directions, and they have been purposely drawn to have approximately equal attraction value, the larger ship being lighter and farther away to compensate for the nearer boat which, although it is smaller, is considerably darker in tone. There is an immediate confliction between the direction of each and, consequently, the eye tends to reciprocate between the two.

A much better arrangement is that shown in the right-hand sketch, where both boats are going in the same direction. There is now no divided interest and, consequently, the picture has more unity and a much stronger appeal. Notice, too, the value of repetition in the shapes of the two ships, also the pleasing tone contrast between them. It also illustrates the effectivenesss of leaving plenty of space in front of them and so preventing them from running out of the picture.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

How to use a Tripod

By "ACTINOGRAPHIST."

MOST amateur cinematographers take early steps to acquire an efficient tripod—not always as an essential piece of equipment, but because its use on certain occasions cannot be dispensed with. So far as the majority of their shots is concerned, however, a great many enthusiasts continue to work with the camera held only in the hands; and the procedure is manifest in the unsteady quality of their work.

So this is a call for the use of a tripod on *all* occasions. In the first place, only an efficient instrument should be selected. It should be capable of affording low viewpoints as well as high ones, should be fitted with a pan-*cum*-tilting head, and should be sufficiently heavy to counteract any tendencies towards unsteadiness which may be set up when using the head mechanism.

To this end, most of the light ciné-tripods are equipped with friction-grip pan. and tilt heads. These, however, often connote a slight loss of steadiness or smoothness in the movements referred to, hence all amateurs who have access to a car or other means of transportation must still regard the heavier (professional) tripods as the only ideal.

Manipulation.

Wherever possible, the camera should be affixed to the screw-head before "strutting," or placing the tripod in shooting position. Then the height of the telescopic legs should be adjusted to give the precise viewpoint required by the shot. For a high viewpoint, the legs should be fully extended and positioned as closely as possible together without incurring any risk of accident; for a low viewpoint, only the "shoes" of the lower legs should be left protruding—and these should be safeguarded against collapse, either by stringing the legs together or by placing large stones before the shoes themselves.

The panning and tilting devices may be used at any height of the tripod. With the friction-grip arrangement, it is especially necessary to use great care and steadiness in operating these—a great many telephoto shots having been ruined solely through lack of regard for this particular. The contrate wheel gear of the professional tripods, however, allows both these operations to be carried through without fear of excessive speed or jerkiness.

Zipp pans., or rapid movements of the camera connecting one shot with another, are carried out with the engagements of the tripod-head perfectly free. They should not be indulged in spontaneously but should be practised until the operator can make the swing from one scene to the next without hesitation or overthrow.

Cranes or "Dollies."

In order to secure tracking or following shots, the camera is frequently mounted upon a wheeled platform—called a crane or "dolly," according to whether it be large or small. Since the shots concerned are of tremendous importance to all real enthusiasts, the work of making such a platform *to accommodate both the tripod and the camera* is worthy of consideration.

The main platform may be a plain board sufficiently large to hold the camera-man and tripod with legs fully extended (some platforms measure only 2 ft. by 4 ft., though the more convenient dimensions are 3 ft. by 4 ft. 6 in.)

This should be provided with two pairs of rubber-tyred wheels and should be pushed (by an assistant) upon a concrete flat surface or upon smooth "runners" made from wood planking. Needless to remark, the platform may be pushed in either direction—and if it be mounted upon only three wheels instead of four, skilled camera-men can induce precise changes of direction also.

Tripod Care.

Despite its great importance in production work, the tripod is probably the least cared-for of all ciné equipment. This neglect is a great mistake and should be remedied without delay.

Always the accessory should be kept clean and free from dampness. This can be done with the aid of a rough duster—after which attention the legs should be treated with a light mineral oil. Friction-grip heads should not be oiled or adjusted except by a skilled worker. All surplus oil should be removed with a second duster before the tripod is stored away.



Now is the time for harvest pictures. There is plenty of good action subjects to be obtained with the reapers at work in the fields of wheat, oats and barley in all parts of the country.

The "Stop Press" of the Screen

By M. A. LOVELL-BURGESS.

I KNOW a ciné club in the south where the members have decided, for their summer competition, to make a news-reel between them. Individual members will make their own shots, which will be projected at the club, "pool" and incorporate the most interesting, and thus have a topical film which will be a corporate effort. This film collaboration should result in many vital viewpoints.

The popularity of the news-reel shows no signs of lessening. Few people can be persuaded to leave a cinema without seeing it. They like it because it is topical, full of movement, quickly changing in mood and *tempo*, and has a quality of unexpectedness and even surprise.

The news-reel is the most suitable type of film for the ciné amateur to make. It requires no cast, and no special lighting effects, or "props." You can take your ciné camera out into the street with the delightful possibility of getting a "scoop." And to the economically-minded amateur it is a very satisfactory way of using up odd scraps of film.

It is an established custom for amateur ciné magazines to compile for its readers each month, or week, a list of events worthy of inclusion in a news-reel. These lists are helpful to many, but there are many more to whom the centuries-old Hallaton Bottle Kicking, the ancient Egg Rolling at Preston, the Gaelic Festival at Sligo, and so on, must remain unfilmed so far as they are concerned.

These more or less stay-at-home ciné amateurs would like to know if local events are worthy of being made into a news-film. Well, of course they are! People and events are much the same the world over, and they prove much more interesting to the local community, many of whom were present on "the day," or think they spot Uncle George just behind the Mayor.

Wherever I go now on my journalistic wanderings I am increasingly aware of this other reporter on the scene—the amateur ciné camera. There comes to my ears the familiar whir, like an outsize in grasshoppers, and there is the shiny black camera being held aloft for a few intent seconds.

To make a good news-reel you need news-sense and something of showmanship. This can be developed by training yourself to pick out the essentials of a scene, unaccompanied by a ciné camera. Get into the habit at various events of asking yourself, "Now what is the significant detail, the focal interest, of this particular moment?" You will soon find your mind automatically applying itself to this problem of correct camera concentration.

Most ciné workers have had previous experience with hand cameras, and, to a certain extent, the knowledge and experience they carry over from still work to ciné work is useful. But they are also apt to have ideas entirely alien to cinematography.

Only yesterday I was watching a man film the opening of a new hall. There were plenty of minor incidents, full of action, but he concentrated on the woman speaker—she was an Honourable—who made a very witty speech. But as the lady stood perfectly still, talked without gestures, and wore a softly coloured floral dress which would, of course, photograph black-and-white, I wondered what would be the effect in the film.

The main thing is to aim at movement. Point your ciné camera at action and it will do the rest. The only time when lack of movement is bearable is when you are using a colour film and can rely upon a flare of colour to provide contrast. An excellent opportunity for using colour film is provided by a flower show, and this is the flower show season. Even then it is better to have people strolling past the massed begonias, or to film the military bandsmen in their colourful coats when they are actually playing.

Action allied to beautiful composition is the ideal which you should bear in mind, but, in the meantime, if you have to choose between action or composition, choose action every time, and keep an eye on composition also.

ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events

FORTHCOMING EVENTS DURING SEPTEMBER, 1936.

DATE.	EVENT.	PLACE.
Sept. 1.	Partridge Shooting commences.	
,, 1–5.	Carnival	Ryde, Isle of Wight.
,, 2.	Horse Show	Bath.
,, 2–3.	Racing	Brighton.
,, 2–11.	Cricket Festival	Scarborough.
,, 3.	Cheshire Agricultural Society's Show	Chester.
,, 4.	Beaufort Polo Club Gymkhana	Norton.
,, 5.	Royal Automobile Club's Tourist Trophy Race	Belfast.
,, 5.	Championship Dog Show	Harrogate.
,, 5.	London–Brighton Walk.	
,, 5.	Horticultural Shows	Dalkeith, Milnathort, Glasgow and Condorrat.
,, 5.	Highland Games	Pitlochry.
,, 5.	Open Golf Tournament	Kinross.
,, 5.	Horticultural Show	Jedburgh.
,, 6.	All-Ireland Hurling Final	Dublin.
,, 7.	Racing	Folkestone.
,, 7.	Golf	St. Andrews.
,, 7–12.	Championship of Highlands Lawn Tennis Tournament	Pitlochry.
,, 7.	South of England Tennis Tournament	Eastbourne
,, 7–8.	Ancient Custom—St. Giles' Fair	Oxford.
,, 7–11.	Irish Amateur Golf Championship	Portmarnock.
,, 7–12.	Croquet Open Tournament	Bournemouth.
,, 8.	Ancient Custom—Widecombe Fair	South Devon.
,, 8 & 10.	Manx Grand Prix Motor Cycle Road Race	Douglas, Isle of Man.
,, 8–11.	Racing	Doncaster.
,, 9.	Highland Games	Aboyne.
,, 9–10.	Argyllshire Gathering	Oban.
,, 12.	Racing	Ripon.
,, 12.	Motor Cycle Racing	Shelsey Walsh.
,, 12.	Motor Speed Trials	Brighton.
Sept. 12.–Oct. 19.	Festival of Light	Blackpool.
,, 14.	Croquet	Roehampton.
,, 14.	Lochaber Meeting	Fort William.
,, 15.	Golf	St. Andrews.
,, 16–18.	Racing	Ayr.
,, 16	Dog Show	Perth.
,, 17–18.	Highland Gathering	Inverness.
,, 19.	500 miles Motor Race	Brooklands.
,, 19–20.	Dr. Johnson's Birthday Celebrations	Lichfield.
,, 19–26.	Open Golf Tournament	Torquay.
,, 21.	Ancient Customs—St. Matthew's Day Fairs, Woodbury Hill (Dorset) and Bridgwater (Somerset).	
,, 21–22.	Racing	Edinburgh.
,, 21–23.	International Sheep-dog Trials	Ayr.
,, 22.	Ploughing, Thatching and Hurdle-making Competitions	Banbury.
,, 23–24.	Hunt Races	Perth.
,, 23.	Sheep-dog Trials	Newton-Stewart.
,, 24.	Croquet	Eastbourne.
,, 24–26.	Onion Fair	Birmingham.
,, 26.	Motor Racing	Dublin.
,, 26–28.	Flat Racing	Hamilton.
,, 27.	All-Ireland Gaelic Football Final	Dublin.
,, 28.	Racing	Brighton.
,, 28–Oct. 2.	English Women's Golf Championships	Hayling Island.
,, 29.	Pleasure Fair	Uxbridge.
,, 30.	Brough Hill Horse Fair	Appleby.
DURING THE MONTH.	Polo	Cheltenham.
	Lawn Tennis Tournament	Brighton.
	Cricket Festival	Folkestone.



Rolleiflex and Rolleicord

THE PRIZE WINNERS!



Reproduced by courtesy of the "Daily Herald."



£2,500 FIRST PRIZE
"DAILY HERALD" COMPETITION 1935

Photographic Competitions are now rife. There is still time to go in and win—if you have the right camera! The right camera is obviously a Rolleiflex or a Rolleicord. Last year the Rolleiflex carried off one of the biggest prizes ever offered to amateur photographers, £2,500 given by the *Daily Herald*. The prize-winning picture, taken by Mr. R. Jenkins, is shown on the left. The picture above it won a first prize in the Rolleiflex/Rolleicord European Competition. The picture below recently won £100 first prize in an open competition for Britain's Bonniest Toddler, organised by the Journal "PARENTS." Both the Rolleiflex and Rolleicord have carried off numerous other first prizes in important photographic competitions. Although they cost less than many miniature cameras, they have thus proved their superiority in producing pictures judged the best by unbiased and competent judges in open competition with other cameras.

THE ROLLEIFLEX—The construction of the camera and the placing of the controls is such that complete concentration can be focussed on the subject. This unique advantage is undoubtedly one of the reasons for its success in competition photography. The subject can be seen full size, right way up and can be watched and caught at exactly the right moment. It gives 12 pictures 2¼×2¼ on 3¼×2¼ roll film for 1/-. The square format makes an instant appeal to the pictorialist for the convenience it offers in being trimmed or enlarged to any desired shape. Proxar lenses, plate back, ciné film attachment and numerous other accessories give it a versatility wide enough for the most enthusiastic and experienced photographer—yet the camera itself is complete and easily manipulated by the inexperienced amateur. The Compur shutter is speeded to 1/500th sec., T. and B., and the f/3.5 Zeiss Tessar lens is fast enough for any subject and any light. Price **£25. From your Dealer.**

"THE GOLDEN BOOK OF THE ROLLEIFLEX"

To inspire you to better photography get a copy of this beautifully produced book. It contains 127 photographic masterpieces, complete with technical data. Price **7s. 6d.**



THE ROLLEICORD is similar in construction to the Rolleiflex and possesses most of its unique features. It possesses a new type reflex hood, and a large focussing magnifier. For taking pictures at eye-level, the subject is viewed through a mirror and double magnifier combined. Both models take the same size film and number of pictures as the Rolleiflex, and all Rolleiflex accessories, except the angle mirror. The Compur shutter is speeded up to 1/300th sec., T. and B.

With f/4.5 Zeiss Triotar lens..... **£14 10 0**
With f/3.5 Zeiss Triotar lens..... **£17 10 0**

FROM YOUR DEALER.

FIRST PRIZE £100
£75 cash and goods valued £25



Latest Rolleiflex and Rolleicord literature post free on request from the Sole Importers:

R. F. HUNTER LTD.

"Celfix House," 51 Gray's Inn Rd., London, W.C.1

Phone: Holborn 7311/2.

Gevaert

For
Perfect Pictures



FILTERED-ORTHO
AND
CHROMOSA PLATES

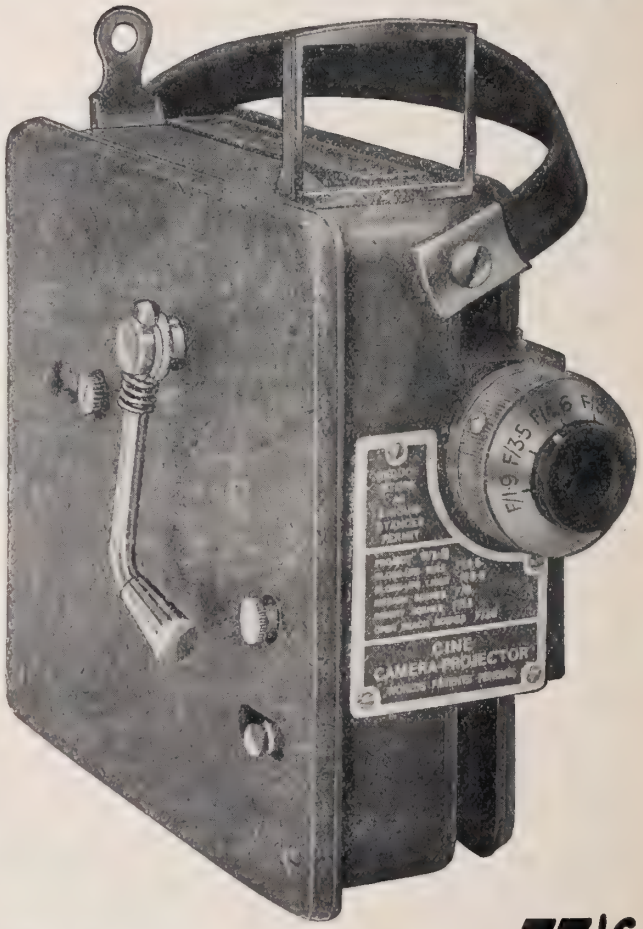
For colour values as YOU see them.

Correct monochrome rendering of the green and yellow in landscapes—without the use of a colour screen—and for recording the delicate tints and gradations of sky and cloud effects, which are inevitably lost on a plate that is not truly colour sensitive. "Chromosa" is a little more vigorous working than "Filtered-Ortho"; both are 300 H. & D. and rapid enough for all general instantaneous work. These are plates you should try—and compare.

GEVAERT LTD.
WALMER ROAD, LONDON, W.10

TAKE AND PROJECT

YOUR OWN MOVIES WITH ONE MACHINE



9·5-mm. **Price 77/6**

MOTOR DRIVEN COMBINED CINE CAMERA-PROJECTOR

- F/3.5 LENS FOR TAKING.
- F/1.9 FOR PROJECTING.
- IRIS DIAPHRAGM.
- GARRARD LONG-RUN MOTOR.
- PATENTED FLICKERLESS SHUTTER.

Send for descriptive leaflet of the Campro or ask to see a Demonstration at your local dealers.

SOLE DISTRIBUTORS TO THE PHOTOGRAPHIC TRADE

SOHO LIMITED, SOHO SQUARE, LONDON, W.1

Manufacturers:—
HOME CINE CAMERAS LTD.
18, GRAY'S INN ROAD, LONDON, W.C.1

Exhibitions and Competitions — CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, August 31. Rules in issue of July 29.

The Amateur Photographer Novices' Competition. Prizes of Roll Film for Novices' Prints. Closing date, September 30. Rules in this issue.

The Amateur Photographer Special Competition, illustrating "Can the Camera Lie?" Entries close September 30.

Wallace Heaton "35-mm. Film Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

The Folkestone Camera Club, Competition for the best photographs of Folkestone.—Entries close September 30 Cash prizes. (Ernst. F. Davidson, Hon. Secretary, Folkestone Camera Club, Town Hall, Folkestone.)

Chicago International Salon.—Open, July 23–October 4. (Alex. J. Krupy, Chicago C.C., 137, North Wabash Avenue, Chicago, Ill.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

Radio Photo-Club de Spa. IVme Salon International de Photographie.—Open, August 9–30. (M. René Chalsèche, Avenue Marie-Thérèse, 13, Spa, Belgium.)

Forty-fifth Toronto Salon of Photography.—Open, August 28–September 12. (W. H. Hammond, Secretary, Toronto Salon of Photography, 2, Gould Street, Toronto, Canada.)

Museum and Public Library, Maidstone. Exhibition of Nature Photography.—August 15–29. (C. E. Fisher, Museum and Public Library, Maidstone.)

Tweede "Focus" Fotosalon.—Open, September 12–27. (Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands.)

South African International Salon.—Open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Open, September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Buffalo C.C. Fourteenth Annual Salon of Photography.—Open, September 6–27. (H. W. Schonewolf, 528, Elmwood Avenue, Buffalo, N.Y., U.S.A.)

Morecambe, Heysham and D.P.S.—Open, September 9–16. (James F. Levisohn, B.Sc., 5, Douglas Drive, Heysham, Lancs.)

Fotoclub Zagreb, Fourth International Salon of Photography.—Open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Entries, September 2; open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Lincoln Camera Club.—Entries, September 5; open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

XII Salon International de Fotografica, Zaragoza, Spain.—Entries before September 10; open, October. (Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7, Zaragoza, Spain.)

Third Canadian International Salon of Photographic Art.—Entries, September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

Windlesham C.C.—Entries, September 10; open, September 25–26. Classes for members (Beginners, Advanced, Professional, also Open Class). (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

IV International Hungarian Exhibition.—Entries, September 15; open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Entries, September 21; open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Service Co. (London), Ltd., Happy Camp Snaps Competition. Cash prizes.—Entries, September 30. (Service Co. (London), Ltd., 273, High Holborn, London, W.C.1.)

Coronet Midget Camera Competition. Cash prizes.—Entries, September 30. (Coronet Camera Co., 310, Summer Lane, Birmingham, 19.)

Eighth International Photographic Salon of Japan.—Entries close in Tokyo September 30; open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan.)

Photographic Society of America 100 Print Salon.—Entries, October 1. Limit 4 prints. Entry fee $1.00. (Dever Timmons, Salon Secretary, Box 216, Cashocton, Ohio.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Entries, October 1; open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

Johnson's "Holiday" Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr. 69, Antwerp.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

28. DESENSITISERS

ALL plates and films, whether panchromatic, orthochromatic or ordinary, can be developed by inspection by brighter lights if they are first placed in a desensitising dye bath for a minute or two, immediately before developing and after exposure. The safelights to be used can then be either red, weak yellow, or even dim reflected white light, according to the particular desensitiser used. No extra or shorter exposure in the camera is needed for negatives that are to be desensitised. If panchromatic emulsions are used they must be placed in the desensitising bath in total darkness.

After immersion in the desensitiser (an extra minute will not matter), the plate should be rinsed before being placed in the developer.

There are three main types of desensitisers in use, Pheno-safranine, Pinacryptol Green and Pinacryptol Yellow. Of these, the Pinacryptol Green is the most popular, the Pheno-safranine tending to stain the emulsion unduly, while the Pinacryptol Yellow is used more for colour plates, as it does not stain.

For use, Pinacryptol Green should be diluted, 1 part to 5,000 parts of water, but a concentrated solution will be found more convenient for storing purposes. Dissolve 10 grains of the dye in 11 ounces of warm water (1 to 500), and for use take one part of this stock solution to nine parts of water. The diluted solution can be used repeatedly, but should be filtered occasionally.

Pinacryptol Yellow should be diluted and used as for Pinacryptol Green.

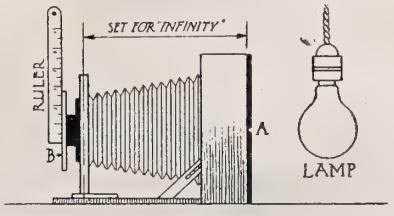
29. CALCULATING LENS APERTURES

ALL lens apertures for "still," ciné cameras and enlargers are now expressed in values of *f*, such as *f*/2, *f*/4.5, *f*/9, and *f*/32, etc.

Briefly, this means the ratio of the effective diameter of the lens aperture (or stop) to the focal length of the lens. If a lens of 6-in. focal length had an aperture which measured 1 in. in diameter, the aperture would be *f*, 1:6 or, as is more commonly expressed, *f*/6.

To measure the diameter of the aperture, it is not sufficiently accurate to measure the diameter of the front lens component, or even the diaphragm itself, but the diameter of a parallel beam of light projected through the lens by a point of light in the focal plane, when the lens is focussed for infinity.

In the place of the ground glass, or in the case of a roll-film camera on the film rollers, place a piece of card with a small hole, 1/16th in. diameter, "A," in the exact centre. Set the camera focussing for infinity. Place a piece of ground glass, "B," over the front of the lens and open shutter. Place a strong light at "A," when it will project a disc of light on the ground glass. Measure the diameter of this disc and divide it into the focal length. The quotient is the *f* number of the stop used.



"The A.P." Monthly Competitions

PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.

FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon (see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the August competition is Monday, August 31st, and for the September competition, Wednesday, September 30th.

The London Salon of Photography 1936.

SENDING-IN DAY, Wednesday, September 2nd.

THE TWENTY-SEVENTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 12th September, to 10th October, 1936.

CONDITIONS OF ENTRY.

(*Please read carefully.*)

1. Pictures must not be framed; but may be mounted or unmounted. Each picture must bear on the back clearly written (a) name of artist; (b) number and title of picture, corresponding to particulars on the Entry Form.
2. When mounts are used they should conform to the following sizes—25×20, 20×16, or 15×12; but no mount to exceed 25×20; and it is suggested that white or light-toned mounts be employed. Prints may be of any shape or size, provided they do not exceed the limits of the mounts as given above.
3. All packages of exhibits from abroad must be clearly marked on the outside: "PHOTOGRAPHS FOR EXHIBITION ONLY—NO COMMERCIAL VALUE—TO BE RETURNED TO SENDER." No prices to be marked on the prints.
4. Pictures sent unmounted will be suitably mounted by the Salon Committee and all accepted pictures will be shown under glass.
5. Pictures must be sent by post or parcels post, packed flat and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.
6. All pictures for the exhibition must arrive at the above address on or before Wednesday, September 2nd. Entries may be delivered by hand at the Gallery on that date only.
7. The Entry Form for pictures from abroad must be sent SEPARATELY by post, together with entry and packing fee of 5s. (this fee covers any number of pictures from one exhibitor). Exhibitors residing in the British Isles may enclose Entry Form and fees with their pictures.
8. Pictures sent by post will be repacked in the original wrappings and returned, carriage paid, after the close of the exhibition.
9. As applications are made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify in the space provided on the Entry Form, whether they have objection to such permission being given. The copyright in all cases remains the property of the authors of the prints.
10. The Committee assure intending exhibitors that the greatest care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

If pictures are sold a Commission of 15% is payable to the Salon.

The submission of pictures will be understood to imply acceptance of the above conditions.

Notification of acceptance of pictures will be sent out as soon as possible.

A catalogue will be sent to each exhibitor.

Entry Forms and further particulars from the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

A MINIATURE CAMERA DANGER.

SIR,—May I trespass upon your valuable space to draw attention to an unfortunate tendency which is becoming all too frequent nowadays?

One cannot fail to admit that the modern miniature camera is a marvel of ingenuity and precision, but, because of its comparatively tiny image, there is a great temptation to work far too near to the subject, especially when dealing with "Close-ups"; portraiture, for instance, and certain genre subjects. Thus, in conjunction with the short-focus lenses normally fitted (where only one lens is available), the foreshortening effect may be quite pronounced.

I am reminded of this in your issue for July 29th, where, on page 118, you reproduce the winning print in the Wallace Heaton "Advertising Photographs" Competition. Note the enormous forearm of the thirsty subject—or is it merely one more proof of the efficacy of beer? Further, I would draw your attention to the cover picture on the issue for July 8th. Here again the same defect occurs, the leg nearest camera would make any mother look twice at her offspring!

Therefore, in the best interests of photography and the future reputations of my fellow readers, I trust these difficulties may be avoided by keeping in mind that old adage, "Forewarned is forearmed."—Yours, etc., C. H. W. K.

BRITISH LENSES AND MINIATURE CAMERAS.

SIR,—We are told that British lenses are the best in the world. It is well known that they are used extensively for Press and aerial work, but where are they when it comes to miniature cameras? In your issue of June 24th last seventy-five models of cameras were described, the aggregate number of lenses shown as alternatives being no less than one hundred and seventy-three. Out of this number, there are only eighteen choices of British-made lenses. That Britain produces the finest ciné lenses is borne out by the fact that they are almost universally used in film studios and cinemas throughout the world. If, therefore, our lenses are the best for *moving* pictures, why not for *still* pictures? British engineers should be able to produce a precision miniature camera, second to none, at a price which is competitive, considering the import duty payable on foreign instruments.

Perhaps some of your readers could enlighten me, or even the manufacturers themselves might state the cause of their apparent antipathy towards what must be a very extensive, expanding, and, one would think, remunerative market.—Yours, etc., K. E. RYALL WEBB.

NUMBERING FILMS.

SIR,—I have noticed in the issue of July 8th that a correspondent, Mr. C. E. Falkner, suggests the printing of a second set of numbers on the backing-paper of roll films.

It may interest him and others to know that about eighteen months ago I sent a special letter to one of our largest British film-makers on this subject. I pointed out that if they could print exactly midway between existing numbers a further numeral, indicated as 1A, 2A and so on, and enclose a black paper mask with the film, it would enable any camera user of the $3\frac{1}{4} \times 2\frac{1}{4}$ size to take 16-on whenever he wished.

The result was a polite letter to the effect that they did not propose to do anything in the matter, and that camera users who wished to take sixteen photographs on a film usually had a special camera with two windows.

There I let the matter rest, but no doubt one day a foreign manufacturer may adopt the idea and sell us still more films made in another country.—Yours, etc., W. R. B.

MINIATURE CAMERAS OF THE PAST.

SIR,—Your correspondent who found "a metal miniature hand camera with focussing screen and one back," taking a picture $1\frac{1}{4}$ in. square, listed in Marion's 1892 catalogue, may be interested to know that the same camera is advertised in the 1887 edition of "Marion's Practical Guide to Photography."—Yours, etc., J. S. OVERY.

LENS FOCUSSING.

SIR,—Isn't it high time that some camera manufacturers realised that to scale the lens focussing in feet instead of in yards is next to useless and extremely irritating? The yard is so much easier to visualise. An average pace is about a yard. A man's length along the ground is about two yards, easy lengths to judge and good units on which the longer distances can be based. But 4, 5, 8, 10 and 13 feet! These marks on my lens barrel give me the jitters, and it is not an easy matter to keep dividing these distances by three when a passing shot demands quick shooting. I can, of course, rescale my lengths in yards, but that is not so simple when the lens barrel is only an inch or so in diameter and is already cluttered up with those odd foot distances. Ask any Press-man and see if he judges his distances in feet. The more up-to-date focal-plane Press cameras are now engraved boldly in yards, and we might well take a leaf from their books. If focussing scales were all marked 1, 2, 4, 8, 10 yards and infinity, I feel sure that we should see less bad focussing. Should the distance of the subject come between any two of these marks, it is much easier and more certain to adjust the *distance* to suit one of the standard yard distances engraved on the scale than to try and split hairs and go between the marks and risk bad focussing. What is the practical experience of other readers?—Yours, etc., J. A. MILLER.

A USE FOR SILVER FOIL.

SIR,—I am sure that many of your readers will appreciate the following tip: If instead of throwing away the tin foil from packets of cigarettes they be collected and stuck edge to edge on a stout piece of card, they will make an excellent reflector, surpassing easily the white sheet one usually uses.—Yours, etc., A. DANIN.

"The A.P." Monthly Competitions — AWARDS FOR JULY.

As we pointed out in a recent issue, entries for all our competitions continue to increase in number, and the quality on the average remains high. This is particularly the case in the Advanced Workers' Section, where competition for the highest places is exceedingly keen. In the Beginners' Section, as is invariably the case, a good many prints, some of them of outstanding merit, were disqualified through not observing the regulations in regard to size. The awards are as follows:—

ADVANCED WORKERS' SECTION.

First Prize.—"Water Lilies," by Mrs. K. M. Parsons, 83, St. Peter's Avenue, Caversham Heights, Reading.

Second Prize.—"A Somerset Lane," by G. Warren Parrett, Corbière, Fitzmary Avenue, Margate.

Third Prize.—"Caught Red-handed," by B. R. Fiskwick, Braeside, Castle Hill, Prestbury.

Mounting Prize.—"Spring Afternoon," by H A. Postlethwaite, 23, Southmead Road, Westbury-on-Trym, Bristol.

Certificates of Merit.—"The Davit," by A. R. Elliott, Taunton, Rawcliffe, Goole; "Marine Vista," by Edward Alenius, 159-18-84 Road, Jamaica, New York; "Port Said Harbour," by Yahya Arif, De Menashe Avenue, Maadi, Cairo; "Back to Harbour," by Wm Jackson, 105, Park Grove, Hull.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2, Class 3 respectively.

Those awarded Honourable Mention are as follows: (2) R. Sanders (Birmingham); A. Pitman (London, W.); (2) Wm. Jackson (Hull); Arthur G. Dell (London, S.E.); Ernest G. Granger (London, W.); H. Emmett (Northwich); Yahya Arif (Cairo); Geo. A. Slight (London, S.E.); J. H. Clark (London, S.E.); A. R. Turpin (London, N.W.); H. E. Haasse (London, E.C.); R. C. Jude (St. Ives); H. A. Postlethwaite (Bristol); (2) Mrs. K. M. Parsons (Reading); A. N. Row (Bombay); J. F. Cutler (Edgware, Middlesex), Emile Laevaert (Belgium); A. H. Garmston (Bristol); Wm. Robinson (Carlisle); (2) G. P. Phillips (London).

INTERMEDIATE SECTION.

First Prize.—"Eventide," by Miss B. M. Smith, 13, Market Place, Pickering Yorks.

Second Prize.—"The Summer Breeze," by C. H. Diddams, 24, Spennithorne Road, Stockton-on-Tees.

Certificates of Merit.—"Expedition," by A. G. Adley, 46, Lawns Court, Wembley Park, Middlesex; "The Red Hills, Isle of Skye," by Philip B. Law, 9, Garden Lane, Heaton, Bradford; "A Fisherman's Paradise," by C. R. Peters, Higher Chubton, Yelverton, S. Devon; "Portrait of Springer Spaniel," by Miss U. Ogle, Little Wyford, Frankland Crescent, Parkstone, Dorset.

BEGINNERS' SECTION

First Prize.—"Holiday Afloat," by W. Schofield, 30, Michael Road, Sheffield, 3.

Second Prize.—"Staff College, Quetta," by S. Cdr. L. V. Baker, I.A.O.C., The Arsenal, Quetta, India.

Certificates of Merit.—"Just a Cat," by C. M. Sinclair, 50, Ralston Avenue, Crookston, Glasgow, S.W.2; "Power," by J. E. Robson, 46, Kingsmead Road, Tulse Hill, S.W.2; "Low Tide," by Joan K. Holland, The Warren, Guildford, Surrey; "Expectation," by L. D. Franck, Box 837, Johannesburg, "Look at this Cartoon," by W. N. Connor, 266, Waterloo Road, Blackpool.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Spirit Level on Camera.

Whereabouts on the camera should a spirit level be fixed—on the baseboard or on the top of the camera body near the ground glass? How can I check the correct position for fixing it?
J. T. B. (Winchester)

If the camera has only one position for the baseboard, i.e., at 90° to the ground glass, then the level will be quite efficient if fixed on the inner or top side of the baseboard. If, however, there be several angle positions for the baseboard, e.g., as with a wide-angle drop baseboard, then, of course, it is useless to fit the spirit level there. The best remaining position is on top of the camera body, over the ground-glass focussing screen. Whichever of the two positions is chosen, do not fix the spirit level without the aid of another spirit level to check up its accuracy of position. After fixing the spirit level, position the camera so that it is level and then with the second level check up the ground glass for its corresponding position. If a two-position camera, check up as well for the second position to be perfectly sure that it is efficient both ways.

Wide-angle Lens.

Does a wide-angle lens give a smaller image than a normal lens of the same measurements? If not, how does it squeeze in more of the picture?
F. S. K. (London.)

All lenses of the same equivalent focal length (the distance between the centre of the lens and its image when focussed at infinity) give exactly the same size of image. This applies to all types of lenses, whether wide angle, normal angle, or telephoto, whether meniscus, achromatic, R.R., or anastigmat, or whether a small, medium or large stop is used. So that if we had a quarter-plate which allowed for interchangeable lenses, and we focussed on a certain object with a 4-in. wide-angle lens, a 4-in. normal lens (as is usually fitted), and a 4-in. telephoto lens (as would be used on a ciné camera) we should find that each produced an image of the object of equal size. The wide-angle variety differs in this respect, it carries the definition into the corners of the plate where it would be just as sharp and of equal density as the middle of the plate. The normal lens would cause the definition to fade away at the corners, while the telephoto lens would give an image of only a small circle in the middle of the plate, and leave the rest of the plate quite clear. But the size of the image in the centre of each would be the same.

Crystal or Anhydrous.

When chemicals are given in formulæ, are they to be understood as crystals or anhydrous?
A. B. (Luton.)

Unless it is specifically stated that they are anhydrous (anhyd.), you can always assume that the amount given is for the crystals.

Neo-Coccin for Negatives.

How is neo-coccin used on negatives? Is it permanent once applied, and can it be removed without any effect remaining on the emulsion?
A. L. R. (London.)

Neo-coccin is sold in the form of a red powder, and for use a few grains of it are added to a small quantity of water to make a pink solution. Use a very dilute solution in preference to a strong solution and apply it with a camel-hair brush on the parts of the emulsion which require holding back, or lightening, in the print. If it is a large area apply a flat wash as evenly as possible, covering each part once only. After a few minutes another wash can be applied with the brush marks at right angles to the previous wash. It is much better, although it takes longer, to give many weak washes than to attempt it with one strong application. The edges can be softened off by running round them with the brush recharged. The solution lends itself admirably to the airbrush method, but this, of course, requires more skill. The stain is quite permanent and does not weaken or strengthen with age. The stain can also be removed by prolonged washing in plain water, without leaving a mark or stain in the emulsion.

Bromoil Bleacher.

Please supply a good all-round bleacher for bromoil prints.
Q. T. B. (Salisbury.)

The following combined bleacher and acid bath is excellent and is recommended for weak and flat bromides.

Copper sulphate, 10 per cent	6 drs.
Potassium bichromate, 10 per cent	2 drs.
Potassium bromide, 10 per cent	4 drs.
Hydrochloric acid (pure) ..	2 drops
Water	9 oz.

Use at 65–70° Fahr. and print should be completely bleached in about three minutes.

Dry-mounting Bromoils.

Is it quite safe to dry-mount bromoil prints? Will the heat have any immediate or future effect on the ink?
A. C. C. (Dunstable.)

Provided that the ink is thoroughly dry, the degree of heat necessary for dry mounting should not have any effect on the colour or permanency of the ink. As to how long the ink will take to dry depends on the type and consistency of the ink used. It is possible to mix an ink that would dry in a day or two, while some take as long as three or four weeks. It is very seldom, however, that bromoils are dry mounted, as the usual method of mounting behind a thick cut-out mount not only saves a lot of trouble and possible damage, but offers some measure of protection to the surface, and incidentally, looks better.

Safelight Unsafe.

Is there any simple method of testing my ruby safelight, which I strongly suspect to be unsafe?
M. E. W. (Brighton.)

This test is both simple and efficient. Take a sample of the sensitive material you generally use in the camera and at about the distance you usually work, cover up the emulsion completely with a card. Move the card an inch or so and expose the strip of emulsion thus revealed for about thirty seconds. Repeat the process three or four times, but leave the last half an inch of the emulsion unexposed in any way. Develop fully and fix. The various strips will no doubt be fogged to a certain degree and will offer a comparison with the unexposed strip, which should be quite clear. At the same time the times taken for the lighted strip to fog will indicate the safe limit which may be taken when using negative material of the same type. In the same way, a yellow or orange safelight may be tested for use with bromide papers.

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

Stop!

No need to look any further. Here are some very fine Camera bargains specially selected from our huge stock for "A.P." readers. Some are in condition unrecognizable from new—all are guaranteed in good condition.

3512.—Voigtlander Perkeo (16-on-V.P.), f/3.5 Skopar, Focar portrait lens, 5 filters, leather case..... **£7 19 6**

3459.—Foth-Derby (16-on-V.P.), f/2.5, Rhaco finder **£5 5 0**

3533.—Zeiss Baby Ikonta (16-on-V.P.), f/3.5 Novar, Compur, suede case..... **£4 19 6**

Leica Model III, f/2 Summar, Universal finder, reflecting finder, leather case. As new..... **£36 8 0**

3453.—Kodak Six-20 Duo (16-on-120), f/4.5, Pronto D.A. shutter, release **£4 15 0**

3462.—3½×2½ Ensign Roll Film, f/4.5 Lukos, Compur, leather case **£3 10 0**

3423.—Zeiss Icarette Roll Film and Plate Model, f/4.5 Tessar, Compur D.A. shutter..... **£9 15 0**

3475.—Ensign Selfix 20, f/7.7 Ensar, 3-speed shutter, leather case **£1 19 6**

3294.—3¼×2¼ Zeiss Ikonta, f/4.5 Zeiss Tessar, Compur D.A. shutter **£7 15 0**

3521.—Model I Super Ikonta (16-on-120), f/3.5 Zeiss Tessar, Compur Rapid shutter, leather case. As new **£14 10 0**

3529.—6×6 Rolleiflex (Latest Model), f/3.5 Zeiss Tessar, 2 Proxar lenses, filter, hood, iris diaphragm, ever-ready leather case. Cost £30 18s. 6d. Exactly as new **£24 0 0**

3167.—2½×1⅝ Dallmeyer Speed, f/2.9 Dallmeyer Pentac, 3 double slides, F.P. adapter, ×2 filter, leather case. Good condition **£12 12 0**

3430.—3½×2½ Balda Venus Wafer Plate Camera, f/3.5 Meyer Trioplan, Compur D.A., 3 slides. Exactly as new **£7 7 0**

3526.—3½×2½ Certotrop Plate Model, f/2.9 Schneider Xenar, Compur D.A. shutter, rising and cross front, F.P.A., leather case. In new condition..... **£12 0 0**

Approval against Deposit.

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

EXAKTA Multispeed Model B, Exakta f/3.5, Dallmeyer Telephoto f/5.6, 6-in., as new, £19/10 ; Rubyette 3½×2½ Reflex, revolving back, 3 slides, F.P.A., f/4.5 Dallmeyer, as new, £9/10 ; Agfa 3¼×2¼ Self-erecting, f/8.8, 30/- ; Six-20 Kodak Junior, 27/6 ; Ensign Pocket Twenty, 15/6 ; V.P. Kodak, f/6.5 T.-P. Kodak, 25/- ; P.C. Plate, D.E., f/8, 8 slides, 25/- ; Brilliant, f/6.3, case, filter, £3/7/6 ; your own camera taken in part exchange, 3 days' approval, catalogues free.—City Photo Works, Southport. [0002

ALLENS.—Contax I, latest wedge range-finder, Sonnar f/2, £29/17/6 ; Baby Ikonta, Novar f/4.5, £2/19/6 ; Ensign Roll Film Reflex, Ensar f/4.5, £4/5.

ALLENS.—3½×2½ Mentor Reflex, Tessar f/4.5, case, slides, F.P.A., £12 ; Super Ikonta, 8 or 16, Tessar f/4.5, Rapid Compur, £14/10 ; Nagel Rolloroy, Elmar f/3.5, Compur, case, lens hood, £8/10.

ALLENS.—Zeiss Adoro Episcope, £11/10 ; latest Ikoflex II, Tessar f/3.5, £16/10 ; Ensign Midget, Doublet lens, 22/6 ; Zeiss Helinox Enlarger, 3×4 to P.C., 25/-.

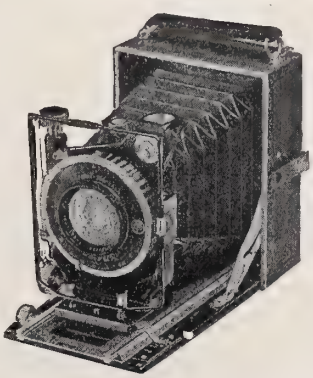
ALLENS.—3a Kodak, Tessar f/4.5, range-finder, Compur, £5/5 ; 3¼×2¼ Ihagee Auto. Ultrix, f/4.5, Compur, £4/15 ; Foth-Derby, f/2.5, £5/17/6.

ALLENS for Generous Allowances.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. Phone, Collyhurst 2980. [0087

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [2472

BELL'S Clearance Sale.—Press, Miniature, Cine Cameras ; no reasonable offers refused.—45, Newington Butts, S.E.11. (Rodney 3773.) [0037

NAGEL Pupille, Leitz Elmar f/3.5, Leitz range-finder, filter, leather case ; condition as new ; cost £18 ; accept £9.—Harris, 80, Wardour St., W.1. [4526



NORFOLK PLATE AND FILM-PACK MODEL

3¼×2¼, double extension with rack and pinion focussing, rising and cross front. Direct-vision and clear finders spirit level. Well constructed in a light alloy. Wonderful value.

With f/3.5 Zeranar, Compur D.A. shutter.. **£7 : 7 : 0**
9 payments of 17/2, or 12 of 12/11.

F/2.9 Zeranar..... **£9 : 9 : 0**
9 payments of £1 2 1, or 12 of 16/7.

Roll Film Adapter, for use with 120 film .....17s. 6d.
Film Pack Adapter.....7s. 9d.
Set of 4 Filters in holder .....11s. 6d.
Distar Telephoto Lens.....21s. 0d.
Solid Leather Case.....15s. 0d.

NORFOLK Cameras are only available from sole suppliers :

SHEFFIELD PHOTO Co LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — *One minute walk from Town Hall*

Phone 22079 (2 lines). Grams : Photo, Sheffield.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

ZEISS Super Ikonta, 3¼×2¼, Tessar f/3.8, Compur Rapid ; new May ; perfect, £18.—Box 8953, c/o "The Amateur Photographer." [4597

SIBYL, N. & G., 3½×2½, Zeiss Tessar f/4.5, changing-box, F.P.A., case, £7.—Jackson, 31, Queen Anne St., W.1. [4614

DOLLINA II, f/2 Xenon, unused, also 1a Graflex ; offers.—127, Barrs Rd., Old Hill. [4639

3¼×2¼ Corygon, f/3.8, roll film, D.A. Compur, case, £5 ; Amplus Vertical Enlarger, Mars f/6.8 anastigmat, £4/10 ; Bewi Junior Meter, 15/-.—C., 12, Hoveden Rd., N.W.2. [4640

N. & G. Folding Reflex, 3¼×2¼, f/4.5 Ross lens, with 3 N. & G. double metal book-form dark slides, dark slide adapter and hooded focussing screen, also developing tank for developing plates ; as new, £15/15 ; cost £47/10.—28, Cornelian Drive, Wheatcroft, Scarborough. [4641

IKONTA, 16-on-V.P.K., Novar f/3.5, Compur, £6. —Cook, 96, Court Rd., Eltham. [4643

1-PLATE Ensign Popular Reflex, f/4.5, reversing back, 15 slides, F.P.A., roll-holder, filter, tripod, case, £6/10 ; ½-pl. Kodak Vertical Automatic Enlarger, 130-mm. anastigmatic, filter, masks, £5/5.—Gledhill, Princetown, Devon. [4644

1-PLATE Pressman Reflex, Aldis f/4.5, slides, etc., sound, 63/-.—Moore, 130, Parsonage Rd., Withington, Manchester. [4645

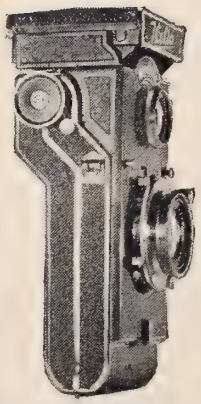
8-ON-V.P. Agfa Speedex O, Solinar f/3.9, Compur ; as new, £3/12/6.—Monk, 284, Padiham Rd., Burnley. [4648

LEICA III, Hektor f/2.5, case ; new this year ; perfect, £24.—BM/BCBV, London, W.C.1. [4649

ROLLEICORD, 1936, Zeiss Triotar f/3.8, Compur shutter, ever-ready case, £11.—Deguingand, 68, Rivermead Court, S.W.6. Phone, Renown 3638. [4496

Welta

Superfekta



The only $3\frac{1}{4}$"×$2\frac{1}{4}$" twin-lens reflex

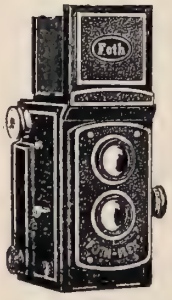
At last it has been possible to produce a modern folding twin-lens reflex to take the full $3\frac{1}{4}\times2\frac{1}{4}$ in. picture, both horizontally and vertically. Ingenious folding and reversing movements. Numbering device. Focussing magnifier. All movements seen and controlled while camera is held ready for use. Takes standard 8-exposure $3\frac{1}{4}\times2\frac{1}{4}$ in. film.

With f/3.8 Meyer Trioplan lenses and Compur D.A. shutter,

£23.10.0

With f/3.8 Zeiss Tessar lens and Compur D.A. shutter,

£27.10.0



Foth-Flex

With focal-plane shutter, speeded from 2 to 1/500th sec.

Fitted with delayed-action movement on all speeds. Takes 12 pictures $2\frac{1}{4}\times2\frac{1}{4}$ in. on standard $3\frac{1}{4}\times2\frac{1}{4}$ in. roll film. Focussing magnifier. Numbering device.

With f/3.5 Foth anastigmat lens,

£10.7.6

Send for lists to Sole Importers :

PEELING & VAN NECK LTD.
4/6, Holborn Circus, London, E.C.1

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

BALDA Roll Film Camera, taking 16 pictures on $3\frac{1}{4}\times2\frac{1}{4}$ spool, direct finder, fitted Meyer Trioplan f/2.9, Compur D.A. shutter, 1 to 1/250th, cable release, Optochrom filter, leather case, £6.

VEST Pocket Piccolette Roll Film, wire frame and reversible finder, fitted Tessar f/4.5, Compur shutter, 1 to 1/300th sec., leather case, £3.

$3\frac{1}{2}\times2\frac{1}{2}$ Ernemann Tropical Model Press Camera, direct finder, focal-plane shutter to 1/1,000th and time, fitted Ernemann Ernon f/3.5, 3 D.P. holders, F.P. adapter, Graflex roll-holder, leather case, £13/10.

VEST Pocket Newman & Guardia Baby Sibyl, Ross Xpres f/4.5, speeded shutter to 1/200th, 6 D.D. slides, F.P. adapter, leather case, £8/15.

$4\frac{1}{2}\times6$ Dallmeyer Speed Camera, Pentac f/2.9, focal-plane shutter to 1/1,000th, 6 D.D. slides, F.P. adapter, 2 leather cases, £7/17/6.

PATHESCOPE Projector, 9.5-mm., complete with super attachment, resistance; perfect order, £5/17/6.

BELL-HOWELL Filmo 70, fitted Tessar f/2.7, also 1-in. Cooke Cine lens f/3.5, with 1-in. T.T. & H. modifier, lens hood, Cinephot exposure meter in case, and leather case for camera, instruction booklet; perfect order, £25.

POSTCARD Tropical Model Goerz Anschutz Focal-plane, rising and cross front, focal-plane shutter to 1/1,200th, fitted Dagor f/6.8, 3 D.P. holders, leather case, £4.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

ICA Folding Pocket Camera $3\frac{1}{4}\times2\frac{1}{4}$, f/4.5 lens, Compur shutter, 1/250th to 1 sec., B. and T., plates or roll film, complete with five dark slides, focussing screen and telephoto lens; offers.—Stewart, Sunninghey, Alderley Edge, Cheshire. [4654

CHROMIUM Model III Leica, Summar f/2, indistinguishable from new, £31; Mégoflex Reflex Attachment for Model II, 25/-.—Below.

V.P. Kodak Film Developing Tank, shop-soiled only, 7/6; ½-pl. Triple Extension Field Camera, 3 D.B.F. slides, tripod, Beck f/8, R.B. shutter, sound throughout, 27/6.—Cyril Howe, Abbey Churchyard, Bath. [4657

IKOFLEX, Novar f/4.5, Derval shutter, pair Proxars, E.R. case, hood, 3 filters, Diaphot; list £11/9/6; all perfect, price £8; deposit system only.—Casper, Overton, Ellesmere, Shropshire. [4658

N. & G. Sibyl Camera, $3\frac{1}{4}\times2\frac{1}{2}$, Ross f/4.5 Xpres lens, 3 D.D. slides, in hide case, all in very good condition; focussing hood with magnifying lens, folding lens hood, filter, etc., £10/10.—43, Meadway Court, Golders Green, N.W.11. [4660

6×6 Auto Rolleiflex, f/3.5 Tessar, cost £25 July, £17/17; Case, filters, hood, 27/-; Ensign Film Reflex, f/4.5, 35/-; wanted—Leica II.—Box 9017, c/o "The Amateur Photographer." [4661

LEICA III, f/3.5 Elmar, used for two weeks holiday only, and guaranteed as new in every way; listed, £31/16; bargain at £23/15. —Below.

ICARETTE $3\frac{1}{4}\times2\frac{1}{2}$, f/4.5 Tessar, films, plates or pack, Compur, Distar, adapters, case, etc.; a perfect outfit; guaranteed as new; listed £24/10; exceptional bargain at £14/10.—Below.

HIGHEST Part-exchange Allowances; ask for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. [4662

T.-P. Special Ruby Reflex, $3\frac{1}{4}\times2\frac{1}{2}$, Cooke anastigmat f/3.5, 17 single metal slides, F.P. adapter, focussing screen, leather case, £9.—Littlecote, Boreham Wood, Herts. [4664

THORNTON-PICKARD Reflex, Dallmeyer f/4.5 lens, complete with case, for film or plates, with 3 slides; only used few times; nearly new. —Manager, Cinema, Pontardulais. [4665

COUPLED RANGE-FINDER
Dollina
(CERTO)



For 36 exposures 24×36 mm., on ciné film of standard width. **External focussing** control to set camera ready focussed while still closed. **Tubular built-in optical view-finder.** Practical horizontal size. Fully-erected at a single pressure. Leather shoulder-straps. **Reverse spooling. Automatic locking and film-counting device, die-cast body, etc.**

Model II (with coupled range-finder), with Steinheil Cassar f/2.9, Compur 1 to 1/300th sec. **£12:17:6**

With Schneider Radionar f/2.9, Compur 1 to 1/500th sec. £14 12 6
With Zeiss Tessar f/2.8, Compur 1 to 1/500th sec... £18 18 0
With Schneider Xenon f/2, Compur 1 to 1/500th sec. £19 19 0

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.
29, Red Lion Sq., High Holborn, W.C.1
(*Phone : Chancery* 8541).

BRUCE'S
OF EALING
for GUARANTEED BARGAINS !

Thornton-Pickard Ruby Reflex, Dallmeyer f/4.5, $3\frac{1}{2}\times2\frac{1}{2}$..... **£7 7 0**

Ensign Special Reflex, Cooke f/4.5, $3\frac{1}{2}\times2\frac{1}{2}$..... **£8 10 0**

Thornton - Pickard Junior Reflex, Cooke f/4.5, $3\frac{1}{4}\times4\frac{1}{4}$..... **£8 10 0**

Dallmeyer Speed. As new. Dallmeyer Pentac f/2.9, complete with slides, filter and case. List price £27 **£19 10 0**

All the above Genuine Bargains from :

28a, BROADWAY, EALING

Tel.: EALING 1033.

New Miniature Cameras Now in Stock



THE ZEISS IKON "CONTAX"

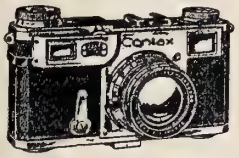
For 36 pictures on perforated ciné film. All metal focal-plane shutter, with exposures from ½ to 1/1,000th sec. and Time. Range-finder coupled to lens focussing.

With Zeiss f/3.5 Tessar lens..... £31 0 0
With Zeiss f/2.8 Tessar lens..... £33 15 0
With Zeiss f/2 Sonnar lens..... £41 0 0
With Zeiss f/1.5 Sonnar lens..... £56 5 0

"CONTAX II"

Chromium - plated.

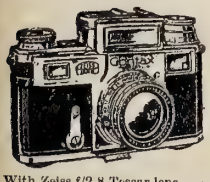
The miniature camera with all-metal focal-plane shutter, providing exposures up to 1/1,250th sec. Range-finder coupled to lens focussing. Delayed-action "take yourself" movement.



With Zeiss f/3.5 Tessar lens..... £40 10 0
With Zeiss f/2.8 Tessar lens..... £43 5 0
With Zeiss f/2 Sonnar lens..... £50 10 0
With Zeiss f/1.5 Sonnar lens..... £65 15 0

The NEW "CONTAX III"

Chromium-plated.

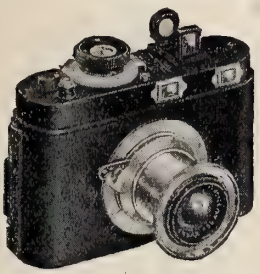


A new Contax with built-in photo-electric exposure meter, range-finder in view-finder coupled to lens focussing, shutter speeds 8 secs. to 1/1,250th sec. A truly wonderful camera.

With Zeiss f/2.8 Tessar lens..... £55 17 0
With Zeiss f/2 Sonnar lens..... £63 0 0
With Zeiss f/1.5 Sonnar lens..... £78 5 0

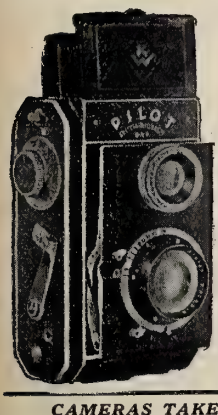
The ENSIGN "MULTEX"

THE ALL-BRITISH PRECISION MINIATURE CAMERA, 14 pictures 1¼ × 1¼ on standard V.P. film.



Coupled range-finder down to 21 in. Automatic film wind, rendering double exposures impossible. Self-capping focal-plane shutter, 1 to 1/500th sec. and Time. Optical direct-vision finder. Body of non-corrosive metal, with neatly rounded ends. Covered in fine-grain leather.

F/3.5 Ensar anastigmat..... £16 16 0
F/2.9 Ross Xpres anastigmat..... £21 10 0
F/1.9 Ross Xpres anastigmat..... £27 10 0



THE "PILOT" MINIATURE REFLEX

The smallest reflex camera on the market. Measures only 5 × 2½ × 1½ in. Magnifier over ground-glass screen for ultra-sharp focussing. Simple lever movement to change the film; automatic exposure indicator. Size of picture 3 × 4 cm., 16 pictures on standard V.P. film.

With f/3.5 Zeiss Tessar lens, in Compur shutter, 1 to 1/300th sec. £17 10 0

With f/2.8 Zeiss Tessar lens, in Compur shutter, 1 to 1/300th sec. £20 0 0

Extra charge for Rapid Compur shutter, 1 to 1/500th sec. £1 5 0

Velvet-lined Leather Case, with sling..... £1 0 0

CAMERAS TAKEN IN EXCHANGE.

SANDS HUNTER & Co. LTD., 37, Bedford Street, Strand, London, W.C.2

CAMERAS AND LENSES

ENSIGN Autorange, Tessar, Compur Rapid, triple finders; offers.—Burr, Barclays Bank, Canterbury. [4666

LEICA III, Summar f/2, perfect condition, £26/10; Blendux Cine Exposure Meter, perfect, 40/-.—Box 9026, c/o "The Amateur Photographer." [4667

ROLLEICORD, Zeiss Triotar f/4.5, superb condition, £8/5, or nearest.—Williams, Mayfield, Bridge of Dee, Aberdeen. [4669

BARGAIN.—Leica III, black, Elmar f/3.5, Correx tank, outfit new, used 3 films only, ever-ready case, £22 the lot.—Bissett, 64, Mid St., Bathgate. [4670

1-PLATE Ensign Reflex, Cooke Series II f/4.5, re-versing back, focal-plane 1/15th to 1/1,000th, 11 plate-holders, cut film adapters, F.P.A., R.F.A., leather case, gelatine filters, Zeiss wooden tripod; good condition, £8, near offer.—Brownsett, 2, Nursery Rd., Cheadle Heath, Stockport. [4671

IKOFLEX 6×6, f/3.8 Triotar, Compur, ever-ready case, filter; as new; cost £15/12/6 July; deposit system; first £9.—Denison, 10, Caythorpe Rd., Leeds, 6. [4672

LEICA No. 1, Elmar f/3.5, £5/5; Vesta 3½ × 2½ Plate Outfit, Tessar f/4.5, £3/3; Icarette 2¼ square Film, Tessar f/4.7, £2/2; all good condition; deposit system.—C. Mead, 17, Harbour Terrace, Falmouth. [4673

10 × 15 cm. Leonar Folding Plate, Dallmeyer 6½-in. f/6 Stigmatic Convertible anastigmat, in Compound shutter, 1 to 1/200th, double extension, rising front, very compact, 9 single metal slides and leather case, perfect, £2/15 or offer.—5, Avenue Crescent, Leeds, 8. [4674

NEW Baby Ikonta, Tessar f/3.5, Compur Rapid, accessories, £6/15.—C. Ingram, 37, Sandy-coombe Rd., St. Margarets, Middlesex. [4677

WELTA Superfekta Twin-lens Reflex, f/3.8, D.A. Compur, 16 or 8 pictures on 3½ × 2½, £12.—42, Brook Dale, N.11. [4678

4 × 4 Automatic Rolleiflex, f/3.5 Tessar, skyshade, filters, leather case; used once only; cost £24; accept nearest £15.—Advertiser, 215, Dash-wood House, London, E.C.2. [4679

3 × 4 cm. Kolibri, Zeiss f/3.5 Novar anastigmat lens, Compur shutter; new condition, £4/12/6. —Beales, Cosy Cot, Biggin Hill, Kent. [4680

ZEISS Super Ikonta, Compur Rapid shutter, Tessar f/2.8; as new, £20/10.—H. Osman, University Union, Manchester. [4682

STOCKTAKING Bargains.—Rolleicord 6×6, f/4.5, £8/10; T.-P. Reflex 3½ × 2½, 3 slides, F.P.A., hide case, £8; T.-P. All-weather Press, 10×15 cm., Ross Xpres f/4.5, case, £15; Kodascope Model A Projector, £24; Pathe Imp Projector, unused, £3/10; Ensign No. 33 Midget, 25/-; Folding Coronet, 36/-, f/6.3; several Ensign Selfix, shop-soiled, 38/-, 46/6, 63/6; exchanges; best terms given; satisfaction guaranteed.—Holland, Photo Chemist, Park Lane, Macclesfield. Phone 2719. [4683

VOIGTLANDER Perkeo, f/3.5 Skopar, Compur, new condition, Correx tank (slightly damaged, usable), Rhaco optical finder, Zeiss exposure meter; lot, £6/15.—Greig, c/o Bray, 92, Calder St., Glasgow. [4684

PILOT Reflex, Tessar f/2.8, £13; Goerz Tenax, Dogmar f/3.5, £8; Swift Microscope, £5.—18, Knotts Lane, Canterbury. [4685

VOIGTLANDER Avus 3½ × 2½, Skopar f/4.5, D.E., 6 slides, F.P.A., case; as new; what offers? —Brook House, Thorner, Leeds. [4686

LEICA III, Summar f/2 and ever-ready case; as new, £27.—Crompton, 6, Station Parade, Sutton, Surrey. [4691

AS New (Unused) Super Ikonta 4½ × 2½, purchased to replace lost camera, now recovered, £3 off list, £16/15.—Box 9031, c/o "The Amateur Photographer." [4693

VOIGTLANDER Perkeo, ½-V.P., f/3.5 Skopar lens, Compur shutter, Correx V.P. tank, £5. —Box 9033, c/o "The Amateur Photographer." [4695

3½ × 2½ Ica Bebe, f/4.5 Zeiss Tessar, Compound shutter, 1 to 1/200th, F.P.A., 6 slides, cases, nearest £6; Dallan Tank, 17/6.—Box 9035, c/o "The Amateur Photographer." [4697

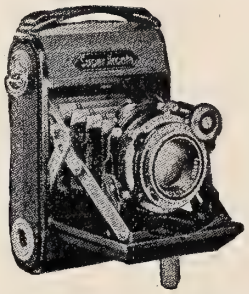
3½ × 2½ T.-P. Reflex, Cooke f/3.5, 6 slides, F.P.A., screen, Watkins developing tank, leather case, £10, or ex. Binoculars and cash.—W., 6, Murray Terrace, London, N.20. [4699

DALLMEYER Dallon f/5.6, 12-in., Tele-anastigmat Lens, £8/10.—Littlecote, Boreham Wood, Herts. [4663

PURCHASE BY SERVICE DEFERRED TERMS

TOP PRICE EXCHANGE OFFERS—

CONTAX, LEICA, MULTEX, and all Popular Models.



ZEISS IKON SUPER IKONTA

In five popular models

All taking the usual standard roll films. Distance meter coupled to lens focussing, with new Compur Rapid shutter, all fitted Zeiss Tessar lenses.

2¼ × 1¾ (16 ex. on 3¼ × 2¼ film), f/3.5 Zeiss Tessar £18 12 6
12 equal payments, per month £1 12 6.

3¼ × 2¼ (8 or 16 ex. on 3¼ × 2¼ film), f/3.8 Zeiss Tessar £22 10 0
12 equal payments, per month £1 19 4.

4¼ × 2¼ (8 or 16 ex. on 4¼ × 2¼ film), f/4.5 Zeiss Tessar.... £20 17 6
12 equal payments, per month £1 16 8.

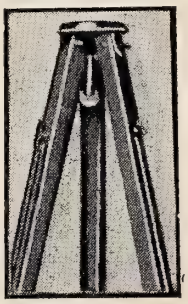
2¼ × 2¼ (11 ex. on 3¼ × 2¼ film), f/3.5 Zeiss Tessar..... £25 5 0
12 equal payments, per month £2 4 2.

2¼ × 2¼ (11 ex. on 3¼ × 2¼ film), f/2.8 Zeiss Tessar..... £28 5 0
12 equal payments, per month £2 9 5.

"SERVICE" ACCESSORIES

Write for Latest Accessory List.

STILL and MOTION PHOTOGRAPHY



"SERVICE" WOOD TRIPOD.
53 in. high.
Ideal for Reflex or Ciné Cameras. Adjustable sliding legs with clamping screws and T-screws. Price each **4/9**
Postage 6d. extra.

"SERVICE" PROFESSIONAL TRIPOD AND TOP.
For half- or whole-plate cameras. Three-fold, 58 in. high, 18 in. closed. Price **18/6**



British Made.

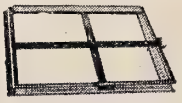
CINE-HEAD PAN, TILT, 9-in. HANDLE CONTROL, etc. 14/9

Suitable for any above tripods.

Ball-and-socket Head, small size, 2/9 each.

GNOME MASKING FRAME

Entirely constructed of metal. Base in white finish and marked in inches. Suitable for vertical or horizontal enlargers and fitted with metal adjustable mask giving a perfectly clean white border of varying width.



For all sizes up to 10 × 8 in. Postage 9d. **22/6**
For all sizes up to 12 × 10 in. Postage 1/- **27/6**

ENTEE RANGE FINDER

Here is precision compressed into a very small and neat size, 2¼ × ¾ × ¾ in. The mechanism works on the double image principle. You sight your object and then turn the milled wheel until the image becomes sharp and free from overlap. Price..... **25/-**
Leather case, 2/6.



Phone: Holborn 0664 (3 lines). Established 1889

The Service Company Ltd (LONDON)

289, HIGH HOLBORN, LONDON, W.C.1



DUNSCOMBE'S "PERSONAL" CAMERA COLUMN

'SERVICE SUPREME'

THE MEMOIRS OF

ELMAR ACOOS

continued.

Being extracts from his diary written in the Mayor's Parlour at Chortle-cum-Hardy.

●

"Whilst seated in the bath-tub, my thoughts somewhat drown my usual vocal efforts which are known to be at their best on such occasions. Yes! the Stag Party was a colossal success, but it seems almost incredible that such scenes could have ever taken place in the Town Clerk's apartment. When I showed Councillor Koshun some of the pictures taken with the Summar f/2 lens he threatened to sue the Mayor for libel, which goes to prove that the Leica never lies, and, of course, indicates the speed of this wide-open lens under conditions which could hardly be considered normal. One member of the Watch Committee asked the brand of spirit in which the celebrated film* was developed, and it is worthy of note to record that Supramin was the 'feinkorn-entwickler' used (a jolly good developer this for all miniature films, only costs 2s. 4d. a can for 36 oz.).

"The more my thoughts turn back to that memorable night, the more glad I am that television has not yet come into the home to be the curse of all men who stay out late and whose pleasures might be inspected on the spot as it were by one's wife, such a lamentable state of affairs would make life intolerable to the big shots of Chortle-cum-Hardy, and for married men the world over.

"To be able to keep a photographic record of such occasions is, however, quite a different proposition, and useful in many ways. For instance, a little mild form of blackmail would produce quite a considerable number of new Leica enthusiasts if handled in the right way, as the threat to send informal snapshots of the Watch Committee at work to their respective housewives or publish same in the Ratepayers' Bulletin would very quickly start competition of a reciprocating nature, then everybody would be more or less happy, and the great family of E. Leitz would increase by the ten score and more each day, thus causing a traffic jam between Messrs. M. W. Dunscombe's establishment and the Post Office parcels depot."

**Kodak Super X Pan. Film, loaded in your own Leica charger for only 1s. 6d. post free.*

SOME JOLLY GOOD BARGAINS

3½×2½ Mentor Folding Reflex, Tessar f/4.5, 3 D.D. slides, F.P.A., case. For £9 10 0

Zeiss Contax, Tessar f/3.5, range-finder coupled. Unsoiled. For.....£22 10 0

10.5-cm. Leica Elmar f/6.3 coupled Lens. For £7 10 0

13.5-cm. Leica Elmar f/4 Lens, coupled. For £10 15 0

Model III Leica, chromium, Summar f/2, ever-ready case. As new. For £30 10 0

4.5×6 cm. Adams' Vesta, Ross Zeiss f/4.5, 6 slides, F.P.A., case. For.....£5 5 0

3¼×2¼ Zeiss Cocarette, Tessar f/4.5, Compur shutter. For.....£6 10 0

Postcard Roll Film Ensign, f/5.6 Ensign anastigmat. Good order. For.....50s. 0d.

All Leica Lenses and Accessories obtainable by return from

M. W. DUNSCOMBE LTD.

5 & 7, ST. AUGUSTINE'S PARADE

BRISTOL

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [4692

16-MM. G.B. Talkie, cost £175; bargain, £115.—Gorse, 86, Accrington Rd., Blackburn. [4647

B. & H. 400-watt 57GG Projector, oval base, pilot light, var. lamp res., spare bulb, all movements, case, with 200-250 volt mains transformer, very little used, perfect, £32; deposit.—The Yews, Haywards Heath, Sussex. [4659

PROJECTOR, Kalee Standard S 35-mm., 2 films, working order, £10.—Wearn, 85, Greyhound Rd., W.6. [4675

VICTOR Model V, latest pattern, turret, 3 lenses, 1-in. f/2.9, 2-in. f/2.9, 6-in. f/4.5, ×2 and ×4 filters for all lenses, case; cost £80; accept £45.—Vincent, Cedars, Diss. [4687

KODASCOPE Eight Model 40 (200 watt), all voltages, splicer, etc., as new, original packing, £5/10; Kodak Titler, complete as new, £1; Cinecraft Titler, £3/10 model, complete as new, £2.—Darling, Zomba, Selsey. [4700

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

£6/10 Rajar Electric Vertical Enlarger, negatives up to 4×4 cm., f/4.5 anastigmat; cost over £9; used twice.—Brownwood, Wolvershill, Banwell, Somerset. [4653

THORNTON-PICKARD ¼-pl. Enlarger, electric, 8-in. condensers, Aldis f/3.5, rapid working paper-holder, 10×8, dark-room lamp; genuine offer, £10, cash.—200, Selsey Rd., Birmingham, 17. [4655

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

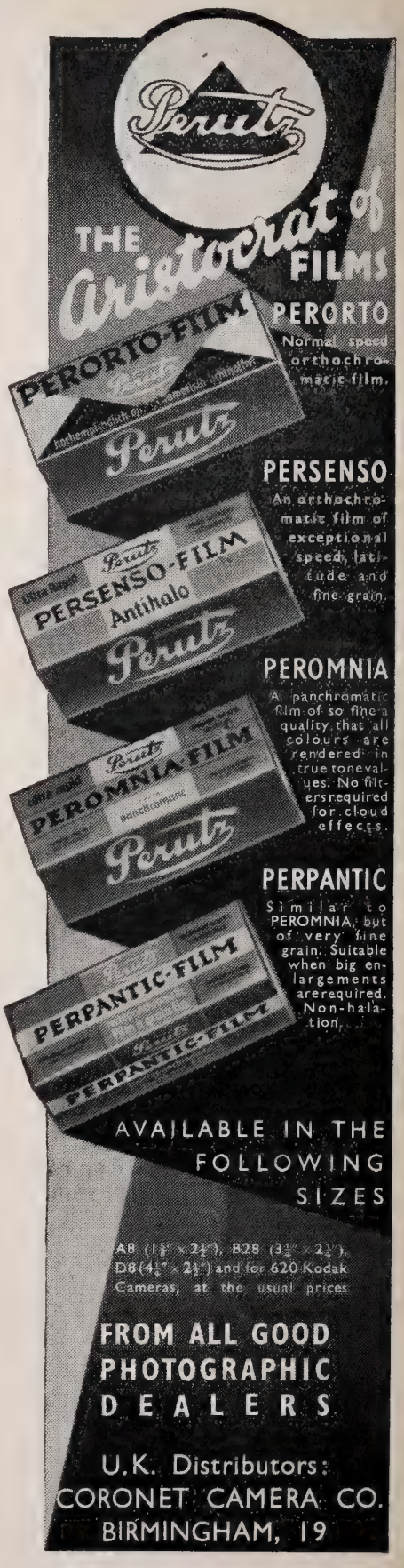
URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED.—Good 12×10 Field Set, with or without lens.—54, Lime St., London, E.C.3. [4507

WANTED.—Leitz Focomat or Valoy Enlarger.—Collingwood, Red Bank, Newton-le-Willows, Lancashire. [4642

WANTED.—Clip-on Slides (726/4), 6×13 Ica Stereo Ideal.—Williams, 5, St. Mary's Rd., Sheffield. [4646

£15 offered for best Leica or Contax; no gadgets; deposit system.—BM/NMTF. [4676



ENSIGN

COLOUR & SKY FILTERS for Autumn tints and colours



Essential for pictorial work. Made in three densities. In seven sizes.

No. 3 to fit lenses up to 1¼ in., complete with spring mount..... **6/6**

Set of 3, with spring mount, in case..... **14/6**

"Optigrad" Graduated Sky Filters, in five sizes.

No. 17, to fit lenses up to 1¼ in., with spring mount **10/6**

PRINT DRYING & GLAZING PRESS

Dries glossy, semi-matt and matt prints and enlargements. For glossy finish the prints are squeegeed on to ferrotypes. Complete with ferrotype plate, flex, and lamp-holders (lamps extra). Two 60-watt lamps may be used **18/6**



ENSIGN SIPHON

Simply hangs over the side of the dish. The hypo-laden water is drawn off from the bottom. Ebonite **6d.**





TUWAY ELECTRIC LIGHT ADAPTER

An all-bakelite 2-arm adapter, with an auxiliary 5-watt opal lamp. Fitted with a 3-way rotary chain switch. For 200–250 volts only. (State voltage when ordering.) Adapter with 5-watt opal lamp... **2/6**



"PEDICOS" BODY UNIPOD

An ideal unipod for miniature cameras, enabling the camera to be firmly braced against the chest. With two extensions and adjustable neck-strap. Fits easily in pocket **17/6**

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

EXCHANGE AND WANTED

WANTED.—Latest Voigtlander 45×107 Reflex Stereo Camera, also Taxiphote; good mechanical and optical condition essential; state lowest cash prices.—Lyons, 12, Beechcroft Avenue, London, N.W.11. [4656

£5 for best ¼-pl. Reflex offered.—Irving, 46, Cumwhinton Rd., Carlisle. [4668

WANTED.—Small Ikonta or similar half-V.P. or 2¼×3¼, about half-price.—Crowhurst, 19, Albert St., Rugby. [4688

WANTED.—Taxiphote for slides 4.5×10.7 cm.—Dearden, 3, Rowan Avenue, Urmston, Manchester. [4689

WANTED.—Superplex Tank, sell Optochrom Tank, new, 20/-.—9, Manston Avenue, Southall. [4690

WANTED.—¼-pl. Soho Reflex, full particulars, lowest price.—Box 9032, c/o "The Amateur Photographer." [4694

VERASCOPE 45×107 (would consider 6×13) or similar Stereo Outfit wanted, also accessories including Taxiphote and Transparencies; must be reasonable; full particulars to—Box 9034, c/o "The Amateur Photographer." [4696

WANTED.—Cameo 3½×2½, double extension, without lens.—Box 9036, c/o "The Amateur Photographer." [4698

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesdays, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4¼×2⅞ 3/6, 3¼×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-, 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3¼×2½, 1/6 72 sheets, 2/6 gross; 4¼×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ¼-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ½-pl., 3 dozen 5/-, backed 5/9; 3¼×2¼, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2¼, 9/- dozen; 3¼×2¼, 9/-; 2¼×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5¼×3¼, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2¼, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2¼, 10/- dozen, 2½×4¼, 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

A NEW MODEL



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

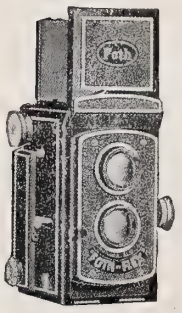
GET YOURS NOW FOR **8/9** down and 11 similar monthly payments.

Or with Compur "S," £6 15 0. Compur Rapid, £7 19 6

Visit us at 52, CHEAPSIDE, E.C.2
IT WILL PAY YOU.

A NEW MODEL FOTH-FLEX

F/2.5 Anastigmat



Takes 12 2¼ sq. pictures on standard 3¼×2¼ roll films. Focal-plane shutter giving instantaneous speeds ranging from 2 secs. to 1/500th. Built-in delayed action.

YOURS FOR

23/8

DOWN

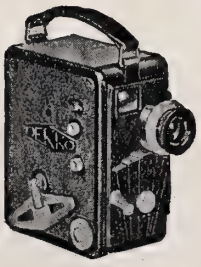
And 11 similar monthly payments.

CASH PRICE

£13:10:0

NEW MODEL DEKKO

Entirely Re-designed Model.



The Finest 9-mm. Camera

F/1.9 Dallmeyer or Ross.

YOURS FOR

19/-

down

And 11 similar monthly payments.

CASH PRICE - **£10 : 18 : 6**

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1. TELEPHONE: VICTORIA 5402 AND 5403

52, Cheapside, E.C.2. TELEPHONE: CITY 5482

SPECIAL OFFER

We list below details of a number of Second-hand Cameras, EACH GUARANTEED IN PERFECT CONDITION.

Voigtlander Prominent 3¼×2¼, Heliar f/4.5, Compur shutter, leather case. Good as new. For **£12 5 0**

Zeiss Ikon Miraphot Enlarger, quarter-plate, Tessar lens f/4.5. List price £14 15s. Shop-soiled only. For..... **£10 10 0**

Rolleicord 6×6 cm., f/3.8 Triotar lens, ever-ready case. Like new **£11 0 0**

Kodak Retina, Xenar f/3.5 lens, Compur shutter **£7 10 0**

Zeiss Super Ikonta 530/16, f/2.8 Tessar, Compur Rapid **£21 5 0**

Pathe Motocamera B, f/3.5 lens. Equal to new..... **£4 5 0**

Cine-Kodak Model K, f/1.9 lens. List price new, £35. For..... **£24 0 0**

Cine-Kodak Junior, f/1.9 lens, latest model. For **£12 17 6**

¼-pl. Soho Reflex, f/3.5 Ross Xpres lens, 3 double slides and F.P. adapter, solid hide case. All in beautiful condition. For..... **£20 0 0**

Rolleiflex 6×6 cm. Automatic, f/3.5 Tessar lens, Rapid Compur, ever-ready case. As new **£20 0 0**

Ensign 3¼×2¼ Focal-plane Camera, Autospeed, f/3.5 Dallmeyer anastigmat. List price £18 18s. For..... **£9 9 0**

Bell & Howell Model 75 Filmo 16-mm. Camera, f/3.5 lens. For..... **£12 15 0**

POLLOCK & STEWART

Photographic Dealers,

41, RENFIELD STREET GLASGOW, C.2

Telephone: CENT. 4066.

YOU GET

"A GOOD DEAL"

from the

NEWPORT CAMERA EXCHANGE

5, HIGH STREET, NEWPORT, MON.

ALL CAMERAS FROM A BROWNIE TO A LEICA

Foth-Derby 16-on-V.P., f/3.5 lens, focal-plane shutter, 1/5th to 1/500th sec. As new. List £5 5s. For **£4 4 0**

Kodak Retina, f/3.5 Schneider lens, Compur. Perfect. As new. List £10 10s. For..... **£6 15 0**

Zeiss Contax, f/2 Zeiss Sonnar, 5-cm., latest model. As new. List £41. For..... **£31 0 0**

Zeiss Kolibri 16-on-V.P., f/3.5 Novar lens, Telma shutter. As new. List £8 2s. 6d. For..... **£4 15 0**

Ensign Midget, Model 33, All-distance, in slip case. As new condition. List 33s. For..... **£1 5 6**

Polyscop Stereo. f/5.5 Bausch Omnar lenses, shutter 1/3rd to 1/250th sec., auto-plate magazine. Perfect. For **£3 15 0**

Ensign Carbine ½-pl. Roll Film, f/4.5 Doppel lens, Compur shutter, R. and C. front. Perfect condition. For **£3 15 0**

Zeiss 520, f/3.5 Zeiss Tessar, Compur Rapid shutter. Cost £11 17s. 6d. As new..... **£9 0 0**

Zeiss 520, f/4.5 Novar, 1/300th sec. Compur. Cost £7 2s. 6d. As new..... **£5 0 0**

Wirgin, f/3.9 lens, Compur shutter, 8 or 16 on 3¼×2¼. Cost £6 15s. As new..... **£4 17 6**

Voigtlander Virtus, f/3.5 Skopar lens, Compur shutter. Cost £9 17s. 6d. Perfect **£6 7 6**

Kodak Six-Twenty, f/6.3 lens, leather case. Cost £4. As new **£2 10 0**

Zeiss 520, f/6.3 lens, Telma shutter. Perfect.. **£2 15 0**

Nagel Vollenda, f/4.5 lens, takes 16 pictures on V.P. film. As new..... **£3 5 0**

Ensign Carbine, f/4.5 Aldis Uno lens, latest type Compur, R. and C. front, perfect condition, leather case.. **£4 17 6**

Thornton-Pickard Junior Special Reflex 3¼×2¼, f/4.5 Ross Xpres, roll-film adapter, F.P. adapter, cable release, solid leather case. Perfect **£8 10 0**

Ross Telecentric 17-in. f/5.4 Lens, for ¼-pl., in leather case. Perfect condition As new..... **£8 15 0**

MATERIALS

BRIGHTON.—Kimber's "Brighton" Gaslight Paper, in Soft, Normal, Vigorous, and Extra Vigorous, 3½×2½, 2/- gross, post 3d.; 4½×2½, 2/8 gross, post 4d.; superb quality. I have also about £800 of surplus material at exceptionally low prices; lists and samples free.—Kimber's, 61, Grand Parade, Brighton. [0001

HAYHURST.—Why buy inferior makes? Kodak the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238; price list free; satisfaction guaranteed.

ATTWOOD First Quality Glossy Gaslight Paper, 3½×2½, contrasty and normal grades, 72 sheets 1/-, gross 1/10; quantities 1/6 gross; other sizes at proportionate prices; Solar Roll Films, 3½×2½, 9d. spool.

ATTWOOD Bromide Paper, exceptional value: 3½×2½, 1/6 gross; ½-pl., 36 sheets 1/6, whole-plate 2/6, 10×8 3/6, 12×10 5/-; 20×16 Rough Enlarging, 12 sheets 4/-.

ATTWOOD Superfine Quality Bromide and Gaslight Postcards, glossy, satin, matt, contrasty and normal: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 12/-, 1,000 22/6.

ATTWOOD Plates, outdoor, giving soft gradation, ½-plates, 400 and 600 H. & D., 2/9 dozen, 6 dozen 14/6.

ATTWOOD Acme Brilliant Plates, 300, 600, 1,200 H. & D., 3½×2½ 1/3, ½-pl. 1/9, P.C. 2/3, ½-pl. 3/- dozen, 6 dozen 15/6.

ATTWOOD Special Line.—Bromide Cream, silky linen grain, and matt smooth, ½-pl. 1/6 36 sheets, whole-plate 2/6; prompt dispatch, all post paid.—Attwood, Chapel Lane, Hadleigh, Essex. [0025

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces; First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2½ and ½-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [4493

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

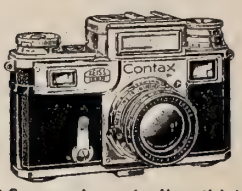
TURNER'S

CAMERA EXCHANGE

HAVE THE NEW

CONTAX III

IN STOCK



With f/2 Sonnar Lens (collapsible), Built-in Electric Exposure Meter, Coupled Range-finder, and Delayed-action Metal Focal-plane shutter

£63:0:0

SPECIAL PART EXCHANGE ALLOWANCE

9, Pink Lane Phone : 22655

NEWCASTLE-ON-TYNE

TO MINIATURE CAMERA USERS

If you really are particular about FINE GRAIN PROCESSING by Specialists you need not hesitate about sending your next film to us.

We really are experts in this most important branch of photography, and yet **YOU PAY NO MORE** for this specialised service.

Our 4×3 F.G. Enlargements at **4d.** each will convince you of what Quality Enlarging really is.

POST YOUR NEXT ORDER TO

COVERDALES

19, PARLIAMENT STREET, YORK

PHOTOGRAPHY WITH *SERVICE*

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS.

PART EXCHANGE—HIRE PURCHASE

G. E. BECKETT & CO.

77-79, OXFORD ROAD,

MANCHESTER, 1

'phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

Craftsman

"STANDARD" Roll Films 1300 H. & D.

Buy your roll films at Wholesale Prices and Save Money.

THESE films are very fast, being 1300 H. & D., also Orthochromatic.

Supplied in usual sizes, and also a **NEW 6d. Film** (4 exposures 3¼×2¼)

Guaranteed to keep for more than two years.

4 exposure	3¼×2¼	..	4/6 per doz.
8	,,	..	8/- ,, ,,
8	,, 1⅝×2½	..	7/6 ,, ,,
6	,, 4¼×2½	..	9/- ,, ,,

Not less than 6 films supplied at these prices.

SHOWCARDS FREE.

Terms: Cash with Order or C.O.D. Post extra.

Send 6d. for 4-exposure or 9½d. for 8-exposure, as a trial.

You run no risk in buying these films as they are backed with our "Craftsman" guarantee of satisfaction or money refunded.

Marshall & Co. (Nottm.) Ltd.
Dept. M, Photo Works,
Ford Street, NOTTINGHAM.

Buy **EMPIRE BRAND**

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*

	144 Sheets		144 Sheets
3½×2½ ..	2/6	6½×4¾ ..	7/-
4¼×2¾ ..	3/4	8¼×6½ ..	12/8
4¼×3¼ ..	3/8	10×8 ..	18/3



Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

"THE AUTOCAR"
The World's Leading Automobile Journal.
Every Friday. 4d.

ENLARGEMENTS

UNDER Entirely New Management.—Prices as previous lists: 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

FINEST Quality Enlargements on attractive papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

GLAZED Enlargements: ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

SUPER Press Enlargements, 6×4¼ 4d., 6½×4¾ 5d., 8½×6½ 8d.; sample, full list.—F. Fowle, 6, Vincent Rd., South Tottenham, London. [4681

REPAIRERS

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

REPAIRS.—Cameras and Projectors; shutters a speciality.—Watkins, 48, Gladstone Rd., Sparkbrook, Birmingham. [3726

REFLEX Mirrors, Re-silvered, Varnished, Repairs; back return post.—Irvings', 258, Kingston Rd., Teddington. [4558

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

PHOTOGRAPHS WANTED

CHILDREN and Animals, also any other subject that is suitable for reproduction on calendars, only really good attractive subjects required, state price with specimen.—G. Robinson, Calendar Publisher, 30, St. Nicholas St., Ipswich. [4652

MISCELLANEOUS

GOOD Negatives: Children, Animals, Insects, Flowers, Fungi, etc.—Simmins, Broomham, Heathfield, Sussex. [4650

Always use **Pepys Stationery** *and be satisfied.*

Sold by all good stationers.

MANCHESTER & DISTRICT AMATEUR PHOTOGRAPHERS, you can see MINIATURE CAMERAS *of every description and price at*

ALLENS

including a **MINIATURE MARVEL** for 16 pictures on V.P. Film, fitted with **F.2** Xenon Lens in Compur Rapid Shutter at **£12:17:6**

E.R. Case 17/6, Filter 12/6

Special Pamphlet free.



Also F/2.9 Model fitted with Rapid Compur Shutter at **£6 : 19 : 6**

ROLLEIFLEX

We have these Twin-Lens Reflex Cameras in stock fitted with TESSAR F/3.5 Lens and Rapid Compur Shutter

£25 : 0 : 0

Also

THE ROLLEICORD II

F/4.5 Lens at....£14 : 10 : 0
F/3.8 Triotar Lens £17 : 10 : 0





CONTAX II

Chromium-plated, black leather covered, delayed-action shutter, speeds from ½ to 1/1,250th sec.

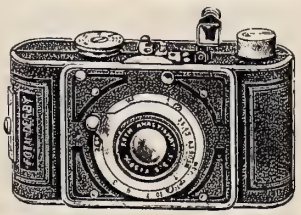
Fitted f/2.8 Tessar 243 5 0
Fitted f/2 Sonnar £50 10 0
Fitted f/1.5 Sonnar £65 15 0

FOTH-DERBY

Fitted with Foth f/3.5 lens at £5 5 0

Or f/2.5 lens model £7 5 0

Fitted focal-plane delayed - action shutter for 16 exposures on V.P. size film.



And we also offer you a selection of Super Bargains for cash—see Cameras and Lenses Column in this issue.

ALLENS 155, OLDHAM ROAD, MANCHESTER, 4

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen —6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

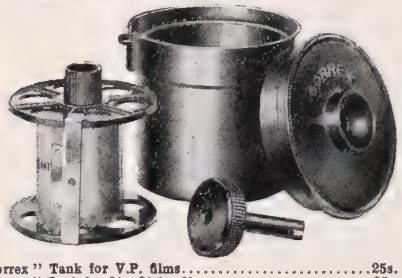
All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

The 'CORREX' way

—the best and simplest way to develop your roll films!

Beginners in photography and advanced amateurs alike both find the "CORREX" Roll Film Developing Tank the most economical and successful means of developing roll films at home.



"Correx" Tank for V.P. films.....25s. 0d.
"Correx" Tank for 3½×2½ in. films.....25s. 0d.
"Correx" Tank for 4½×2½ in. films.....30s. 0d.
"Correx" Tnermometer (Fahr.).....2s. 6d.
"Correx" Developing Powders, 6 pairs.....1s. 6d.
V.P. and 2½×3½ in. films can be developed in the same tank if an extra reel and apron of the required size are used.
Spare Reel, 8s. 0d. Spare Apron, 7s. 0d.

Ask your dealer to show you a Correx.

SANDS HUNTER & CO. LTD.
37, Bedford St., Strand, London, W.C.2

FINLAY COLOUR PROCESS

Exquisite and accurate colour results obtainable, time or instantaneous, by this remarkably simple process of Direct Colour Photography. Any number of duplicates in Colour, also Contact Prints or Enlargements in Black-and-White.

CALL OR **C. BAKER** *WRITE TO:*

Colour Photography Specialists.

244, HIGH HOLBORN, W.C. 1

Sole London Distributors for Amateur and Scientific supplies of FINLAY COLOUR MATERIAL or Trade enquiries and Process Houses,

FINLAY COLOUR (LONDON) LIMITED
174, MILL LANE, HAMPSTEAD, N.W.6

THE CAMERA AND CINÉ EXCHANGE OF THE WEST

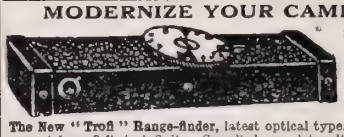
FOR ALL YOUR PHOTOGRAPHIC REQUIREMENTS OUR ALLOWANCES ARE MOST LIBERAL. SEND FOR QUOTATION.

SERVICE AND SATISFACTION

Bathes

THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

MODERNIZE YOUR CAMERA



£1 : 1 : 0
Sensational Offer
£1 : 1 : 0

The New "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.
R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20 High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41–42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17–19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

MEMBER OF THE P.D.A. PHOTOGRAPHIC DEALERS ASSOCIATION
THE SIGN OF EFFICIENCY

DEVELOPING AND PRINTING SERVICE

TAKE YOUR FILMS FOR DEVELOPING & PRINTING

to shops that display the above

EMBLEM OF SUPERIOR WORK

and prompt service at moderate rates.

FOR YOUR CAMERA AND PHOTOGRAPHIC NEEDS GO TO THE QUALIFIED MEN WHO DISPLAY THE MEMBERSHIP SIGN OF THE

PHOTOGRAPHIC DEALERS' ASSOCIATION

Issued by the P.D.A., 4, Upper Bedford Place, London, W.C.1.

POULTRY WORLD

THE PREMIER POULTRY JOURNAL

EVERY FRIDAY — Poultry keepers everywhere will find this journal uncommonly interesting and helpful.

2d. — Specimen copy of recent issue free on request from

The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

TO D&P TRADE **FINISHERS**

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

SIX SPECIAL SHOP-SOILED BARGAINS

- **1936 Model Automatic Rolleiflex,** f/3.5 Tessar, with Compur Rapid shutter. List price £25. Offered at £21 0 0
- **Ensign Speed Film Reflex,** f/3.4 Aldis-Butcher. List price £10 10s. Offered at..... £8 10 0
- **3½×2½ Cameo,** f/4.5 Aldis-Butcher. List price £10. Offered at..... £8 10 0
- **½-pl. Cameo,** f/4.5 Zeiss Tessar. List price £12 10s. Offered at £10 10 0
- **3½×2½ Super Speed Cameo,** f/3.5 Dallmeyer, "Klip-on" plate-holders. List price £15 15s. Offered at.. £12 15 0
- **520 Zeiss Ikonta,** f/3.5 Novar, Compur shutter. Offered at £7 5 0

PHOTO SUPPLIES LTD.
36, CASTLE STREET, SWANSEA

City Photo Works BLUE LABEL

Gaslight and Bromide Papers are the easiest to work, non-staining, and give clean prints, full of detail.

	36 sheets.	72 sheets.	1 gross.
V.P.	—	10d.	1/6
3½×2½	11d.	1/6	2/6
4½×2½	1/1	2/-	3/4
4½×3½	1/4	2/3	3/9
	16 sheets.	36 sheets.	
6½×4½		1/3	2/3
8½×6½		1/10	3/9

POSTCARDS.—50, 1/9; 100, 3/-; 500, 11/6.
GASLIGHT PAPER.—3½×2½, from 1/6 gross.

WRITE NOW for BIG FREE CATALOGUE giving particulars of Papers, Postcards, Plates, Roll Films, Mounts, Wallets, Folders, Chemicals, Developers, etc.
Sample of Gaslight Paper free on request.

CITY PHOTO WORKS
119, Eastbourne Rd., SOUTHPORT

THE CAMERA AND CINÉ EXCHANGE OF THE MIDLANDS

STOCKISTS OF EVERYTHING FOR THE AMATEUR PHOTOGRAPHER

See our windows for bargains in used apparatus—Greatest selection in the Midlands at

GALLOWAYS

PHOTOGRAPHIC CHEMISTS

VICTORIA SQUARE, BIRMINGHAM

(Opposite G.P.O.) Phone: MID. 5670.

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

"ETCHADINE"

The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... **7/6** POST FREE

Or from all reputable dealers.

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1



ULTRASORBAN
Colour Filters
for cloud effects and correct rendering of tone values, Optical flats, stained during fusion (no gelatine), yellow, green, red and blue, single or in sets of three, screw-cap slip-on metal rims for all lens diameters.
Ask your dealer or write for fully descriptive leaflet from :
F. MORAT & CO., LTD.
68, Basinghall St., London, E.C.2

THE CITY PHARMACY
FOR ALL PHOTOGRAPHIC SUPPLIES
WANTED URGENTLY!
LEICAS, CONTAXES, ROLLEIFLEXES AND ENLARGERS. *Good cash prices given.*
27, CHANCERY LANE, LONDON, W.C. 2

SPECIAL OFFER!
$5\frac{1}{2}\times3\frac{1}{2}$ Glazed Prints $2\frac{1}{2}$D. each
From any negative, on KODAK paper. Minimum order 3 for 7½d.
Send P.O. with order to :
G. FRANKLIN, 8, DERWENT STREET SUNDERLAND

PART EXCHANGE SPECIALISTS
The exchange of photographic apparatus is our business, we can be relied on to give you the best allowance on your instrument. Consult us before making your exchange.
GEORGE CHILDE PHOTO-CHEMIST LTD.
228, Roundhay Rd Leeds Phone: 42057

FLIGHT
THE AIRCRAFT ENGINEER AND AIRSHIPS

The First Aero Weekly in the World

All the latest developments in connection with aviation are recorded in the pages of "Flight."

Illustrated descriptions of new aircraft, aero engines and equipment, British and Foreign, appear regularly, as well as practical articles giving the latest information for Club members and amateur pilots.

"Flight" is the leading authority on aviation. It contains Royal Air Force news, and deals with the work of R.A.F. Squadrons, with Private Flying, and with Commercial Aviation, Airlines, and Airports.

A special staff of highly competent aerial photographers ensures that "Flight" contains the finest photographs of aviation in all its aspects.

EVERY THURSDAY 6d.

From all Newsagents and Bookstalls.

Subscriptions :
British Isles – – 33/-
Other Countries – 35/-

FLIGHT PUBLISHING CO., LTD.
DORSET HOUSE,
STAMFORD STREET, LONDON, S.E.1

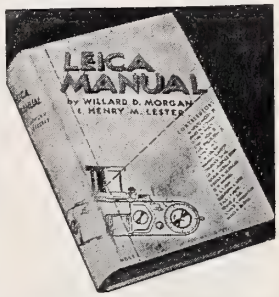
BOOKS ABOUT PHOTOGRAPHY WITH MINIATURE CAMERAS

Pictorial Photography with the Miniature Camera. Shows how the miniature camera can be used for pictorial photography. 2s. 6d., postage 2d.
Colour Photography with the Miniature Camera. A new book giving the latest data available on colour photography. 2s. 6d., postage 2d.
Portraiture with the Miniature Camera. Tells how the miniature camera can be used successfully for portraiture. 2s. 6d., postage 2d.
Travel Photography with the Miniature Camera. A new book containing much information on selecting subjects for the miniature camera. 2s. 6d., postage 2d.
Camera Journalism with the Miniature Camera. List of U.S.A. publications using photographs. 4s., postage 2d.
Theory and Practice of Miniature Camera Photography. Explains the "whys" and "wherefores" of such matters as film, exposure, filter factors, developing, etc. 4s., postage 2d.
Candid Photography with the Miniature Camera. A well-known New York Press photographer tells how he obtains "personal" news pictures with a miniature camera..... 4s., postage 2d.
Composition Simplified. A profusely illustrated handbook on the principles of composition. 4s., postage 2d.
The Leica Data Book, Gives in a handy form a vast amount of information about the use of the Leica camera. 5s., postage 2d.
The Fine-Grain Negative. A new book which contains all the latest available data on fine-grain developing. 5s., postage 2d.
Correct Exposures with the Miniature Camera. A new book which will appeal to users of cameras of all types. 5s., postage 2d.

THE LEICA MANUAL

Here is a book which represents the accumulated experiences of 22 specialists in Leica photography. No other book has ever attempted to cover the broad scope of Miniature camera photography as thoroughly as the **Leica Manual.** 500 pages. 350 illustrations. **Price 21s.** Postage in U.K., **6d.**

1936 List of Books on Photography, Post Free.



SANDS HUNTER & Co LTD
37, BEDFORD ST., STRAND, W.C.2

SHOOT OF HAMPSTEAD
CAN SUPPLY YOUR NEW MINIATURE CAMERA OR EQUIPMENT. COME IN AND SEE THEM!
Expert advice and assistance. Leica All Photographic Supplies. *Exchanges.* *Let me quote you*
S. I. SHOOT, 179, West End Lane, N. W. 6
(Facing West Hampstead Met. Station.) *Phone: MAIda 7902.*

WANTED for CASH
Any LEICA, CONTAX or SUPER IKONTA. Highest Prices Given.
THE NEWPORT CAMERA EXCHANGE
5, High Street, Newport, Mon.

MATHER'S *for*
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel: BLAckfriars 6133. Telegrams: Sensitised, M/c.
17, JOHN DALTON STREET, **MANCHESTER**

The WORLD'S PREMIER M & W. ENLARGER M & W.
(48 Different Models made)
From £6: 10: 0 to £80: 0: 0
i.e. FILMAREX (vertical)
takes up to 6 × 6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser..... **£11: 8: 6**
E. E. Schneider, 48, Farringdon Street, E.C.4





THE NEW MAGAZINE CINE-KODAK

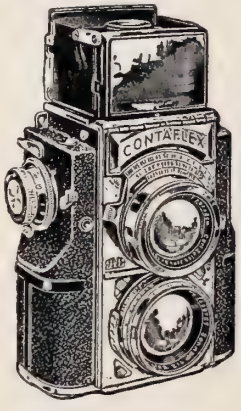
No film threading. Special magazine loading, containing 50-ft. 16-mm. film. Loads in 3 seconds. Each magazine has its own footage indicator. Speeds 8, 16 and 64. Scene-timer. Five interchangeable lenses available, universal view-finder. Panchromatic, Super-Sensitive Panchromatic and "Kodachrome" film available. Price, with Kodak f/1.9 lens and case **£40:0:0**

IN STOCK AT



THE NEW ROLLEICORD II
With Zeiss Triotar f/4.5 and Compur **£14:10:0**
With Zeiss Triotar f/3.5 and Compur **£17:10:0**
Ever-ready Case, £1 0 0

London:
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch, 1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
Croydon.—12, George St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.



THE NEW ZEISS CONTAFLEX

6½×4¾ Goerz Anschutz Press, with Mackenzie-Wishart slide and 6 envelopes, but without lens. *Good condition* ..... **18s. 6d.**

5½×3½ No. 3a Kodak Graflex Roll Film Reflex, leather case, no lens. *Good condition* **£2:5:0**

8-in. Bausch & Lomb Tessar f/4.5 Lens. *Good condition* **£2:15:0**

3½×2½ Adams' Vesta, Ross Zeiss Tessar f/4.5, Compound 1/200th, 6 slides, F.P. adapter, case. *Fair condition.* **£2:17:6**

5½×3½ Kodak Speed Graphic Focal-plane, 6½-in. Ross Xpres f/4.5, 2 D.D. slides, F.P. adapter. *Good condition* ... **£3:15:0**

3¼×2½ Reitzschel, f/4.5 Solinar, Compur, rise and cross, direct finder, plate back, leather case. *Good condition.* **£4:4:0**

3×4 cm. Fotet, f/4.5 Vidar, Compur. *Good condition* **£4:10:0**

4¼×3¼ and 9×12 cm. Goerz Anschutz Press, 15-cm. Celor f/4.8, bulb release ½ to 5 sec., 3 slides, F.P. adapter, case. *Good condition* **£6:6:0**

12-in. Dallmeyer Popular Telephoto f/6, flange. *As new.* List £8 10s. **£6:10:0**

3½×2½ N. & G. New Special Sibyl, Ross Xpres f/4.5 (recently overhauled by N. & G.), case. *Good condition* **£11:15:0**

Contax I, f/2 Sonnar, E.R. case. *Good condition.* List £42 14s. 6d..... **£32:10:0**

Above are at

17 Topsfield Parade, Crouch End London, N.8
Telephone: Mountview 2410.

Satrap Flood Lamp, 230 volts, 500 watt. *Good condition* ..... **15s. 0d.**

3¼×2¼ Kodak Premo Film Pack, f/6.3 lens, Compur. *Good condition* ... **£1:17:6**

Ensign Double 8 (D/20), f/4.5 Ensar, case. *As new.* List £3 12s. 6d. ... **£2:17:6**

7-in. Dallmeyer Dalmac f/3.5 Lens, in iris mount. *Good condition* **£4:4:0**

3½×2½ Duoflex Reflex, 4¾-in. Dallmeyer f/4.5, 3 slides, F.P. adapter. *As new* **£4:17:6**

3½×2½ T.-P. Junior Special Reflex, f/4.5 Cooke, 6 slides. *Fair condition* **£4:18:6**

9.5 Pathe Luxe Motocamera, f/2.9 Zeiss Triotar. *Good condition* **£6:17:6**

9.5 Pathe Home Movie, double claw, C motor, group resistances super attachment. *Good condition* **£7:17:6**

12-in. Dallmeyer Dallon f/5.6 Lens, in iris mount. *Good condition* **£8:15:0**

3¼×2¼ Ensign Autospeed Roll Film Focal-plane, Aldis Uno f/4.5, case. *Stock-soiled* **£8:17:6**

9.5 Dekko, Ross f/1.9, also 3-in. Dallmeyer Tele f/4 lens. *As new.* List £16 3s. 6d... **£11:15:0**

4¼×3¼ Adams' A Double Extension Folding Minex Reflex, revolving back, 6-in. Ross Xpres, f/4.5, 3 D.D. slides, F.P.A., case. *Fair condition* **£12:17:6**

Above are at

281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.

SPECIAL ALLOWANCE



ON YOUR OWN CAMERA IN PART PAYMENT

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Bargain list and guide to new models. Also latest literature, post free anywhere. Please state requirements.

★ **New Model Zeiss CONTAX III in Stock**

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750
OPTICIANS TO H.M. GOVERNMENT

Walking-Stick Unipod, 5-ft., panoram head. *Good condition.* List £3..... **£1 5 0**

Changing-box for 4.5×10.7 cm. Heidoscop. *Fair condition.* List £6..... **£1 15 0**

Weston 617 Leicameter. *As new* **£2 15 0**

Plate Back for Contax I. *Good condition.* Cost £4 12s. 6d. **£3 5 0**

3½×2½ Ensign Cameo, double extension, Ensar f/4.5, Mulchro shutter, 6 slides. *Good condition* **£3 7 6**

3¼×2¼ Ensign Carbine 7, Ensar f/4.5, Mulchro shutter, rise and cross. *As new.* Cost £5 15s. **£3 12 6**

Latest Weston 650 Universal Meter, case. *Very good condition.* List £6 9s... **£4 7 6**

3¼×2½ Mentor Compur Reflex (3¾×4¾×4¾ in.), Tessar f/4.5, delayed Compur, 3 slides, F.P. adapter, case. *Good condition* ... **£11:15:0**

4.5×10.7 cm. Heidoscop Stereoscopic, f/4.5 Tessars, F.P.A., plate magazine. *Good condition.* Cost £53..... **£19:15:0**

6×13 cm. Voigtlander Stereo-flektoscop Reflex, f/4.5 Heliars, filter, changing-box, case. *As new.* Cost £50 **£22:10:0**

Latest Leica IIIa, Hektor f/1.9. *Almost new.* List £54 **£43:10:0**

Above are at

28 OLD BOND ST.
London, W.1
Telephone: Regent 1228.

3×4 cm. Purma Speed. *As new* **£1 10 0**

3½×2½ Ensign Selfix 20, Ensar f/7.7. *As new* **£1 10 0**

9.5 Pathe B Motocamera. *Good condition* **£3 19 6**

Ditto. *As new* **£4 2 6**

4¼×3¼ Ernemann Double Extension, 15-cm. Dogmar f/4.5, Compur, 3 slides, F.P. adapter, case. *Good condition* **£5:7:6**

3¼×2½ Zeiss Icarette, Tessar f/4.5, Compur, rising front *Good condition* .. **£5:10:0**

4¼×3¼ Ensign Cameo, double extension, 5¼-in. Ross Xpres f/4.5, Compur, 6 slides, F.P. adapter, case. *As new.* Cost £16 1s. **£6:10:0**

4¼×3¼ T.-P. Junior Special Reflex, 6½-in. Cooke f/3.5, 6 slides. *Good condition* **£6:15:0**

9.5 Alef B, f/2.8 Meyer Trioplan, variable speeds. *As new.* **£6:19:6**

4¼×3¼ T.-P. Special Ruby Reflex, 6½-in. Cooke f/3.5, 3 slides, F.P. adapter, case. *Good condition* **£7:17:6**

3¼×2½ Mentor Folding Reflex, 12-cm. Tessar f/4.5, also 9-in. Dallon f/5.6 ,3 D.D. slides, F.P. adapter, case. *Fair condition* **£11:15:0**

3¼×2½ N. & G. Folding Reflex, 13.5-cm. Ross Xpres f/4.5, revolving back, swing front, 3 D.D. slides, F.P. adapter, case. *Good condition.* List £52 5s..... **£22:15:0**

Above are at

66a Seven Sisters Rd. Holloway London, N.7
Telephone: North 3573.

2½×1⅝ Vanity Kodak (Green), f/6.3 lens, case to match. *As new..* **£2:2:0**

Photoscop Exposure Meter. *As new.* List £3 15s. **£2:10:0**

4-in. Dallmeyer Dallon f/5.6 Tele Lens, for Leica, filter, hood, case. *Good condition..* **£3:17:6**

9×12 cm. Tenax, double extension, 14.3-cm. Convertible Dagor f/6.8, Compound 1/250th, 3 book-form D.D. slides. *Good condition* **£5:0:0**

Kodak Six-20 Duo (16 pictures on 3¼×2¼ film), f/4.5 lens, Compur, case. *Good condition.* List £8 11s. 6d. **£5:10:0**

9×12 cm. Zeiss Maximar, 207/7, Tessar f/4.5, delayed Compur, 3 slides, F.P.A., case. *As new.* List £20 4s..... **£6:6:0**

3¼×2½ Ensign Special Reflex (3¼-in. extension), 5 in. Aldis-Butcher f/4.5, 6 slides, F.P. adapter, negative lens, case. *Good condition..* **£7:17:6**

Voigtlander Prominent, Heliar f/4.5 (8 or 16 pictures on 3¼×2¼ film), case. *Excellent condition.* Cost £21..... **£14:0:0**

Above are at

35 BROMPTON RD.
London, S.W.3
Phone: Kensington 2052.

5×4 Regular Sanderson, 6-in. Ross Homocentric f/6.3, Automat shutter, 3 D.D. slides, F.P. adapter, case. *Good condition* .. **£3:15:0**

3¼×2¼ Zeiss Cocarette, Preminar f/4.5, Compur, rising front, case. *Good condition* **£4:4:0**

3¼×2½ Zodel Double Extension, f/4.5 Zodellar, Compur, 3 slides, F.P. adapter, case. *Good condition* **£4:10:0**

6½×4¾ T.-P. Imperial Triple Extension Field, R.R. lens, roller-blind, 3 D.D. slides, case, tripod. *Splendid condition* **£5:5:0**

4.5×6 cm. Contessa Monocular Ergo, f/4.5 Tessar (a detective camera, permits unobserved photography at right angles to left or right of user), 3 slides, F.P. adapter, case. *Good condition.* Cost £15..... **£6:6:0**

Kodak Retina, f/3.5 Xenar, case. *As new.* List £10 14s. 6d. **£7:12:6**

Retina, f/3.5 Xenar Rapid Compur 1/500th. *As new.* List £12 **£9:18:6**

Leica II, f/2.5 Hektor. *As new.* List £30 8s. **£25:0:0**

Above are at

35 LUDGATE HILL
London, E.C.4
Telephone: City 1540.

And at:—
2, Northumberland Avenue, W.C.2.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd., W.1.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
North Harrow.—537, Pinner Rd.
Watford.—142, St. Albans Rd.
Kingston.—32, Thames St.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.

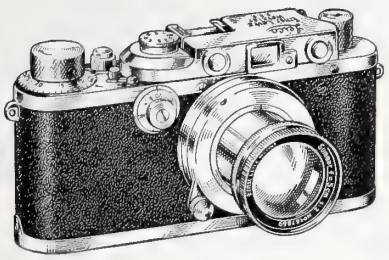


DOLLOND OWL No. 4

General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3¼×2¼ in., self-erecting front, hinged back, pressure-plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body, 6¼×3×1⅜ in.

PRICE 55/-

Brown leather sling case, velvet-lined, lock and key. Price..... **7s. 6d.**

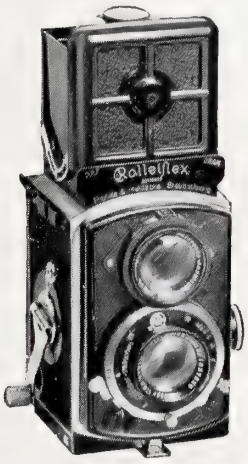


LEICA MODEL IIIa

Why not get in touch with us and learn all about this marvellous camera? We have specialised in Leica ever since its inception, and are in the position to answer any query about it, or recommend and supply to you the special accessories you need for your particular requirements. Model IIIa is beautifully finished in chromium and is speeded to 1/1,000th sec.

£43

Or on easy terms.



ROLLEIFLEX

This is an ideal holiday camera. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens. Designed to take plate back, ciné film attachment and numerous accessories which enable it to cover the widest range of photographic needs.

£25

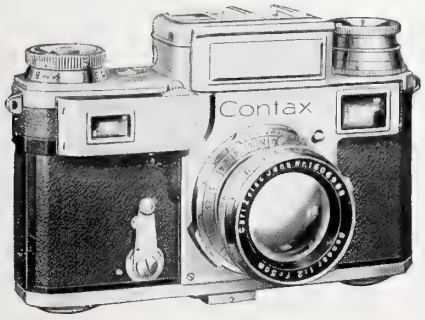
Nine monthly payments of 58/4.

NEW CONTAX III

Splendidly improved and fitted with built-in photo-electric exposure meter. As usual, we have the **first** models ready for immediate delivery.

F/2.8 Zeiss Tessar..... **£55 17 0**
F/2 Sonnar..... **£63 0 0**
F/1.5 Sonnar..... **£78 5 0**

SEE IT NOW AT BOND STREET



YOU ARE INVITED *TO THE BRAND NEW*

EXHIBITION *of* LEICA PHOTOGRAPHS

by Dr. Paul Wolff

AT OUR NEW GALLERY—127, NEW BOND ST., W.1

OPEN UNTIL EARLY SEPTEMBER - - - - - - - 8.30 a.m. to 6.30 p.m.

GUARANTEED BARGAINS in Used Apparatus

1—Contax Model I 35-mm. Miniature, Tessar f/2.8 lens, focal-plane shutter, 1/25th to 1/1,000th sec. Cost £30..... **£20 10 0**

2—Leica Model III, chromium, Summar f/2, focal-plane shutter, 1 to 1/500th sec. Cost £40 16s. **£34 10 0**

3—Leica Model II, black, Elmar f/3.5, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s..... **£19 19 0**

4—Leitz Elmar f/3.5 5-cm. Chromium Lens, for Leica (coupled). Cost £8 14s..... **£6 6 0**

5—Leitz Elmar f/3.5 35-mm. Chromium Lens (coupled), for Leica. Cost £9 5s..... **£6 17 6**

6—Minifex Miniature Camera, f/3.5 Victar, Vario shutter. Cost £6 17s. 6d..... **£3 18 6**

7—Zeiss Sonnar f/4 13.5-cm. Telephoto Lens, for Contax (coupled). Cost £21 7s. 6d. **£16 16 0**

8—Ombrux Exposure Meter. Cost £3 7s. 6d. **£2 9 6**

9—Blendux Exposure Meter. Cost £3 7s. 6d. **£2 9 6**

10—Weston Leicameter Model 617/2. Cost £4 17s. 6d..... **£3 3 0**

11—Contax 35-mm. Miniature, f/3.5 Tessar, focal-plane shutter, ½ to 1/1,000th sec. Cost £31..... **£19 19 0**

12—Zeiss Sonnar f/2 8.5-cm. Telephoto Lens, for Contax (coupled). Cost £37 2s. 6d. **£31 17 6**

13—4 × 3 Zeiss Kolibri Roll Film Camera, Zeiss Tessar f/3.5 lens, Compur shutter. Cost £12 17s. 6d..... **£8 17 6**

14—6 × 6 Non-automatic Rolleiflex Roll Film Camera, f/3.8 Tessar lens, Compur shutter. Cost £18 10s..... **£10 10 0**

15—Leitz Elmar f/3.5 50-mm. Lens, for Leica, coupled for range-finder. Cost £8 10s. **£5 5 0**

16—Weston Leicameter 617/2. Cost £4 17s. 6d. **£3 3 0**

17—Leitz Thambar f/2.2 9-cm. Telephoto Soft- and Sharp-focus Lens, for Leica (coupled). Cost £21 19s..... **£18 18 0**

18—Zeiss Sonnar f/4 13.5-cm. Telephoto Lens, for Contax (coupled). Cost £21 11s. 6d. **£14 14 0**

19—Contax I 35-mm. Miniature, Tessar f/3.5, focal-plane shutter, 1/25th to 1/1,000th sec. Cost £27 10s..... **£19 19 0**

20—6-in. f/5.6 Dallmeyer Dallon Telephoto Lens, for Exakta. Cost £8 15s..... **£6 17 6**

21—Model IIIa Leica, f/2 Summar lens, chromium finish, 1 to 1/1,000th sec. Cost £43. **£37 10 0**

22—Zeiss Contaflex Miniature Reflex, f/2 Sonnar anastigmat lens. Cost £72... **£62 10 0**

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.

A NEW SPECIAL SERVICE

Do you want "Grainless" developing by our "Microlux" Service?

In order to meet an ever growing demand for superlative results from Miniature film negatives we have now equipped a laboratory expressly for the **hand** development of films, using special individual developing tanks in which developing, fixing and washing are done without the film being subjected to handling or any other risks. Our "MICROLUX" Service of developing in Paraphenylene Diamine and other similar agents ensures the finest possible results from your film; results which have so minute a grain size that they will enlarge twenty diameters or more with out the grain becoming apparent, but owing to the nature of this development it is **essential** that films for "MICROLUX" development receive at least **twice the normal exposure.**

Providing this extra exposure is given negatives developed by our "MICROLUX" process possess a quality that cannot be equalled by more ordinary methods, but to submit a film which has received merely the bare minimum exposure to this form of development will not yield satisfactory results. Such "minimum exposure" films we can also develop under the same "INDIVIDUAL" conditions, but in this case the results are not of such microscopic grain size. Naturally this "special" work is considerably more expensive than our normal service, but the results are so immeasurably superior to those that can be secured even under the best regulated "Factory" conditions, that we offer this service, confident in the belief that it will meet the requirements of those careful workers who would always do their own processing had they the convenience.

"MICROLUX" AND "INDIVIDUAL" Development Prices.

Leica, Contax and similar films: Per 36 exposures, **4s. 6d.**; per 12 or 18 exposures, **3s. 6d.**

All other 6, 8, 12 or 16 exposure films (up to 3¼ × 2¼ size): Per film, **3s. 6d.**

Note.—As mentioned above, twice or three times normal exposure **must** be given for "MICROLUX" developing, or if this has not been done "INDIVIDUAL" processing should be specified. When sending films for this special treatment it is more than usually necessary to advise us as to the make and type of film used.

BOOKS YOU MUST NOT MISS

Sonne uber See und Strand. By Paul Wolff. The latest book of photographs. 100 holiday pictures with technical details and the most beautiful reproductions possible. German edition only. **10s. 0d.**

Ski Kamerad Toni. By Paul Wolff. A similar book of winter sport pictures. German. **10s. 0d.**

My First Ten Years with Leica. By Paul Wolff. New English edition. 200 pictures with technical tables and reading. **21s. 0d.**

The Leica Manual. 500 pages. 300 illustrations. **21s. 0d.**

Leica Amateurs Picture Book. 160 pages of Leica pictures with some reading matter and all technical data. **21s. 0d.**

How to Use Your Miniature Camera. Contains 56 pages of illustrations and rudimentary instruction in loading and handling the Leica. **10s.6d.**

The Exakta Handbook Just published. All about the Exakta and its many uses. **3s. 6d.**

Portraiture with the Miniature Camera. By Minicam. **3s. 6d.**

ANYTHING ON NINE MONTHLY PAYMENTS—GOOD ALLOWANCES ARE MADE ON YOUR USED APPARATUS IN PART EXCHANGE—WHY NOT SEND 2d. POSTAGE NOW FOR OUR FREE CATALOGUES.

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1 Phone: MAYFAIR 7511 (8 lines)

Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8

BY APPOINTMENT

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



Improving the Shining Hour

Whatever the time of day, early morning, afternoon or late evening—as long as there's daylight left—the extra speed of Selochrome Roll Film makes photography not only possible but successful.

Selochrome Roll Film multi-coated and anti-halo backed, is very generous in latitude, and, to add to the perfection of your pictures, renders greens and yellows at their true tone values.

SELOchrome

EXTRA FAST ROLL FILM

★ **Selochrome Film Packs are available in all the popular sizes.**

MADE IN ENGLAND BY
ILFORD LIMITED
ILFORD · LONDON

Neg. by Chas. E. Brown

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, July 1st, 1936. No. 2486.



When Exposures must be EXTRA FAST load with SELOchrome Extra Fast ROLL FILM

Negative by CHAS. E. BROWN

Made in England by
ILFORD LIMITED, ILFORD, LONDON

Copyright—Registered as a Newspaper for transmission in the U.K.

Colour photography made easy by

'KODACHROME'

the new 16 mm. ciné film

Never before has such a simple method of colour photography been available, nor one which gives such amazing results. Any 16 mm. Ciné-'Kodak' or other 16 mm. ciné-cameras taking 50 or 100 ft. rolls, or the Simplex Pockette or Bell-Howell Filmo No. 121, will take 'Kodachrome' movies as easily as black-and-white. No filters or extra equipment of any kind are necessary. Any 16 mm. projector will show 'Kodachrome' with full brilliance.

The colour in 'Kodachrome' is not built up of lines or dots; it is composed of pure colour images only, and contains no silver grains. Definition is critical even when using a large screen. No system of still photography can approach the wonderful results obtained with 'Kodachrome', so now is the time to take up motion pictures.

Write for free descriptive literature or ask your Ciné-Kodak Dealer for a demonstration.

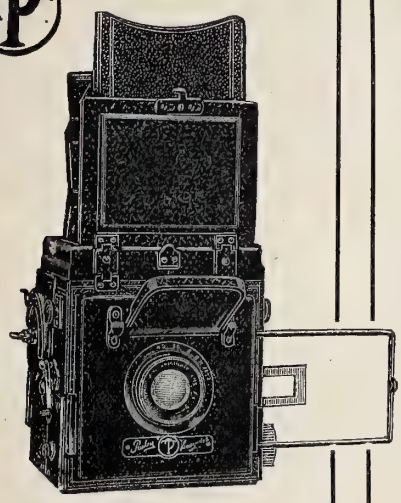
KODAK LTD.

KODAK HOUSE,

KINGSWAY,

LONDON, W.C.2.





FULL-SIZE
DISAPPEARING
WIRE FINDER
10/6 extra.

The T.-P. Horizontal Model takes $3\frac{1}{2} \times 2\frac{1}{2}$ PLATES and, in Adapters, FILM PACKS and ROLL FILMS.

YOUR PICTURES

Right Way Up, Right Size, Right Shape and Focussed to the Limit are always obtainable with the

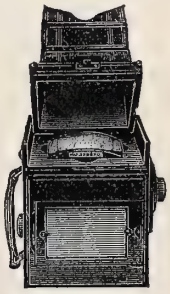
RUBY HORIZONTAL REFLEX

WILL TAKE ROSS, ZEISS, OR TELEPHOTO LENSES.

Complete Outfits from £8 : 15 : 0

With Dallmeyer F/4.5 Anastigmat Lens.

THE STEVENS' PATENT SCREEN
Gives greater illumination when focussing. Can be fitted to all T.-P. Reflexes as follows:
$3\frac{1}{2} \times 2\frac{1}{2}$, 21/-; $\frac{1}{4}$-Pl., 30/-; P/C., 42/-.
ASK YOUR DEALER FOR A DEMONSTRATION.



Booklet Post Free.

THORNTON-PICKARD
ALTRINCHAM, 7 ENGLAND

A NEW WALLACE HEATON COMPETITION

Here is a new Competition, open only to users of cameras taking 35-mm. film (standard Ciné), Leica, Contax, etc.

The Competition is open from July 1st until September 30th. Your photographs can be of any subject—but they must be taken on 35-mm. film. Prints should be enlarged to 6×4 inches at least.

Any number of prints can be sent in in any one week, but each photograph must have the coupon attached. In addition to the big prize

A WEEKLY PRIZE OF £1-1-0

will be awarded for the best photograph submitted in that week.

Each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used, exposure, etc.

For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment.

COUPON which must be attached to your entry **WALLACE HEATON** 35-mm. Film Competition. July 1st, 1936.

In addition, we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd.

All prints will be judged at the end of the Competition for the final prize of £25 cash. Acceptance of these rules and conditions is a specific condition of entry.

FOR USERS OF 35-mm.
STILL CAMERAS
such as the
LEICA, CONTAX, CONTAFLEX, RETINA, ROLLEIFLEX and ROLLEICORD (if used with cine film)

for the best photograph submitted during the run of the competition
£25
will be rewarded

SEND IN YOUR ENTRIES NOW TO: "COMPETITION,"

WALLACE HEATON LIMITED
119 & 127, NEW BOND STREET, LONDON, W.1

A FEW SHILLINGS DOWN GETS YOUR CAMERA FROM ANY CITY SALE BRANCH



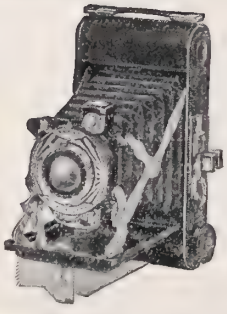
66/- DOWN

SUPER IKONTA

Takes 12 pictures on 3¼×2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, Compur **Rapid** shutter, speeded to 1/400th sec. With f/2.8 Zeiss Tessar lens.

£28 : 5 : 0

Nine monthly payments of 66/-.



8/11 DOWN

ENSIGN SELFIX "20"

One of the smallest cameras made. Very sturdily built of light metal. Opens like a book to aid simple loading. Strong bellows, reflex view-finder, Trichro shutter, 1/25th, 1/50th, 1/100th sec., Time and Bulb, with flexible release. For standard 3¼×2¼ roll film.

Ensar anastigmat f/4.5 ..... **£3:15:0**

Nine monthly payments of 8/11.



58/4 DOWN

"ROLLEIFLEX"

The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.

£25 : 0 : 0.

Nine monthly payments of 58/4.



33/10 or 37/4 DOWN

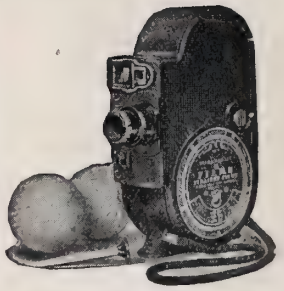
"ROLLEICORD II"

Automatic film wind. New type reflex hood, and larger magnifier. Depth of focus and focussing knob combined. Engraved exposure plate. Takes all Rolleiflex accessories, excepting angle mirror. Takes 12 exposures on 3¼×2¼ roll film for 1/-.

With Zeiss Triotar f/4.5 and Compur shutter, 1/300th, T. and B. **£14:10:0**

With Zeiss Triotar f/3.5 **£16:0:0**

Nine monthly payments of 33/10 or 37/4.



47/10 DOWN

FILMO "STRAIGHT 8"

Easy daylight loading. Takes 30-ft. reels, 4 speeds. Built-in exposure chart, f/2.5 lens. With case.

£20 : 10 : 0

Nine monthly payments of 47/10.



17/- DOWN

THE "BESSA"

Takes 8 exposures on 3¼×2¼ roll film. Fitted with detachable mask for taking 16 pictures when required. F/4.5 lens and Compur shutter.

£7 : 5 : 0

Nine monthly payments of 17/-.



14/- DOWN

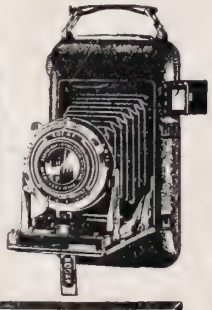
KODAK "DUO"

16 pictures on 3¼×2¼ 8-exposure film. Lens shoots to position at touch of button. Focussing from 3½ ft. to infinity. Direct-vision view-finder.

With Pronto "8" shutter and Kodak f/4.5 anastigmat.

£6 : 0 : 0

Nine monthly payments of 14/-.



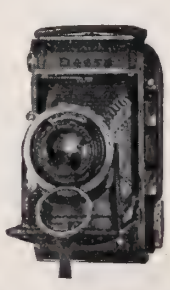
46/8 DOWN

KODAK "REGENT"

The latest model, taking 8 or 16 pictures on 3¼×2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter, speeded to 1/400th sec., complete with leather case.

£20 : 0 : 0

Nine monthly payments of 46/8



43/9 DOWN

NEW RANGE-FINDER "BESSA"

With coupled range-finder and optical view-finder fitted next to the focussing control. The famous trigger release is fitted under the baseboard. Yellow filter is incorporated for use when required. Compur Rapid shutter speeded to 1/400th sec. With 4-element Skopar f/3.5 lens.... **£18:15:0**

Nine monthly payments of 43/9.



28/- DOWN

T.-P. JUNIOR RUBY REFLEX

Made in 3¼×2¼, 4¼×3¼ in. and 6½×9 and 9×12 cm. sizes. With Ruby self-capping time and instantaneous focal-plane shutter. Revolving back, reflecting mirror of specially prepared glass, quick-wind, 3 single metal slides. With T.-P. Cooke f/4.5 lens, size 3¼×2¼, from..... **£12**

Nine monthly payments of 28/-.



18/1 DOWN

ZEISS IKON "IKOFLEX"

The twin-lens camera for 12 pictures on 3¼×2¼ 8-exposure roll film. Large finder lens, compensation of parallax, Novar f/4.5 lens, in Ikoflex shutter **£7:15:0**

Nine monthly payments of 18/1.

NEW IKOFLEX II ALSO IN STOCK.



70/- DOWN

SIEMENS 16-mm.

Busch-Glankar anastigmat f/2.8 lens brings every subject within your scope. The aperture automatically controlled. Instant daylight loading. Speeds 8, 16 and 64 pictures per second. Direct and reflecting view-finders.

Model B, 3 speeds.

£30 : 0 : 0

Nine monthly payments of 70/-

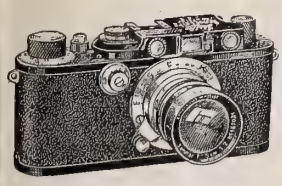
IF YOU PREFER A USED BARGAIN—LOOK IN THESE COLUMNS!

CITY SALE AND

THIS IS OUR EASY PAYMENT PLAN—

Pay the first of nine equal monthly instalments and, as soon as your order has gone through, you can start using your camera. No harsh formalities. We also make a good allowance on your present camera in part exchange. Be wise and get your holiday camera at "City Sale."

NEW 84-PAGE CATALOGUE POST FREE!



92/2 DOWN

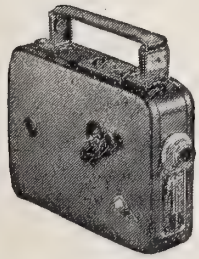
LEITZ LEICA MODEL III

WITH F/2 SUMMAR LENS.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For holidays, travel or for photographs at night or in any weather, Leica is the ideal camera.

£39 : 10 : 0

Nine monthly payments of 92/2.



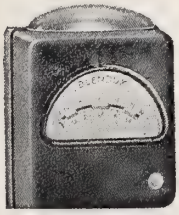
23/1 DOWN

CINÉ - KODAK "8"

Halves running costs.—With fixed-focus f/3.5 lens, exposure guide, footage indicator, and eye-level finders incorporated in the handle of the camera. Holds 25 ft. of special film, only half the width of which is exposed at a time.

£9 : 17 : 6

Nine monthly payments of 23/1.



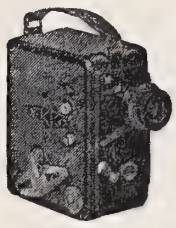
8/1 DOWN

"OMBRUX" METER

The photo-electric cell meter with a marvellous lens which makes it the finest instrument on the market at such a price. Gives dead-accurate readings for still camera work. In ever-ready case **67/6**

BLENDUX, for ciné work..... **67/6**

Nine monthly payments of 8/1.



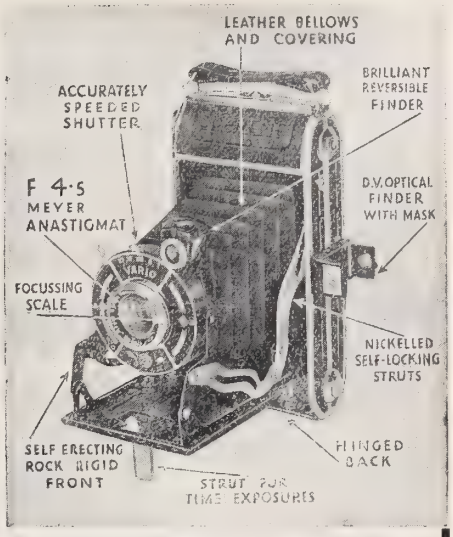
16/2 or 25/6 DOWN

9.5-mm. DEKKO

Three speeds—half, normal, slow. For snapshots, time exposures, single and animated. Dallmeyer f/3.5 lens **£6 : 18 : 6**

Ross or Dallmeyer f/1.9 lens **£10:18:6**

Nine monthly payments of 16/2 or 25/6.



1936 SALEX SUPREME

Unapproachable in Value. Unobtainable elsewhere.

All-metal body, covered in hard-grain morocco leather. Automatically opening to infinity. F/4.5 genuine Meyer anastigmat in Vario 3 3-speed shutter, 1/25th to 1/100th sec., T. and B., focussing to 5 ft. Takes 8 or 16 exposures on 2¼×3¼ roll film, brilliant reversible and direct-vision optical finders, and bushed for tripod.

Price **£3 : 3 : 0**

Or with f/3.8 Steinheil Cassar lens, Prontor II sector speeded shutter, 1 to 1/175th sec., T. and B. **£5 5 0**

Tan Hide Case, velvet-lined, with lock and sling strap..... **6s. 6d.**

Easy terms if desired.

3¼×2¼ Ensign Roll Film Speed Reflex, f/3.4 anastig. lens, focal-plane shutter, speeded from 1/75th to 1/500th..... **£6 17 6**

¼-pl. Roll Film Kodak, f/6.3 Velos anastig. lens, speeded shutter 1 to 1/300th, rising front **£2 12 6**

¼-pl. Roll Film Nettel, f/6.3 anastig. lens, 3-speed shutter **£1 5 0**

¼-pl. Roll Film Carbine, f/7.7 anastig. lens, plate back, 4 slides, focussing screen.. **£1 12 6**

3¼×2¼ Roll Film Ensign, f/4.5 Lukos anastig. lens, Compur shutter, 1 to 1/250th.... **£3 15 0**

2¼ square Roll Film Voigtlander Brilliant, f/7.7 anastig. lens..... **£1 17 6**

Bowi Senior Exposure Meter, in case £1 5 0

Weston Photo-electric Exposure Meter, in case £3 3 0

Econasign 9 and 16 mm. Titling Set. 10s. 6d.

4¼×6 cm. Roth Reflex, revolving back, focal-plane shutter, f/3 Meyer Trioplan lens, 6 slides, F.P.A. and case..... **£13 17 6**

¼-pl. Salex Focal-plane, f/4.5 anastig. lens, 6 slides, F.P.A. and case..... **£5 2 6**

3¼×2¼ Salex Focal-plane, f/4.5 lens, 3 slides **£4 17 6**

¼-pl. Pressman Reflex, reversing back, f/4.5 Aldis anastig. lens, 3 slides, F.P.A. and case **£6 17 6**

3¼×2¼ Horizontal Soho Reflex, f/4.5 Ross Xpres, 6 D.D. slides, F.P.A. and case..... **£6 17 6**

4¼×6 cm. D.E. Voigtlander, f/4.5 Heliar lens, 2 slides, F.P.A..... **£4 4 0**

¼-pl. Tropical T.-P. Reflex, f/4.5 Zeiss Tessar lens, 3 D.D. slides and 9 single metal slides with adapter, case **£9 17 6**

4¼×6 cm. Ernemann Focal-plane, f/1.8 Ernostar anastig. lens, 6 slides, F.P. adapter and case **£16 16 0**

3¼×2¼ Ensign Roll Film Autospeed, focal-plane shutter, speeded from 1/15th to 1/500th **£13 12 6**

3¼×2¼ Dallmeyer Roll Film, f/2.9 Pentac anastig. lens, Compur shutter, leather case **£7 10 0**

Pathe Motocamera Model B, f/3.5 lens, Portrait lens, filter and case. As new..... **£3 17 6**

Pathe Kid Projector, resist., super attachment and case **£2 5 0**

Pathe Home-Movie Projector Outfit, New condition. List £14 ..... **£6 15 0**

Pathe Luxe Motocamera, f/3.5 lens, L/case. Perfect **£4 12 6**

Dekko Cine, f/1.9 Ross lens, 3-in. Popular Tele and case. As new..... **£13 15 0**

Kodak Cine-Eight Camera, f/3.5 lens, Kodascope Eight-30 Projector and screen..... **£15 18 6**

Ensign Autokinecam, f/3.5 Dallmeyer, L/case **£8 17 6**

Siemens Model C Cine, f/1.5 Meyer Plasmat, L/case **£43 15 0**

Latest Visual Victor, 1-in. f/2.9, Triple 3-in. Tele and case **£39 12 6**

A Quantity of Bead and Silver Screens at summer clearance prices.

Cinecraft de Luxe Title Maker..... £1 2 6

Agfa 16-mm. Movex Cine Camera, f/3.5 lens **£4 10 0**

3¼×2¼ No. 6 Ensign Carbine, f/4.5 Ross Xpres anas., Compur shutter, 1 to 1/250th sec., rising and cross front, leather case..... **£6 12 6**

Six-20 Kodak Roll Film, f/4.5 Kodak anas., Diodak shutter, 1/10th to 1/100th sec., leather case..... **£3 17 6**

3¼×2¼ Zeiss Ikonta Roll Film, f/6.3 Novar anas., Derval shutter, 1/25th to 1/100th sec. **£2 12 6**

3¼×2¼ Apem Roll Film, f/6.3 Kershaw anas., Ilex shutter, 1/25th to 1/100th sec., leather case **£1 11 9**

No. 6 3¼×2¼ Tropical Ensign Carbine, f/4.5 Dallmeyer anas., Compur shutter, 1 to 1/250th sec., rising and cross front, plate back, leather case..... **£6 2 6**

3¼×2¼ Salex Supreme Roll Film, f/4.5 Meyer Trioplan, Vario shutter, 1/25th to 1/100th sec. **£2 12 6**

3¼×2¼ Zeiss Super Ikonta, f/3.8 Zeiss Tessar, Rapid Compur, 1 to 1/400th sec., leather case **£17 10 0**

12-in. f/5.6 Dallon Telephoto, focussing setting. New condition **£11 5 0**

¼-pl. Ross Panros Focal-plane, Ross Xpres f/4.5, focal-plane shutter, 6 single slides and leather case..... **£10 17 6**

¼-pl. Ensign Special Reflex, Ross Xpres f/4.5, self-capping focal-plane shutter, 6 slides and leather case **£9 12 6**

4¼×2¼ No. 1a Pocket Kodak, f/6.3 anastigmat, speeded shutter **£1 15 0**

3¼×2¼ Ross Panros Focal-plane, Ross Xpres f/4.5, self-capping focal-plane shutter, 3 slides and F.P.A., roll-holder and leather case **£8 17 6**

9×12 [cm. Sonna Collapsible] Focal-plane, Voigtlander Heliar f/4.5, self-capping focal-plane shutter, 6 slides, leather case. New condition **£19 10 0**

3¼×2¼ Six-20 Kodak, f/4.5 anastigmat, Compur shutter and leather case. As new **£6 15 0**

11-in. Dallmeyer f/5.6 Dallon Telephoto, iris **£8 7 6**

3¼×2¼ Zodel Reflex, Ross Xpres f/4.5, self-capping focal-plane shutter, 3 double slides and F.P.A..... **£7 17 6**

3×4 cm. Goldi, f/4.5 anastigmat, speeded shutter **£3 15 0**

3×4 cm. Piccochic, Vidonar f/2.9, Compur shutter and purse..... **£4 4 0**

3¼×2¼ New Special Sibyl, Ross Xpres f/4.5, 3 D.D. slides, F.P.A. and leather case **£8 17 6**

3¼×2¼ Agfa Standard Folding Pocket, f/4.5 Trilinear, speeded shutter, 9 slides, F.P.A. **£3 15 0**

3¼×2¼ Goerz C.D.V. Tenax, Dogmar anastigmat, Compound shutter, 6 D.D. slides **£5 5 0**

¼-pl. Goerz Anschutz Focal-plane, Carl Zeiss Tessar f/4.5, self-capping focal-plane shutter, 3 double slides **£15 15 0**

16-mm. Agfa Movex, f/1.5 anastigmat, 2 speeds, motor drive and leather case..... **£22 10 0**

16-mm. Model BB Junior Cine-Kodak, f/3.5 anastigmat, motor drive. New condition **£9 7 6**

3¼×2¼ Ica Enlarger, 4-in. condenser, f/6.8 Novar anas., adjustable carrier, runners, case **£3 18 6**

Model I Exakt Enlarger, automatic, 6-cm. f/4.5 Cassar lens, 3-in. f/3.5 Cassar, Leica masks, lamp, etc. As new. Cost £19 4s. 3d... **£13 17 6**

Zeiss Contax, f/3.5 Zeiss Tessar, ever-ready case **£16 0 0**

Six-30 16 Super Ikonta, f/2.8 Tessar, ever-ready case **£24 10 0**

3¼×2¼ Roll Film Icarette, f/4.5 Zeiss Tessar, D.A. Compur shutter **£8 5 0**

3¼×2¼ Latest Tropical Ensign Cameo, f/3.5 Ross Xpres, D.A. Compur, 6 slides. Unsoiled **£13 0 0**

¼-pl. Ica de Luxe Enlarger, f/6.8 Heklar lens, 5½-in. condenser, set runners, pine stand with claw, extending enlarging easel, electric fittings. Cost £35 ..... **£7 17 6**

Model B Pathe Motocamera, f/3.5 anas., L/case **£3 17 6**

Model B Pathe de Luxe Cine Camera, f/3.5 anas. Cost £11 7s..... **£4 17 6**

3¼×2¼ T.-P. Reflex, revolv. back, f/4.5 Tessar, 6 slides **£6 17 6**

6×13 Stereo Ihagee, f/4.5 anas., Compur, 6 slides, L/case. Cost £26. As new.. **£13 10 0**

4¼×6 Dallmeyer Speed, f/2.9 Pentac, 3 slides, F.P.A., filter, hood, L/case **£7 10 0**

Model II Coupled Leitz Leica, f/2.5 Hektor anas., L/case..... **£21 10 0**

Model II Leitz Coupled Leica, f/3.5 Elmar, L/case **£18 7 6**

16-ex. on 3¼×2¼ Super Ikonta, f/3.5 Tessar, Compur, L/case **£13 10 0**

3¼×2¼ Zodel, double ex., f/4.5 Tessar, D.A. Compur shutter, 4 slides, filter, Distar lens L/case..... **£5 19 6**

4×4 Automatic Rolleiflex, f/3.5 Tessar, L/case **£14 10 0**

No. 1 Leitz Leica, f/3.5 Elmar, range-finder, L/case..... **£11 7 6**

Several Pairs of High-grade Prismatic Binocular at bargain prices. Details on application

84 ALDERSGATE ST
LONDON, E.C.1 **Phone: NAT. 0591**

59/60 CHEAPSIDE
LONDON, E.C.2 **Phone: CITY 1124/5**

90/94 FLEET ST
LONDON, E.C.4 **Phone: CENT. 9391**

54 LIME STREET
LONDON, E.C.3 **Phone: MANSION HOUSE 0180**

EXCHANGE (1929) LTD.

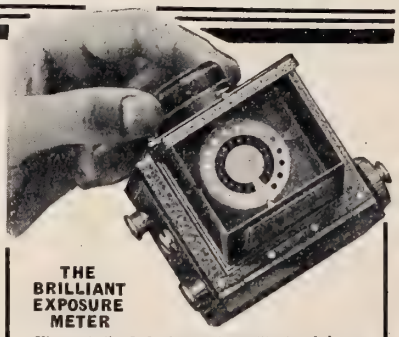


FULL-SIZE view-finder
12 snaps on 8-ex. film
F/6.3 Anastigmat lens
75/- is all it costs !

Voigtländer
BRILLIANT

The f/6.3 model of the famous Voigtlander Brilliant offers unique features, plus a first-class anastigmat lens, at an exceptionally low price. Its hooded view-finder shows the picture crystal-clear and almost FULL SIZE while you take it, and it gives you 12 perfect pictures (2¼ in. square) on a standard 8-exposure 2¼ × 3¼ film. Its Embezet shutter (1/25th, 1/50th, 1/100th sec., T. and B.) has a pin device for delayed-action release. The Brilliant f/6.3 model costs 75/-, there are other Brilliants at 45/- and up to £6 15 0. See it at your dealers or write for the Voigtlander Catalogue.

SCHERING LTD.
(Voigtlander Dept. A),
188/192, High Holborn,
W.C.1



THE BRILLIANT EXPOSURE METER

Slips on to the finder lens of the Brilliant and shows a series of dots in the hood. By taking the dot least visible the right exposure for five different apertures and film speeds can be found. 19s. 6d. in leather purse.

Sole Agents in Irish Free State: Pollock & Co. (Ireland) Ltd., 50, Grafton Street, Dublin, I.F.S.

Of course, you know

that the Camera shown here is a LEICA—one of a wide range that you can see at any time at any of the FOUR WESTMINSTERS. Possibly you have thought that you would like to possess a LEICA—but price, and other considerations, may have caused you to hesitate. It is as well to know that you will find a Leica definitely easier to handle than the other cameras you have had—and it possesses helpful features all its own. You certainly needn't be *afraid* of a LEICA. For the rest, WESTMINSTER'S Liberal Exchanges and advantageous Out-of-Income arrangements are a sufficient answer to such other questions as may arise.



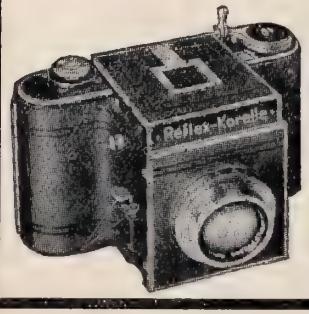
This is the LEICA Model IIIa, having shutter speeds up to 1/1,000th of a second, f/2 Summar lens, and, of course, completely automatic focussing. It costs £43, or can be acquired by 9 monthly payments of £5 0 4. There are other models from £16.

WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669)
111 Oxford Street, W.1 (*Gerrard* 1432)
81 Strand, W.C.2 (*Temple Bar* 2710)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼ × 2¼ film.

From **£10 : 10 : 0**
With f/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

UNLESS you are using a

ZEISS LENS

you are not producing your **BEST** work or making the most of your **OPPORTUNITIES.**

The **ZEISS** range of **PHOTOGRAPHIC OBJECTIVES** includes a lens for **EVERY** purpose. Write to-day for booklet P.51

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, London, W.1

NOW READY!

A LEICA AMATEURS PICTURE BOOK

By Rudolf Pestalozzi.

- Nearly 160 beautiful reproductions enlarged from Leica Negatives WITH FULL TECHNICAL DATA FOR EACH PICTURE.
- The illustrations are printed in various colours in photogravure, and the book is strongly and artistically bound.
- Every miniature camera user who seeks to improve the standard of his photography will find Mr. Pestalozzi's book a source of inspiration.
- The author is an acknowledged expert, and his preface and comments contain much encouragement and very sound advice.

Size 12½" x 9¾". Cloth with gold lettering. Price **21/-** Net. By Post 21/8.

THE FOUNTAIN PRESS, 19, CURSITOR STREET, LONDON, E.C.4

THIRD EDITION —*Revised throughout*

PHOTOGRAPHY MADE EASY

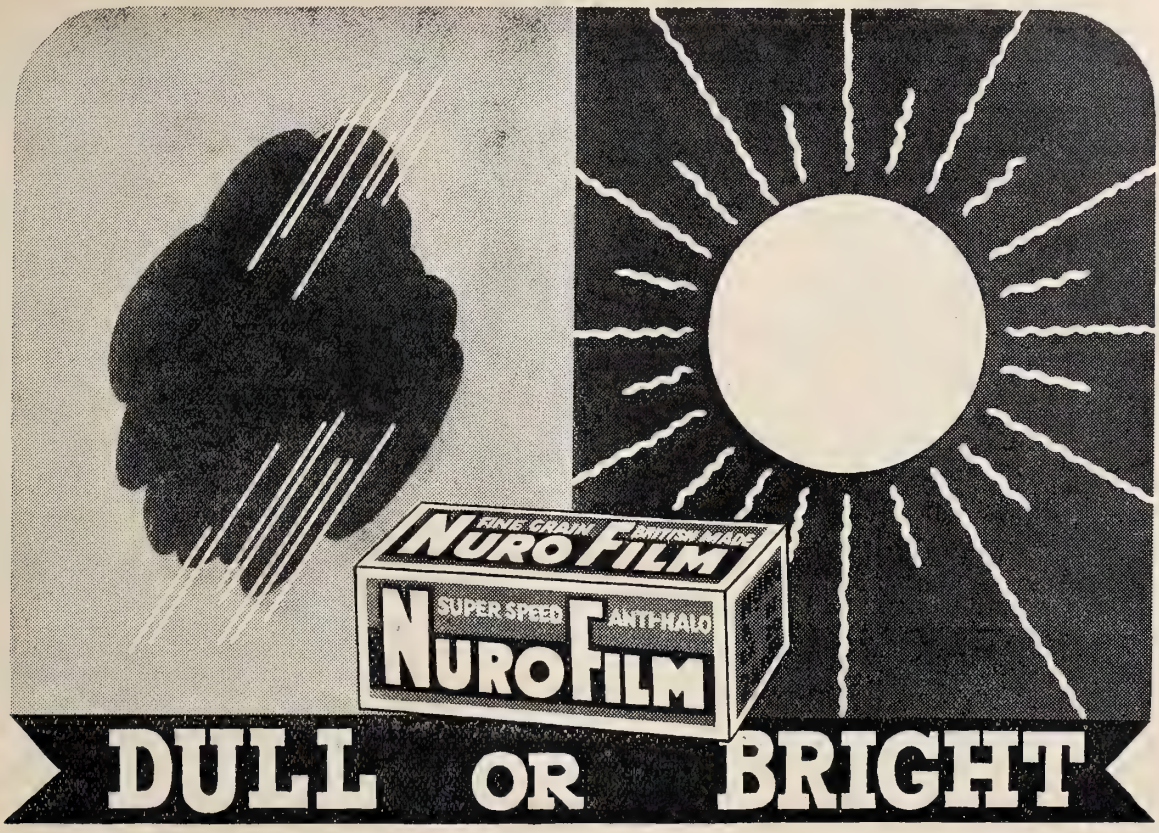
By R. CHILD BAYLEY

By careful study of this book the novice with a camera will be able to get a greater proportion of successful photographs than would usually be the case. It should form as much a part of the outfit as the camera itself.

Price 2/- net **By Post 2/3**

Obtainable from all leading booksellers, or direct by post from the Publishers

ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1



DULL OR BRIGHT

EXPOSURE'S RIGHT WITH

NURO FILM

Sensitive as Sight-British as the Flag

EVEN those who are most careful make mistakes sometimes, and, when pictures are taken hurriedly, exposure errors often occur. That is why you should use NURO—the film with "Lastic Latitude." Not only does NURO's "Lastic Latitude" help you to obtain a consistent negative density in "contrast" subjects, but its high speed fine-grain emulsion and exceptional colour correction ensure crisp clear prints with accurate tone rendering. Try a spool in your camera this week-end and notice the improvement!

Obtainable through all Branches of Boots The Chemists and all good Dealers

4 EXPOSURE SPOOLS (2¼×3¼) 6D PER SPOOL

NURO (Biggleswade) LTD., BIGGLESWADE, BEDS., ENGLAND. *Telephone: Biggleswade 234. Telegrams: "NURO," Biggleswade*

THE London Salon of Photography 1936.

SENDING-IN DAY, Wednesday, September 2nd.

THE TWENTY-SEVENTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 12th September, to 10th October, 1936.

CONDITIONS OF ENTRY (Please read carefully).

1. Pictures must not be framed; but may be mounted or unmounted. Each picture must bear on the back clearly written (a) name of artist; (b) number and title of picture, corresponding to particulars on the Entry Form.
2. When mounts are used they should conform to the following sizes—25 × 20, 20 × 16, or 15 × 12; but no mount to exceed 25 × 20; and it is suggested that white or light-toned mounts be employed. Prints may be of any shape or size, provided they do not exceed the limits of the mounts as given above.
3. All packages of exhibits from abroad must be clearly marked on the outside: "PHOTOGRAPHS FOR EXHIBITION ONLY—NO COMMERCIAL VALUE—TO BE RETURNED TO SENDER." *No prices to be marked on the prints.*
4. Pictures sent unmounted will be suitably mounted by the Salon Committee and all accepted pictures will be shown under glass.
5. Pictures must be sent by post or parcels post, packed flat and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.
6. All pictures for the exhibition must arrive at the above address *on or before* Wednesday, September 2nd. Entries may be delivered by hand at the Gallery on that date only.
7. The Entry Form for pictures from abroad must be sent SEPARATELY by post, together with entry and packing fee of 5s. (this fee covers any number of pictures from one exhibitor). Exhibitors residing in the British Isles may enclose Entry Form and fees with their pictures.
8. Pictures sent by post will be repacked in the original wrappings and returned, carriage paid, after the close of the exhibition.
9. As applications are made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify, in the space provided for the purpose below, whether they have objection to such permission being given. The copyright in all cases remains the property of the authors of the prints.
10. The Committee assure intending exhibitors that the greatest care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

If pictures are sold a Commission of 15% is payable to the Salon.

The submission of pictures will be understood to imply acceptance of the above conditions.

Notification of acceptance of pictures will be sent out as soon as possible.

A Catalogue will be sent to each exhibitor.

¶ Readers of ***The Amateur Photographer & Cinematographer*** who are preparing work for this year's Salon may use this page as an ENTRY FORM.

SEE CONDITIONS.

¶ Intending Exhibitors who are unable to secure extra Entry Forms in time may prepare their own on plain paper provided the conditions of Entry are adhered to.

ENTRY FORM.

TO THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

Sir,—I submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order (or International Money Order) of the value of 5/- to cover Entrance Fee and the cost of return postage

Reg. No. (leave blank).	A, B or C (leave blank).	Number on Picture.	Title of Picture.
		1	
		2	
		3	
		4	
		5	
		6	

The attention of exhibitors residing in countries outside Great Britain is specially directed to Conditions 3 and 7.

I AGREE TO CONDITION 9, YES OR NO.

Name .....
(State Mr., Mrs., or Miss)

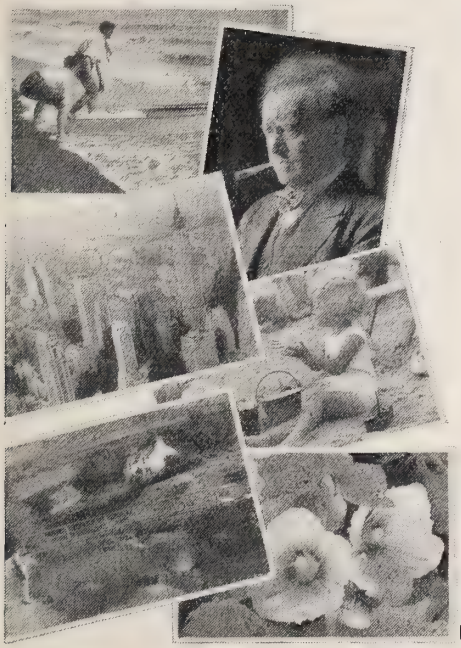
Address .....

.....

Leica

THE WONDER CAMERA FOR VERSATILITY

ACTUAL SIZE OF LEICA PICTURES.



It is impossible for owners of ordinary cameras to realise fully what a remarkable range of achievements the Leica is capable of. If you could see the originals of the pictures reproduced here, you'd be amazed at the delicate detail of the flower close-up, and, at the other end of the scale, the enormous depth of focus and lack of distortion in the architectural subject. At landscape, of course, the Leica is a masterpiece, covering the whole field with miraculous definition. It is equally at home with portraiture; indoor subjects, night or day; speed and sport subjects of any kind; and is extensively used for press, medical, scientific and research work. Get a Leica now and enjoy photography to the *full*. Models from ..... **£26 : 10**

A first month's payment of 61/10 secures your Leica. Any apparatus exchanged.



LEICA SERVICE

Our Leica experience is unequalled. We not only sell it, but use it regularly and know what we're talking about. Every accessory always in stock—never any waiting. Also many Leica aids unobtainable elsewhere. Ask for particulars.

WALLACE HEATON LIMITED

THE LEICA SPECIALISTS

119, NEW BOND STREET, LONDON, W.1

'Phones: Mayfair 0924/5/6/7 'Grams: Zodellaria, Wesdo, London.

Also at 47, Berkeley Street, W.1, and 43, Kensington High Street, W.8



Granville PRODUCTS

PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with "GRANVILLE"; if you have years of experience, change to "GRANVILLE." You will never change again!

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to: PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables:
"GRANVILLE,
LEAMINGTON"
Telephone: 847.

Granville PHOTOGRAPHIC PRODUCTS

GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

London Warehouse
and Showrooms:
13, GRAY'S INN ROAD, W.C.1
Telephone: Holborn 5688.

REAL *Colour Photography* FOR YOU

You can take glorious natural colour photographs now on Dufaycolor Film. It gives your camera the means to capture the vivid crimsons, yellows, blues and greens from the palette of nature.

Without special apparatus you can reproduce the whole range of colours in beautiful transparencies. Dufaycolor needs no filters, costs only a trifle more than ordinary black and white photography —and is just as easy.

DUFAYCOLOR

ROLL FILMS · FILM PACKS

Sold in popular sizes by your photographic dealer



Get a copy of **"The Dufaycolor Process"** from your dealer, price 6d., or from Ilford Limited, post free 8d.

ILFORD LIMITED · ILFORD · LONDON

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, JULY 1ST, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2486.

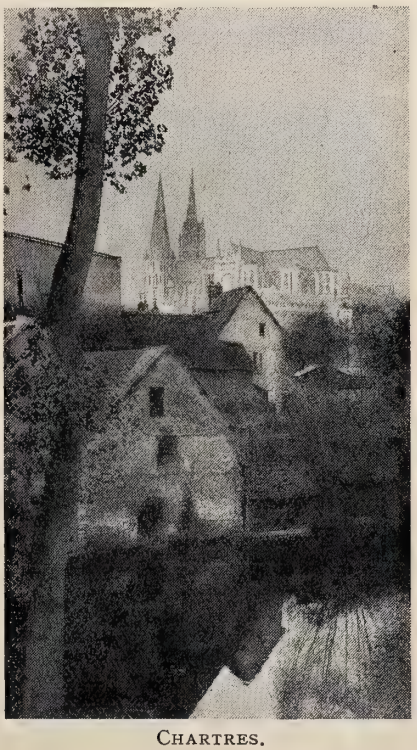
TOPICS of the Week

WE are reminded of the progress of the season now that Midsummer Day has passed, by the entry forms of the 81st Annual Exhibition of the Royal Photographic Society and of the London Salon of Photography. The former is obtainable from the Secretary of the R.P.S., 35, Russell Square, London, W.C., and the latter from the Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1. Although both exhibitions will be held from September 12th to October 10th, the sending-in day for the "Royal" is August 14th, while that for the Salon is September 2nd. The conditions governing both these shows remain practically unchanged from last year, but the Salon has an innovation in the form of a leaflet enclosed with every entry form giving practical hints on the sending of pictures to the exhibition. This is well worth getting for the sound advice it contains. We have a supply of both forms available at this office, and copies will be sent to any reader on request.

"The A.P." Photographic Motor Rally.

Several readers have made an excellent suggestion in regard to our proposed Continental Holiday for motorist-photographers that is being organised, and to which further reference is made on another page in this issue. The suggestion as summed up by one reader is: that a list be opened of—(1) Motorists who would take a subscribing passenger, (2) Photographers who would be willing to pay their proportion and go as passengers.

It is likely that some motorists would be pleased to take someone who would share expenses—who spoke French—knew the country—or for other good reasons, perhaps for company. On the other hand, some amateurs who don't motor would like to go. The saved rail fares would be quite a substantial contribution to the expenses of whoever took them. If two lists were opened—possible "inviters" and possible "invitees," each giving a certain amount of preliminary information—there is time for meetings to be arranged for the parties to see whether they are mutually congenial. It might result in many more going, since it would cheapen the expense for both sides. We shall be very pleased to hear from readers to whom this suggestion appeals, either as "inviters" or "invitees.'



CHARTRES.

The Cathedral at Chartres is one of the most beautiful in France, and will be visitedduring "The A.P." Motor Rally.

"Snapshot" Had a Cultured Origin.

One newspaper is offering prizes for "anglesnaps," a word, needless to say, which is not in the "Oxford." But in an idle moment, after making sure it was not in the "Oxford," we turned to find the origin of the word "snapshot," which we had thought to be the slang of the 'nineties, when rapid exposures got going. But that is quite wrong. Apparently the originator of the word "snapshot" was none other than the great astronomer, Sir J. F. W. Herschel, who, writing in a photographic journal—in fact, *The Photographic News*, one of our own ancestors—as far back as 1860, spoke of "the possibility of taking photographs as it were by snapshot—of securing pictures in a tenth of a second of time." It was not until thirty years later that the word became so popular that orthodox photographers looked at it askance.

Thus we find one newspaper in 1891, when the Shah of Persia was visiting this country, declaring that that potentate was an enthusiastic "snapshottist." The vulgarisation comes, not when the act of exposure is referred to as a "snap," but when that word is used of the eventual print. The word "snap" as a substantive has eighteen different significations, but that cannot be permitted as one of them.

Gas-bags (Not the Lecturers).

Manchester has a famous history for lantern slides. In his little book on "Manchester and Photography," Mr. J. G. Chapman mentions that his firm, which was founded in Deansgate by J. T. Chapman, some time in the seventies, had a very large stock of lantern slides for hiring to lecturers, and the lecture sets aroused great enthusiasm. Hilarity rather than enthusiasm was aroused by the method of illuminating the lantern. The illuminants were multiple wick oil-lamps or the oxy-hydrogen jet, the oxygen for which was prepared from chlorate of potash and manganese dioxide heated in a retort. The gas was collected in large rubber waterproof bags, and these were constantly being filled at the Deansgate premises for the use of lecturer customers. It was no uncommon sight to see a lecturer travelling through the streets in a "growler" with one or more of these bags secured on the top. These gas-bags were used between a pair of boards, and the necessary amount of pressure obtained by weights placed on the top, but often it was a small boy from the audience who supplied the necessary weight by sitting on it, much to his delight and pride, especially if the lecture was dull. Mr. Chapman says that at the height of the popularity of the lantern slide his firm stocked more than half a million.

"The Amateur Photographer" EXPOSURE TABLE — *July*

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m. double these exposures. From 6 to 8 a.m. or from 4 to 6 p.m., treble them. From 5 to 6 a.m. or 6 to 8 p.m., about four times these exposures will be required.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 4 p.m., for instance, will be those to be given between 3 and 5 p.m., by the clock, during "summer time."

Subject.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
Open seascapes and cloud studies	1/40 sec.	1/60 sec.	1/120 sec.	1/160 sec.	1/200 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/25 ,,	1/40 ,,	1/75 ,,	1/100 ,,	1/125 ,,
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/18 ,,	1/30 ,,	1/50 ,,	1/70 ,,	1/90 ,,
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/10 ,,	1/15 ,,	1/30 ,,	1/40 ,,	1/50 ,,
Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage	1/2 ,,	1/12 ,,	1/25 ,,	1/30 ,,	1/40 ,,
Portraits or groups taken out of doors, not too much shut in by buildings.. ..	1/2 ,,	1/3 ,,	1/6 ,,	1/8 ,,	1/10 ,,
Portraits in well-lighted room, light surroundings, big window, white reflector ..	3 secs.	2 secs.	1 ,,	3/4 ,,	1/2 ,,

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

Ultra Rapid.

AGFA, Special Portrait.
" Isopan ISS Film.
" Super-speed Film.
" Isochrom Film.
" Ultra Special.
BARNET, Press and Super Press.
" XL Super-speed Ortho.
" Soft Panchromatic.
" Studio Fast.
" Ultra Rapid.
EASTMAN, Par Speed Cut Film.
" S.S. Cut Film.
" S.S. Pan. Film.
GEVAERT, Super Sensima.
" Sensima Fast.
" Sensima Ortho.
" Super Chromosa.
" Roll Films and Packs.
ILFORD, Golden Iso-Zenith.
ILFORD, Iso-Zenith.
" Hypersensitive Pan. Plates and Films.
" Portrait Film (Ortho Fast).
" Monarch.
" Press.
" S.S. Ex. Sens.
" Zenith Ex. Sens.
" S.G. Pan.
ILLINGWORTH, Fleet.
" Super Fleet.
" Super Fleet Ortho.
" Pan. Fleet.
IMPERIAL, S.S.S. Press Ortho.
" Eclipse.
" Eclipse Ortho Soft.
" Eclipse Soft.
" Eclipse Ortho.
" Eclipse Pan. Soft.
KODAK, Verichrome Film.
" Super Sensitive Pan. Film.
" Panatomic.
MARION, Record.
" Iso Record.
SELO, Selochrome Roll Film and Film Pack.
" Selo. Pan. Roll Film.
VOIGTLANDER, Illustra Film.
WELLINGTON, Anti-screen.
" X Press.
ZEISS IKON, Pernox Roll Film and Packs.

Extra Rapid.

AGFA, Chromo.
" " Isolar.
" Extra Rapid.
" Isolar.
" Iso Rapid.
AGFA, Iso Rapid Chromo.
" Roll Film.
BARNET, S.R. Pan.
" Studio Ortho.
ENSIGN, Roll Film.
GEVAERT, Filtered Ortho.
" Chromosa.
" S.R.
" Regular Cut Film.
ILFORD, Auto. Filter.
" S.R. Pan.
" Pan. Film.
" Rapid Chromatic.
IMPERIAL, Non-filter (new series).
" Eclipse Pan. B.
" S.S. Ortho.
KODAK, Roll Film and Film Pack.
PATHE, Roll Film.
SELO, Roll Film.
ZEISS IKON, Roll Film and Film Pack.

Rapid.

BARNET, S.R.
" Self-screen Ortho.
ILFORD, Screen Chromatic.
" S.R.
" Commercial Ortho. Film.
IMPERIAL, Non-Filter.
" S.R.
" S.R. Ortho.
KODAK, Cut Film.

Medium.

ILFORD, Empress.
" Chromatic.

Ordinary.

BARNET, Ordinary.
GEVAERT, Ordinary.
ILFORD, Ordinary.
" Rapid Process Pan.
IMPERIAL, Ordinary.
" Pan. Process.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Newspaper Photograph Competitions

The season for newspaper photograph competitions has again started and is now in full swing. Cash prizes of large and small amounts are being offered on all sides, and are to be won by the amateur photographer who is prepared to adapt his ideas and technique to the requirements of the newspapers offering them.

THE first thing to realise when entering for newspaper photograph competitions is that the prizes rarely go to "lucky snaps." The prizes offered are very generous, and even the minor reproduction prizes are well worth having, so that these competitions attract the attention of many keen workers who are prepared to go to quite a lot of trouble in an effort specially directed to securing a prize.

Prints entered should, of course, conform with the subject matter requirements of the competition concerned, although these are very comprehensive and allow plenty of scope for originality and individual treatment. Apart from this, however, it can be considered essential that the subject should be of a very decided human interest, appealing to a wide public.

Art editors are not concerned so much with Art as with what will appeal to their readers.

Likely Subjects.

Animals and children, particularly together, are always prime favourites, although they are run a close second by old-fashioned and picturesque characters. Gipsies and shepherds in the country; horse-cab drivers and chimney sweeps in town, and other similar characters, should provide opportunities for all, and are certain to receive attention, particularly when treated with more than a touch of sentiment or humour. Another favourite in certain quarters is the pretty girl at the seaside or in picturesque surroundings.

The unusual angle of view is a favourite and should be employed when the subject lends itself to this treatment. In this respect it is worth noting that the low viewpoint (looking up), is becoming more popular than the high viewpoint (looking down).

A great deal has been written about the necessary qualities of a good Press photograph, but it has rarely, if ever, been pointed out that the most important quality of a print for reproduction is that of a good scheme of tones.

The masses of light and shade should be well arranged and balanced, and the print must not rely upon delicate tones for its appeal. Sharp definition, good contrast, both are important, but less so than good, well-defined tone masses carrying the story of the picture. The picture that tells its story by delicate tones or intricate detail is useless, because these are inevitably lost in the printing of the paper. This point is always taken into account by Art editors with an eye to reproduction value.

When this point is realised it will be taken into consideration when the subject is being arranged and the exposure made, so that the final process of making the print will be greatly simplified. If the subject can stand the loss of tone values involved by the use of a too contrasty grade of paper it will be ideal for newspaper reproduction.

Competition Prints.

It would appear from the Readers' Questions page of *The Amateur Photographer* that many readers are in doubt as to the best type of print to submit. This doubt, in these days of large entries, may lead to the loss of a prize, which the negative merits but the print does not.

The problems that most frequently arise are:—

(1) What surface shall I use?
(2) What size shall I print?
(3) Should I mount my entries?

The question of what surface to use, depends first on the competition the print is entered for, and secondly on the subject of the photograph. If the print is entered for a daily or weekly newspaper competition, where if it wins a prize it will be reproduced in the paper concerned, it should be printed on a glossy paper, and glazed. On the other hand, if the print is to be submitted for a competition run by a photographic paper, such as *The Amateur Photographer*, or by a photographic society, the print should be made on the paper that suits the subject. For instance, a photograph that depends for its success on the effect produced by sunlight, should be printed on a cream base rough paper, while the photograph with much small detail in it should be printed on a smooth surface paper.

On the question of size the prints should be big. In all ordinary circumstances the print should never be smaller than whole-plate, unless the conditions of the competition stipulate a maximum size to be submitted which is smaller than this. But do not enlarge too big. A good 10×8 print will be much more effective than a poor 15×12 print that is very grainy, or suffers from other serious faults.

In regard to mounting. In newspaper competitions do not mount your prints, but in all other cases where mounting is allowed it is as well to do so, as a tasteful plain mount enhances the appeal of the picture.

When submitting prints for an exhibition the photographer wisely chooses just a few of his best. When submitting them for newspaper competitions it is a case of the more the merrier. Prints should, however, be submitted at reasonable intervals; they are otherwise liable to compete with each other in the daily or weekly selection that is made for reproduction prizes.

In order to ensure that the print survives the handling of the postal authorities and reaches its destination in a presentable form, it should be protected by a stout piece of cardboard which just fits the envelope, and held in place by a thin rubber band. The envelope should be marked "Photographs, please keep flat."

Lastly, make quite certain that all the conditions of the competition are rigidly adhered to, particularly with regard to copyright and prior publication, and whatever else you do, do not enter the same or even similar subjects for two different competitions.

Among the London daily and weekly newspapers running photographic competitions for cash prizes are the *Daily Sketch*, *Sunday Graphic*, *Sunday Referee*, *Daily Herald*, *News Chronicle*, *Weekly Illustrated* and *Sunday Pictorial*. There are also many other provincial daily and weekly papers which are running competitions. Our readers should obtain copies of those mentioned above for further information regarding them.

Photography for CLIMBERS

By G. L. BOEDEKER.

NOW that cheaper motoring and railway fares have made the climbing districts more accessible, climbing in England has become deservedly popular, and during holiday time a surprising number of bands of climbers are seen trooping home from the hills every evening. Although this pastime gives unique opportunities to the photographer, one does not see many photographs produced that can compare with the many fine pictures taken while walking in the country at lower levels. This is probably due to photographs often having to be taken quickly while climbing and the difficulty in getting the camera ready.

To obtain good results it is a great help to use one of the many types of miniature cameras now becoming so popular, and the accompanying illustrations were taken with one of these cameras, although an inexpensive model was used. To enable the camera quickly to be brought into action, it is a help, and also a safeguard, to have the camera secured to a small strap hanging round the neck; when not in use the camera can be buttoned up, out of harm's way, under one's jacket. Many of the more expensive cameras can be supplied with "ever-ready" cases in which the camera remains while in use, and these are ideal for the purpose. The strain of climbing sometimes makes it difficult to hold the camera steady at the shutter speeds in normal use, and to avoid the risk of movement it is advisable to use a speed of not less than 1/50th of a second.



Rounding the Corner.



A half-way rest.

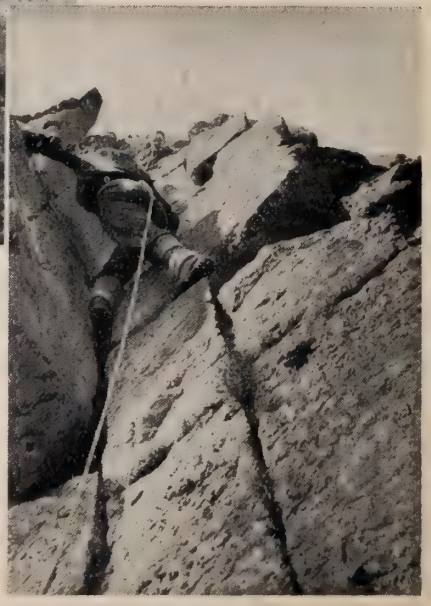


Preparing for the Ascent.

As regards composition, backgrounds consisting of many rocks and boulders should be avoided as it results in a picture confusing to the eye, and in many cases it is advisable not to use too small a stop so as to avoid too much detail in the background. It is important to get a portion of the foreground showing in the picture, and this must always be sharply focussed. Usually it is best to get as close as possible to the climbers, and where possible to get them outlined against the sky. It is nearly always best to use a panchromatic film as the rocks are rendered in a lighter and less obtrusive tone, and a good rendering of the sky can be obtained even without the use of a filter, although a filter usually improves the picture considerably.

One point to remember is not to make an exposure immediately after a strenuous climb or vibration may occur.

If the above hints are borne in mind, and care is taken in the composition, many vivid pictures will be brought back from the day's climb, and serve as a memento of the climb.



A tricky bit.



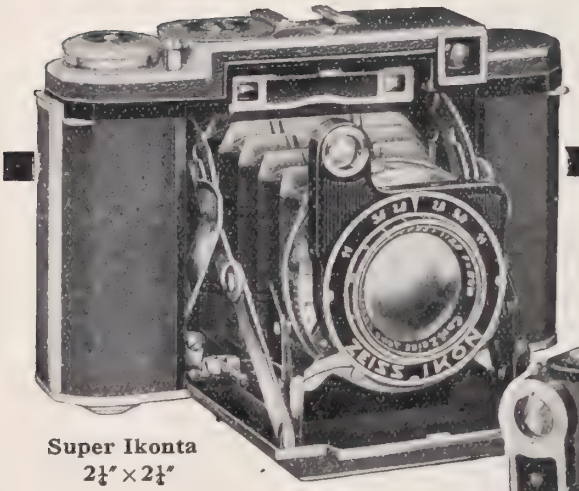
A familiar scene at every seaside resort during July and August

Really Good Pictures of the Ensign Plane taken on Ensign Film will be wanted for advertising purposes. Send results, with **empty carton,** to Advertisement Dept.,

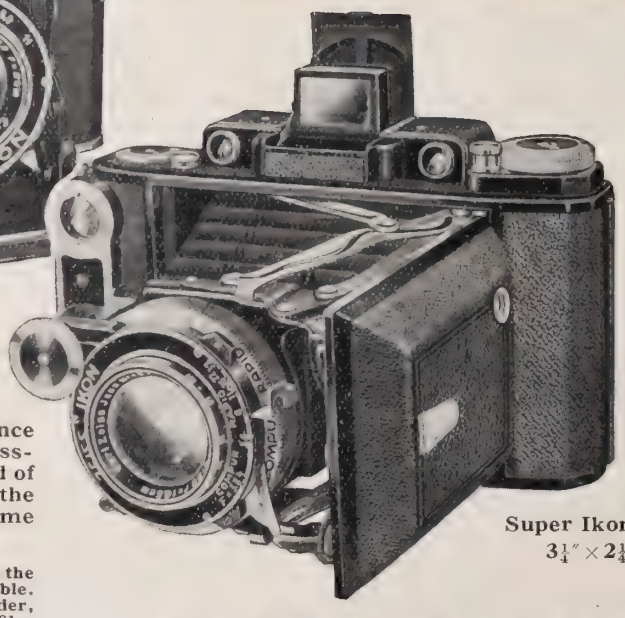
ENSIGN, LTD.
High Holborn, London, W.C.1

needle SHARPNESS

always with the



Super Ikonta
$2\frac{1}{4}'' \times 2\frac{1}{4}''$



Super Ikonta II
$3\frac{1}{4}'' \times 2\frac{1}{4}''$

THE patent rotating wedge distance meter of the Super Ikonta eliminates guesswork in focussing ; no matter what kind of subject, the distance meter will focus the Zeiss lens to needle sharpness in less time than it takes to tell.

In addition to the models hitherto on the market the Super Ikonta II for $3\frac{1}{4} \times 2\frac{1}{4}$ pictures is now available. This new model is fitted with the Albada view-finder, all bright metal parts are chromium plated, film wind and shutter release are conveniently located on top of camera and an interlocking arrangement prevents unintentional double exposures. Price, with Zeiss Tessar f/3.8 and Compur Rapid shutter £27 0 0

We shall be pleased to send you full particulars free on request, or arrange with your nearest camera dealer to demonstrate the Super Ikonta.

ZEISS IKON

SUPER IKONTA

For 16 pictures $2\frac{1}{4} \times 1\frac{3}{4}$, Zeiss Tessar f/3.5 and Compur Rapid shutter £18 12 6

★ For 8 pictures $3\frac{1}{4} \times 2\frac{1}{4}$, with Zeiss Tessar f/4.5 and Compur Rapid shutter £19 0 0

★ For 8 pictures $3\frac{1}{4} \times 2\frac{1}{4}$, with Zeiss Tessar f/3.8 and Compur Rapid shutter £22 10 0

For 11 pictures $2\frac{1}{4} \times 2\frac{1}{4}$, with Zeiss Tessar f/2.8 and Compur Rapid shutter £28 5 0

★ Also gives 16 divided pictures by using mask.

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

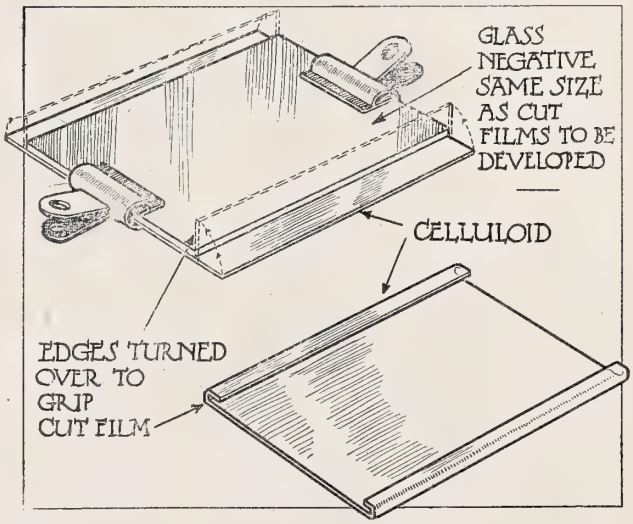
Readers' Hints, Tips and Gadgets

SHEATH FOR PROCESSING DUFAY AND OTHER FLAT FILMS.

THOSE workers who have used flat films and have processed them themselves will have found that the films curl badly in the processing bath. The two obvious cures of using plenty of developer in a deep dish and of holding the film under the surface by hand are objectionable because, on the one hand, developer can only be used once, so that economy is desirable, while, on the other, the emulsion surface is extremely delicate while wet.

To overcome this difficulty I made the sheath shown in the sketch. It is constructed of a sheet of stout celluloid, which may be obtained at some garages quite cheaply. An old glass negative of the same size as the flat film is cleaned of gelatine and clipped to the sheet of celluloid. This should be cut as long as, and about three-sixteenths of an inch wider than, the glass, leaving equal margins on each side. The whole is placed in water as hot as the hand can stand, so that the celluloid becomes soft enough to bend. The margins are bent round the glass until the shape shown in the diagram is roughly attained. The glass is then removed and bending completed.

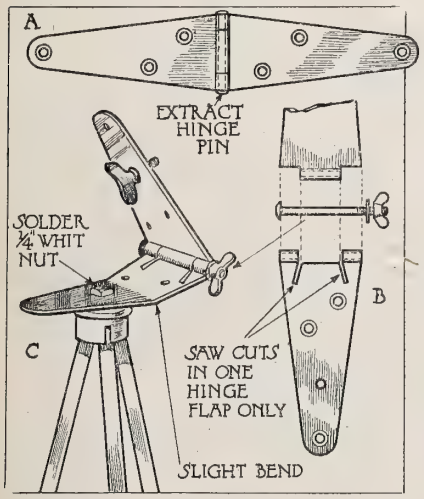
Such a sheath holds the film flat, so that the minimum quantity of solution is used, and the sheath and film are as easy to handle as a plate. F. E. L. PARSONS.



AN EASILY-MADE TILTING TOP TRIPOD HEAD.

THIS useful accessory to the tripod can be fashioned at little expense from an ordinary large strap hinge as shown at A, and can be used, with the camera pointing downwards, for table-top work, copying and similar purposes. Architectural work can be done with the camera pointing upwards.

To provide a means of locking the device the hinge pin is removed by filing away the riveted end and punching it out. Two saw-cuts are then made in the "mortise" part of the hinge, i.e., the half which has the two rolled parts (see sketch at B). This provides sufficient "give" to allow a locking-screw and nut to function. The screw must, of course, have the same gauge as the discarded hinge pin. A butterfly nut, with spring washer, provides the means of locking. To attach the device to the tripod screw, which is usually ¼-in. 20-thread Whitworth, a nut of this size is rigidly fixed in the centre of one leaf of the hinge by welding or soldering the nut over a hole of 5/16ths diameter to clear the tripod screw. A ¼-in. 20-thread Whitworth short screw, to attach the camera, goes through a hole in the other leaf of the hinge, and it is advisable that this screw is not immediately over the tripod screw nut on the lower half of the hinge. This screw should have a butterfly head to allow of finger tightening, and to accommodate this head the bottom leaf of the hinge should be bent at a slight angle, as shown in C, so that the camera is level when the hinge is closed with the camera and screw in position. C. FINLAYSON.



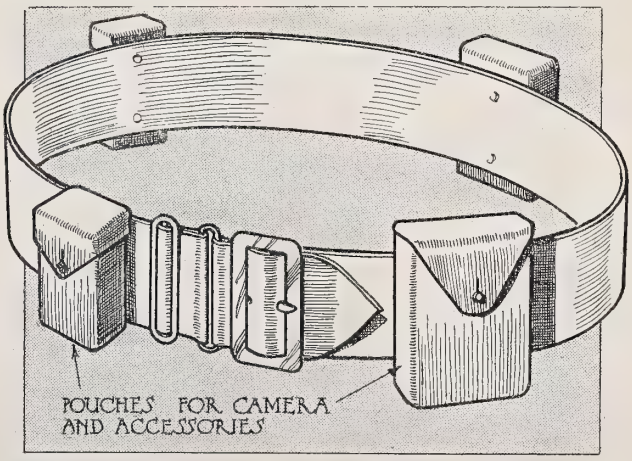
CARRYING A MINIATURE CAMERA.

FOR a long time I have been trying to find a way to carry a miniature camera and accessories, such as screens and an exposure meter, so that the outfit should not hamper walking. I found that the camera is a noticeable drag in the pocket, and if a sling case is used the strap is unkind to the shoulder, and is contantly dropping off.

But I have now found the right way.

Buy a "working man's" belt, made of webbing about 3 in. wide. Around this belt fix pockets like on a cartridge belt. I made my pockets out of soft leather-cloth, so that I could myself stitch them on to the belt, but, if a little extra thickness is not objected to, a sounder job would be to have the pouches made of leather and let a saddler stitch them on to the belt. I have used snap-fastenings to keep the flaps of the pockets closed; but a saddler will probably put stud-and-buttonhole clips like those on a cavalryman's bandolier.

Have as many pockets as possible. That is to say, split up the components of the camera and accessories into as many pieces as you can. And take great care how you distribute the pockets round the belt. A difference of an inch in the placing of a pocket can make much difference to how much the loaded belt will bulge your jacket and to whether the weight is going to feel well balanced.



When the belt is loosely fastened it settles down into the most comfortable position. H. J. HINE.

WIN

By GWYNETH PENNETHORNE.



The Old Well-head.

WINDOWS have evolved from the narrow loopholes or lancets, allowing a minimum of light and air to pass, which were necessary in mediæval times, to things of beauty. Architects now exercise all their skill on the windows of a house, and its window may be the chief feature of a room; in fact, in some instances the modern room may be said to be "built round the window."

In cases such as this the photographer who wishes to take an interior view should not hesitate to include the window in his picture. The old bugbear of halation need not be dreaded if backed plates or double-coated films are used, though naturally one would choose a time of day when the sun is not shining directly on the glass.

In some cases even this can be undertaken—the play of shadow making a picture in itself.

Many people nowadays plan their house and garden in one. That is to say, they arrange that the garden shall look its best when viewed from the house. Sometimes a vista is planned; at others some special feature of the garden—the rockery, bird-bath or old well-head—is to be seen.



Through the porch window.



Do not hesitate to include a window.

It is a well-known fact that a garden often looks far brighter and more attractive when seen from the house than from the outside. This is due in part, I think, to the effect of sunshine being enhanced by the

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

DOW PICTURES

comparative dimness of the indoor light, and in part to the effect of framing given by the window.

The camera is well able to reproduce both these effects. The room acts as a large lens-hood, so preserving the brightness of the view, while the window-frame can often be included in the picture.



A Sussex Garden.



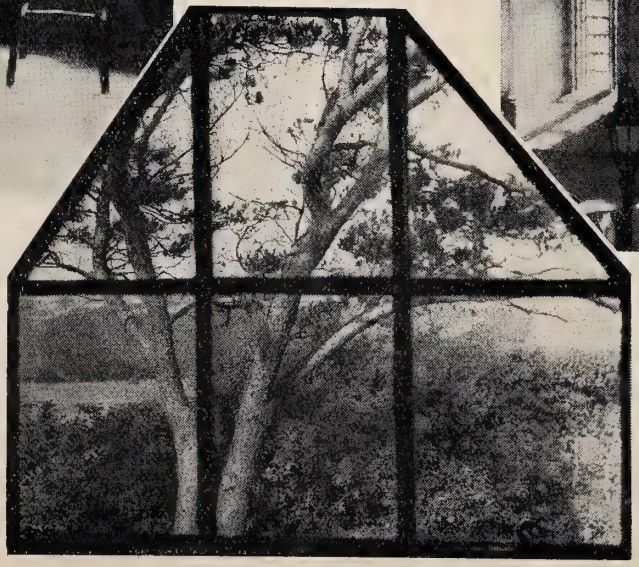
It is difficult to avoid slight halation under some conditions, even with a film.

The greatest difficulty, when much of the room is being included, is that of equalising the exposures necessary for the room and for the landscape. If a meter test is made of each for the same stop and plate, the difference will be amazing. A good plan used by commercial photographers is that of using as much artificial light as possible in the room while the exposure is made.

Another plan is to hang a dark cloth over the window from the outside, and make a partial exposure on the interior. The lens is then capped, the cloth taken down, and a supplementary exposure given to record the detail outside. This second exposure naturally affects the interior at the same time, and some judgment is required to time the double exposure so that the final effect looks natural.



The play of sun and shadow will often make a picture.



A quaint window framing the view.

Subjects of this class generally come in the category of "extreme contrast," and this suggests the necessity for full exposure followed by shortened development.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

Cash Prizes totalling £1,500 are being offered this summer by the *Daily Sketch*, in conjunction with the *Sunday Graphic*, for amateur snapshots. Every week two prizes of £50 each, two of £10 each, 20 of £1, and 20 of 10s. are awarded for the snapshots that are adjudged best. There are no conditions and no limit to the range of subjects, which, however, should be of a bright and happy holiday character. The entries are judged by the Editor of the *Daily Sketch* and the Editor of *The Amateur Photographer*. Full details of the competition are published every day in the *Daily Sketch*.

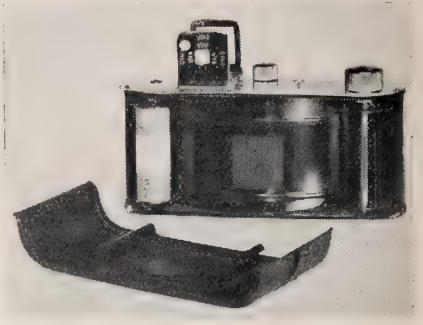
Messrs. Ilford Ltd. have asked us to call attention to the fact that they have adopted green duplex paper for all Selo panchromatic films in place of the red and black paper previously employed. This departure will be appreciated by all photographers, as the use of green paper will facilitate processing by ensuring handling in the correct light.

The 13th Midland Salon of Photography was opened on June 20th, in the Art Gallery at Hanley, Stoke-on-Trent, and remains open until July 18th. It is well worth a visit, as the work of a strong selection committee has resulted in a very high standard of excellence in the exhibits. In addition to the work of members of the Midland Federation there is an interesting and attractive open section, and the lantern slide class is a strong one. The cordial co-operation of the Art Gallery authorities and of the local Press has done a great deal to make this Salon an outstanding success.

"Anecdotes, plus some Puzzles," the competition-lecture by Mr. Geoffrey E. Peachey, Advertisement Manager of *The Amateur Photographer*, is available for delivery to photographic societies between October, 1936 and March, 1937. The Proprietors of *The Amateur Photographer* will award a copy of Wall's "Dictionary of Photography" as a prize upon each occasion of the delivery of this lecture. No fees will be charged, but travelling expenses will be payable. Applications, with a list of vacant dates, should be made to Mr. Peachey at Dorset House, Stamford Street, London, S.E.1, not later than 31st July.

A highly interesting and instructional book for the pictorial worker has just been published by Ensign, Ltd., High Holborn, London, W.C.1. It is titled "Composition for Photographers," and is by Richard N. Haile, the immediate past president of the P.P.A. Written and profusely illustrated with innumerable diagrammatic sketches in wash and line, and many appropriate photographic studies, it sets out to explain composition in a very palatable manner, or, as the author prefers to put it, "the aim has been to crystallise into tabloid form the copious teaching of many accepted authorities, for the benefit of those who have neither the time to study large volumes on the subject nor the knack of extracting instruction from such." It is eminently suited to the beginner, although the advanced worker will profit much by it. Altogether it is a book we can thoroughly recommend and well worth a place in the pictorialist's library. The price is 10s. 6d.

A new miniature camera, surprising both in its low price and performance, has just been put on the market by R. F. Hunter, Ltd., of "Celfix House," 51, Gray's Inn Road, W.C.1. It is called the "Purma," and is an all-metal production with focal-plane shutter giving a range of speeds from 1/25th to 1/200th sec. It is fixed focus for everything from 6 ft. to infinity, and has many features that will appeal to the beginner as well as the more advanced worker. The "Purma" takes sixteen pictures one inch square on the standard V.P. roll film. The shutter is most ingenious in construction and singularly efficient. As shown in the illustration of the camera with the back removed, the inner part taking the film is curved, and the focal-plane shutter follows this curve. The shutter is spring-actuated, but relies also on gravity for speed variations, and these appear to be very accurate. Some remarkable results have been obtained with the



"Purma" under adverse lighting conditions considering the small aperture of the lens, and there is no doubt of the successful results obtained when dealing with high-speed shots. Last, but not least, it is entirely British, both in its conception and manufacture, and costs only 35s.

The winner in the latest Wallace Heaton competition is B. Smith, 57, Osborne Road, Willesborough, Ashford, Kent. Particulars of these competitions for "A.P." readers will be found in our advertisement pages.

Messrs. Johnson & Sons, of Hendon Way, Hendon, N.W.4, ask us to correct an error that appeared in our issue of June 17th, in which we referred to the price of gold chloride as 4s. 8d. per 15-grain tube. The price to-day is 5s. 6d. per tube.

The latest booklet from the firm of Zeiss Ikon is a notable production of 24 pages printed in photogravure. In addition to well-written notes on the Zeiss cameras, every page is adorned with excellent examples of the pictures taken with them, and is most convincing proof of their excellence. Our readers will like this booklet, and should write to Zeiss Ikon, Ltd., Mortimer House, 37–41, Mortimer Street, London, W.1, for a free copy.

"The A.P." Monthly Competitions

AWARDS FOR MAY.

A PARTICULARLY attractive lot of pictures were entered in the Advanced Workers' Section of the May competition, and the standard of merit throughout was of a very high level in all sections. The awards are as follows:

ADVANCED WORKERS' SECTION.

First Prize.—"The Mill, Fleet Dyke," by Arthur G. Dell, 88, Casewick Road, W. Norwood, London, S.E.27.

Second Prize.—"A Yorkshire Windmill," by Dr. S. D. Jouhar, 50, Crown Road, Twickenham, Middlesex.

Third Prize.—"Clouds and Profile," by J. H. Clark, 304, Camberwell New Road, London, S.E.5.

Mounting Prize.—"Old Brass," by James C. Gilchrist, Llanover, Pitlochry, Perthshire.

Certificates of Merit.—"English Breeze," by M. L. Haselgrove, 18, Maiden Castle Road, Dorchester, Dorset; "In the Air," by G. Tschernochvostoff, Mechelfingatan 26 B 12, Helsingfors, Finland; "An Optimist," by Yahya Arif, De Menashe Avenue, Maadi, Cairo, Egypt.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2 and Class 3, respectively.

Those awarded Honourable Mention are as follows: J. F. Cutler (Edgware); Mrs. M. E. Cutler (Edgware); Arthur G. Dell (London, S.E.); (2) Miss Violet M. Emms (Hampton Wick); A. Howard Garmston (Bristol); M. L. Haselgrove (Dorchester); James C. Gilchrist (Pitlochry); George Hilleard (Bromley, Kent); T. F. Holdsworth (Wakefield); (2) Wm. Jackson (Hull); Francis E. Jones (Tyldesley); (2) Dr. S. D. Jouhar (Twickenham); Emile Laevaert (Brussels); (2) Mrs. K. M. Parsons (Reading); Miss G. Pennethorne (Haywards Heath); George A. Slight (Forest Hill, S.E.); Denis Whitlock (Shortlands, Kent).

INTERMEDIATE SECTION.

First Prize.—"Maths.," by Frank D. Eades, Inglewood, Glen Hill, Blaby, Leicester.

Second Prize.—"Sunlit Sail," by Edwin H. Kew, Reinbron, Cradock, C.P., South Africa.

Certificates of Merit.—"Chicks," by R. A. Moore, 14, Childwall Mount Road, Liverpool, 16; "Cathedral Spire," by J. R. W. Mundy, Duala, S. Fairlee Road, Newport, Isle of Wight; "Ann," by R. M. Roberts, Cothercott, Evelyn Drive, Pinner, Middlesex; "Aground," by Sydney Smith, 13, Market Place, Pickering, Yorks.

BEGINNERS' SECTION.

First Prize.—"Church Lane, Chester-le-Street," by F. Price, South View, Chester-le-Street, Durham.

Second Prize.—"Transvaal Valley," by Miss G. M Silcock, Arthfield House, Thornton-le-Fylde, Lancs.

Certificates of Merit.—"Harmonica," by James A. McKenzie, 76, Priestfield Road, Edinburgh, 9; "The Veteran," by W. H. Phillips, 21, Barnes Avenue, Margate; "Lime Kiln Worker, Swabue, S. China," by Mrs. O. M. McQuillan, 1, Cholmeley Lodge, Highgate, London, N.6; "City Hall, Cardiff," by G. Willis, Henstaff Court, Pontyclun, Glam.

News!

BETTER PICTURES — BIGGER ENLARGEMENTS

for miniature camera users

Three new Selo films specially for use in Leica, Contax and similar miniature cameras have been produced by Ilford Limited.

These films not only combine extreme sensitivity with fineness of grain — making it possible to obtain bigger enlargements from miniature negatives — but they are contained in a new, special Daylight Cassette of patented design which gives greater safety in handling, prevents scratching and obviates friction.



SELO H.P. FILM

Fine Grain Hypersensitive Panchromatic

As fast as a fine grain film can be and remarkable for its complete absence of coarseness of grain. It enables difficult subjects with fast movement to be photographed with the certainty that well exposed negatives capable of enlargement to great size will be obtained.



SELOCHROME FILM

Fine Grain Orthochromatic

A splendid all-round film for almost every type of miniature photography by daylight. Prepared for the photographer who wants a film of really fine grain at a low price. Anti-halo backed.



Your photographic dealer can supply these films.

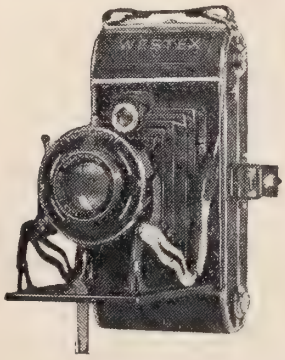
Made in England by ILFORD LIMITED, ILFORD, LONDON

Get it at the WESTMINSTER——you cannot do better: Largest up-to-date Stocks; most Liberal EXCHANGES; best EXTENDED PAYMENT PLAN • • • • • • • •

The Amazing "WESTEX" Roll Film Cameras . . . . .

"INCOMPARABLE" WESTEX 'Four-Five'

REFINEMENT AND HIGH PRECISION THROUGHOUT



8 or 16 on normal 3¼×2¼ film.

Very highest quality in every detail. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, plated edges, best leather covering and bellows. Quick, self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back, panchromatic safety windows. Easy and delightful to handle, yet suitable for the most advanced work anywhere. By far the best all-round value offered. Obtainable only at the Westminster. **£4:8:9**

Nine monthly payments of 10/5.

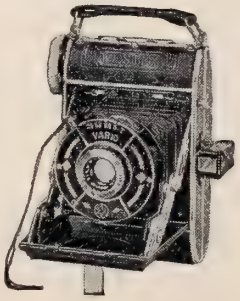
Velvet-lined Leather Case, 6/9 extra.

"WESTEX JUNIOR"

Takes 8 pictures 3¼×2¼ on standard film.

Fine f/6.3 anastigmat in focussing mount. Self-erecting front, ready at a touch, direct-vision and brilliant finders. Quite unparalleled at its price..... **42/6**

Nine monthly payments of 5/3.



THE "WESTEX MINIATURE"

A most efficient high-precision camera at a marvellously low price. 16 pictures 4×3 cm. on standard V.P. spool. Splendid results, easy manipulation. Quick, self-erecting front, f/4.5 Vidanar anastigmat lens, focussing down to 3 ft., Vario shutter, 1/25th, 1/50th, 1/100th sec., T. and B. Direct-vision optical finder. Beautifully made, very compact, slips easily into your pocket.

Price (as above)..... £3:12:6

Nine monthly payments of 8/7.

With Radionar f/2.9 anastigmat and Prontor shutter, 1 to 1/175th sec., T. and B. **£5:12:6**

Nine monthly payments of 13/2.

NEW ZEISS IKON SUPER IKONTA II

Eight 3¼×2¼ or 16 2¼×1¼ on standard film.

All metal parts matt chromium finish; film winder and shutter interlocked, entirely preventing double exposures. Albada direct-vision finder, Tessar f/3.8, Compur Rapid delayed-action shutter 1 to 1/400th sec.

£27:0:0

Nine monthly payments of 63/-.



NEW KODAK 'REGENT'

Takes 8 3¼×2¼ or 16 2¼×1¼ on normal film.



Latest modern streamlined construction. Self-contained range-finder, coupled with lens, f/4.5 Tessar and Compur Rapid shutter, 1 to 1/400th sec., delayed-action device, including leather case.... **£20:0:0**

Nine monthly payments of 46/8.

THE NEW 'WELTUR'

Built-in Range-finder and View-finder combined.

Takes 16 2¼×1¼ on standard 3¼×2¼ spool. High precision camera with self-erecting front, and every up-to-date refinement at moderate price.

F/2.9 Radionar, normal Compur shutter.

£17:17:6

Nine monthly payments of 41/8.



F/2.8 Zeiss Tessar, ditto

£22:19:6

Nine monthly payments of 53/7.

Compur Rapid shutter, 28/6 extra.

'KORELLE' REFLEX

Twelve 2¼×2¼ on normal 3¼×2¼ film.

Coupled shutter and film wind, no double exposures. Scales read from above. Interchangeable lenses. Shutter to 1/1,000th sec., wire release.

F/3.5 Radionar

£12:12:0 Nine monthly payments of 29/5.

F/3.5 Tessar

£17:17:0 Nine monthly payments of 41/8.

6-in. Dallmeyer Dallon Telephoto, extra

£9:9:0 Nine monthly payments of 22/1.



The New ZEISS IKON CONTAX II

Exclusive Zeiss Ikon wedge-type distance meter now combined with view-finder. Shutter speed increased to 1/1,250th, all speeds always clearly visible, delayed-action release.



F/3.5 Tessar..... **£40:10:0**
Nine payments of 94/6.
F/2.8 Tessar..... **£43:5:0**
Nine payments of 100/9.
F/2 Sonnar..... **£50:10:0**
Nine payments of 117/10.
F/1.5 Sonnar..... **£65:15:0**
Nine payments of 153/5.

VERY SPECIAL

CINÉ BARGAINS at 24, CHARING CROSS ROAD ——— W.C.2

TEMple Bar 7165

• HERE & NOW •

There is no better time of year for taking up "Home Movies" than NOW, and HERE are the finest ciné cameras, reconditioned and fully guaranteed, and very much under original cost. Below are listed a small selection—a postcard will bring you further details of any model in which you may be interested, or we shall be glad to quote specially, or send on approval against full cash deposit, if desired.

9.5-mm. Pathescope Motocamera B, f/3.5 lens. List price £6 6s..... **£4 10 0**

9.5-mm. Pathescope Motocamera de Luxe, f/3.5, leather covered, enclosed optical finder. List £10 10s..... **£5 17 6**

9.5-mm. Pathescope Motocamera de Luxe, f/2.5 and Telephoto attachment. Unused and unmarked. List price £18 18s. **£12 17 6**

9.5-mm. Coronet, latest model, f/3.9 lens. List price £3 15s..... **59s. 6d.**

9.5-mm. Dekko, latest model, new type gate, 1-in. f/1.9, focussing, interchangeable mount, multi speede. Exactly as new. List price £10 18s. 6d..... **£8 5 0**

9.5-mm. Coronet, 1935 model, f/3.9 lens. List £3 5s..... **37s. 6d.**

16-mm. Cine-Kodak B, 1-in. f/1.9 focussing anastigmat, interchangeable with 3-in. f/4.5 focussing Telephoto, all chromium, complete in case. Listed £47 10s. **£25 17 6**

8-mm. Cine-Kodak 8-30, f/3.5 lens. As new. Listed £9 17s. 6d..... **£7 17 6**

16-mm. Ensign Super Kinecam, 3-lens turret head, 1-in. f/2.6 Cinar, multi speeds and hand crank. Listed at £45 **£29 17 6**

16-mm. Agfa Movex, f/3.5 focussing anastigmat. Film capacity 40 ft. As new. List £15 15s..... **£7 12 6**

16-mm. Cine-Kodak BB Junior, f/3.5, 50-ft. model, and case. List £15 15s. **£7 10 0**

16-mm. Siemens Model C, 1-in. f/1.5 Meyer anastigmat, focussing mount, multi-speeds 8, 16, 24, 64 and single exposures. Complete with range-finder and case. Cost over £60 **£43 17 6**

9.5-mm. 30-ft. Model Cine-Nizo, f/2.8 Cassar anastigmat, for Pathec hargers. List £15 15s. **£7 7 0**

16-mm. Cine-Kodak BB, 2-speed model, f/1.9 Kodak focussing anastigmat, interchangeable with 3-in. f/4.5 Telephoto, 50-ft. model, complete in case. Equal to new. Cost over £45 ..... **£24 17 6**

16-mm. Cine-Kodak BB, f/1.9 focussing anastigmat, interchangeable mount, speeds 8 and 16. As new. List £27 10s. **£17 17 0**

8-mm. Cine-Kodak 8-60, f/1.9 lens, complete and as new. Listed £15.... **£12 17 6**

9.5-mm. Pathescope Motocamera B, f/3.5. List £6 6s..... **£4 5 0**

WESTMINSTER

• *WRITE, CALL, OR 'PHONE AS ABOVE* •

PHOTOGRAPHIC EXCHANGE LTD.

24, CHARING CROSS RD., W.C.2 *TEMple Bar* 7165

AND

81, STRAND, W.C.2 *TEMple Bar 2710.* ‖ **111, OXFORD ST., W.1** *GERrard 1432.* ‖ **119, VICTORIA ST., S.W.1** *VICTORIA 0669.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How to Reduce Hard Contrasts in Negatives

By HAROLD G. GRAINGER.

ONE of the most common faults that occur with amateur photographers' snapshot negatives is excessive tonal contrast. This is due generally to under-exposure, coupled with full development, although the effect is sometimes produced accidentally by the unintentional employment of a developing solution of too high a temperature in conjunction with a subject that originally has harsh contrasts, such, for example, as a sun-illuminated whitewashed cottage against dark foliage. A subject such as this would require very careful development to avoid excessive density in the high-lights, and the best method in such circumstances is to limit the developing time to half or two-thirds the usual.



(A)



(B)

—"*Shall we go Shopping?*"—

Fortunately, it is an easy matter to reduce excessive contrast in the tones of a negative and produce perfectly satisfying results. Other methods are, of course, available than the following, but this has the advantage of leaving the negative image permanent and does not increase the grain. Another useful feature is that it is equally applicable to the correction of any degree of excess contrast, and if the first endeavour to amend the gradation is not successful the process may, without risk of damage, be repeated.

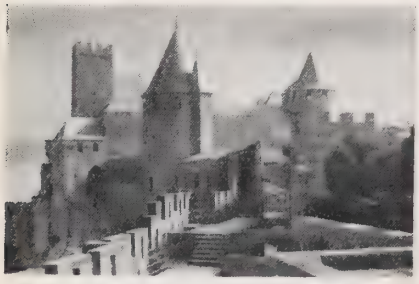
The procedure is as follows: The negative, which should be perfectly hypo-free, is first thoroughly bleached in a solution similar to that used in sepia-toning bromide prints —100 grs. of potassium ferricyanide and 300 grs. of ammonium bromide in 20 oz. of water. After washing, the bleached image is redeveloped in a well-restrained, non-staining solution of, say, Azol, Rodinal or Certinal, etc.—1 dram with 5 drams of 10 per cent solution of potassium bromide to 6 oz. of water. Action is slow—a few minutes' immersion may suffice, or it may be longer. The darkening of the image should be watched carefully, and as soon as the desired strength is reached, which will be before the image is darkened right through, the negative is fixed, washed, and dried as usual.

The comparative prints of a figure subject, "Shall we go shopping?" demonstrate the possibilities of the method. Examine them and note that (A) from the negative as developed, even though printed on "soft" bromide paper, fails entirely to reveal the delicate values which are so important. By the time the shadows had attained necessary density the cream silk dress of the girl almost failed to show any tone. Even the formation of the steps on which she stands cannot be traced. Nor do the window-frame and lace curtain or the mouldering stone wall appear as they ought. Sufficient exposure to produce tone on the dress and steps made things, if anything, worse. Bleaching, washing and redeveloping (ten minutes for this) as described, and drying, enabled print (B) to be obtained, which gave a satisfactory rendering throughout the scale of tones from an easily printable negative.

OUR CONTINENTAL MOTOR RALLY FOR AMATEUR PHOTOGRAPHERS

FURTHER details concerning the Photographic Motor Holiday in August have now been issued by Autocheques, Ltd., of Piccadilly House, 33, Regent Street, London, S.W.1, and will be sent to any reader on application to that address.

In the meantime we would again draw attention to the remarkable itinerary that has been arranged and which was given in full in our issue of June 17th. The low inclusive cost of the fifteen days' tour is worth the attention of any one who is a motorist and wishes to visit the Continent with the car but under ideal conditions, and with a minimum of trouble. Not only does the selected route run through the finest parts of France for picture-making—right down to the Riviera and back—but the service includes all transport matters for the car and its passengers across the channel and return, the necessary papers, etc., for touring France; landing and embarkation charges at Calais; British dock dues; reserved accommodation at selected hotels throughout the tour, dinner, breakfast and all gratuities; garage accommodation, and the services of an experienced pilot linguist mechanic throughout.



Carcassonne, the wonderful mediæval walled city of the Loire valley.

All these items are included, and the motorist-photographer will have nothing to worry about except to drive and stop where he chooses to take pictures, and material for these will abound throughout the entire trip.

In reply to several readers, one point in connection with the Rally should be made quite clear. This is that the possession of a fast, large or powerful car is absolutely unnecessary.

The main roads of France, over which most of the route lies, are among the best, if not *the* best, in Europe. The surfaces are superb, gradients seldom exceed one in ten, and fuel stations abound.

The smallest British car is fully equal to the journey proposed, and it is unnecessary to carry any other spares than would normally be carried when touring at home.

The only word of advice which it is well to give is to see that all the tyres are in good condition before the start. Tyre troubles can mar any tour; four good ones at the start ensure pleasant days.

Petrol and oil are obtainable everywhere. Although petrol is expensive judged by our standards, the extra cost of fuel at 3s. a gallon over that costing 1s. 6d. in a thousand miles with a car doing twenty-five miles to the gallon only amounts to £3, surely a small price to pay for such a trip as is proposed. Say £1 per passenger, taking an average of three people to each car.

Oil need not trouble any one. The French Customs do not object to a spare gallon of oil being brought in, but although a full tank of petrol may be brought into France free, any carried in a spare can is liable to duty and tax, but this would not amount to much for, say, a couple of gallons.

Any make and nationality of camera may be taken into France with the temporary import papers relating to the car, and no difficulty arises on return to England provided the British Customs are notified at the start that the camera is of foreign make. The Customs enter it up on the car's papers and take the number of the lens. It is then readmitted free.



French peasants in a vineyard of the Burgundy district.

Free admission into France is allowed for twelve plates or two roll films or film packs per person, although one or two more are seldom objected to. One camera and one small ciné camera are also admitted free provided these bear evident signs of use. All the usual sizes of films and plates are readily purchasable at standard rates.

Readers who intend taking advantage of this opportunity should communicate without delay with the Editor of *The Amateur Photographer*, who will accompany the party.

Reference is made elsewhere in this issue to the proposed arrangement to join up non-motoring readers of "The A.P." with those with cars who wish to participate and are not averse to accommodating a passenger or two who will share expenses.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, July 1st.

Leigh L.S.P.S. Worsley. (Bus, 6.30 p.m., Brook's.)
S. Suburban and Catford P.S. Dog Fight. Members only.
Stockport P.S. Competition, "Spring."

Thursday, July 2nd.

Bedford C.C. Old Warden.
Camberwell C.C. Open-Air Meeting. Peckham Park. G. A. Slight.
Hammersmith H.H.P.S. "The Colour of the Print." J. Ainger Hall.
N. Middlesex P.S. Competitions. Prints, General and Special Slides, etc.
Oldham P.S. One-man Show (Prints). F. W. Taylor.
Sinclair P.C. A Ramble in Surrey. A. H. Redman.

Friday, July 3rd.

King's Heath and D.P.S. Print Criticism. Springtime.
Sheffield P.S. (Portrait Group). Criticisms. Mr. Lovatt.

Saturday, July 4th.

Bath P.S. Limpley Stoke Hill to Midford. Major Noel Harbutt.
Beckenham P.S. Leith Hill district. D. E. Kimmins.
Bristol P.S. Royal Show, Ashton Park.
Bournemouth C.C. Outing to Badbury Rings.
Cripplegate P.S. Tugboat Outing. Tower Pier, 2.15 p.m. J. J. Butler.
Dennistoun C.C. "City Streets." J. MacRae.
L.C.C. Staff C.C. Norbury Park, Leatherhead. A. P. Rose.
Manchester A.P.S. "Manchester Evening Chronicle" Land Cruise to Harrogate.
Nottingham and Notts P.S. Harlaxton. W. C. Lodge.
Oldham Equitable P.S. Visit to Manchester Fire Station.
Sheffield P.S. Tinsley Canal. C. E. Hoyle.
Southampton C.C. Combined Outing with Portsmouth C.C. to Tichfield.

Saturday, July 4th (*contd.*).

Stafford P.S. Church Aston and Vauxhall. W. A. Lynch.
St. Helens C.C. Warrington. Mrs. W. Madeley.
Wimbledon C.C. Wimbledon to Weybridge.
Windlesham C.C. Outing by car to Whipsnade.

Sunday, July 5th.

N. Middlesex P.S. Outing to Hambleden and Wheeler End. Miss D. M. Woollons.
Norwood C.C. Ramble. Over the Hills by the River. Miss K. F. Shrimpton.
South London P.S. Car Excursion. P. S. Johnston.
York P.S. Whitby. Joint Excursion with Scarborough P.C.

Monday, July 6th.

Leeds C.C. Discussion. "Why I Specialise in Photography."
Oldham Equitable P.S. "Advance and Novice Print Competition, also Technique Competitions." W. Miller.
Walthamstow and D.P.S. Still Life.

Tuesday, July 7th.

Leicester and Leicestershire P.S. Portfolio of Pictures by M. O. Dell.
Rotherham P.S. "Preparation of Chloro-Bromide Prints for Exhibition." J. Crowther Cox.
Wood Green P.S. Annual Print Competition.

Wednesday, July 8th.

Blackburn and D.C.C. Mr. Waddington's Competition. Last day for entries.
Borough Polytechnic P.S. Demonstration Competition.
Reading C.C. Visit to Messrs. Johnson's Works at Hendon.
Southampton C.C. Outing to Shawford. Misses Jones and Stubbs.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXL.

Mr. W. T. DAWSON.

From information communicated to our Special Representative.

"MY interest in photography commenced when I joined the Liverpool Amateur Photographic Association a few years ago; and it was principally through seeing the exhibition pictures on the club walls by many eminent workers that I came to take up such work myself.

"I use a $3\frac{1}{2} \times 2\frac{1}{2}$ reflex with f/4.5 Tessar, and an N. & G. Special Sibyl of the same size with an f/4.5 Ross Xpres. My enlarging is done with apparatus of the horizontal condenser type.

"I do not specialise in any particular class of subject, preferring to have as wide an outlook as possible to obtain the greater pleasure to be derived from working at pictures in different styles. Consequently I have endeavoured to cultivate the habit of being constantly on the look-out for interesting pictorial effects of sunlight and shadow.

"In this way pictures are often seen; and if I have no camera with me a note is made so that a visit can be paid another day. 'Shadow of the Lamp' is an example. This exercise in observation and composition I have found most helpful.

"I consider it desirable from the exhibition point of view to keep my works reasonably simple in content, and to convey the subject strongly; also, as far as possible, composing the picture to fill practically the whole of the plate.

"In the way of negative material I use both plates and film packs, the former being mostly Ilford Soft Gradation Panchromatic, backed. Development is done by dish, but by tank when I have a large number, and all by time and temperature, which I have found most satisfactory. I commenced with Azol, and practically all my negative work has been done with this developer. I have, however, recently used Kodak D76 for special subjects, and have found it helpful in preserving the fine grain of the emulsion.

"Negatives are developed, as far as possible, to suit the contrast of the subject for use on normal and hard bromide paper with my condenser enlarger; but occasionally I use chlorobromide. Contact prints are first made, and those which show promise are enlarged to whole-plate size. These are carefully considered, and any necessary trimming or shading is decided; after which large prints are made for exhibition, these receiving minimum possible exposure and full development, the factorial method being used.

"The prints so produced are critically examined when dry, and if considered satisfactory are carefully spotted, unwanted high-lights subdued, and any shadow tones requiring extra strength which could not be secured by shading when enlarging are dealt with by one of the usual methods.

"To those who have not already done work for exhibition I would say that they must be prepared to concentrate, to work carefully on good lines, and to have plenty of patience. I would also strongly recommend them, in fact everyone interested in improving their photography, to join one of the photographic clubs, where they will find, as I did, experienced members ready and willing to help them.

"I cannot conclude without paying a tribute to the benefits I have derived from the many instructive articles in *The Amateur Photographer*, and particularly those dealing with composition, etc."

(A further example of Mr. Dawson's work is reproduced on one of the centre Art pages.)



SHADOW OF THE LAMP. *W. T. Dawson.*

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"CORINTHIAN SUN," *by J. J. Rutgers.*

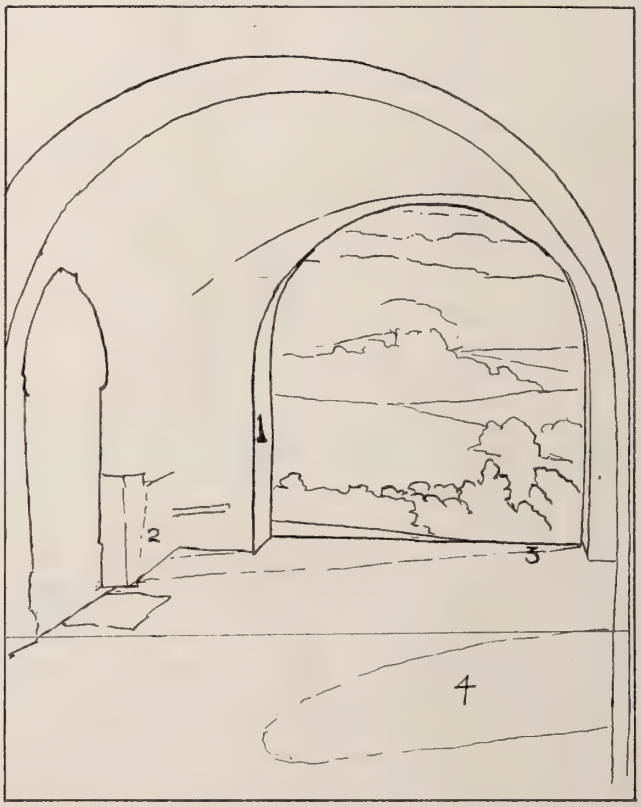
SIMPLE as this subject may be and unassuming as it is in its perfectly natural treatment, it gets across with its admirable expression of an effect of sunshine most successfully. This is rather remarkable in view of the restraint with which the lighter tones are employed, and, amongst other things, it is somewhat curiously attractive in that it is not upon the vista that the effect is displayed but upon the arch through which it is seen.

Insomuch, it is such a reversal of the usual order of things that it acquires an individualistic freshness of outlook that is most engaging; the value of the effect is enhanced, and it betrays a vision of more than ordinary sensitiveness.

The attention, naturally, is attracted, in the first instance, to the point (1), where the brightest light occurs, and the point in question becomes the centre of interest. The brilliance of the light is set forth and the importance of the position emphasised by the deeper tone with which it is surrounded, and its placing in the picture space—off the centre and well away from the edge—is strong and forceful. It dominates the scheme and does much to ensure that sense of unity which it is the function of composition to create.

There is, however, a subsidiary splash of light at (2). This extends the area affected by the sunshine and enhances the value of the effect, as well as acting as a supporting accent to (1). It does not compete with (1) as its scale is by far the lesser, and its placing, so much nearer the edge, is weaker. Its occurrence just where it falls may be more or less fortuitous, and, depending on the angle at which the light is falling, is scarcely under the control of the author. But it does so help the effect and aid the arrangement that he should be credited with the wisdom of selecting the moment when the light so fell for making his exposure, and, as far as this goes, he is undoubtedly responsible.

Its introduction on the left-hand side of (1) renders the inclusion of a point of light on the right-hand side advisable in order to create a proper sense of balance. A smaller point than (2) would do if it were placed somewhere about the vicinity of (3), but, as the way the light is falling causes a stretch of light to run from (3) to (2), the light at (3) is sufficient, chiefly because of the connection established between the points (1), (2), and (3).



Underneath this stretch of light, there is another patch at (4). If the long length of foreground be viewed as essential, its inclusion might possibly be regarded as justifiable, for it does diversify the tone values and prevent them from becoming monotonous, but, apart from this, it can only be regarded as a source of distraction. It has the effect of pulling away the attention which should rest on the stretch above, and, having this in mind, together with the fact that much of the nearer foreground could legitimately be regarded as superfluous, it really would seem wiser to trim it off altogether along the line indicated in the sketch.

The alteration changes the picture from a vertical to a horizontal, but there is no particular loss in that in comparison with the gain in cohesion and unity. Moreover, the subject seems to sit more comfortably in the picture space, and, indeed, does seem to be more suitably treated. The effect can easily be seen by masking the original up to the same level, and, on the whole, the revised arrangement will generally be preferred.

All the essentials of the subject lie above the line, and, if the shape be thought too square, a trifle—somewhere about three-eighths of an inch—could be taken from the top. This would also tend to equalise the balance of tone at top and bottom, and does not involve any vital sacrifice.

The beauty of the work, however, lies in its fine expression of an effect of mellow sunshine. It is exceedingly attractive, and, though a good deal of the softness is attributable to the choice of such a time when the sun was low in the heavens, not a little is due to the comparatively high key in which the adjoining shadow tones are rendered. The fact that the centre of interest and the effect at its brightest are coincident is also of moment, and the localisation of the two in the same vicinity enforces the effect despite the absence of violent contrast.

The whole thing is well conceived and admirably executed. Its craftsmanship is excellent and well demonstrated by the quality of the tones, and, above all, the choice of time for making the exposure was extremely well judged.

"MENTOR."



CORINTHIAN SUN.

By J. J. Rutgers.

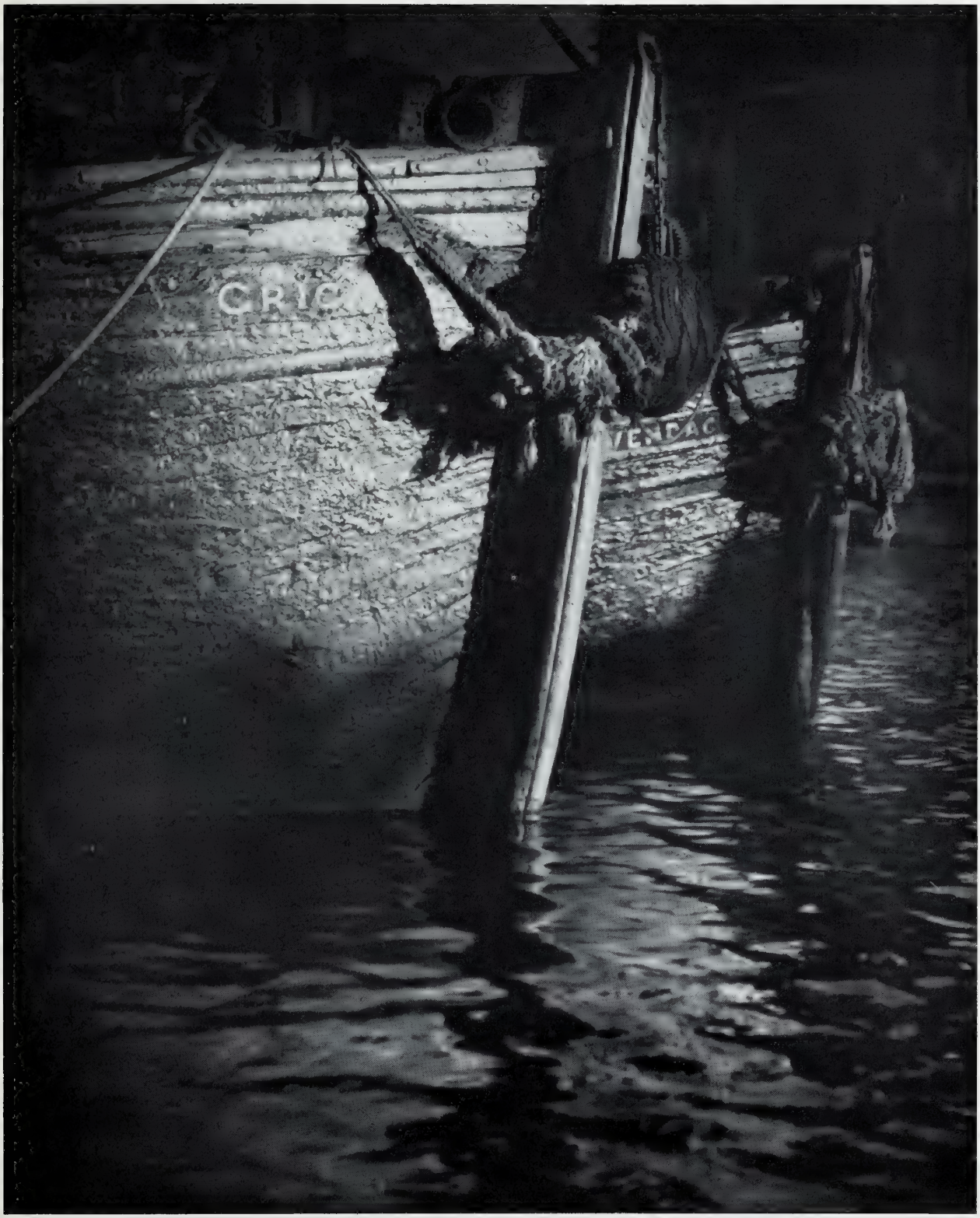
(From the Advanced Workers' Competition.)



RURAL LIFE OF KASHMIR.

(From "The A.P." Overseas Competition.)

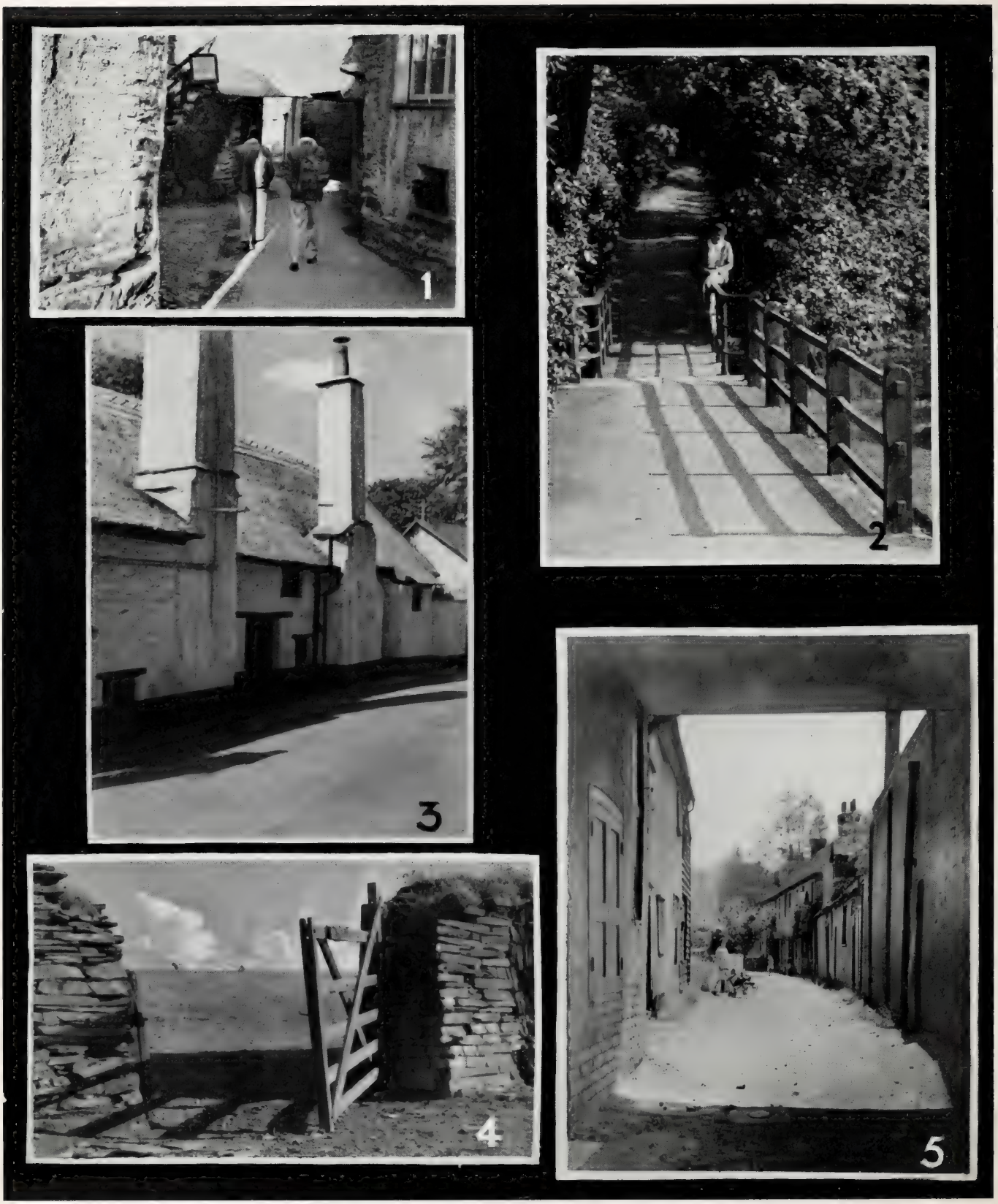
By Sorab J. Kharegat.
(Bombay.)



AGED.

By W. T. Dawson.

(See article, "How I make my Exhibition Pictures.")



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*A Corner in Hawkshead.*"
By F. E. Potts.

2.—"*Idle Moments.*"
By A. Broadhead.

3.—"*Cottages at Dulverton, Somerset.*"
By G. T. Gabe.

4.—"*A Cornish Gate.*"
By D. C. Bodenham.

5.—"*In Peaceful Lane.*"
By L. Handley.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

"A CORNER IN HAWKSHEAD," by F. E. Potts—No. 1 of the prints reproduced on the opposite page—is a well-chosen subject, and the figures, if not quite so well isolated as they might be, are nicely placed and add a very judicious touch of human interest. The contrast of the subject, however, is considerably in excess of the normal, and, because steps have not been taken to correct it, a corresponding excess of contrast appears in the print.

Subject and Print.

As the print stands, the darks are about as deep as they can be. If printing were carried farther with the idea of getting more tone in the lighter portions, most of the darker tones, including those of the figures, would be lost in a general obscurity. The lights, as they now appear, are devoid of gradation, particularly in that bit of sunlit wall just above the heads of the figures, and the impression conveyed is one of harshness.

Assuming—as appears to be the case—that the time of development of the negative was normal for the normal subject, one method of making the required reduction in contrast—reducing the time—is not now available. Nor is it usually when a subject such as this is contained upon a roll of film that is all developed at once. If, however, the negative had been individually developed, as is easy to arrange with plates or cut film, the time should be cut down to somewhere about two-thirds of the normal.

Had that been done, and had the same grade of printing paper been employed, the present excess of contrast would have been avoided. But, as it was not, the present position is that the range of tone in the negative is too great for the capacity of the printing paper.

Range and Contrast.

It is like trying to fit a lid to a box that is too large for it. If one end is fitted, there is a gap at the other, and, if the other is put on first, the gap occurs at the opposite end. Here, the gap is at the lighter end of the scale, but, as previously pointed out, if they were fully printed, all the darks would be sunk. The thing is, in such circumstances, to choose a paper of longer range, i.e., one the contrast range of which equals that of the negative, or one of the type that is usually known as "soft."

Put in another way, if it should not be possible to correct excess of contrast in the subject by a reduction of the development time of the negative, or if, by any chance, a negative should be over-developed, it is possible, within wide limits, to correct the fault by the substitution of a softer type or grade of paper.

If, for example, the paper employed for the original of this print were a "vigorous" gaslight, the probability is that the grade described as "soft" would be sufficient to enable the darks to retain their present depth while permitting the printing of the lights to show the modicum of gradation that is essential. Incidentally, it may be mentioned that there is usually a "normal" grade available, the range of which is between "soft" and "vigorous," but it is doubtful if it would be of much use in a case like this.

Exposure Complications.

Turning to No. 2, "Idle Moments," by A. Broadhead, we find a similar excess of contrast, perhaps not quite so flagrant, but still in evidence. Here, the lighter tones are suitably recorded, but all the gradation there should be, particularly just behind the figure, is lost in utter blackness.

There is a strong probability that something of the fault is attributable to a certain amount of under-exposure. If so, it introduces a complication that cannot be countered by any after-treatment, so that if the depth of tone arises from this cause and there is no gradation in the negative, no alteration in the grade of printing paper can remedy the deficiency. Still, if it should be only partial, the substitution of a softer grade—normal should be adequate in this instance if vigorous was previously employed—would correct the tonal range and provide a more harmonious print.

No. 3, "Cottages at Dulverton," by G. T. Gabe, represents a much nearer approach to a proper rendering of its subject, though, perhaps, its range is not quite so extreme as the other two. There is more than a hint of tone, even in the sunlit sides of the chimneys, and, if the darks of windows and doorways are a little intense, their area is small, and they do not seem so assertive as the darks in No. 2.

A Matter of Opinion.

Whether it would be advisable or not to endeavour to obtain a softer rendering is a matter of opinion. A slightly softer grade of paper could be tried, but it would probably involve a little loss of vigour, and some might prefer the former effort.

It is a question of taste and the purpose for which the print is required. For exhibition, the present range would generally be considered preferable, and, for viewing in the hand, a good many people would like the softer version better. The effect has been very well seen and caught, and, from the technical standpoint, the print is appreciably the best on the page.

No. 4, "A Cornish Gate," by D. C. Bodenham, is just about right as far as the suitability of the printing paper for the negative is concerned, but it is somewhat overprinted and seems inclined to dullness in consequence.

A lighter print would show up the subject to better advantage, such as it is, but the motive is rather slight and the gate seems somewhat overlarge for the picture space.

Deficiencies in Printing.

No. 5, "In Peaceful Lane," by L. Handley, displays a more normal subject, but, if anything, the print is on the soft side and could do with a little greater vigour.

It also seems to show a measure of fog, but whether this is attributable to an unsafe light during development, or a too lengthy immersion in the mixture, or a combination of both, cannot now be stated with any degree of certainty. One or more of these possible causes is likely and it should not be difficult to determine which. At all events, it should be traced and eliminated, for it is a decided drawback and should never be allowed in a print that is submitted for competition.

The figures are well placed, but, unfortunately, betray a consciousness of the presence of the camera, and this, again, is a defect that should be carefully guarded against. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

A WORD ABOUT LIGHTING.

IT is a universally accepted fact that the lighting of any subject is a matter of the greatest importance. In the long series of articles by well-known makers of exhibition prints it is significant that so many of the authors have emphasised their liking for sunlight effects—the definite contrasts of light and shade. The sun is a powerful ally of the photographer in most of his work, and especially when the light is sufficiently unobscured to give definite shadows and brilliant high-lights.

In the studio, whether for portraiture or for commercial work, reliance on daylight is almost a thing of the past. Artificial lights of varying power, with their rays diffused or concentrated, are employed with great elaboration and skill; and the work turned out is largely dependent for its beauty and effect on the carefully-studied lighting. This has become an art in itself.

Out of doors, however, the photographer has no control over the lighting, He cannot command the sun to shine, nor to alter the direction of its rays. The most he can do is to watch and wait for favourable conditions, although he can certainly make the most of those conditions when they are present by careful choice of viewpoint. He can often by such means vary the proportions of sunlight and shadow, and arrange the juxtaposition of light against dark, or the reverse,

The three illustrations on this page I made to give a simple object-lesson on the differences that result merely from the direction of the light falling on the subject. This subject, by the way, is a Victorian lady's purse with ivory sides, the reproductions being about two-thirds the size of the original.

I would digress here to suggest to the beginner that he can occasionally do a useful bit of "home-work." It is far better to make a few actual experiments than only to read about them. They will often set his wits to work, to think out what to do, and how to contrive to do it.

Take my own little example. I put a spot or two of fish-glue on the plain side of the purse, pressed it down on a piece of black paper, and let it lie there while I got ready the camera and all the other necessaries. Then I pinned the paper on to a small stand, or easel, which I could turn at any angle to the light from a window. When I had finished, a little warm water removed both paper and glue, and the purse was none the worse when I gave it to a young lady whose grandmother, when *she* was young, might have had one like it.

In spite of the black paper the backgrounds of my prints were grey and patchy; so, for reproduction purposes I painted them over. I mention this while you can see the effect, so that you can remember it when I come to say something (perhaps next week) about the preparation I used for the purpose.

In Fig. 1 the purse was directly facing the light from the window, and the result is flat. There is practically



Fig. 1. *Fig. 2.* *Fig. 3.*



Fig. 4.

no form or relief in the carving. For Fig. 2 the easel was turned at an angle, and the difference made by the cast shadows is very evident. For Fig. 3 the exact angle was a matter of very careful adjustment. The light just "glances" over the surface. This has not only lengthened the shadows, but it has shown that the surface of the ivory is not flat, but very slightly concave. It is far more realistic than Fig. 1.

You may say that you do not want to photograph an ivory purse. Very likely; but the lesson the three prints teach has a very wide application. It holds good if you photograph people, flowers, landscapes, buildings—almost anything. The lighting of Fig. 1 is the worst for most subjects, but the only correct one if you want to copy a print. The lighting of Fig. 3 may be ideal for a host of subjects.

Fig. 4 would have been a good example for my recent remarks on "muddled" pictures. I took it while I was stalking a particularly mercurial and elusive cat in the corner of a garden. The lumber-shed is not beautiful, but the leaf shadows are. Even when the sun is shining it is only for a brief period that those shadows fall on the boards, and this point also has a very wide application in pictorial work.

Cast shadows are often of great pictorial value, and their position and character is naturally dependent on the direction of the light. The shadows of foliage are often made a feature of a picture, but they are nearly always at their best when they fall on a comparatively plain surface. I have seen them introduced in photographs of architectural subjects with elaborate detail, and the two kinds of detail compete and clash, and the result is "muddle." The muddle in Fig. 4, however, is not due to the shadows, but to the dreadful foreground stuff.

W. L. F. W.

PARAFFIN WAX—A USEFUL MATERIAL FOR THE PHOTOGRAPHER

EVERYONE nowadays is familiar with the use of wax for proofing cartons, clothing, etc., and the usefulness of this commodity may well be brought to the notice of the amateur photographer.

An extremely thin coating of the wax to paper, for instance, will render it proof to the action of water and many chemicals such as are used by the brethren of the camera. Consequently, use should be made of it for the proofing of labels on bottles of developer, etc.

Most chemists and oil and colourmen stock it, or can easily obtain it in a short time, and it is preferable to use the fully refined grades, although in emergency the wax of a candle can be melted down for the purpose.

In coating labels a small quantity should be melted in a spoon over a small flame, but without letting the flame play directly on to the bottom of the spoon or the wax will become overheated. It is then poured over the label as thinly as possible, any surplus being wiped off. Do it over a piece of newspaper, and any that falls will convert the newspaper into a good fire-lighter.

Many of us like to make up our own developers in quantity for the sake of economy, and we are advised to fill the bottles to the brim, so that there is no air between the surface of the liquid and the base of the cork. Here a little paraffin wax will help in preserving the solutions. Just melt a little of the wax, and, inverting the bottle when the cork is inserted, dip it into the wax sufficiently to immerse the cork and leave a layer of it a quarter of an inch or so over the mouth of the bottle.

There are just those odd occasions when it is desired to make a large picture, but for one reason or another we do not feel justified in the outlay necessary to purchase the big dishes which are necessary. Here our friend wax is very useful indeed.

It is a simple matter for the average photographer to turn his hand to the making up of a shallow tray, the bottom of which can be a piece of plywood of the desired dimensions, and the sides pieces of batten. Attention should be paid to the fitting of the joints, so that when the wax is applied in a molten state as little as possible may ooze through.

Now melt a quantity of paraffin wax in a wide tin or an old saucepan—the material is quite harmless in its refined form—and apply it to the inside of the tray with a brush; or it may be swilled round in the tray and the surplus poured off. Particularly if the latter course is adopted it is as well to heat the tray so that the wax penetrates the wood and so gets a chance to "bind" firmly, otherwise if the wood be very cold the wax will set as it runs on and will tend to flake off when it is hard. Further, the better the penetration the better the proofing qualities.

If it is found that the surface is very rough when the wax has set it may be smoothed by applying a hot iron over it, which will help the wax to run, and it is as well to do this in any case, so as to be sure that the corners are thoroughly treated.

To table-top workers familiarity with the nature of a soft grade of wax will readily suggest innumerable ways in which it can be used for modelling. It can be moulded in the hands, and will "stay put" when a desired object is formed; it can be cut to shapes easily with a knife, and any cuttings or crumbs may be readily worked back into the bulk after use, either by working with the hands or by melting.

If, for this purpose, a wax of sufficient plasticity is not readily obtained, the admixture of a little jelly of the "Vaseline" type should effect the necessary end.

E. G. W. INGRAM.

Picture Points

No. 6 (New Series) *by RICARDO*





Reflections in Water.

MANY a photographer has been beguiled by a subject with almost perfect reflections in placid water into making an exposure of what was thought to be a good picture because of the novelty. Because it is unusual it is attractive, but that does not necessarily constitute good composition or pictorialism. Immediately a subject is repeated in shape and tone so does the attention become divided between the original and its reflection. If a print can be turned upside down and still look much the same, then it is pictorially weak.

The lower sketch illustrates the mistake of allowing the reflections to compete with the bridge, as well as showing the common fault with beginners of allowing the bridge to cut the picture in half horizontally. By turning the camera upright and taking up a viewpoint to one end of the bridge, a better pictorial view might be possible, cutting down the reflections to a minimum and allowing the bridge to play only a part instead of dominating the whole of the picture.



Foreground and Distance.

WHEN taking photographs of distant views it is often very helpful to include a strip of foreground at the base and, if possible, a figure or two. Not only does it give strength and a foundation to the composition of the picture, but it also helps to create the sensation of distance that is so often lacking in subjects of this character.

In the same way that we feel the effect of height by unconsciously comparing the various distant objects such as buildings, etc., with the immediate foreground, so can we re-create that feeling by including the ground at the base of the picture. If we also include some middle distance objects, such as some trees on the descending hillside, then the eye is led more gradually into the distance and we do not get so sudden a jump.



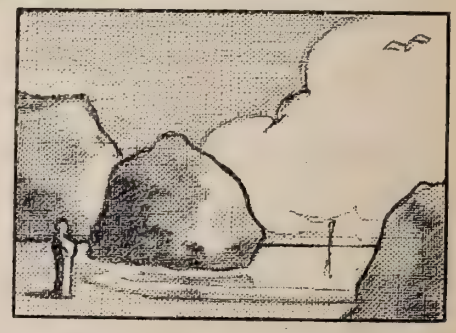
By comparing the two sketches of the same subject we can appreciate the advantage of including a "door-step" into the picture.

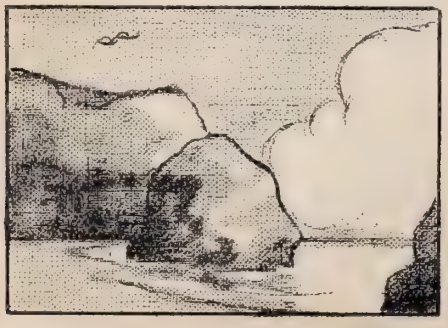
Another fault with the top picture is that it is shown divided into two, as if the photographer were undecided as to which was the more interesting half, the blue sky and cloud or the winding river and the fields.

While it is well known that a yellow filter helps to penetrate the haze and show more clearly the far-off details, it sometimes pays for pictorial work, to ignore these details and let the misty atmosphere help to suggest the distance.

A Few Hints on Rocky Coast Subjects.

ALTHOUGH a rocky coast can supply excellent material for a photographic subject, it requires considerable skill and experience to make it pleasing both technically and pictorially. From the technical point of view, the question of tone contrast can be largely overcome if a low lighting is used, such as early morning or late afternoon, in order to throw more light on to the face of the rocks and to relieve the heavy shadows that are sometimes too patchy and contrasty. A low lighting is also a very pleasant change to the usual high midday light, and often throws an entirely different outlook on to the scene.





Because of the heavy and solid nature of the rocks, they must also be treated with great care as far as balance is concerned. It is not pleasing to see a few rocks scattered here and there and left unsupported by a light foreground which, although might be exactly as seen, is weak, pictorially.

In the left-hand sketch a few faults that are frequent in beginners' snaps have been made and are remedied in the right-hand sketch. The rock in the middle distance is too central in the picture space, and there seems to be no separation between it and the distant rocks. The rock on the extreme right is too small and lacking in shape, although it could be helpful in restoring balance. The foreground is very weak, and does not give sufficient support to the general arrangement. There is also no idea of the size of the rocks, and here a figure or boat is best introduced to give scale or proportion. Notice the change made in the viewpoint.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PHOTOGRAPHY *at the* Wimbledon Tennis Championships

By GEOFFREY CLAYTON, an Umpire at the Championships since 1931.

OF the thousands of tennis enthusiasts who daily flock to the All-England Club grounds during the course of the Wimbledon Championships, which close on Saturday next, many have been taking their cameras and wondering, perhaps, how to use them to the best advantage.

The best seats, from the photographer's point of view, on the centre court are the 6s. "ringside" seats *on the same side as the umpire's chair*—i.e., on the left-hand side with one's back towards the clubhouse; and the same applies to the reserved seats on No. 1 Court. From this position the best close-ups can be obtained, with the sun always at one's back. Most of the best matches, particularly in the later stages of the meeting, naturally take place on these two courts. If possible, try to avoid obtaining a seat which is in a direct line with the net, a service- or a base-line, otherwise your view may be obstructed by the umpire or one of the linesmen.

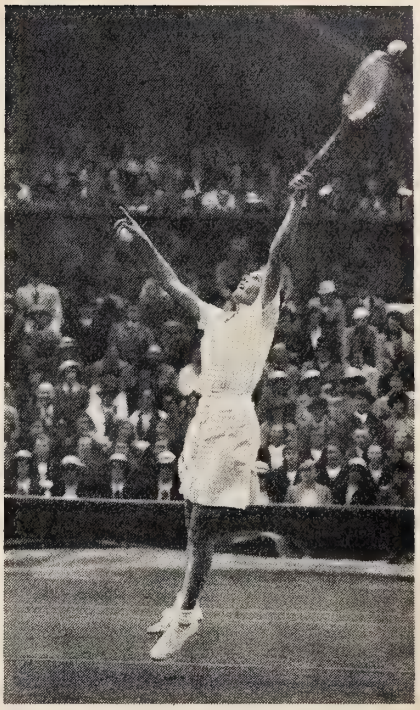
For those who must work from the free seats at the opposite sides of these two courts, a really efficient lens hood should form an integral part of the equipment.

Bear in mind that, with the exception of the Centre and Court 1, all photographs will have to be taken more or less across the court; and even on these two "star" courts the down-the-court seats are sufficiently far away to call for the best in apparatus if satisfactory results are to be hoped for.

For those whose tennis experience is insufficient for them to be able to anticipate the probable movements of players, it might be well to bear in mind that, in a singles match, a competitor remains reasonably motionless on preparing to *receive* service, and in a doubles, the two players at the net do not, as a rule, move while their two partners are engaged in serving or receiving. Tennis players with a good knowledge of the game and rapid shutter equipment will, however, be able to obtain some magnificent action shots from the ring-side seats.

Remember that many of your favourites can be seen at quite close quarters on the outer courts. A little anticipation and patience, coupled with a study of the day's programme as published in your newspaper, will enable you to take up an advantageous position on a chosen court in advance of the crowd. As before, always work if possible from the side on which the umpire's chair is situated.

Strictly speaking, no spectator is allowed upon any courts; but, provided the crowd is not too large, a tactful "Would you mind, please?" *before* the beginning of a match will rarely fail to obtain a momentary pose on an outer court. But this must be done *immediately* the competitors enter the court, and everything must be ready—no dithering about with focussing or setting the shutter. It is definitely not a popular act to request competitors, and particularly ladies, to pose after a gruelling match on a sweltering day.



Miss Kay Stammers in action at Wimbledon

Just one hint, particularly to users of movie cameras. Always employ such apparatus with tact and make yourself as little obvious as possible. In games like the Wimbledon championships, competitors are strung to a very high pitch of tension; and an umpire is quite within his rights to order a photographer to desist if he decides that the use of a camera is disturbing anybody upon the courts. I am a keen photographer myself, but in this matter my sympathies are definitely with the players.

Finally, remember that there are many characteristic Wimbledon pictures to be made other than merely those of the play itself. The crowds, the ball-boys, the umpires even, provide many an amusing incident and the chance of picking up a news-snap is ever present. In addition, magnificent views of the entire grounds, together with many interesting "angle shots," may be obtained from the terraces, open to everybody, which surround the Centre and No. 1 courts.



An interesting shot of the crowd on the Centre Court at Wimbledon.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

CARRYING CAMERA ON CYCLE.

SIR,—With regard to a recent enquiry by a reader on the subject of carrying a camera on a cycle, may I say that I have found forward pannier bags, such as are supplied by Camp and Sports Co-operators, Ltd., 1, Newgate Street, E.C.1 (usual disclaimer), most effective. The two bags simply hang either side of the top tube of the cycle, and are secured by a single strap round the steering-head. The camera and accessories are placed in one bag, with a large rubber sponge or heavy focussing-cloth to act as shock absorber, and tools and wet-weather kit in the other bag, while the tripod is strapped across the back of the saddle. The bags are just large enough to accommodate a quarter-plate Sanderson and a thick cloth, and I have carried one many hundreds of miles thus without injury, even over really rough Highland roads. The whole secret is to see that the padding with the cloth is so arranged that the camera does not come at any point into direct contact with the cycle-frame.—Yours, etc., R. O. FAULKNER.

FILMS OBTAINABLE IN GERMANY.

SIR,—Your correspondent, H. J. A. (Cambridge), who enquires what kinds of film he will be able to obtain in Germany, may be interested to know that Kodak and " Verichrome " are on sale in all the larger towns at approximately the same prices as those charged in this country.

Of the " native " varieties, Agfa is obtainable everywhere (even in railway station buffets !) and is identical in all grades with that sold in England. Perutz, ortho. and pan., and Zeiss Ikon Pernox are also obtainable and I have had some very good results with a super-speed double-coated orthochromatic film bearing the name " Herzog," which I have not seen over here.

Wishing your correspondent a very happy holiday in " Heaven's own country for photographers."—Yours, etc.,
GRAHAM P. GODDARD.

DEVELOPING ROLL FILM.

SIR,—I think Mr. R. E. Burnett, whose letter describing his method appears in your issue of June 10th, would find it more easily carried out by using an Ensign Trident. This admirable and simple gadget is a heavy porcelain three-pronged affair which fits into a quarter-plate dish. With 2 to 4 oz. of solution in the dish, the film, drawn to and fro emulsion side downwards underneath the central prong with ease and certainty, is always in the developer. It is easier still, and far more likely to result in an undamaged film and untired arms, if one uses the new 4-exposure $3\frac{1}{4} \times 2\frac{1}{4}$ rolls (or 6-exposure for the $2\frac{1}{4} \times 2\frac{1}{4}$ size, which I favour). These short films are a pleasure to develop, and after years of messing about with plates, tanks, and daylight film tanks I am at last getting a really high percentage of negatives with no spots at all, even when examined by translucence with high-power glasses on. I can never be persuaded that to shut a rolled-up film into a tank, either with or without paper and apron, and expect it to develop properly, is either a scientific or even a common-sense procedure.—Yours, etc., H. S. GASKELL, M.B.

HOME-MADE LIGHT FILTERS.

SIR,—All readers of " The A.P." know the advantages to be gained by the use of a light filter, but many readers of limited means like myself know of the expense incurred by experimenting with these almost essential accessories. This expense may be obviated by making one's own light-filters.

The procedure is very simple and wide scope is left for experiment by varying the density and colour.

A 25 per cent solution of ordinary powdered gelatine is made and filtered through blotting-paper ; this operation is greatly simplified if boiling water is used. The amount of gelatine solution depends on the number and size of the filters to be made. This is divided up into several lots in test-tubes or similar receptacles.

Filtered solutions of some suitable dyes are next made—I use leather stains dissolved in boiling water—the concentration of the dye depending on the density of the filter required. A little of the dye is added to some of the gelatine, the proportions of dye and gelatine adjusted until the required density is obtained. This may be ascertained by brushing some of the mixture on glass and looking at it by transmitted light.

When a suitable mixture is obtained a piece of clean glass is flooded with the warmed mixture (an old lantern plate from which the emulsion has been removed), and the whole is then set away to dry. When the gelatine has toughened, i.e., in about ten minutes, the slide is slid carefully, gelatine side up, into a 10 per cent solution of formalin and left for five minutes.

The slide is removed and left to dry in a dustproof atmosphere on its end like a lantern plate, and the job completed by affixing a cover-glass for protection. A clip for mounting on the camera can be made out of tin-plate black lacquered. The factors of these filters have to be found by experiment, keeping in mind the fact that it is always best to over-expose.

I have taken several photographs through my set of these filters and find them excellent.—Yours, etc., P. A. PEACH.

METOL POISONING, ETC.

SIR,—I would like to suggest to J. A. E. (London), *re* metol poisoning, that the skin trouble he suffers from when developing may be due to the acid fixing bath. The symptoms of this form of skin trouble are whitening of the skin followed by slight peeling. The skin afterwards becomes red and sore, dry, and sometimes cracks, when slight bleeding follows. Irritation is acute. I have been attacked on more than one occasion when using hypo and potassium metabisulphite. The skin between forefinger and thumb is the first place where the trouble appears, as after fixing operations one usually holds up the print or plate for examination, letting the solution run downwards from the finger-tips, which quickly dries on the skin.

As J. A. E. uses rubber gloves for developing, it is possible he removes them, not suspecting that the fixing bath is probably the source of the trouble.—Yours, etc., V. CORELLI.

THE HANDYMAN AGAIN.

SIR,—A little while ago I was unfortunate or clumsy enough to break the outer shell of my $3\frac{1}{4} \times 2\frac{1}{4}$ Correx tank. A repair was, however, effected in the following manner: The tank was found to be a tight fit in a large-size Ovaltine tin. The bottom of a tin was therefore cut off to give an inch or so more in height than the height to which the tank was damaged, i.e., the tank was damaged to a height of about 1 in. from the bottom, and the tin was therefore cut round 2 in. from the bottom. It was then warmed up to a heat insufficient to melt the solder, but sufficient to ensure that a little pitch, which was melted and run into it, would remain soft long enough for the tank to be got well into position. The warming of the tin also had the effect of enlarging it sufficiently for the tank to go into it fairly easily, while as it cooled it contracted and held everything firmly in place. The broken tank with its pieces carefully assembled was then pressed firmly but gently into place, and after the tin had been painted black the repair was complete and has proved quite satisfactory in use.—Yours, etc., H. M. SHEPPARD.

A MAKESHIFT SHUTTER RELEASE.

SIR,—I am the owner of an Ensign roll-film reflex camera. One afternoon recently I set out to take some photographs quite near my home, and I did not carry the camera in its case as I usually do. Imagine my surprise when I found that the small shutter release knob was missing. (This is a little plunger with a shouldered end, screwed, which screws into the camera, and can be substituted for a flexible cable release when needed.)

I hurriedly felt through my pockets for a temporary substitute, and, being a golfer, I discovered a " tee " among my assortment of curios. This fitted exactly, and being made of wood it screwed into the camera firmly. The top, which is hollowed out for the ball, is just ideal for the finger-tips, and I got my photographs taken with very good results. I shout " Golf Tee Saved a Life." Now I never go out without one or two in my pocket in case I have the same experience again. (This knob is rather a weak part of an otherwise first-class camera.) Trusting that this experience of mine will benefit quite a few of my brother photographers.—Yours, etc.,
DAVID HODGHTON.

A GLANCE INTO THE DARK AGES

This week we sold our 5,000th miniature camera, thus marking something of a milestone in the history of our business. On the strength of this achievement, we feel stimulated to recapitulate a little.

Approximately ten years ago the pioneer Leica cameras began to find their way into this country, to be received with suspicion and reserve. Our first Leica was the model fitted with the Compur shutter. We used this camera on a holiday in Eastern Europe, and were greatly impressed by its handiness and precision. Previously our personal equipment had comprised a quarter-plate folding reflex. We kept both outfits on for a time, but the big fellow was neglected from that date.

It was early in 1932 with the introduction of the Leica Model II, with its coupled range-finder, that miniature photography really went ahead to win. Our shelves began to sag with the old-fashioned outfits that were being thrown on the market by the hundred. Miniature camera production was too slow for the demand, and a new technique of miniature photography was somewhat gropingly being evolved.

In 1933, to meet a really crying need for a specialist type of service, we became miniature camera specialists, at first remaining in our extremely modest suburban premises, and then, in 1935 (our fame having gone abroad), moving into our present address in High Holborn. Here we held the first Contax exhibition. In this year, 1936, in the endeavour to set a new standard in Leica and Contax processing, we started our "Miniature Only" developing service. Needless to say that in the future we intend to remain, as in the past, at the forefront of miniature camera development.

THE FOLLOWING LIST REPRESENTS A SELECTION OF USED MINIATURE CAMERAS FROM OUR STOCK. WE HAVE, BESIDES THESE, THE MOST COMPREHENSIVE COLLECTION OF NEW MINIATURE CAMERAS AND ACCESSORIES TO BE FOUND IN GREAT BRITAIN. OVER FIVE HUNDRED DIFFERENT ACCESSORIES FOR THE LEICA CAMERA ONLY ARE TO BE SEEN AT OUR SHOWROOMS

WITH EACH OF THE SECOND-HAND CAMERAS LISTED BELOW WE GIVE A WRITTEN GUARANTEE OF MECHANICAL AND OPTICAL PERFECTION.

LEICAS :

Leica Model IIIa, fitted latest pattern rectilinear focussing f/1.9 Hektor. Unsoiled in any way.....£45 0 0
Leica Model IIIa, f/2 Summar lens, ever-ready case. As new.....£34 10 0
Leica Model III, chromium, f/2 Summar lens, ever-ready case. As new....£31 10 0
Leica Model III, black, f/2 Summar lens, ever-ready case. Excellent condition £30 10 0
Leica Model II, black, f/2 Summar lens. As new.....£27 15 0
Leica Model II, black, f/2.5 Hektor lens. As new.....£22 10 0
Leica Model II, black, f/3.5 Elmar, ever-ready case. As new.....£19 10 0
Leica Standard Model, f/3.5 Elmar lens, ever-ready case. As new.....£11 17 6
Leica Model I, f/3.5 Elmar lens, non-interchangeable. Good condition....£8 5 0
Leitz 3.5-cm. f/3.5 Elmar, chromium £6 15 0
Leitz 7.3-cm. f/1.9 Hektor, coupled (non-rectilinear). Excellent condition..£18 10 0
Leitz 7.3-cm. f/1.9 Hektor, coupled, rectilinear focussing. As new.....£21 0 0
Leitz 13.5-cm. f/4.5 Elmar Lens, coupled. As new.....£11 17 6
Leitz 13.5-cm. f/4.5 Elmar Lens, uncoupled. Good condition.....£7 5 0
Leitz 13.5-cm. f/4.5 Hektor Lens, coupled. As new.....£13 10 0
15-cm. f/2.3 Astro Identoscope Telephoto Lens, for Leica, with magnifier and reflex attachment. Listed £95. As new.....£67 10 0

CONTAXES :

Contax Model I, wedge-type range-finder, f/1.5 Sonnar lens, ever-ready case. As new £42 10 0
Contax, as above, but with f/2 Sonnar lens.....£32 17 6
Contax, as above, but with f/2.8 Tessar lens.....£25 17 6
Contax, as above, but with f/3.5 Tessar lens.....£23 17 6
(We can supply the Contax Model I with the improved slow-speeds shutter, but the earlier type range-finder, at a reduction of £3 10s. on each of the above prices.)
Zeiss 18-cm. f/6.3 Tele-Tessar, for Contax. As new £20 10 0
Zeiss 12-in. f/8 Tele-Tessar, with filter and special case. Cost £48. As new £30 0 0
Zeiss 13.5-cm. f/4 Sonnar, for Contax. Excellent condition £16 15 0

EXAKTAS :

Multispeed Exakta, f/2.9 Dallmeyer Pentac lens, case. Good condition....£17 15 0
Model A Exakta, f/2.8 Tessar lens, case. Good condition.....£17 15 0
Model A Exakta, f/3.5 Tessar lens, case. As new.....£13 17 6
Model A Exakta, f/3.5 Exaktar lens, case. Good condition £11 10 0

MISCELLANEOUS :

Contaflex, f/2 Sonnar, ever-ready case. As new.....£55 0 0
Automatic Rolleiflex, 6×6, f/3.8 Tessar, ever-ready case. Excellent condition £16 15 0

MISCELLANEOUS—contd.

Voigtlander Superb, f/3.5 Skopar, case. As new.....£11 17 6
Rolleicord, f/3.8 Triotar lens, ever-ready case. As new.....£11 17 6
Rolleicord, f/4.5 Triotar, case. As new.....£8 15 0
Foth-Flex 6×6 cm., latest slow-speeds model, f/3.5 lens. As new.....£7 17 6
Zeiss Super Ikonta, 530/16, f/3.5 Tessar, Rapid Compur. As new.....£19 17 6
Zeiss Super Ikonta, 530/LCPR, f/3.5 Tessar, Rapid Compur, ever-ready case. As new £14 17 6
Planovista, V.P. size, f/2.7 Macro-Plasmat. As new.....£11 15 0
Planovista, f/3.5 Trioplan. As new.....£8 17 6
Rubyette, f/4.5 Dallmeyer, roll-film adapter and 3 slides. As new.....£9 17 6
Zeiss Ikonta 520, f/3.5 Tessar, Compur. As new.....£8 7 6
Kodak Nagel Six-20 Duo, f/3.5 Kodak lens, Compur shutter, 2 filters and case. As new £7 17 6
Nagel Rolloroy, f/2 Xenon lens, case. Good condition.....£12 10 0
Kodak Pupille, f/3.5 Xenar, special reflex attachment. Good condition....£9 15 0

MINIATURE ENLARGERS :

Leitz Valoy Enlarger, latest type. As new.....£7 15 0
Praxidos, latest model for Contax with condenser and automatic focussing £9 15 0
V.N., semi-automatic focussing for 3½×2½ negatives (adapter for Leica size), f/4.5 Dallmeyer lens. Excellent condition.....£6 15 0
Ensign Miniature Magnaprint, fitted f/4.5 Dallmeyer lens. As new.....£5 0 0
Certos Enlarger for Leica negatives. As new. In case.....£6 7 6
Foth Enlarger, taking up to 4×4 negatives, f/3.5 lens. Shop-soiled only....£5 17 6
Dremograph Enlarger, takes Leica or Contax lenses. Shop-soiled only..£4 10 0
Contax Magniphot Enlarger. Good condition.....£6 15 0
Zeiss Miraphot Enlarger, 3½×2½, fitted f/4.5 Tessar lens. As new.....£7 5 0

EXPOSURE METERS (all as new)

Prinsen Meters, £2 5 0; Latest Pattern (Model 650) Weston Meters (Universal or Leica), £4 7 6 each; Old Circular Model Leicameters, Model 617, 37/6 each; Model 627 (Leica or Universal), £3 3 0; Photoskop Meters, 37/6 each.

NEW BOOKS AND ACCESSORIES :

The New Exakta Handbook. Price 3s. 6d., postage 2d.
"Home Portraiture with the Miniature Camera," by "Minicam".....3s. 6d.
"A Leica Amateurs Picture Book," by Rudolf Pestalozzi.....21s. 0d.
De Luxe Ever-ready Cases for Leica cameras in finest pigskin; price for cameras with f/3.5 lenses, 27s. 0d.; with f/2 lenses.....28s. 0d.
De Luxe Ever-ready Cases for Exakta cameras, best hide (obtainable only from us). (Please state whether ordinary or plate-back model).....27s. 6d.

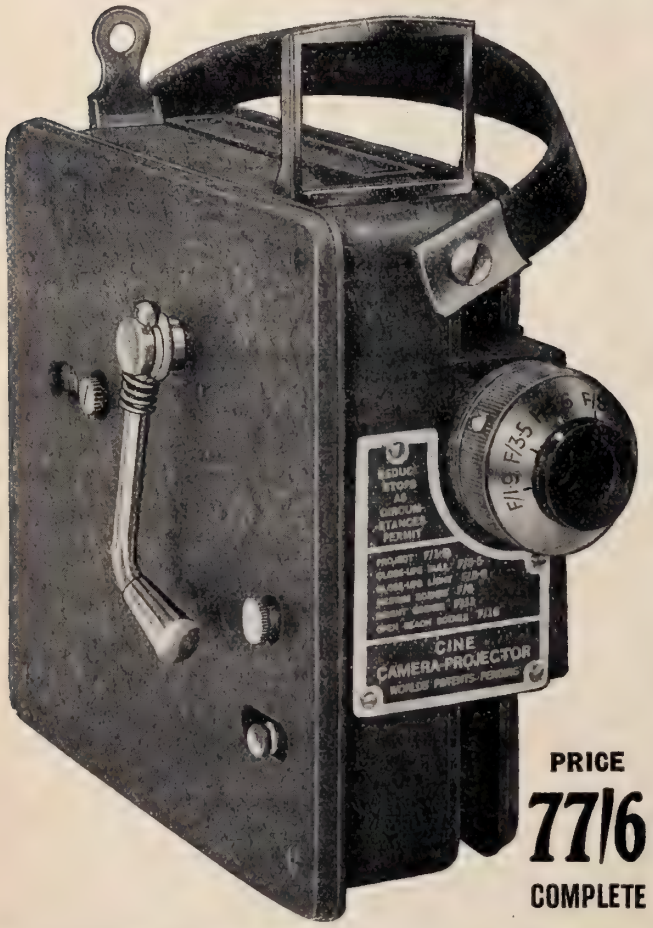
OUR "MINIATURE ONLY" PROCESSING SERVICE — THE ONLY COMPLETELY SPECIALIZED SERVICE IN THE WORLD.

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780)
(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

THE NEW

CAMPRO

"SHOOT AND SHOW WITH ONE MACHINE"—9.5-mm.



PRICE **77/6** COMPLETE

- MOTOR DRIVEN CAMERA - PROJECTOR
- LENS F/1.9 FOR PROJECTING F/3.5 FOR TAKING, IRIS DIAPHRAGM
- PATENTED DUAL SHUTTER, ELIMINATING FLICKER
- VIBRATIONLESS SILENT-WIND GARRARD MOTOR, ACCURATELY GOVERNED
- 2-PIN TRUE CLAW ACTION
- PICTURES IN SHARP FOCUS FROM 4 FEET TO INFINITY

STOCKED BY ALL LEADING DEALERS

SEND FOR LISTS OF PROJECTORS, SCREENS, FILMS, TRANSFORMERS and other ACCESSORIES

To: **HOME CINÉ CAMERAS LTD.**
18, GRAY'S INN ROAD, W.C.1

Send a postcard for 5 Free Booklets

to show you How to do your own Developing and Printing.

Make your hobby more interesting by developing your next spool by the **AZOL** method—no previous experience necessary — success assured.

3-oz. bottle of AZOL will develop 3 dozen $3\frac{1}{2}\times2\frac{1}{2}$ Spools. Price **2/-** of every dealer.

Send P.O. 1/7 for a Trial Set of Chemicals, including: 1-oz. trial bottle of AZOL, to develop 12 spools $3\frac{1}{2}\times2\frac{1}{2}$.
4-oz. tin ACID-FIXING, to make 30 to 60 oz. solution.
1 Packet M.Q. Developer, sufficient to make 3 dozen Gaslight Prints.

Publicity Dept.:
JOHNSON & SONS
MANUFACTURING CHEMISTS LTD.
HENDON WAY, LONDON, N.W.4

For DAY or NIGHT!—buy a

NEW EXAKTA REFLEX

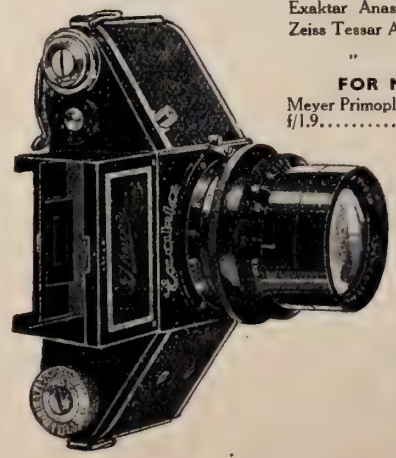
and make photographs at

10 INCHES or MILES AWAY.

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

Prices for "MULTI-SPEED" MODEL B.
Exaktar Anas. f/3.5.....£19 10s.
Zeiss Tessar Anas. f/3.5.....£23 10s.
„ „ f/2.8..... £27 10s.

FOR NIGHT WORK:
Meyer Primoplan f/1.9..... **£39 : 10 : 0**



ADAPTING RINGS FOR CLOSE-UPS:
Tube A, for 15 inches, 6/6
Tube B, for 10 inches, 6/6

EXAKTA HANDBOOK

Just published. Fully explains this beautiful camera.
Post free 3/6

Illustrated Brochure of Cameras and Accessories post free.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1
Phone: GERRARD 2300.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Filming at the Bathing Pool

By P. H. BRAITHWAITE.

OPEN-AIR bathing pools, of which there are now a considerable number, are, with the arrival of warmer days, being utilised to their fullest extent. Aquatic sports provide the amateur cinematographer with opportunities which afford him excellent action material for his camera.

The swimming pool, on a sunny day, presents a most animated scene, and from the terraces usually reserved for non-swimmers suitable views of the pool and bathers are available. A considerable variety of shots can be had from numerous angles which make a pleasing compact film subject in itself.



The beginning of the shot.

Perhaps high-diving presents the best and most interesting of angles obtainable. Graceful divers give a beautiful picture, besides enabling the cinematographer to exercise his skill in successfully "panning" his camera. Choose a point well below the diving-board, preferably at water level, which enables an unobstructed view of the diver from the time he or she takes off to the time the water is entered. Preferably, the diver should be filmed against an open sky.

The angular viewpoint obtained from below gives an imposing picture as he dives off, and a careful "pan" will enable his progress to be followed until he splashes into the water.

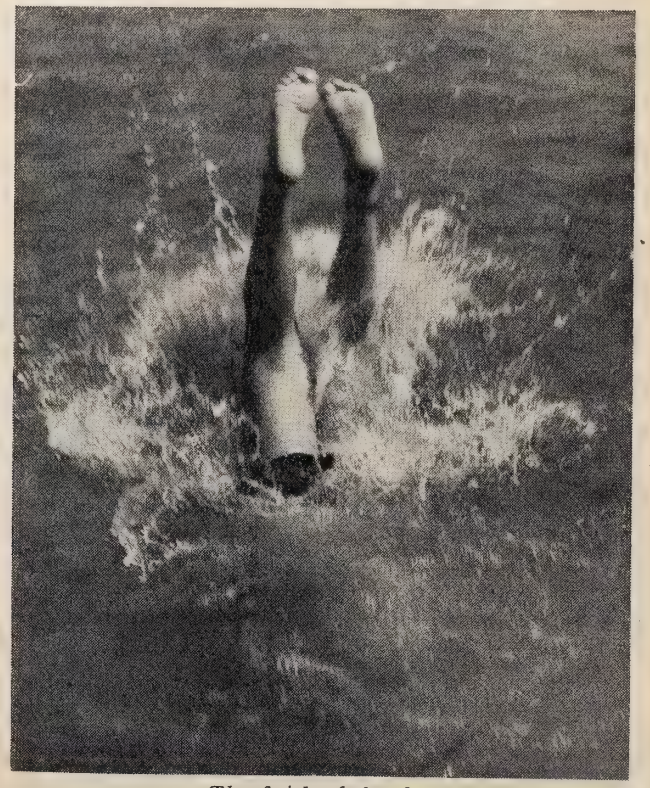
Another interesting shot can be obtained from the diving-board itself, by filming from behind the diver as he leaves. There are numerous other shots obtainable, such as diving from the lower end of the pool, the children using the water-chute, and a shot or two of the sun-bathers relaxing. Water polo and aquatic gala performances offer unique opportunities for the amateur to obtain successful action pictures, and full advantage should be taken of these.

With quick-action shots, such as the high dive, care will be necessary in correctly "panning" the camera to cover the swift movement of the diver. Secure beforehand a good position where freedom of action for the manipulation of the camera is possible. During the diver's progress, keep him well in the centre of the view-finder, and include the consequent splash in the water.

Correct lens stops will naturally depend upon the time of day and weather conditions. Should the sun be shining, care must be exercised in seeing that no light reflection from the water enters the camera lens. A lens hood may be found a necessity to obviate stray sun-sparkle on the water.

Overhead shots, taken from an elevated position, of bathers gracefully swimming from one end of the pool to the other, form an attractive subject worthy of filming. The water should, of course, have the sun playing on it to penetrate its surface, when, from a high position, it is possible to film under-water swimming with good effect.

Whether at the seaside or at one of the many inland bathing pools, excellent diving shots are possible which form a most interesting inclusion to the holiday record.



The finish of the shot.

Making a Running Commentary for use with 9-mm. Ciné Film

By E. A. ANDERSON.

THE wonderful automatic machines of Messrs. Voice Records Ltd., now installed in most large towns, which record your voice and deliver a record which plays for one minute, render it possible for the owner of a radio-gramophone, in addition to a Pathéscope 9-mm. projector, to make a running commentary for his holiday films at very little expense. The records cost sixpence each, and the faithful reproduction of the speaker's voice leaves very little to be desired.

It will be agreed that a succession of titles in a holiday picture seems a little out of date in these days of talking pictures. A commentary on the picture, in the voice of the producer himself, will make the finished result exceedingly attractive.

In the case of a holiday film of, say, 300 ft., one super reel in length, it is quite possible, using these records, though perhaps not desirable, to make a running commentary for the whole film.

The writer prefers to make use of titles for part of the reel, and a commentary for the parts where it would seem more suitable.

Preparing the Commentary.

If it is particularly desired to avoid the loss of continuity in the picture, occasioned by the rather protracted time occupied in the changing of a record, and the insertion in the picture of a somewhat unnecessary title, to enable the change to be made, an alternative way of using the records would be to use one or two—two will be sufficient—to be played during the projection of the main title, when a few well-chosen remarks can be introduced, and will save those long titles which are somewhat difficult to construct with the sub-standard sizes.

Join up your shots in the order in which you wish them to be projected on the screen, in the ordinary way, minus titles.

Project the film on the screen, at normal speed, and decide which parts you wish to accompany with a commentary, and where you wish to insert titles.

Run the film through the projector again, and actually rehearse your chosen description of the shots you have decided to accompany with speech. Remember you have one minute to speak, and you must find out exactly how much film your voice can accompany *when the projector is running at normal speed.* You can say about 125 words in one minute, but obviously this would appear rather quick fire for our purpose, and rather fewer words will be desirable.

It will of course be realised that in the case of a spoken commentary there is no question of actual synchronisation of voice and picture, the only thing you must be sure of is that you can actually say in one minute what you wish to describe as appearing on the screen in the same period of time.

Having noted the frame at which you started speaking, insert a title immediately in front of it and, to save film, notch it once or twice, or more, but allow ample time to enable you to put a record on your gramophone before the familiar "click" indicates that the film is starting to move again. If you wish to carry on speaking for another minute, you will have to note the frame at which your first record finishes and insert another title—again notching it to allow time to change the record.

Making the Records.

Write down exactly what you wish to record, using a separate piece of paper for each record. You are now ready to visit the microphone.

The recording machine is entirely automatic. You put sixpence in the slot, depress a lever and a pointer moves slowly to START. *Immediately* it arrives at this position you must commence speaking, and if you have timed yourself correctly in your rehearsals, you should just complete speaking when the pointer arrives at FINISH.

Do not speak too close to the microphone, about four inches away is about right, and *speak a little to the side of it.* What you most require is clear-cut speech in the finished records.

Bringing your records home you will probably experience the thrill of having made your first record, but a bigger thrill awaits you—you have made your first talkie.

Projecting Picture with Commentary.

If possible, place your loudspeaker immediately behind the screen.

A small electric torch is essential, to enable you to attend to gramophone in the darkened room.

Place your records in numbered envelopes corresponding to the order in which they accompany your shots to be projected on the screen. CAUTION: Make sure that the records are the right side up. The right side is the side with "Voice Records" printed on it. The other side plays an advertisement for a popular brand of cigarettes, and if played accidentally may appear very humorous to your audience, but will be exceedingly annoying to you.

Fibre needles must be used with these records. Have a good supply easily available which you have previously tested, as they vary greatly.

Make sure that your projector motor is working at normal speed, and set gramophone speed at 78.

Immediately the last "click" of the projector indicates that the title preceding the part of the film you have made a record accompaniment for is about to disappear, place needle at commencement of record, and you have the finished result—talking pictures with 9-mm. film.

Reversal Film Exposures

By LESLIE SANSOM.

THE attainment of perfect technique commences with the exposure of the film, for it is useless to expect a well-graded positive when the exposure is decided by guess-work. Correct exposure is more important with reversal film than with any other form of sensitive material. Especially is this so when using stock of the super-pan. reversal type, where a faulty exposure will completely neutralise the advantages of panchromatic material.

The increasing popularity of the wide-aperture lens makes the judging of exposures increasingly difficult. When using a lens of the "one-point-five" variety in the evening, with light of uncertain actinic value, the only way to determine the correct exposure is by actually testing the strength of the light. This can be done by using one of the many photo-electric cell exposure meters now on the market. These wonderful instruments completely cut out guess-work, and perfect exposures are obtained even when filming in the uncertain light that is found in such places as theatres, indoor swimming-pools, floodlit buildings, and similar scenes, where it is impossible to determine the exact amount of light that is falling upon the subject.

A habit should be made of periodically cleaning all lenses. The components should be unscrewed and carefully cleaned with an old, well-washed handkerchief, and finished with a piece of chamois leather, such as is used for cleaning spectacles. When the lens is being put together, use a small spotting-brush to remove all dust from the inside of the mounting. Apart from the flat image given by a dirty or misty lens, a certain amount of light is prevented from reaching the film, which materially affects the exposure.

When using a colour filter, it must be remembered that a different multiplying factor will be required for the same filter when using orthochromatic and panchromatic film stock, and also when taking in sunlight and artificial lighting. A great deal of time and money is expended by the manufacturers of film in determining the exact increase in exposure required for a given make of filter, and it is worth while to write to the makers of the stock in use, for their advice on the exposure required for the various makes of colour filters.

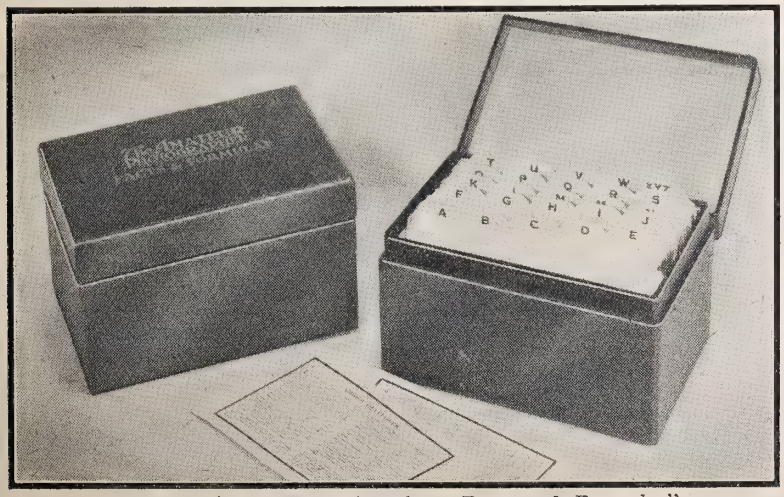
FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer is given under this heading in every issue. They are printed in the vertical form shown here, or horizontal, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 × 3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

Special " A.P." filing cabinets for this card index are now ready. The illustration below shows their appearance. The size of the box is $5\frac{1}{2} \times 3\frac{1}{2} \times 3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the " Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. Price 2s. 6d.



" The A.P." Filing Cabinet for " Facts and Formulæ."

13.

HYPERFOCAL DISTANCE

FOR every focal length of lens and for every aperture, there is a certain distance beyond which everything is in sharp focus. This distance is called the hyperfocal distance.

To calculate this distance it is necessary to know—the focal length, in inches, of lens (F); the circle of confusion desired in the negative (C); the f/ number in use of lens (f).

The formula for calculating the hyperfocal distance (H.D.) :—

$$\frac{F^2 \times C}{f \times 12 \times 3} = \text{H.D. (in yards).}$$

EXAMPLE.—For a lens of f/4.5 aperture of 5-in. focal length to give a circle of confusion of 1/200th in. diameter

$$\frac{5^2 \times 200}{4.5 \times 12 \times 3} = \frac{25 \times 200}{4.5 \times 36} = 31 \text{ yards.}$$

It should be noted that the circle of confusion (1/200th in.) is regarded as 200.

The greater the print enlargement desired the smaller the circle of confusion should be. Based on the fact that a circle of confusion of 1/100th in. diameter viewed at 12 in. distance is seen as a sharp point, it is usual to divide the focal length of the lens into 12 in. and to divide 1/100th in. by the quotient. Thus a 2-in. lens should have a circle of confusion of 1/100th in. ÷ (12 ÷ 2) = 1/600th in.

If the focussing scale is set to " infinity," then everything beyond the hyperfocal distance will be in sharp focus. If the scale is set to the hyperfocal distance, then everything beyond half that distance will be in sharp focus.

when the negative emulsion is soft when handled, the only remedy is in the skilful retouching of the negative.

Enlarger Lamp.

Can you advise me what to do with my condenser enlarger lamp which projects the shape of the wire filament on to the bromide through the negative? What is the best power of lamp to use with an enlarger of this kind?
C. L. (N. Shields.)

You do not say whether you use a clear glass or a pearl lamp. We certainly advise the latter and usually this remedies the trouble. If then, it is not entirely removed, use a ground glass as a diffuser, placed on the lamp side of the condenser. Knowing nothing about your enlarger we cannot be more definite about the lamp, but we should think a 60-watt lamp would be best for all-round work, although a 100-watt lamp would be advisable if the diffuser absorbs much of the light, or if slow paper or small lens stops are being used.

Photographic Societies.

Will you please furnish me with the names and addresses of the clubs in Liverpool?
J. W. (Liverpool.)

Your nearest photographic society is the Liverpool Amateur Photographic Association, the Secretary being Mr. A. C. Hughes, Bluecoat Chambers, School Lane, Liverpool, who will be pleased to furnish you with full particulars. The next nearest appears to be the St. Helens Camera Club, of which the Secretary is Mr. G. A. Forman, 206, Hard Lane, St. Helens.

another minute you will have to note the for exposure of bromide prints, and, if you find an exposure is between 8 and 16 seconds, you could safely give 12. On the other hand, there is no reason at all why you should not use an arithmetical progression, such as 5, 10, 15, 20, 25, 30, etc., for your trial strips, provided that you have first some vague idea as to the correct exposures. Otherwise it is better to use the geometrical progression system as 2, 4, 8, 16, 32, 64, etc., in order to cover a wide range. Should the exposure lie between 32 and 64 seconds, then it would be necessary to make another test strip beginning at 32 seconds and finishing at 64 seconds, and exposures in the order of 32, 40, 48, 56 and 64 seconds should be ideal.

Wide-angle Lens on Reflex.

What are the difficulties in using a wide-angle lens on a reflex camera? J. F. (Birmingham.)

If the lens is so short in focal length that the mirror fouls the back of the lens when about to be raised to make the exposure, then obviously, the lens will not allow the reflex to be used to its greatest advantage. We know several workers who use short-focus wide-angle lenses on their reflex cameras, but they are obliged to mount the lens in a sunk lens panel and fit it after the mirror is raised and fixed, the focussing being effected by the back ground glass or by means of a marked scale on the side of the camera. As the lenses are used mainly for interiors for comparatively long exposures, it is not so important

Fibre needles must be used with these all these at the port the Customs official can check and sign your list. When you return to this country you need only to show the list, together with the apparatus concerned, in the Customs. In this way there is no need to show receipted bills, although there is no harm in taking them as well, in case the other list is mislaid.

Numbering Negatives.

Can you suggest a neat and permanent method of numbering negatives for indexing purposes?
A. J. (London.)

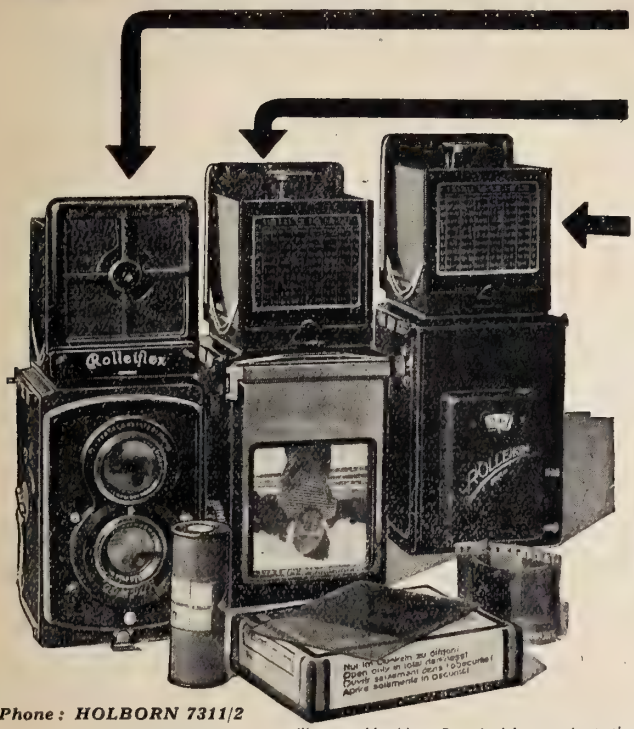
Use indian ink of the waterproof variety and a new, fine ball-headed pen and mark in the margin.

Press Agencies.

Will you kindly forward me a short list of photographic agencies who would handle amateurs' pictures? G. F. (Twickenham.)

We have frequently published lists of photographic Press agencies, but we repeat a few of them herewith: The Associated Press of Great Britain, Ltd., 2 and 3, Hind Court, Fleet Street, London, E.C.4; British International Photos, 176, Fleet Street; Central Press, Ltd., 119, Fleet Street; Keystone View Co., 12, Wine Office Court, E.C.4; Planet News, Johnson's Court, Fleet Street, E.C.4; Photopress, Ltd., 10, Johnson's Court, Fleet Street; Sport and General Press Agency, 2 and 3, Gough Square, Fleet Street, E.C.4; "Topical" Press Agency, 10 and 11, Red Lion Court, E.C.4; Wide World Photos, Salisbury Square House, Salisbury Square, E.C.4.

CAN YOU TURN YOUR PRESENT CAMERA INTO . . .



A ROLL-FILM CAMERA using the popular $3\frac{1}{4}\times2\frac{1}{4}$ film, and giving twelve $2\frac{1}{4}\times2\frac{1}{4}$ pictures costing only 1d. each ?

A PLATE CAMERA, for the many occasions when the subject requires immediate development. For specialist photography of machinery, scientific subjects, artificial light, etc., etc.?

A 35-mm. MINIATURE CAMERA, for occasions when one requires to carry large quantities of film material with as little weight as possible ?

A STEREO CAMERA, for stereoscopic pictures, which give the pictures a delightful plastic effect ?

If your camera does not do all these things

THEN CHANGE TO A

Rolleiflex

the twin-lens reflex that has the widest range of accessories, and is therefore remarkably versatile. With Compur shutter, speeded to 1/500th sec., T. & B., and Zeiss Tessar f/3.5 lens.....£25 0 0

Look for this sign on your Dealer's window.

Phone : HOLBORN 7311/2

Illustrated booklet, "Practical Accessories to the Rolleiflex and Rolleicord," sent free on request to Sole Importers :

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Rd., London, W.C.1

"The Amateur Photographer." 1/7/36.

SPECIAL NOVICES' COMPETITION

Title.....

Name and address.....

.....

This Coupon to be affixed to back of print.

"The Amateur Photographer." 1/7/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 1/7/36.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 1/7/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 1/7/36.

PRINT CRITICISM

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

"The Amateur Photographer." 1/7/36.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

MINIATURE CAMERAS
A PART-EXCHANGE OFFER

At this time of the year—the peak of the photographic season—a tendency is noticeable for our stocks of second-hand apparatus to dwindle almost to vanishing point. In an endeavour to cope with this seasonal shortage, we have decided to make the following offer. To customers considering the purchase of new miniature cameras such as the Leica, Contaflex, Contax, Exakta, Super Ikonta, Rolleiflex, etc., we are prepared to quote really unprecedented part-exchange allowances on existing apparatus, whether miniature or otherwise. We are particularly anxious, of course, to obtain the miniature cameras in which we specialise, and for a short period our prices and allowances, either for cash or for part-exchange, will be higher than we have ever paid before.

When replying, customers are requested to describe their apparatus as fully as possible and to mark their envelopes "Part Exchange."

R. G. LEWIS

The Miniature Camera Specialist,

202, High Holborn, LONDON W.C.1.

(*HOLborn* 4780).

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [2472

FOTH-FLEX 6×6 cm. Twin-lens, late model, f/3.5, delayed action, speeds 2 to 1/500th sec. ; splendid condition, £7/10.—45, Newington Butts, S.E.11. [0031

ALLENS.—Super Ikonta 16 on 2B, Tessar f/3.5, £12/19/6 ; Ikoflex II, Tessar f/3.5, £17/19/6 ; Model III Leica, Elmar f/3.5 lens, £21/19/6 ; V.P. or 3×4 cm. Dolly, Meyer f/3.5, Compur, £5/15.

ALLENS.—Six-20 Kodak Duo, f/4.5 lens, Compur, £5/15 ; V.P. Correx Tank, 18/6 ; Foth-Derby, f/2.5, £5/17/6 ; Iris Stop, 17/6 ; Light and Medium Filters, 10/- each, for 6×6 Latest Rolleiflex.

ALLENS.—3¼×2½ Zeiss Trona, Tessar f/4.5, O.P. Comp., D.E., R. and C., F.P.A., 6 slides, new leather bellows fitted 1936, £6/19/6.

ALLENS.—No. 5 Carbine, Aldis Uno f/4.5, Mulchro, £3/10 ; Ensign Autorange, Ensar f/4.5, Mulchro, £5/15 ; N. & G. Folding Reflex, Cooke Aviar f/4.5, £12/19/6.

ALLENS.—The Miniature Camera Specialists, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed, 7 p.m. [0087

LEICA III, chromium, f/3.5 Elmar, as new, £21 ; Valoy Enlarger, £4 ; Leica Ombrux Electric Exposure Meter, 50/- ; Medium Yellow Filter, 5/- ; Correx Developing Tank, 15/- ; the lot £27 ; all perfect condition.—Write to T. O'Leary, 1, Cloak Lane, E.C.4. [3953

SUPER Ikonta 530/LCPR, Tessar f/3.5 ; cost £18/12/6 ; as new, £12/10 ; no offers.—Booth, Barclays Bank Chambers, Crewe. [3983

2¼×2¼ Kodak, Tessar f/6.3, Compur ; cost £10, new condition, accessories, £4/17/6.—Brackfield, Oaklawn, Arthur Rd., Wimbledon. [3989

KODAK Retina, f/3.5, Compur, 1/300th, filter, purse ; unused ; cost £11 ; accept £7.—Logan, 5, Dean Gardens, Walthamstow. [3993

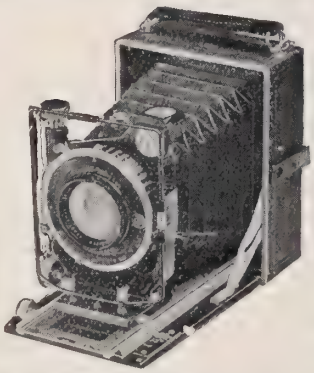
The ZERANAR lens fitted exclusively on the NORFOLK Camera is second to none

Read what this customer says:

"The Zeranar lens, even at f/2.9, covers well, and has excellent definition. I have already sold nearly forty photographs from negatives made with this camera, many of them were enlargements. . . . The 'Norfolk' is the seventh camera in my possession, and it has already become established as first favourite. During my thirty years' experience as an amateur photographer I have never handled a better instrument." Rev. W. T. R., Hobart, Tasmania.

NORFOLK—PLATE AND FILM PACK MODEL

3¼×2½ Plate and Film-pack Camera



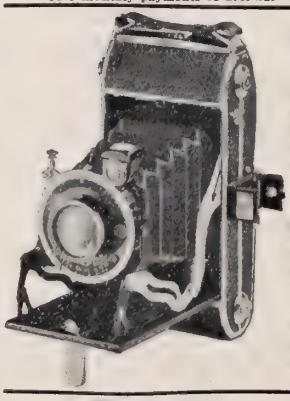
(also adaptable for roll films), constructed of a light but strong alloy. Double extension, rising and cross front. Superior quality bellows, clear and direct-vision view-finders. Zeranar anastigmat lens, giving very superior definition even at full aperture, fitted in latest type delayed-action Compur shutter. Complete with focussing screen, 3 single metal slides, antinous release. The whole in superior finish. F/2.9 Zeranar anastigmat **£9:9:0**

Or 9 monthly payments of £1 2s. 1d.

With f/3.5 Zeranar anastigmat lens..... **£7 : 7 : 0**
Or 9 monthly payments of 17s. 2d.

NORFOLK

ROLL-FILM MODEL



3¼×2½ **Roll Film Model**, also with interchangeable masks for 16 pictures 4½×6 cm. Fitted with automatic covers on film windows for use with pan. films. Ingenious clear-type finder with automatic spring mask for half-picture size. Sturdily constructed, neat design, f/3.8 Zeranar, Compur delayed-action shutter **£6 : 6 : 0**

Or 9 monthly payments of 14s. 9d.

NORFOLK

MINIATURE MODEL



The perfect miniature camera at a most reasonable price. Well designed and constructed, self-erecting, takes standard 3¼×2½ film. 16 pictures 4½×6 cm. Automatic film window covers for use with pan. film. F/2.9 Schneider Radionar. New type Compur D.A. shutter with speeds to 1/400th sec..... **£7:19:6**

Or 9 monthly payments of 18s. 7d.

With Compur, speeds to 1/250th sec.... **£6:15:0**

Or 9 monthly payments of 15s. 9d.

Avail yourself of our **Confidential** hire purchase terms controlled entirely from our own resources.

Grams: Photo, Sheffield. *Phone 22079.*

SHEFFIELD PHOTO Co. LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — *One minute walk from Town Hall*

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ROLLEIFLEX 6×6, latest automatic, Tessar f/3.5, month old, maker's guarantee, £19 ; Ombrux, in case, £2/5.—Box 8374, c/o "The Amateur Photographer." [3985

FOR Sale.—Latest Model Rolleiflex (Tessar f/3.5 lens), with ever-ready leather case, £20.—Box 8409, c/o "The Amateur Photographer." [3988

ICA Reflex 9×12, F.P., 1/10th to 1/1,000th, f/4.5 Tessar, 5 slides, F.P.A., £8 ; as new.—Mayer, 42, Amersham Rd., New Cross. Appointment. [3990

1-PLATE Thornton-Pickard Roll Film Press Camera, f/4.5 Dallmeyer lens, and leather case ; practically new, offers.—Atkins, 31, Westbourne Park, Scarborough. [3991

THORNTON-PICKARD Reflex, 3¼×2½, Cooke f/4.5, Dallmeyer Telephoto, 6 slides, adapter, Wratten filter, Bee meter, leather case, £9/9—Gray, 25, Grosvenor Place, North Shields. [3992

2¼×2½ T.-P. Reflex Junior Special, f/4.5 Texor, focal-plane shutter, 1/10th to 1/1,000th, 12 slides, case ; as new, near £6 ; appointment at address or in Town.—Hood, 282, Eden Park Avenue, Beckenham. [3994

REFLEX T.-P. 3½×2½, f/3.5 Cooke, roll adapter, 12 slides, £8/17/6 ; looks new.—62, Ashford St., Stoke-on-Trent. [3995

ZEISS Super Ikonta, Tessar f/4.5, takes 3¼×2¼ and 2 on, in splendid condition, £11/10.—Below.

SLOW-SPEED Attachment for Models I and II Leica, as new, 37/6 ; Megoflex Reflex Attachment for Model II, 37/6.

EVER-READY Case for Model III, as new, 22/6 ; Ditto, for Model II, 20/- ; Another, 12/6.—Below

MODEL III Black Leica, Elmar f/3.5, exactly as new, £24 ; for part exchange and approval, apply, Cyril Howe, Cheap St., Bath ; recommended by E. Leitz for Leica developing and printing. [3996

"

SORRY, SIR!

Your negatives are not worth printing. They are very badly over-exposed."

DO YOU REALISE

that the money, time and temper wasted on this ruined film would cover one of the

12 MONTHLY INSTALMENTS of **5s. 8d.**

necessary to purchase a

NEW MODEL "AVO" EXPOSURE METER?



Cash Price **£3 : 3 : 0** Case 5/- extra.

OUTSTANDING FEATURES:

- **Extremely high sensitivity.**
- **Exceptionally compact.**
- **Suitable for ciné or stills.**
- **For interiors or exteriors.**

In spite of the very low price we can with every confidence state that the Avo Meter is equal in every respect to others on the market at double the figure.

- **WE HAVE TESTED THEM.**
- **OUR CUSTOMERS HAVE TESTED THEM.**
- **HEAR WHAT THEY SAY.**

And, finally, fill in the Coupon below and obtain our extra special "Plus" allowance.

POST THIS TO-DAY.

Please send me full details of the new "Avo" Model II Exposure Meter, in which I am interested. Also please quote me, without any obligation on my part, your highest "Introduction" Allowance on my present meter, which is a

.....

Name .....

Address .....

.....

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.

ONE MINUTE FROM VICTORIA STATION. HOURS OF BUSINESS 9AM TO 7PM MONDAY TO SATURDAY

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

3½×2½ Adams' Model A Verto Folding, double extension, rising front, revolving front, Identoscope finder and direct finder, fitted Ross combinable lens, speeded shutter, 1 to 1/250th, 3 D.P. holders, 2 F.P. adapters, leather case; cost over £38; our price, £21/10.

3½×2½ Newman & Guardia New Special Sibyl, N. & G. reflex finder, rising and cross front, Dallmeyer Serrac f/4.5, speeded shutter, ½ to 1/150th, 4 D.D. slides, F.P.A. and case, £10/17/6.

3½×2½ Goerz Tenax Folding, double extension, high rack rising and cross front, reversible finder, fitted Dogmar f/3.5, Compur shutter, 1 to 1/200th, 3 slides, £5/17/6.

3½×2½ Newman & Guardia New Special Sibyl, focussing, rising and cross, N. & G. reflex finder, fitted Sibyl Cooke f/4.5, speeded shutter, ½ to 1/150th, 3 D.D. slides, F.P.A., leather case, £8/17/6.

3½×2½ Dallmeyer Speed Camera, focussing, rising front, wire frame finder, focal-plane shutter, 1/8th to 1/1,000th, fitted Dallmeyer Pentac f/2.9, 3 D.D. slides, F.P.A., leather case, £12.

3½×2½ Ica Minimum Palmos Focal-plane Press Camera, rising and cross, direct finder, quick-wind focal-plane shutter, 1/15th to 1/750th, fitted Goerz Dogmar f/4.5, focussing mount, 2 D.P. holders, F.P. adapter; fine order, £7/10.

4½×6 cm. V.P. Zeiss Ikon Bebe Folding Pocket, direct and wire frame finder, fitted 7-cm. Tessar f/3.5, Compur, focussing, D.A. shutter, 1 to 1/250th, 6 slides, F.P. adapter, leather case, £10/17/6.

4½×6 cm. V.P. Ica Bebe Folding Pocket, direct and wire frame finder, fitted 7.5-cm. Tessar f/4.5, Compur shutter, 1 to 1/250th, F.P. adapter, £5/17/6.

VEST Pocket Ensign Midget Roll Film Camera, direct finder, fitted Ensar f/6.3, and purse, £2/2/6.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

ROLLEICORD Model II, Zeiss f/3.5 lens, ever-ready case; as new, unscratched, perfect, with additional soft-focus lens; cost over £18; sell, £15/10.—Box 8410, c/o "The Amateur Photographer." [3986

MENTOR Folding Reflex, 3½×2½, as new, latest revolving back, Tessar, slides, F.P.A., case, £13/10.—29, Dennis Park Crescent, Wimbledon. [3987

THORNTON-PICKARD Camera, Duplex Ruby Reflex, f/4.5 Cooke anastigmat, ¼-pl., 3 D.D. slides, Thornton-Pickard overhaul; condition as new, £12.—Matson, Perton, Walton-on-Thames. [3997

NO. 6 Ensign Carbine 3¼×2¼, f/4.5 Aldis Uno anastigmat lens, Compur shutter, leather case, excellent condition; cost £8/15; Dallmeyer 9-in. anastigmat Telephoto, for above camera, cost £8/8; £7/10 the two.—Garrod, Carter's, Magdalen, King's Lynn. [3998

45×107 Stereo, f/6.8 Zeiss anastigmats, focussing, 12-plate changing-box and slides, rising front; perfect condition, £2/10.—Marriott, 8, Dereham Rd., Norwich. [3999

IHAGEE Roll Film, V.P. size, f/4.5 Ihagee in D.A. Pronto speeded shutter, £4/10.—109, Longcroft Lane, Welwyn Garden City. [4000

AUTOMATIC Rolleiflex 2¼×2¼, Tessar f/3.8, 1 to 1/300th sec., excellent condition, £16.—Walton, Parade, Parkgate, Wirral. [4001

ENSIGN Speed Film Reflex, 3¼×2¼, Ensar f/4.5, focal-plane shutter, 1/25th to 1/500th and time, leather case; cost £7/16; £4/10; would exchange Enlarger.—Cooke, 37, Kineton Green Rd., Olton, Warwickshire. [4002

LEICA III, chromium, f/2 Summar, £27, lowest, perfect; Elmar f/3.5 (nickel), coupled, £4/17/6.—Roberts, 10, Central Chambers, Stratford-on-Avon. [4003

LEICA III, chromium, f/2 Summar; as new, £28; no offers.—Slaughter, 1, Queen's Drive, W.3. [4004

4¼×2½ Ensign Carbine Roll Film, Aldis Uno anastigmat f/7.7; perfect condition, in case, 37/6; deposit system.—Campbell, 49, Downside Rd., Sutton. [4006

SERVICE BARGAINS

STILL AND MOVIE APPARATUS

For Cash, Exchange, or Terms.

V.P. Kodak Series III, f/6.3 anastigmat lens and case **£2 2 0**

3¼×2¼ Ihagee Roll Film, f/4.5 Ihagee anastigmat, in Compur delayed shutter..... **£5 2 6**

3¼×2¼ Voigtlander Inos I, f/4.5 Skopar, in Compur shutter **£5 7 6**

Duo Kodak (16-on-3¼×2¼), f/3.5 anastigmat, Compur shutter and purse. As new..... **£7 18 6**

3×4 cm. Wirgin Miniature, f/2.9 Radionar, Compur shutter **£5 12 6**

Baldax (16-on-3¼×2¼), f/2.9 Meyer Trioplan, in delayed Compur shutter **£6 19 6**

Contax I, f/2.8 Zeiss Tessar and E.R. case.... **£23 17 6**

Leica Model III, f/2 Summar lens. Unsoiled **£30 0 0**

16-mm. Ensign 100-B Projector, in self-contained carrying case. Nice order..... **£11 15 0**

Pathescope 200-B, with variable resistance.. **£12 18 6**

Ikoflex, 2¼ square (12 on 3¼×2¼), f/4.5 Novar, Klio shutter **£6 6 0**

¼-pl. N. & G. Model B, long-form, Zeiss lens f/6.3 **£2 18 6**

¼-pl. Magazine Box, f/5.6 Cooke lens, and 24 slides in case **£2 2 0**

3½×2½ Avus, double extension, f/4.5 Skopar, in Compur shutter, 6 slides, supplementary lenses and case **£6 7 6**

¼-pl. Klito, double extension, Aldis f/6.8, 2 slides, F.P. adapter..... **£1 12 6**

3¼×2¼ Wirgin, double extension, f/3.5 Zeranar, in Compur delayed shutter, 3 slides. As new.... **£5 17 6**

9.5-mm. Pathe Baby Projector, and resistance **£4 0 0**

6-in. f/4.5 Ross Xpres Lens, in Koilos 7-speed shutter **£4 7 6**

3¼×2¼ No. 6 Carbine, rising front, f/4.5 Aldis anastigmat, in Compur shutter **£4 7 6**

¼-pl. Record Enlarger, horizontal, Petzval lens, 5½-in. condenser, carrier..... **£3 3 0**

3¼×2¼ Ensign Tropical Roll Film Reflex, Aldis f/7.7 **£1 12 6**

10×15 cm. Linhoff, with Tessar f/4.5 lens, Compound shutter, F.P. adapter, canvas case **£8 15 0**

Kodascope Eight-30, for 8-mm. film, motor drive. Good condition **£6 6 0**

16-mm. Zeiss Ikon Projector, motor drive, 100-watt, variable resistance **£8 7 6**

16-mm. Kodascope, self-threading, forward, reverse and stills, motor drive, 200-watt lamp, variable resistance and 2 travelling cases **£25 0 0**

16-mm. Silent Sixteen, 180-watt lamp, motor drive and resistance in case..... **£11 10 0**

16-mm. Agfa, high voltage and lamp, motor drive. New condition **£15 0 0**

9.5-mm. Alef Projector, hand-turned..... **£1 1 0**

16-mm. Bell & Howell Cine Camera, f/3.5 lens and case **£12 0 0**

3½×2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5 lens, 6 slides, F.P.A., and case. As new..... **£6 18 6**

¼-pl. T.-P. Reflex, Cooke f/4.5, 6 slides, F.P. adapter and case **£5 17 6**

¼-pl. Anschutz, f/4.8 Celor lens, 6 D.D. slides and leather case **£5 7 6**

¼-pl. Mentor, focal-plane, f/2.7 Tessar, Leica range-finder, changing-box, 3 D.D. slides, filters, all in case. Fine condition **£27 10 0**

7-in. f/3.5 Aldis Anastigmat, in sunk mount .. **£4 7 6**

Campro 9.5-mm. Latest Model Combined Camera and Projector, f/1.9 lens and Portrait lens, in case.. **£3 12 6**

No. 1 Ensignette, Achro lens and purse.....**7s. 6d.**

Pair Lumex Prism Binoculars, 6×18..... **£3 3 0**

V.P. Sibyl, f/4.5 Cooke Aviar, 3 D.D. slides, F.P. adapter and leather case..... **£5 19 6**

Phone : Holborn 0664 (3 lines) **Established 1889**

The Service Company Ltd. LONDON

289, HIGH HOLBORN, LONDON, W.C.1

SUPER BARGAINS

SPECIAL 1.—"**Superlight**" **Lenses** for Pathe 200-B Projectors, giving 300 per cent more light and crisp definition. 16-mm. quality with 9½-mm. Get yours **now.** You will be delighted on test. List £5 5s. Few only. Seven days' approval against remittance. First **63s. 0d.**

SPECIAL 2.—**16-mm. Ensign Simplex Wafer Cameras,** f/3.5, 2 speeds, D. action for any footage. 1-in. thick. Smallest ciné made. 5 only. Unused. Soiled only. List £20. First **£12 12 0**

SPECIAL 3.—**16-mm. De Vry Famous Projector,** f/1.6, 750-watt, 1,600 ft., triple-claw famous action, in case. List £54. Case soiled only. Two only..... First **£39 10 0**

SPECIAL 4.—**16-mm. De Vry Sound Projector,** 750-watt, 10-watt volume, 1,600 ft., triple claw action, famous features. Cases soiled only. Cost £126. One only..... First **£85 0 0**

SPECIAL 5.—**9½-mm. Aluminium Super Reels,** takes 400-ft., fit any machine, finest reel made. Few soiled. Five for **7s. 11d.**

3½ × 2½ Voigtlander Tourist Plate, Heliar f/3.5 Speed, Compur, double ex., wire finder, slides, case. Cost £24..... **£11 11 0**

3½ × 2½ Zodel Plate, f/4.5, D.A. Compur, double ex., rise and cross, **Leica III,** Chromium, f/2, casc. Like new..... **£29 10 0**
wire-finder, latest metal body, slides. Like new.... **£4 4 0**

6 × 6 Rolleicord, f/4.5, new Compur. Like new. Bargain.. **£7 7 0**

8-mm. Dallmeyer Telephoto f/4, suit Keystone, Egofix.... **65s. 0d.**

3½ × 2½ Ensign Press Roll Film, f/4.5, latest 1/25th to 1/500th **£5 5 0**

4 × 4 Auto. Rolleiflex, Tessar f/3.5, hardly used. Bargain.. **£12 12 0**

Electrophot Photo-electric Exposure Meter.....18s. 11d.

6 × 6 Korelle-Reflex, Radionar f/2.9, hardly used. Bargain **£10 10 0**

Avo Photo-electric Exposure Meter. Perfectly as new....**35s. 0d.**

16-mm. Filmo Camera, Famous Bell-Howell Flat 75, f/3.5, 100-ft. **£11 11 0**

9½-mm. Pathe Kid Projector, and resistance. As new.....**35s. 0d.**

½-pl. Etui Wafer Plate, Meyer f/4.5, 1 to 1/150th, wire finder. As new **£4 4 0**

3½ × 2½ Ensign Tropical Latest Roll Film, Aldis-Butcher f/4.5, D. action Compur, latest rise and cross, wire finder. Cost £12 **£6 6 0**

6 × 6 Voigtlander Superb Reflex, Skopar f/3.5, D.A. Compur **£12 12 0**

3½ × 2½ T.-P. Reflex, Dallmeyer f/3.5, swing front, Insto. automatic stop, slow speeds, revolving back, Stevens' screen, filter, Riteway roll slide, slides, 1935 case. Like new. Cost £30.... **£17 17 0**

9½-mm. Pathe Home Movie Projector, 300-ft., motor, resist. Cost £13..... **£6 17 6**

16-mm. Ensign Turret Camera, f/2.6, turret head, 100-ft., case **£17 17 0**

3½ × 2½ Ensign Autorange, Ross Xpres f/4.5, D.A. Compur, coupled **£9 17 6**

½-pl. Ensign Latest Sanderson, Ross Homocentric Convertible f/6.3, D. action Compur, latest chromium 1936 model, case. Cost £28 ..... **£14 14 0**

6 × 6 Ikoflex, Zeiss Novar f/4.5, Compur Rapid. Bargain **£7 17 6**

16-on-3½ × 2½ Kodak Duo, f/4.5, latest Compur, self-erect. Snip **£4 17 6**

1-in. Dallmeyer f/1.5, suit Ensign, Victor, Filmo, etc. Cost £10 **£6 6 0**

200-B Pathe Projector, and resistance. Cost £16 15s..... **£10 10 0**

9½-mm. Dekko, Dallmeyer f/1.9, speeds, interchange lenses **£7 15 0**

8-mm. Keystone Bronze Super Projector, 200-watt, forward, rewind, stills, all bronze. Cost £13 13s. Just as new. First **£9 17 6**

Foth-Derby Roll Film, 16-on-V.P., f/3.5 Speed. As new.. **£3 17 6**

1-in. Filmo f/3.5, in latest focus mount. Cost £6. As new..75s. 0d.

9½-mm. Pathe Motocamera B, f/3.5. Cost £6 6s. As new..65s. 0d.

16-mm. Keystone Super Camera, Dallmeyer f/1.9, 7 speeds, 100 ft. **£9 17 6**

4-in. Dallmeyer f/4.5, suit 3½ × 2½ enlarger. Like new.....**45s. 0d.**

9-in. Dallmeyer f/6.5 Telephoto, for Rubyette or horizontal **£3 17 6**

9½-mm. Pathe Motocamera, Zeiss Tessar f/2.7. Cost £18. As new **£6 6 0**

16-on-3½ × 2½ Kodak, f/3.5, new Compur, self-erect. Like new **£5 15 6**

6 × 13 Voigtlander Stereo Mirror Reflex, famous Heliar lenses, Compur, slides, case. Cost £50. Latest. As new..... **£29 10 0**

Leica Chromium III, Sonnar f/2 latest, purse. Like new. Snip **£29 17 6**

½-pl. Ensign Reflex, Aldis f/4.5, 1/15th to 1/1,000th. New condition **£4 17 6**

1a Ensign Tropical Roll Film, Ross Xpres f/4.5, Compur. As new **£4 4 0**

9½-mm. Pathe Motocamera, f/3.5. Cost £10. Superb camera **£4 4 0**

½-pl. Graflex Reflex, no lens, 1/10th to 1/1,000th, case.....**65s. 0d.**

11-in. Teleros Telephoto f/5.5, filter, case. Cost £16. Latest **£8 17 6**

Walking-stick Unipod, extends any distance to eye-level, ideal for ciné or camera, black and chromium, knob top. As new **15s. 11d.**

4-in. Zeiss Tessar f/4.5, Compur. Bargain. As new.... **£3 17 6**

16-mm. Filmo Bell-Howell 121 Wafer Camera, f/3.5, latest **£12 12 0**

3½ × 2½ Ensign Autorange, Tessar f/4.5, Compur Rapid, coupled focus, latest rise and cross, wire finder, optical finder. As new **£9 17 6**

16-on-V.P. Gucki Roll Film, f/2 Speed, D.A. Compur, self-erect., all inlaid leather covered, and chrome edges. Cost £14 **£8 17 6**

4½-in. Zeiss Tessar f/4.5, suit reflex or Press..... **£3 17 6**

8 × Ross Famous Prism Binoculars, centre focus, case.... **£4 19 6**

16-mm. Agfa Camera, 50-ft., f/3.5, similar to Kodak. As new **£5 17 6**

3a Kodak Autographic, f/6.3, Compur, rising front. Like new **57s. 6d.**

4½ × 2½ Kodak 1a Autographic Roll Film, f/6.3, 2 speeds....**29s. 6d.**

2½ × 2½ Nagel All-metal Plate, f/6.8, 3-speed, single ex., latest **27s. 6d.**

3½ × 2½ Ihagee Folding Reflex and Press, Tessar f/3.5, latest 1/10th to 1/1,000th, unique revolving back, slides, case. Like new **£25 0 0**

16-mm. Bell-Howell 70 Camera, f/3.5, 2 speeds, 100-ft. case **£13 17 6**

3½ × 2½ Contessa Plate, Zeiss Tessar f/4.5, Compur, double ex. **£3 19 6**

9½-mm. Pathe Lux Projector, resistance, case. Cost £22. Bargain **£9 17 6**

16-on-V.P. Kodak, Zeiss Tessar f/3.5 Speed, latest Compur. Snip **£5 17 6**

35-mm. Bol Camera, f/2 Speed, in case, with chargers..... **£3 17 6**

9½-mm. Pathe Home Movie, 300-ft. attach., resistance. Like new **£4 17 6**

3½ × 2½ Contessa Roll Film Plate, Tessar f/4.5, Compur, double ex., rising front, wire finder, slides, screen. Cost £16..... **£6 17 6**

½-pl. Sanderson, Busch f/6, 1 to 1/100th, all movements, case **57s. 6d.**

11-in. Ross Telephoto f/6.8, suit reflex 3½ × 2½ or ½-pl.....**75s. 0d.**

7 days' approval against remittance. Immediate Refunds.

Finest Bargains Obtainable. ***Write NOW.***

EDWIN GORSE

86, ACCRINGTON RD., BLACKBURN

CAMERAS AND LENSES

T.-P. Junior Special Reflex, 3½ × 2½, Cooke f/4.5, Ruby 1/10th to 1/1,000th, 4 slides, R.F. adapter, filters, hide case, Jaynay tripod, £9/17/6, perfect; Afga V.P., f/3.9, Compur, new, £4/4, or exchange Super Ikonta 16-on-3½ × 2½.—149, Clarence St., Bolton. [4005

1-PLATE Klimax, Aldis f/7.7, 3 (new) slides, tripod, 37/6; Large Pathe Cine Lamphouse, fitted 4-in. condenser, 27/6; Three Lizars fitting ½-pl. D.D. Slides, 8/-; 6-in. R.R. Lens, 5/-; Heyde Actinometer, 5/-; 100 Photographic Books, list stamp; Ilford Electric Dark-room Lamp, 10 × 8 filters, 10/-.—Box 8417, c/o "The Amateur Photographer." [4007

ROLLEIFLEX, with accessories, as new, worth £34; sell £25, eye trouble.—Box 8418, c/o "The Amateur Photographer." [4008

CONTAX, little used, f/2.8 Tessar, 1/25th to 1/1,000th sec., case, Ombrux light meter, tripod; cost £40; best offer over £20.—Box 8420, c/o "The Amateur Photographer." [4009

1-PLATE Klito, f/6.3 Aldis-Butcher, amateur's outfit, 45/-.—Swan, 375, Bilsland Drive, Glasgow. [4014

ZEISS Super Ikonta 2½ × 2½, f/2.8, Rapid Compur shutter, case, £18/10; as new.—Hasan, University Union, Manchester. [4015

BARGAINS.—V.P. Kodak, new bellows, case, 12/6; V.P. Kodak, f/7.7, portrait attachment, leather case, reconditioned, 19/6; No. 3 F.P. Kodak, f/6.3, Compur, as new, 35/- (cost over £10); P.C. Folding Kodak, B. & L. lens, leather case, 4/6.—Woollons, 254, Hendon Way, N.W.4. [4016

BALDAX, 16-on-3½ × 2½, f/2.9 Trioplan, D.A. Compur, fitted Leitz range-finder and Rhaco view-finder, Salex hood, Alpha and Beta filters; as new; cost £13; sacrifice, £8/8.—18, Templars Avenue, Golders Green, N.W.11. [4018

ERNEMANN Focal-plane ½-pl. Press Camera, Ernostar f/4.5, 3 double slides, carrying-case, also Aldis-Butcher ½-pl. Plate Camera, Aldis Uno f/7.7, Compur shutter, double extension, 3 metal plate-holders, F.P. adapter, new leather case; offers or exchange for new Bessa, f/3.5.—Wallis, Corner House, Herne Bay. [4019

35/- 3½ × 2½ Kodak, f/6.3; good condition; accessories.—Chapman, 529, Burton Rd., Littleover, Derby. [4021

PALMOS 3½ × 2½, focal-plane, f/4.5 Tessar, 2 double slides, F.P.A. and hood; new condition, £7.—Smith, 22, St. Paul St., Islington, N.1. [4022

FOTET, 3 × 4 cm., Vidar f/4.5, Compur, 1 to 1/300th sec., £3/10, near offer; also Pair 4-in. Condensers, 10/-.—Draper, Maidstone Rd., Ashford, Kent. [4023

ENSIGN Special Reflex, 3½ × 2½, revolving back, Aldis f/4.5 anastigmat, focal-plane, 1/15th to 1/1,000th, 12 slides, leather case, £6/10.—223, Ongar Rd., Brentwood. [4024

VOIGTLANDER Prominent, 3½ × 2½ and 16-on, built-in range-finder and exposure meter, Heliar f/4.5, delayed Compur, cost £25, bargain, £12/10, perfect; Dallon 12-in. f/5.6, iris, £5/5. —Roberts, Central Chambers, Stratford-on-Avon. [4025

THREE Super Bargains.—Contax Model I, cost £31, f/3.5 Tessar, speeds ½ to 1/1,000th, £17/10, as new; Leica Model II, f/3.5 Elmar, E.R. case, £16, new condition; Rolleiflex 6 × 6 (for 117 films), f/3.8 Tessar, Compur and case, perfect condition, £7/10.—Pelling, 17, Turnham Green Terrace, Chiswick. [4026

ROLLEIFLEX 6 × 6 Automatic, Zeiss Tessar f/3.8, sun-shade, filter, leather case, £14; no offers. —Angel, 129, Verulam Rd., St. Albans. [4027

SANDERSON Regular 5 × 4 Hand, Meyer Double Plasmat f/5.5 convertible anastigmat, Compur, 3 slides; perfect condition; cost about £35; in leather case, £7/10, or nearest offer.—Woodend, West Way, Bournemouth. [4028

DALLON 14-in. f/5.6 Telephoto Lens, sky shade, £8/10; Teleros 12-in. f/5.5 Telephoto, £7/10. —Below.

SOHO Reflex 3½ × 2½, Xpres f/4.5, 3 double slides, leather case, £10/10.—Lobley, 11, New Park Rd., Chichester. [4029

CONTAX I, f/2.8, leather case, perfect condition, Rajah enlarger (lens f/4.5), new Helious electric exposure meter, case, the lot, £25.—Box 8423, c/o "The Amateur Photographer." [4030

STANDARD Leica, black, 5-cm. Elmar, as new, case, hood, £11; deposit.—Box 8424, c/o "The Amateur Photographer." [4033

DALLMEYER ½-pl. Reflex, f/3.5 Dallmeyer Press lens, 12 slides, leather case, £7/10; Another, Dallmeyer f/4.5 lens, 6 slides, Justophot, canvas case, £3/10; 3½ × 2½ R.F. Carbine, Ensar f/6.3, leather case, 20/-; Rigid Wood Tripod, 8/6; all very good condition; the lot £11/10; deposit system.—Box 8425, c/o "The Amateur Photographer." [4037

— ALLENS —

for MINIATURE CAMERAS



Including:

The Automatic

— ROLLEIFLEX,

ROLLEICORD II, SUPER IKONTA, CONTAX II, IKOFLEX II, LEICA, KODAK REGENT, FOTH-DERBY, MINIATURE MARVEL, SPEEDEX 'O,' CONTAFLEX, EXAKTA, REFLEX-KORELLE.

MINIATURE CAMERA USERS

Here is your SERVICE

ART SURFACE POSTCARDS

from Miniature Negatives, developing **6d.**, Panchromatic **9d.**

2½D. EACH

1/6 ORDERS POST PAID.



SPECIAL

3½ × 2½ D.E. THIN BODY CAMERA

All movements and fitted

ZEISS TESSAR F/4.5 LENS

D.A. Compur shutter

£10:10:0

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

IN THE NORTH

TURNER'S

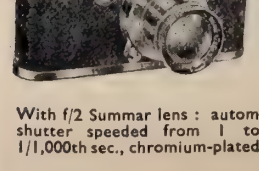
CAMERA EXCHANGE

ARE THE LEADING

Leica **SPECIALISTS**

AND OFFER THE HIGHEST

PART-EXCHANGE ALLOWANCES



THE PRECISION MINIATURE

LEICA IIIa.

With f/2 Summar lens: automatic focussing, shutter speeded from 1 to 1/1,000th sec., chromium-plated **£43:0:0**

9, Pink Lane Phone: 22655

NEWCASTLE-ON-TYNE

LONDON'S LARGEST STOCK of SECOND-HAND CAMERAS

CATALOGUE FREE

Model III Leica, shutter speeds 1 to 1/500th sec., f/2 Summar lens, ever-ready case. Condition as new. List price £40 18s. £33 10 0

3×4 cm. Kodak Pupille, 16 pictures on V.P. film, Schneider f/2 Xenon lens, Compur shutter, speeds 1 to 1/300th sec., leather case £15 0 0

Kodak Retina, 36 exposures on 35-mm. film, Schneider f/3.5 Xenar lens, Compur shutter, speeds 1 to 1/300th sec. As new £7 10 0

Voigtlander Virtus, 16 pictures on 3¼×2¼ film, f/3.5 Heliar lens, delayed-action Compur shutter, speeds 1 to 1/250th sec., leather case. As new £8 12 6

3¼×2¼ Ensign Selfix, for roll films, Ensar f/4.5 anastigmat lens, D.A. Compur shutter. Shop-soiled £5 5 0

6×6 cm. Automatic Rolleiflex, Zeiss f/3.8 Tessar lens, Compur shutter, speeds 1 to 1/300th sec., leather case.. £17 12 6

4½×3½ Ensign Special Reflex, revolving back, focal-plane shutter, Zeiss f/4.5 Tessar lens, 6 plate-holders, F.P. holder, leather case. Equal to new £13 10 0

Voigtlander Brilliant, 12 pictures on 3¼×2¼ roll film, f/7.7 anastigmat lens, speeded shutter £1 17 6

4½×3½ Thornton-Pickard Reflex, reversing back, Dallmeyer f/4.5 Serrac lens, 6 plate-holders, F.P. holder £4 17 6

6×6 cm. Rolleicord, Zeiss f/4.5 Triotar lens, Compur shutter, 1 to 1/300th sec. £8 8 0

3×4 cm. Pilot Roll Film Reflex, 16-on-V.P. film, Zeiss f/2.9 Tessar lens, Compur shutter, speeds 1 to 1/300th sec., leather case £15 15 0

3½×2½ Patent Etui, double extension, Zeiss f/4.5 Tessar lens, 9-in. Dallon f/6.5 Telephoto, Compur shutter, speeds 1 to 1/250th sec., 3 plate-holders, F.P. holder, purse case £16 10 0

4.5×6 cm. Baby Sibyl, Cooke f/4.5 Aviar lens, F.P. holder, leather case £6 12 6

4.5×6 cm. Goerz Tenax, f/3.5 Dogmar lens, Compur shutter, speeds 1 to 1/250th sec., 3 double plate-holders, F.P. holder, leather case £6 6 0

4.5×6 cm. N. & G. Baby Sibyl, Ross f/4.5 Xpres lens, direct and reflex view-finders, 3 double plate-holders, F.P. holder, leather case. As new £15 0 0

3½×2½ Cameo, double extension, Aldis-Butcher f/4.5 lens, 9-in. Dallon f/6.5 Telephoto lens, 3 plate-holders, Rollex roll-film holder, leather case £9 17 6

3½×2½ Zeiss Ikon Bebe, Zeiss f/4.5 Tessar lens, D.A. Compur shutter, speeds 1 to 1/250th sec., 6 plate-holders, leather case £11 17 6

3½×2½ Makina II, Anticomar f/2.9 lens, built-in range-finder, Compur shutter, speeds 1 to 1/200th sec., 3 plate-holders, F.P. holder, 2 filters, lens hood, leather case £27 10 0

Postcard Regular Sanderson Hand or Stand, wide-angle movement, 6.4-in. Dallmeyer f/6 Stigmatic Convertible lens, Compound shutter, 3 double plate-holders, canvas case £9 9 0

4½×3½ N. & G. Sibyl de Luxe, double extension, Zeiss Series VIIa Convertible Protar lens f/6.3, 6 plate-holders, F.P. holder, leather case £12 12 0

4½×3½ Universal Palmos, double extension, rising and cross front, also swing movement, Zeiss Series VIIa Convertible f/6.3 lens, 6 double plate-holders, leather case £22 10 0

Cine-Kodak Eight-20, Kodak f/3.5 anastigmat lens, leather case £7 15 6

16-mm. Model K Cine-Kodak, for 50-ft. or 100-ft. film, 2 speeds, f/3.5 Kodak anastigmat lens, leather case.. £17 10 0

9.5-mm. Pathe de Luxe Motocamera, Zeiss f/2.7 Tessar lens £10 10 0

16-mm. Ensign Simplex Pockette Cine Camera, Dallmeyer 1-in. f/2.9 lens in focussing mount, 3-in. Dallmeyer Telephoto lens, complete with case £25 10 0

4½×3½ Roll Film and Plate Carbine, Ross f/4.5 anastigmat lens, Compur shutter, speeds 1 to 1/200th sec., focussing screen, 12 plate-holders, leather case £5 12 6

4½×3½ Ica Lloyd Roll Film, Zeiss f/4.5 Tessar lens, Compur shutter, direct-vision finder, rising and cross front.. £9 12 6

3½×2½ Dallmeyer Speed, f/2.9 Pentac lens, focal-plane shutter, 3 double plate-holders, leather case £12 12 0

8.5-cm. Zeiss Triotar f/4 Lens, for Contax camera £12 0 0

Foth-Derby (16 exp. on V.P. Film), f/3.5 anastigmat lens, focal-plane shutter. Soiled only. As new £3 17 6

3½×2½ Goerz Roll Film Tenax, Goerz f/4.5 Dogmar lens, Compur shutter, speeds 1 to 1/250th sec. £5 5 0

Postcard Ica Nixe Roll Film, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, focussing screen, 6 plate-holders. In good condition £13 10 0

Praxidos Vertical Enlarger, Automatic Model, for 4×4 cm. negatives, f/4.5 anastigmat lens £9 12 6

4½×3½ Kodak Graflex Reflex, revolving back, Kodak f/4.5 anastigmat lens, 3 double plate-holders, F.P. holder. In good condition £12 15 6

"AMERICAN PHOTOGRAPHY"

Articles by experts on Nature photography, Cine photography, Colour photography, Miniature Camera photography. Reviews of new apparatus, books, etc. Profusely illustrated.

Price 1s. 6d. monthly, postage 3d. extra.

Twelve Months Subscription, 17s. 6d. post free.

SANDS, HUNTER & Co. LTD
37, BEDFORD ST. STRAND
LONDON, W.C.2.

CAMERAS AND LENSES

ROLL Film and Plate Bargains.—¼-pl. Kodak, f/6.3 Zeiss, Compur shutter, 1 to 1/250th sec.; cost £9/9; £5/5.—Below.

R.F. 2¼×3¼ Voigtlander Prominent, f/4.5, Compur shutter, 1 to 1/250th sec., range-finder; cost £15/5; £4/12/6.—Below.

R.F. V.P. Tenax, f/4.5 Dogmar anastigmat lens, Compur, 1 to 1/250th sec.; cost £10/10; £5/5.—Below. [4031

3¼×2¼ Nagel R.F., f/4.5 Xenar anastigmat, D.A. Compur, 1 to 1/250th sec., D.V. and brilliant finders; cost £7/17/6; £4/4.—Box 8426, c/o "The Amateur Photographer." [4031

BALDA (16-on-3¼×2¼), Hugo-Meyer f/2.9, Compur D. action, optical D.V., pan. cover; as new.—Bear, 18, Church Rd., Portslade-on-Sea, Sussex. [4032

THORNTON-PICKARD Junior Special Reflex, ¼-pl., reversing back, Zeiss Triotar f/4.5, 8 slides, F.P.A.; good, £5.—R. Horwill, 23, Beaconsfield Rd., Twickenham, Middlesex. [4034

1-PLATE Soho Reflex, Ross f/4.5, 6 double slides, F.P.A., tripod, £7.—Bosanquet, 2a, Seafield Rd., Hove. [4040

BALDAX 16-on-2¼×3¼, f/2.9 Meyer Trioplan, good condition, £6/17/6, with case, or near offer; deposit system.—Simson, Sillwood, St. Andrews. [4041

HEIDOSCOPE 6×13, F.P.A., Rolleidoscope roll-holder, 10 plate-holders, leather case; as new; bargain, £25.—Barclay, 68, Queen's Drive, Glasgow. Tel., 1790 Queen's Park. [4042

CINEMATOGRAPH APPARATUS

25/- Motors to run all projectors, Universal, A.C. and D.C.—Illustra.

32/- Highly sensitive Photo-electric Cells, for talkies, no first stage required.

35/- Standard Camera, in running order, no lens, daylight-loading.—Illustra.

48/- Beaded Screen for super projection, perfect, 48×36, worth double.—Illustra.

NO Catalogue is available of bargains too numerous to list, therefore your inspection invited; Cameras and Projectors, 30/- to £99. ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1. Oxford St. end. Gerrard 6889. [4038

16-MM. Gebescope Sound-on-Film Talkie Projector; new condition; cost £95; genuine bargain, £60.—Wood, Flat 7, No. 5, Cleve Rd., N.W. [4035

PATHESCOPE Motocamera B, f/3.5 lens, perfect working order; bargain, £4.—Brown, 36, North Lindsay St., Dundee. [4039

LANTERNS & ENLARGERS

LANCASTER
ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

ENSIGN Midget Enlarger, for 2¼×3¼ pictures from 3×4 cm. and 2-on-V.P. negs. without cutting, T.T.H. f/7.7 lens, automatic white margins, printing and pilot light, 2 lamps, only 45/-, cost over £6; Ensign Magnaprint Enlarger for Leica, complete with baseboard, lamp, etc., reconditioned, 63/-; Second-hand porcelain dishes, ¼, ½ and whole-plate, and ¼-pl. porcelain plate washers at bargain prices.—Woollons, 254, Hendon Way, N.W.4. [4017

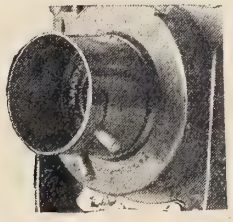
ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

SLIDES.—"A.P. Paris," Single Metal Dark Slides, main fittings T.-P., Zeiss, Cameo, Klito, Contessa, Zodel and Block Edge, etc.; 3¼×2¼ 1/4, 4¼×3¼ 1/6, 9×12 2/3, etc., postage extra, from Actina, Ltd., 29, Red Lion Square, London, W.C. [0036

ENSIGN

"SHADIT" SPRING LENS HOOD

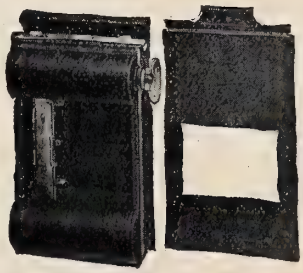


Grips the front cell firmly and enables clear pictures to be taken against the light. Instantly detachable. In 11 sizes:

For lens mounts: ⅝, ¾, 1, 1⅛, 1¼, 1⅜, 1½ in. diameter 2/-

For lens mounts: 1⅝, 1¾, 1⅞, 2 in. diameter 2/6

"HOLBORN" ROLL FILM HOLDER "TWO-ON" MODEL



For reflex and plate cameras with single metal slides. Takes standard 8-exposure 3¼×2¼ roll film, or 16 half-size pictures if desired. Turns the film in the same way as a roll-film camera. Specify camera when ordering.

23/6

"PEDICOS" BODY UNIPOD



An ideal unipod for miniature cameras, enabling the camera to be firmly braced against the chest. With two extensions and adjustable neck-strap. Fits easily in pocket.

17/6

"CELLOFILE" NEGATIVE ALBUM

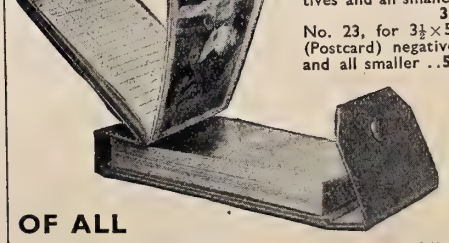
See your negatives crystal clear. They can be examined in detail without removing from Cellofile. In stout cover with numbered index. Holds 100 negatives.

No. 20, for 2¼×3¼ negatives and all smaller 3/-

No. 21, for 2½×4½ negatives and all smaller 3/6

No. 22, for 3¼×4¼ (quarter-plate) negatives and all smaller, 3/6

No. 23, for 3½×5½ (Postcard) negatives and all smaller .. 5/-



OF ALL PHOTOGRAPHIC DEALERS



DUNSCOMBE'S
CAMERA
COLUMN
'SERVICE SUPREME'

PASTE THIS
IN
YOUR ALBUM

When you buy a camera from the celebrated West of England firm of Dunscombe, you get trouble-free service and expert advice second to none—not only at the actual time of purchase, but during the whole period that the camera remains in your possession.

●
●
●

Testimonials do not come to us at odd times, but continuously from all parts of the world. This is not to be wondered at since the company has been in existence for over one hundred and thirty-nine years, a record to be justly proud of, and which could not happen if our reputation was not as it is, "**Service Supreme.**"

●
●
●

Any make of camera from 5s. to £50 supplied right away for Cash or on Hire Purchase Terms financed entirely by this old and widely respected company.

GET A GOOD DEAL FROM DUNSCOMBE'S . . . AND BE HAPPY

M. W. DUNSCOMBE LTD.
5 & 7, ST. AUGUSTINE'S PARADE
BRISTOL

ACCESSORIES

ROLLEIFLEX Green Filter; cost 15/-; 9/6; perfect condition.—E. R. Hallows, Darna, Bramhall Park Rd., Bramhall, Cheshire. [4036

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Contaxes with f/2 lenses, Leicas, Super Ikontas, Ikontas, Rolleiflexes and Exaktas, and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

WANTED.—N. & G. Special B, ¼-pl. or 9×12, Protar, cheap.—45, Newington Butts, S.E.11. [0037

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED.—Model II Leica, in good condition, and 13.5-cm. lens, also Rolleiflex or similar; reasonable price.—Davies, 6, Belgrave Place, Camden, Bath. [3980

WANTED.—Leather Camera Case, about 12 in. long, 6 in. broad, 8 in. deep.—Russell, Auburn, Alexandria, Scotland. [3981

WANTED.—¼-pl. Hand Camera, D.E., Sinclair Una preferred, without lens, with good F.P. shutter; price reasonable, details, approval.—Durance, 85, Heanor Rd., Ilkeston. [3982

EXCHANGE.—Miroflex, 9×12 cm., f/2.7 Tessar, 1/3rd to 1/2,000th, perfect, for Makina II.—Box 8419, c/o "The Amateur Photographer." [4010

WANTED.—Sibyl Baby and V.P. Dallmeyer Speed, plate models, full particulars.—P. Dept., Seaholme, Pakefield, Lowestoft. [4011

ZEISS Delturis Prismatics, 8×40; wanted Leica or other Miniature; cash offers.—Dearing, 2, Ferry St., Millwall. [4020

MATERIALS

PHOTOGRAPHIC Materials, Good, cheap.—White Silk-grain Bromide Normal Postcards, 1/- 100, post 6d.; many other amazing bargains; Films, Plates, Papers, etc.; lists free.—Kimber's, 61, Grand Parade, Brighton. [0001

CITY PHOTO WORKS.—First quality British Gaslight and Bromide Paper, 3½×2½, 2/- gross (quantities); Postcards, 2/1 100 (quantities); Folders: Postcard, 2/- 100; 3½×2½, 1/6 100; ¼-pl., 50 2/-; Whole-plate, 25 2/6; write for Free Catalogue of all D. & P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238; price list free; satisfaction guaranteed.

ATTWOOD First Quality Glossy Gaslight Paper, 3½×2½, contrasty and normal grades, 72 sheets 1/-, gross 1/10; quantities 1/6 gross; other sizes at proportionate prices; Solar Roll Films, 3¼×2½, 9d. spool.

ATTWOOD Bromide Paper, exceptional value, 3½×2½, 1/6 gross; ¼-pl., 36 sheets 1/6, whole-plate 2/6, 10×8 3/6, 12×10 5/-; 20×16 Rough Enlarging, 12 sheets 4/-.

ATTWOOD Superfine Quality Bromide and Gaslight Postcards, glossy, satin, matt, contrasty and normal: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 12/-, 1,000 22/6.

ATTWOOD Plates, outdoor, giving soft gradation, ¼-plates, 400 and 600 H. & D., 2/9 dozen, 6 dozen 14/6.

ATTWOOD Acme Brilliant Plates, 300, 600, 1,200 H. & D., 3½×2½ 1/3, ¼-pl. 1/9, P.C. 2/3, ½-pl. 3/- dozen, 6 dozen 15/6.

ATTWOOD Special Line.—Bromide Cream, silky linen grain, and matt smooth, ¼-pl. 1/6 36 sheets, whole-plate 2/6; prompt dispatch, all post paid.—Attwood, Chapel Lane, Hadleigh, Essex. [0025

PLATES.—Best value in the market, ¼-pl. 1/-, Whole-plate 3/- doz., post free; list.—179, Downham Rd., London, N.1. [4013

GALLOWAYS
THE CAMERA and CINÉ EXCHANGE
OF THE MIDLANDS
FOR ALL YOUR PHOTOGRAPHIC REQUIREMENTS
EXCHANGES A SPECIALITY
BIRMINGHAM
VICTORIA SQUARE *'Phone:* MID. 5870.

Simplex
AUTOMATIC DAYLIGHT-LOADING 'DEVELOPING' TANK



For roll films (2¼×3¼ inches)

Is the latest and definitely the simplest tank yet obtainable. There are absolutely no spare parts whatsoever. Convenient loading in broad daylight, thereafter developing, fixing, and washing are done without removing the film from the tank.

Entirely constructed of bakelite, therefore proof against acids and easy to clean. NO APRON.

Price, complete with wooden box for storage, **37/6**

SUPER-JUNOPLEX

Similar in principle and just as easy, but for V.P. roll films (1⅝×2½ inches).

Price complete..... **35/-**

Write for full catalogue to the sole importers:

THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1
TELEPHONE - MUSEUM 4142.

Cage Birds BIRD WORLD

The weekly journal for all who keep Canaries, British Hybrids or Foreign Pet Birds.

EVERY FRIDAY 2d.

Specimen copy of recent issue free on request from The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

POULTRY WORLD

THE PREMIER POULTRY JOURNAL

EVERY FRIDAY 2d.

Poultry keepers everywhere will find this journal uncommonly interesting and helpful.

Specimen copy of recent issue free on request from

The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

JOHNSONS

30 GLOUCESTER ROAD

BRIGHTON

Phone 1082. (Established 20 Years.)

SOUTH COAST CAMERA MART AND FILM PROCESSING EXPERTS.

CASH BARGAIN OFFERS!

Zeiss Super Ikonta 2¼×2¼, Tessar f/2.8, Compur Rapid, 1 to 1/400th sec., with D.A. release..... £28 5 0

Contax II, Zeiss Sonnar f/2, focal-plane shutter to 1/250th, with D.A..... £50 0 0

Contax I, Zeiss Sonnar f/2, slow-speed model..... £41 0 0

Contax I, Zeiss Sonnar f/2, E.R. case. Cost £42 14s. 6d. Perfect £31 15 0

Contax I, Tessar f/3.5. Cost £31. New condition £21 0 0

Contax I, Zeiss Sonnar f/1.5, E.R. case. Cost £57 10s. Perfect condition..... £44 0 0

Zeiss Sonnar Telephoto f/4, 13.5-cm., for Contax. Cost £21 7s. 6d. As new..... £16 10 0

Rolleiflex 2¼×2¼ Auto., f/3.5 Tessar, Compur shutter, 1 to 1/500th sec., E.R. case, lens hood, filter, Proxars. Cost £30. Splendid outfit £21 10 0

Zeiss Super Ikonta 16-on-3¼×2¼, Tessar f/3.5, Compur shutter, 1 to 1/400th sec..... £18 12 6

Zeiss Super Ikonta 2¼×2¼, Tessar f/2.8, Compur Rapid, 1 to 1/400th. Cost £28 10s. Equal new..... £24 5 0

Ensign Double-8, Ensar f/4.5. List price £3 12s. 6d. Shop-soiled £2 19 6

Zeiss Super Ikonta 2¼×2¼, Tessar f/3.5, Compur shutter, 1 to 1/400th sec. Cost £25 5s. New condition..... £19 10 0

Voigtlander Bessa 8 or 16 on 3¼×2¼, Skopar f/4.5, Compur D.A. shutter, 1 to 1/250th sec. Cost £8 8s. Equal new..... £6 19 0

Zeiss Ikoflex I, Novar f/4.5, Derval shutter, 1/25th to 1/100th sec. Cost £7 15s. Splendid condition..... £6 12 0

Kodak 1a, Kodak f/5.6, Diomatic shutter, 1/10th to 1/100th sec. Cost £3 2s. 6d..... £1 12 6

Kodak 1a, Kodar f/7.9, Kodex shutter. Cost 47s. 6d. £1 10 0

Kodak 3a Special, Tessar f/6.3, Compound shutter, 1 to 1/200th sec. Cost £15. Perfect condition £3 5 0

ALL ENQUIRIES SOLICITED FOR EXCHANGE

GUARANTEED BARGAINS

from the

N. C. E.

THE Quotations by return.

NEWPORT CAMERA EXCHANGE

5, HIGH ST., NEWPORT, MON.

Ensign Selfix 20, f/4.5 Ensar lens, 3-speed shutter. In new condition. List £3 15s. For..... £2 15 0

Foth-Derby 16-on-V.P., f/3.5 lens, focal-plane shutter. 1/5th to 1/500th sec. As new. List £5 5s. For £4 4 0

Kodak Retina, f/3.5 Schneider lens, Compur. Perfect. As new. List £10 10s. For..... £6 15 0

Zeiss Contax, f/2 Zeiss Sonnar, 5-cm., latest model. As new. List £41. For..... £31 0 0

Baldi 16-on-V.P., f/3.5 Meyer lens, Compur Rapid, zip soft leather case. As new. List £7 10s. For £5 5 0

Makina V.P., f/3 Plaubel lens, Compur, 6 slides, F.P. adapter, leather case. Perfect condition. For.. £6 10 0

Zeiss Kolibri 16-on-V.P., f/3.5 Novar lens, Telma shutter. As new. List £8 2s. 6d. For..... £4 15 0

Ensign Midget, Model 33, All-distance, in slip case. As new condition. List 33s. For..... £1 5 6

Voigtlander Superb, 2¼ square pictures, f/3.5 Heliar lens, Compur shutter. Absolutely new condition. List £19 2s. 6d. For..... £16 10 0

Wirgin Double Extension 3¼ × 2¼, f/3.5 Zeranar lens, Compur shutter, R. and C. front, 3 slides, F.P. adapter, featherette case. List £8 7s. For..... £5 0 0

Polyscop Stereo, f/5.5 Bausch Omnar lenses, shutter 1/3rd to 1/250th sec., auto.-plate magazine. Perfect. For..... £3 15 0

Voigtlander Double Extension Avus 9×12 cm. and ¼-pl., f/4.5 Skopar lens, Compur shutter, 3 slides, F.P. adapter, leather case. Perfect. In new condition. For £5 10 0

Voigtlander 3¼×2¼ Roll Film, f/4.5 Skopar lens, Compur shutter. Perfect condition. For..... £4 5 0

Voigtlander Avus, double extension 3¼×2¼, f/4.5 Skopar lens, Compur shutter, R. and C. front, 6 slides. For £4 15 0

Ensign ¼-pl. Reflex, f/4.5 Ross lens, F.P. adapter, 3 D.D slides, hide case. As new. For..... £9 17 6

Ensign Carbine ¼-pl. Roll Film, f/4.8 Doppel lens, Compur shutter, R. and C. front. Perfect condition. For £3 15 0

Pathe £6 6s. Motocamera. As new. For..... £4 0 0

Ensign Carbine ¼-pl. Roll Film, f/6.3 Lumar lens, Trichro shutter, R. and C. front. Perfect condition. For £2 15 0

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON Folders, tuck-in Postcard: Heavy-weight, 2/- 50, 3/6 100; Light-weight, 1/6 50, 2/6 100; 3½×2½, 1/6 100, 6/- 500.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4½×2¾ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous, 1/1-pl., 3/6 36 sheets; 10×8 5/-; 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3½×2½, 1/6 72 sheets, 2/6 gross; 4½×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ½-pl., 3 dozen 5/-, backed 5/9; 3½×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3½×2½, 9/-; 2½×4¼, 11/-; 6 exposures: 3½×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ½-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ½-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3½×2½, 4 dozen 5/4; ½-pl., 3 dozen 5/3; ½-pl., 3 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3½×2½, 10/- dozen, 2½×4¼, 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ½-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-. [0009

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards, Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2¾ and ½-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.
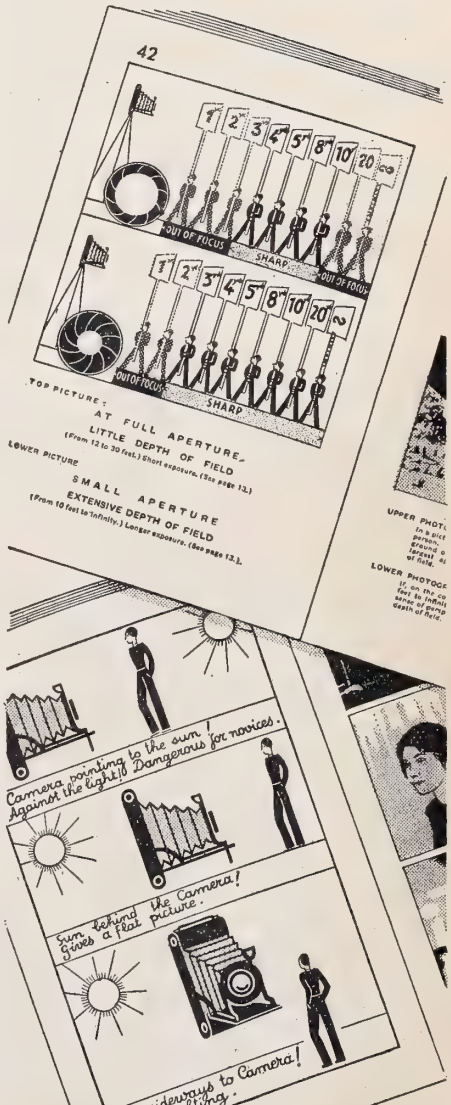
ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

HOW MANY REALLY GOOD PICTURES DO YOU GET ON AN 8-EXPOSURE FILM?

"BETTER PHOTOGRAPHS" explains in simple language every phase of Amateur Photography.



2/6

PER COPY.

ALL YOUR PROBLEMS EXPLAINED IN AN EASY INTERESTING MANNER.

From all good Photographic dealers or direct from:

CORONET CAMERA CO.

310, SUMMER LANE, BIRMINGHAM, 19

Send for descriptive leaflet.

Craftsman

"STANDARD" Roll Films 1300 H.& D.

Buy your roll films at Wholesale Prices and Save Money.

THESE films are very fast, being 1300 H. & D., also Orthochromatic.

Supplied in usual sizes, and also a **NEW 6d. Film** (4 exposures 3¼×2¼)

Guaranteed to keep for more than two years.

4 exposure	3¼×2¼	..	4/6 per doz.
8 ,,	,,	..	8/- ,, ,,
8 ,,	1⅝×2½	..	7/6 ,, ,,
6 ,,	4¼×2½	..	9/- ,, ,,

Not less than 6 films supplied at these prices.

SHOWCARDS FREE.

Terms: Cash with Order or C.O.D. Post extra.

Send 6d. for 4-exposure or 9½d. for 8-exposure, as a trial.

You run no risk in buying these films as they are backed with our "Craftsman" guarantee of satisfaction or money refunded.

Marshall & Co. (Nottm.) Ltd.
Dept. M, Photo Works,
Ford Street, NOTTINGHAM.

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

"THE AUTOCAR"
The World's Leading Automobile Journal.
Every Friday. 4d.

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists: 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [3594

SUPERIOR Postcard Enlargements, send your negatives, quick service, quality cards, 2/- dozen, 6 1/-.—Riley, 401, Rossendale Rd., Burnley. [3984

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

7/9 PER GROSS, 42/- per 1,000, or 9d. per dozen, best Photo Postcards on Kodak Bromide; Enlarged from small negatives 12/- per gross, 1/3 per dozen; minimum order, 3 dozen.—Below.

LANTERN Slides: Singles 1/3, 6 assorted 5/9, 12 assorted 10/6; copying from print 1/- extra.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

POSTCARD Printing, 9d. per dozen, Views 7/- per gross.—Slater, Sawtry, Huntingdon. [3408

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [3686

REPAIRERS

REPAIRS.—Cameras and Projectors; shutters a speciality.—Watkins, 48, Gladstone Rd., Sparkbrook, Birmingham. [3726

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

SELL Your Photographs to illustrated newspapers, new 1936 Press Courses ready; write immediately for Free Prospectus "Making Money with your Camera."—World's Photographic Academy, 45, Maple Avenue, Whitefield, near Manchester. [3678

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [3679

MISCELLANEOUS

ALSACE and Vosges Mountains, four vacancies for tour, August 15th (night service) to August 29th; inclusive charge, £13.—Robinson. Beckenham 2989. [4012

£'s worth of humour free!

"So frightfully good-tempered"



An authoritative statement on photography

by FOUGASSE

Free on application to your Photographic Dealer, or from ENSIGN, Limited, High Holborn, London, W.C.1

Something New! SUPER-MIDAS

Combined Camera and Projector, F/2.5 Taylor-Hobson Lens.

- A splendid CAMERA and also a motor-driven PROJECTOR which gives clear pictures 3-ft. to 4-ft. wide. Complete with special lamp; anti-tangling device (patent applied for); safety catch; resistance (A.C. or D.C.), etc.
  PRICE **£6:5:0**
- **Ordinary MIDAS converted into Super-MIDAS, complete as above, £3 : 2 : 6.**

Write for full particulars to:

JOHN BROWNING
Bush House (*Strand Frontage*), **Strand, W.C.2**

PHOTOGRAPHY WITH SERVICE

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS

PART EXCHANGE—HIRE PURCHASE

G. E. BECKETT & CO.
77-79, OXFORD ROAD
MANCHESTER, 1
'phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

THE CAMERA EXCHANGE OF THE WEST

Liberal Allowance on your old camera in part exchange for a new one. Send your camera for a quotation.

YOU WILL BE UNDER NO OBLIGATION.

ALL THE NEW MODELS IN STOCK

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

GAMAGES

SECOND-HAND BARGAINS

2¼×3¼ IHAGEE SELF ERECTING ROLL FILM, f/4.5 anastigmat, D.A. Compur shutter. As new. List price £6 10s..... **£4:5:0**

¼-pl. ENSIGN CAMEO, f/4.5 Aldis, Compur shutter, F.P. adapter, canvas case.... **£3:12:6**

3¼×2¼ ZEISS IKON MAXIMAR, f/4.5 Tessar, D.A. Compur, rise and cross, double extension, 3 slides. As new. List £12 7s. 6d..... **£7:7:6**

2¼×3¼ ENSIGN SELFIX, f/4.5 Ensar anastigmat, D.A. Compur. Cost £6 15s. Unused **£4:19:6**

8 or 16 on 2¼×3¼ ZEISS IKON SUPER IKONTA, f/4.5 Tessar, D.A. Compur, coupled range-finder. Cost £17 17s. 6d. Excellent condition..... **£13:17:6**

9×12 cm. ETUI FOLDING PLATE, f/4.5 Tessar, D.A. Compur, 6 slides in wallet, F.P. adapter, stout hide case. Cost £17. Excellent condition.... **£8:17:6**

9.5-mm. CORONET CINE CAMERA, f/3.9 anastigmat. New condition..... **£1:19:6**

2¼×3¼ ZEISS IKON NETTAR, f/4.5 anastigmat, D.A. Telma shutter. List £5 10s. New condition **£3:19:6**

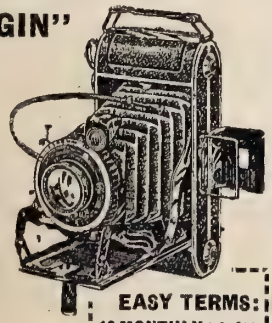
3×4 cm. (16-on-V.P.) NAGEL RANCA, f/4.5, 3-speed shutter, optical finder, leather case. Excellent condition..... **£2:15:0**

3×4 cm. (16-on-V.P.) FOTET, f/4.5 anastigmat, Compur shutter..... **£3:17:6**

3¼×2¼ GOERZ TENAX, f/6.8 Dagor, 8-speed shutter, F.P. adapter, case..... **£3:10:0**

TO-DAY'S GREATEST VALUES IN NEW CAMERAS.

The "WIRGIN" SPECIAL



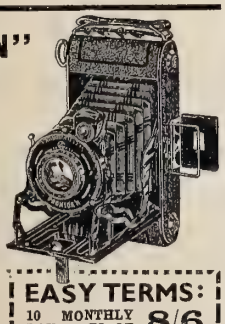
2¼×3¼ Roll Film Camera.

Takes 8 or 16 pictures on standard spool. Fitted D.A. Compur shutter, f/3.9 Rodenstock lens, self-erecting front, hinged back, pressure plate. Panchromatic covers, and optical D.V. and brilliant reversible finders. A camera that embodies every refinement and is perfectly finished.

6 Gns.

EASY TERMS: 12 MONTHLY PAYMENTS OF **11/3**

The "WIRGIN" JUNIOR



Takes eight 2¼×3¼ exposures. Fitted with 10.5-cm. f/4.5 "Wirgin" Gewironar anastigmat—a first-class lens giving irreproachable definition. Prontor II shutter, fully speeded from 1 to 1/175th sec., and fitted with delayed-action device.

£3/18/6

EASY TERMS: 10 MONTHLY PAYMENTS OF **8/6**

LEICA, CONTAX, EXAKTA, SUPER IKONTA, ROLLEICORD, BRILLIANT, DITMAR, DEKKO and MILLER, ALL IN STOCK FOR IMMEDIATE DELIVERY.

★ **GAMAGES MAKE THE HIGHEST ALLOWANCE** for cameras, binoculars, telescopes, projectors, etc., in part exchange for other photographic apparatus, and give the

Easiest of easy terms—12 months to pay

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: Holborn 8484*

CONTAX BARGAINS !

Contax II, latest chromium, Sonnar f/2. Unsoiled. £27 10 0
Ever-ready Case, for above. As new..... 27s. 6d.
Contax I, Tessar f/3.5. As new..... £22 10 0
Contax Plate Back, 3 slides. As new..... £3 17 6
Contax Yellow Filters. As new..... 8s. 6d.
Contax Green Filters. As new..... 12s. 6d.
Contax Red Filters..... 12s. 6d.
Contax Proxars. As new..... 13s. 6d.
Contax Universal Case. As new..... £2 0 0

GEORGE CHILDE LTD

PHOTO-CHEMIST

228, Roundhay Rd., Leeds *Phone: 42057*

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, 29, The Promenade.
DEWSBURY.	C. D. Spedding, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41–42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19 Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

We Offer :—

ONE EXAKTA, f/4.5. List 12 12s. As new... £8 10 0
ONE EXAKTA, f/3.5. List £18 18s. As new... £12 15 0

If you wish to exchange your present camera, please let us know your requirements and ask for quotation. We specialise in cameras of all kinds.

PHOTO SUPPLIES LTD.

7, PELHAM STREET, NOTTINGHAM. Tel. 3445.



ULTRASORBAN Colour Filters

for cloud effects and correct rendering of tone values. Optical flats, stained during fusion (no gelatine), yellow, green, red and blue, single or in sets of three, screw-cap slip-on metal rims for all lens diameters.

Ask your dealer or write for fully descriptive leaflet from :

F. MORAT & CO., LTD.
68, Basinghall St., London, E.C.2

The WORLD'S PREMIER M & W. ENLARGER M & W.
(48 Different Models made)
From £6:10:0 to £80:0:0
i.e. FILMAREX (vertical)



takes up to 6×6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser..... **£11:8:6**

R. E. Schneider, 46, Farringdon Street, E.C.4

USE A TRIPOD! AND GET BETTER PHOTOGRAPHS

THE 'ANGULAR' TRIPOD



The construction of this Tripod makes it stronger than any telescopic tripod made of round brass tubes, the sections being triangular. The ball-and-socket top can be instantly and securely clamped with the camera pointing in any direction.

Price 12/6
Leather Case, 5s. 6d.

Without ball-and-socket top
Price 10/6
Leather Case, 4s. 6d.

THE 'TRI-SECTION' LIGHT-WEIGHT TRIPOD



A new light-weight Telescopic Tripod with outer sections covered in black ribbed celluloid. This Tripod is stronger and more rigid than the ordinary tubular tripod, the sections being triangular in shape. The height when extended is 47 in. Length when closed 10 in. Complete in leather case, with glove-button fastening and carrying handle.

Price, including case..... **22/6**

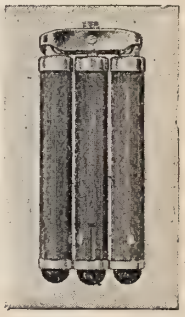
THE 'WALLET' POCKET TRIPOD



This new de luxe quality Pocket Tripod is made of light metal, the outer sections covered in black ribbed celluloid. The Tripod folds flat when not in use, and weighs only 15 oz., including the leather case. The length of the Tripod when closed is 8½ in., and the height when extended is 46 in. The leather case measures 9×2½×1 in., and has a glove-button fastening. It is fitted with a loop for attaching to the waist-belt or for carrying on the shoulder-strap of a camera case.

Price, including leather case..... **30/-**

THE 'MINIATURE' POCKET TRIPOD



This new de luxe quality Pocket Tripod is made of light metal, the outer sections covered in black ribbed celluloid. The height of the Tripod when fully extended is 44½ in. Length when closed 7 in. Fitted with non-slip rubber shoes. The weight, including the leather case, is 14 oz. only. The case has a glove-button fastening and is fitted with a loop for attaching to the waist-belt or for carrying on the shoulder-strap of a camera case. A perfect Tripod for use with a miniature camera. Price only, including leather pocket case..... **42/-**

BALL-AND-SOCKET TRIPOD TOPS "THE MIDGET"



Can be conveniently carried in a waistcoat pocket, and used on any metal tripod. The top revolves and can be instantly secured in any position.
Price, 2s. 6d. Postage 3d. extra.

Heavier pattern as supplied with "Angular" Tripod as above. 3s. 6d. Postage 3d. extra.

RUBBER TRIPOD SHOES

Will fit on the spikes of most metal tripods and prevent the tripod slipping on polished floors. Per set of three 9d. Postage 2d. extra.



SANDS HUNTER & CO., LTD.
37, Bedford St., Strand, London, W.C.2

TO D & P TRADE **FINISHERS**

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples.

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

Buy **EMPIRE BRAND**

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*

	144 Sheets		144 Sheets
3½×2½ ..	2/6	6½×4¼ ..	7/-
4¼×2¾ ..	3/4	8½×6½ ..	12/8
4¼×3¼ ..	3/8	10×8 ..	18/3



Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

TEITEL'S SCRATCH PROOF SOLUTION

SAFEGUARD YOUR FILMS AGAINST SCRATCHES.

EASY TO USE.

From dealers or direct from

GEORGE H. POTTS, Ltd., 7 and 9, Baker St., London, W.1

THE CITY PHARMACY

FOR ALL PHOTOGRAPHIC SUPPLIES

WANTED URGENTLY!

LEICAS, CONTAXES, ROLLEIFLEXES AND ENLARGERS. *Good cash prices given.*

27, CHANCERY LANE, LONDON, W.C.2

MATHER'S *for*

CAMERA EXCHANGES

BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams: Sensitised, M/c.

17, JOHN DALTON STREET. **MANCHESTER**

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer £1 : 1 : 0

The new "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.

R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.

FLIGHT & AIRCRAFT ENGINEER AND AIRSHIPS

The First Aero Weekly in the World

All the latest developments in connection with aviation are recorded in the pages of "Flight."

Illustrated descriptions of new aircraft, aero engines and equipment, British and Foreign, appear regularly, as well as practical articles giving the latest information for Club members and amateur pilots.

"Flight" is the leading authority on aviation. It contains Royal Air Force news, and deals with the work of R.A.F. Squadrons, with Private Flying, and with Commercial Aviation, Airlines, and Airports.

A special staff of highly competent aerial photographers ensures that "Flight" contains the finest photographs of aviation in all its aspects.

EVERY THURSDAY 6d.

From all Newsagents and Bookstalls.

Subscriptions:

British Isles – – 33/-
Other Countries – 35/-

FLIGHT PUBLISHING CO., LTD.
DORSET HOUSE,
STAMFORD STREET, LONDON, S.E.1

City Photo Works BLUE LABEL

Gaslight and Bromide Papers are the easiest to work, non-staining, and give clean prints, full of detail.

	36 sheets.	72 sheets.	1 gross.
V.P.	—	10d.	1/6
3½×2½	11d.	1/6	2/6
4½×2½	1/1	2/-	3/4
4½×3½	1/4	2/3	3/9

	16 sheets.	36 sheets.
6½×4½	1/3	2/3
8½×6½	1/10	3/9

POSTCARDS.—50, 1/9; 100, 3/-; 500, 11/6.
GASLIGHT PAPER.—3½×2½, from 1/6 gross.

WRITE NOW for BIG FREE CATALOGUE giving particulars of Papers, Postcards, Plates, Roll Films, Mounts, Wallets, Folders, Chemicals, Developers, etc.

Sample of Gaslight Paper free on request.

CITY PHOTO WORKS 119, Eastbourne Rd. SOUTHPORT

SAVILLE'S

GUARANTEED BARGAINS

Zeiss Super Nettel, f/3.5 Tessar. As new.. £17 10 0
Kodak Regent, f/4.5 Tessar, coupled range-finder, case. Demonstration-soiled only £17 5 0
Cine-Kodak Model B, f/3.5 lens, case..... £5 19 6
Rolleicord, f/4.5 Triotar, Compur. As new £9 17 6
Ombrux Photo-Electric Meter.. ..... £2 5 0
Pathe Motocamera, f/2.5 Hermagis and Tele attachment, leather case. Perfect condition..... £8 10 6
Super Ikonta B or 16 on 3½×2½, Compur Rapid, Tessar f/4.5, Proxar and case..... £15 5 0
Ensign Cameo 3½×2½, Aldis f/4.5, Mulchro shutter, F.P. adapter, 6 slides, case..... £3 10 0
Zeiss Donata 3½×2½, Tessar f/4.5, Compur, case, 4 slides, F.P. adapter. As new..... £9 10 0
Pathe Motocamera Model B. Cost £6 6s.... £4 4 0

4, Goodramgate, YORK

SHOOT OF HAMPSTEAD

CAN SUPPLY YOUR NEW MINIATURE CAMERA OR EQUIPMENT. COME IN AND SEE THEM!

Expert advice and assistance. Leica All Photographic Supplies. *Exchanges. Let me quote you!*

S. I. SHOOT, 179, West End Lane, N. W. 6
(*Facing West Hampstead Met. Station.*) *Phone: MAIda 7902*

SPECIAL OFFER!

5½×3½ Glazed Prints 2½D. each

From any negative, on KODAK paper. Minimum order 3 for 7½d.

Send P.O. with order to:

G. FRANKLIN, 2, DERWENT STREET SUNDERLAND

DO YOU KNOW *Pepys Parchment?*

Popular for sixty years and only costs 2'- per box.

See this symbol—your guarantee of quality – on every box or pad.

Pepys Stationery

From all Stationers.

LOVE ON THE DOLE

doesn't leave much money for trimmings. But many a man has got on the "short list" for a good post simply because his letter looked better. It's at times like these that a better paper is an investment not an extravagance. And anyway Pepys stationery isn't expensive, so next time try a letter on

Number One Bond

At 1/6 a box • *Britain's Best Bond Value.*

YOUR STATIONER WILL SUPPLY

This Book will Help you to Pass the Driving Test!

MOTOR DRIVING MADE EASY

By
R. F. BROAD
and the TECHNICAL STAFF of "THE AUTOCAR"

Fifth Edition—Revised

All aspiring motorists who have to pass the driving test will find this handbook of great practical help.

It deals with the correct manipulation of controls of every kind, and explains the handling of cars with free-wheel transmission, synchromesh gears, pre-selection gears, and fluid flywheel transmission. Advice is given on what to do in emergencies and the motorist's legal responsibilities are set forth in simple language.

Size 7½ × 5 inches. 158 pages. Bound in paper boards with attractive coloured jacket

PRICE : 2/6 net By Post 2/9

From all Newsagents and Bookstalls or direct from the Publishers :

ILIFFE & SONS LTD.
DORSET HOUSE STAMFORD STREET LONDON S.E.1

£ | S. | d.

Turn Your Spare Apparatus into Cash

instead of letting it spoil on a shelf.

Advertise it in "The A.P."

Practically every photographer has apparatus of one kind or another of which use is not being made at present. In itself it may not be of great value, yet it may be just the thing another photographer is anxious to purchase.

At very little cost, by means of a small private advertisement in "The Amateur Photographer and Cinematographer," it is possible to get into direct touch with likely buyers of second-hand cameras, lenses, lanterns and enlargers, or any other kinds of apparatus.

All you have to do is to fill in the form below, enclose in envelope with the necessary amount in stamps or P.O. and stamps, and ADDRESS to : **PREPAID ADVT. DEPT., "THE AMATEUR PHOTOGRAPHER AND CINEMATOGRAPHER," DORSET HOUSE, STAMFORD ST., S.E.1**

£ | S. | d.

12 Words or less **2/6**

each additional word **2½d.**

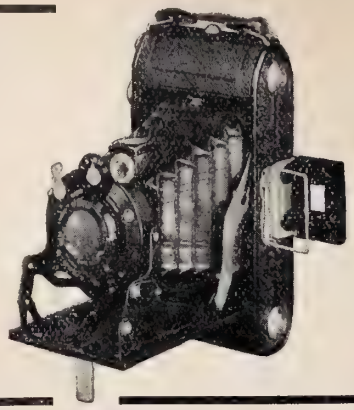
Advertiser's name and address must be counted. If a box number is required, 6d. extra must be sent for postage on replies.

DOLLOND OWL No. 4

General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3¼×2¼ in., self-erecting front, hinged back, pressure-plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body 6¼×3×1⅞ in.

PRICE 55/-

Brown leather sling case, velvet-lined, lock and key. Price **7s. 6d.**



If you have cine apparatus for disposal, we would like to make a cash or exchange offer.

BARGAIN LIST AND GUIDE TO NEW MODELS

Also latest literature, post free anywhere.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Good exchange allowance.

Justophot Exposure Meter. *As new* ..... **12s. 6d.**

Bewi Exposure Meter, case. *Good condition* ..... **18s. 6d.**

3¼×2¼ Etui, Radionar f/4.5, delayed Compur, 6 slides, F.P. adapter. *As new* **£6:10:0**

4¼×3¼ T.-P. Ruby Reflex, 5¾-in. Cooke anastigmat f/4.5, revolving back, 3 D.D. slides, F.P. adapter. *Good condition* **£6:18:6**

3¼×2¼ Mentor Sports Reflex, 4¼-in. Meyer Helioplan f/4.5, D.V. finder, 3 slides, F.P. adapter, lens hood, case. .. **£8:15:0**

3¼×2¼ Ensign Special Reflex, 5¼-in. Ross Xpres f/4.5, revolving back, 3 slides, F.P. adapter. *Fair condition.* List £16 2s. 6d. **£9:17:6**

4.5×6 cm. Nettel Baby Speed Deckrullo Focal-plane, 8-cm. Tessar f/2.7, 3 slides, F.P.A., case *Fair condition* **£10:17:6**

4.5×6 cm. Meyer Miniature Reflex, lens focussing, also rack extension, 3½-in. Meyer Trioplan f/3, revolving back, 6 slides, F.P. adapter, case. *Good condition* **£10:17:6**

4¼×3¼ Marion Soho Reflex, 6½-in. Cooke Series IIa f/3.5, revolving back, 3 D.D. slides, F.P. adapter, Mackenzie-Wishart A slide, 12 envelopes in canvas case. *Good condition* **£12:17:6**

3¼×2¼ N. & G. Folding Reflex, 6-in. Dallmeyer Dalmac f/3.5, revolving back, 3 D.D. slides, F.P. adapter, case. *Splendid condition*..... **£23:10:0**

9×12 cm. and ¼-pl. Nettel Miroflex, 16.5-cm. Zeiss Tessar f/2.7, 6 slides, F.P. adapter, roll-film holder for 3¼×2¼ graduated sky filter, Lios Exposure meter, case. *Good condition*.... **£32:10:0**

Above are at

281 OXFORD ST. London, W.1

Telephone: Mayfair 0859.

THE NEW ROLLEICORD MODEL II



Automatic Film Wind. New Type Reflex Hood and larger Magnifier. Depth of focus and Focussing Knob combined. Engraved Exposure Plate. Both models take all Rolleiflex accessories, excepting only the angle mirror.

With Zeiss Triotar f/4.5 and Compur shutter 1/300th sec., T. and B. **£14:10:0**

With Zeiss Triotar f/3.5 and Compur **£16:0:0**

Ever-ready Case **£1 0 0**

Generous Exchange Allowance. Deferred Terms Arranged.

In stock at these addresses

London
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch, 1, Copthall Chambers, Throgmorton St., E.C.2.
35, Brompton Rd., S.W.3.
2, Northumberland Avenue, W.C.2.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191-2, Tottenham Court Rd., W.1.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
Croydon.—12, George St.
Kingston.—30-32, Thames St.
North Harrow.—537, Pinner Rd.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.

Ombrux Exposure Meter. *Good condition*..... **£1:17:6**

4¼×3¼ Kodak Graflex Reflex Series B, 5½-in. Kodak f/4.5, 1 D.D. slide, F.P. adapter, case. *Fair condition*..... **£4:17:6**

3¼×2¼ Icarette, f/4.5 Tessar, Compur, direct-vision finder. *Good condition*..... **£5:15:0**

4¼×3¼ Contessa Duroll, f/4.5 Tessar, Compur, double extension, 3 slides, screen, case. *Very good condition* **£6:5:0**

10×15 cm. Ica Ideal, double extension, 6½-in. Zeiss Double Protar f/6.3, (11½-in. f/11), Compur 1/200th sec., F.P. adapter, case. *Good condition* **£6:15:0**

3¼×2¼ N. & G. New Special Sibyl, 4½-in. Dallmeyer Serrac f/4.5, 6 slides, case. *Good condition*..... **£7:7:0**

3¼×2¼ Ensign Autorange, f/4.5 Tessar, delayed Compur, filter, Proxar lenses, case. *As new* **£9:17:6**

3¼×2¼ Mentor Compur Reflex, Tessar f/4.5, delayed Compur, 3 slides, F.P. adapter, case. *Good condition* **£11:15:0**

Zeiss Super Ikonta 530, for 16 pictures on 3¼×2¼ film, Tessar f/3.5, Compur 1/300th. *As new* **£13:17:6**

13.5-cm. Hektor Telephoto f/4.5 Lens, auto-coupled for Leica, case. *As new.* List £19 14s. **£14:10:0**

Zeiss Super Ikonta 530/2, for 8 and 16 pictures on 3¼×2¼ film, Tessar f/4.5, delayed Compur. *As new*..... **£14:10:0**

5½×3¼ Tropical Ensign Sanderson, 6½-in. Ross Combinable anastigmat f/5.5 (12½-in. f/11), Compur 1/200th, wide-angle rack, drop base, reversing back, 3 postcard slides, adapter back for 3¼×2¼, and changing-box, 12 slides, case. *As new*..... **£19:10:0**

Above are at

28 OLD BOND ST.

London, W.1

Telephone: Regent 1228.

3¼×2¼ Carbine Roll Film Reflex, Aldis Uno f/6.3. *Good condition* **£1:12:6**

2¼×1⅝ V.P. Kodak Series III, f/6.3 anastigmat, 3-speed. *Good condition*..... **£1:12:6**

3×4 cm. Zeiss Baby Ikonta, f/4.5 Novar, Derval shutter, case. *As new* **£3:3:0**

3¼×2¼ Etui, f/4.5 Radionar, delayed Ibsor shutter, 3 slides, F.P. adapter, case. *Good condition*..... **£5:0:0**

4¼×3¼ T.-P. Special Ruby Reflex, revolving back, 5¾-in. Cooke f/4.5, 6 slides.... **£5:15:0**

3¼×2¼ Zeiss Ikon Trona 210/3, Tessar f/4.5, delayed Compur, double extension, 6 slides, F.P. adapter, case. *Good condition*..... **£8:0:0**

3¼×2¼ Zeiss Ikonta, Tessar f/4.5, delayed Compur Rapid, case. *As new.* List £13 ..... **£9:17:6**

2¼×2¼ Voigtlander Superb, Skopar f/3.5, delayed Compur, pair Focar lenses, yellow filter, ever-ready case. *Good condition*.. **£12:12:0**

Above are at

12 GEORGE ST. CROYDON

Telephone: Croydon 0781.

3¼×2¼ Zeiss Contessa Nettel, f/6.3 Nettar, Derval shutter, 6 slides, case. *Fair condition* .. **£1:12:6**

3¼×2¼ Nagel 65, f/6.8 anastigmat, 3 speeds. *Very good condition* **£2:2:0**

3¼×2¼ Zeiss Ikonta, Novar f/6.3, 3-speed. *Slightly shop-soiled* .. **£3:10:0**

3×4 cm. Foth-Derby Focal-plane, f/3.5 lens. *Fair condition*.. **£3:12:6**

3¼×2¼ Tropical No. 7 Ensign Carbine, rise and cross, Zeiss Tessar f/4.5, delayed Compur, case. *As new.* List £13 os. 6d. **£8:15:0**

3¼×2¼ T.-P. Junior Special Reflex, 5-in. Cooke f/4.5, 3 slides. *As new* **£9:9:0**

3×4 cm. Nagel Pupille Miniature, f/2 Schneider Xenon, Compur 1/300th, 2 filters ×2 and ×4, case. *Good condition* **£12:15:0**

Model III Leica, f/3.5 Elmar. *Very good condition.* List £30 10s. **£24:0:0**

Above are at

2 Northumberland Avenue, London, W.C.2

Telephone: Whitehall 3301.

3¼×2¼ Zeiss Ikonta, f/6.3 Novar, Derval shutter. *Fair condition*.... **£2:15:0**

3¼×2¼ Ensign Carbine, Ensar f/4.5, Compur, leather case. *Good condition*..... **£4:5:0**

3×4 cm. Fotet Miniature, f/4.5 Vidar, Compur, pouch case. *As new* **£5:10:0**

3×4 cm. Zeiss Baby Ikonta, f/3.5 Novar, Compur. *As new.* List £7 15s. **£6:10:0**

3¼×2¼ Ensign Auto. Speed Focal-plane Roll Film, Aldis Uno f/4.5, case. *As new*..... **£7:10:0**

Latest 9.5-mm. Dekko, f/1.9 Ross, lens hood, filter, combination case. *Very good condition.* List £12 12s. 6d. **£8:10:0**

9×12 cm. (and ¼-pl.) Voigtlander Press, 18-cm. Heliar f/4.5, rise and cross, focal-plane shutter, double extension, 3 D.D. slides. *Fair condition* **£8:15:0**

4¼×3¼ Soho Reflex, revolving back, 13.5-cm. Tessar f/4.5, 3 book-form D.D. slides, case. *Good condition* **£9:15:0**

3¼×2¼ N. & G. Roll Film Sibyl, Ross Xpres f/4.5, speeds ½ to 1/150th sec., rising front. *Good condition.* List £26 ..... **£12:15:0**

Above are at

35 BROMPTON RD. London, S.W.3

Telephone: Kensington 2052.

5½×3¼ Autographic Kodak, f/7.9 Kodar, rise and cross, Kodex shutter. *Good condition* ..... **15s. 0d.**

3½×2½ Contessa Nettel, f/6.3 Meyer, Derval shutter, F.P. adapter. *Good condition* **£1:10:0**

Ensign Selfix 20, for 8 and 16 pictures on 3¼×2¼ film, f/7.7 Ensar, 3-speed. *Very good condition.* List £2 5s... **£1:17:6**

4¾×2½ No. 2c Kodak, range-finder, 15-cm. Zeiss Tessar f/6.3, Compur, rising front, case. *Good condition*..... **£2:10:0**

4¼×2½ Zeiss Ikonta, Novar f/6.3, Derval shutter, case. *Excellent condition* **£3:0:0**

4½×2½ Ensign No. 12 Carbine, Aldis-Butcher f/4.5, Compur, frame finder, red window cover. *Good condition*..... **£3:0:0**

3¼×2¼ Etui, Radionar f/4.5, 3-speed, F.P. adapter. *Very good condition* **£4:5:0**

6½×4¾ Thornton - Pickard Triple Extension Field, mahogany, reversing and swing back, tilting front, Pantoplanat f/8 lens, roller-blind, 3 D.D. slides, case, tripod. *As new.* **£4:10:0**

3×4 cm. Voigtlander Perkeo, Heliar f/3.5, Compur, case. *Very good condition* **£6:5:0**

Above are at

65 NOTTING HILL GATE

London, W.11

Telephone: Park 6689

Branches at :

Crouch End.—17, Topsfield Parade.
Holloway.—66a, Seven Sisters Rd.
Upper Tooting.—216, Upper Tooting Rd., S.W.17.
Catford.—62a, Rushey Green.
Watford.—142, St. Albans Rd.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.

Come and compare the latest models at one of our addresses

DOLLOND AND AITCHISON

ESTD. 1750. LTD.

HERE'S YOUR CHANCE TO GET A FINE HOLIDAY CAMERA IN PERFECT CONDITION

MISCELLANEOUS.

1—6 × 13 cm. Ica Polyscope, f/4.5 Zeiss Tessar lenses, Compur shutters, changing-box, leather case. Cost £43..... **£7 17 6**

2—45 × 107 mm. Verascope, f/6.3 Krauss Zeiss Tessar lenses, changing-box, leather case. Cost £15..... **£2 17 6**

3—Pathe de Luxe Cine Camera, f/2.5 Hermagis anastigmat lens, variable speed model. Cost £16 16s..... **£8 8 0**

4—Pathe 9.5-mm. Model B, f/3.5 anastigmat lens, tunnel direct-vision finder. Cost £6 6s..... **£3 3 0**

5—9.5 Pathe de Luxe, f/1.5 Meyer Kino Plasmat, and f/3.5 Hermagis anastigmat lenses. Cost £39 17s. 6d..... **£8 17 6**

6—16-mm. Model B Cine-Kodak, f/3.5 anastigmat lens, direct-vision and reflecting finders. Cost £25..... **£6 6 0**

7—Filmo 16-mm., f/3.5 Taylor-Hobson Cooke lens, turret head, speeds 8 and 16 frames per sec. Cost £57 10s.. **£15 15 0**

8—Pathescope Double-claw Projector, resistance, motor and super attachment. Cost £13 2s. 6d..... **£3 17 6**

9—9.5-mm. Coronet Projector. Cost £2 15s..... **27s. 6d.**

10—5 · 4 Sinclair Una Hand and Stand Camera, f/5.5 Ross Combinable anastigmat lens in Sinclair Perfect shutter, tan case, 6 block-form slides. Cost £38..... **£11 11 0**

READ THIS:

Radnor Park,
Clydebank.
24/4/36.

"I thank you for the V.P. Icarette which I received last week. I have been delighted with the camera and also the results obtained have been very satisfactory.
"Thanking you again for this excellent bargain."
(Signed) A. C.

REFLEXES, ETC.

11—¼-pl. Thornton-Pickard Reflex, focal-plane shutter, f/3.5 Dallmeyer Press lens, rev. back, 12 S.M. slides, F.P. adapter, black case. Cost £21 10s..... **£7 17 6**

12—9 · 12 Zeiss Miroflex Folding Reflex, f/2.7 Zeiss Tessar lens, focal-plane shutter, 1/3rd to 1/2,000th sec., 4 S.M. slides, F.P. adapter, brown case. Cost £65..... **£23 10 0**

13—3½ × 2½ N. & G. Folding Reflex, Ross Xpres f/4.5 lens, focal-plane shutter, 1/10th to 1/800th sec., 2 D.D. slides, F.P. adapter, brown leather case. Cost £51 10s..... **£15 15 0**

14—3½ × 2½ Ernemann Folding Reflex, f/3.5 Ernon anastigmat lens, focal-plane shutter, 1/15th to 1/1,500th sec., 3 D.D. slides, F.P. adapter, brown leather case. Cost £47 10s..... **£9 17 6**

15—3½ × 2½ Dallmeyer Pentac Roll Film, and plate back, f/2.9 Pentac lens, Compur shutter, 1 to 1/200th sec. Cost £15 15s. **£7 17 6**

16—¼-pl. N. & G. Sibyl Roll Film Camera, Taylor-Hobson Aviar f/4.5 lens, shutter speeds 1/10th to 1/800th sec. Cost £26..... **£4 19 6**

17—¼-pl. Zeiss Nixe Folding Roll Film and Plate-back Camera, f/4.5 Tessar lens, D.A. Compur shutter, 1 to 1/200th sec., double extension, rise and cross front. Cost £21 17s. 6d..... **£7 7 0**

18—3½ × 2½ Special Sibyl Roll Film, Zeiss Tessar f/4.5 lens, shutter ½ to 1/100th sec. Cost £23..... **£6 6 0**

19—3½ × 2½ Ensign Auto. Speed, range-finder model, Aldis-Butcher f/3.4 anastigmat lens, focal-plane shutter, 1/15th to 1/500th sec. Cost £15 15s..... **£9 17 6**

20—1a Zeiss Icarette Roll Film and Plate-back Camera, f/4.5 Zeiss Tessar lens, rising front. Cost £14..... **£4 17 6**

21—3½ × 2½ Minimum Palmos Focal-plane, Zeiss Tessar f/4.5 lens, shutter speeds 1/15th to 1/1,000th sec., F.P. adapter. Cost £30..... **£9 9 0**

22—¼-pl. Double Extension Field Camera, conical bellows, f/8 lens in iris diaphragm, R.B. shutter, 1/15th to 1/75th sec., 3 D.D. slides, ¼ to ¼ pl. adapters. Cost £5 5s..... **£1 2 6**

23—5 · 4 Sanderson Hand and Stand Plate Camera, f/6.5 triple extension, Detektiv Aplanat lens, 6-speed auto. shutter, rising and cross front, 3 D.D. slides, canvas case. Cost £15 **£2 9 6**

NO PART EXCHANGE—

but any purchase will be exchanged for goods to the same value within 14 days.

24—¼-pl. Triple Extension Field Camera, f/8 Ross Homocentric lens, Unicum shutter, also Wray 5 × 4 as Wide Angle, 3 double book-form slides. Cost £22 10s..... **£2 2 0**

25—¼-pl. Triple Extension Field Camera, f/6.3 Panorthostigmat lens, rising and cross front, rev. and swing back, 3 double book-form slides, tripod. Cost £10 10s..... **£2 15 0**

26—¼-pl. Ensign Reflex, f/4.5 Zeiss Tessar lens, focal-plane shutter, 1/15th to 1/1,000th sec., F.P. adapter, Mackenzie-Wishart adapter, B. case. Cost £25..... **£3 17 6**

27—¼-pl. Ensign Popular Reflex, f/4.5 T.T. & H. Cooke anastigmat lens, focal-plane shutter, 1/10th to 1/1,000th sec., reversing back, F.P. adapter, B. case. Cost £15..... **£5 5 0**

28—Special ¼-pl. T.-P. Ruby Reflex, focal-plane shutter, 1/10th to 1/1,000th sec., f/3.5 Ross lens, 12 S.M. slides, F.P.A., roll-holder, canvas case. Cost £25..... **£8 8 0**

29—¼-pl. R.B. Graflex Reflex, Ross Kodak f/4.5 anastigmat lens, focal-plane shutter, 1/10th to 1/1,000th sec., tan case, roll-holder. Cost £27 10s..... **£6 17 6**

30—¼-pl. Adams' Reflex Camera, tropical model, f/4.5 Zeiss Tessar lens, focal-plane shutter, 1/8th to 1/1,000th sec., 1 D.D. slide, F.P. adapter. Cost £55..... **£15 15 0**

31—¼-pl. Soho Reflex Camera, Ross Xpres f/3.5 lens, focal-plane shutter, 1/16th to 1/800th sec., revolving back, 3 D.D. slides, F.P. adapter, case. Cost £51 3s..... **£12 12 0**

AT A FRACTION OF ITS ORIGINAL COST!

Although used, all bargains are fully guaranteed and are in perfect working order when they leave our premises. All orders in strict rotation ; first come, first served. No catalogue of these goods is issued. Choose NOW from this page.

32—3¼ × 2¼ Graflex Reflex, f/4.5 Zeiss Tessar lens, focal-plane shutter, 1/10th to 1/1,000th sec., stiff canvas case, 3 double slides. Cost £25..... **£8 17 6**

33—V.P. Dallmeyer Reflex Camera, f/2.9 Pentac lens, focal-plane shutter, 1/10th to 1/800th sec. Cost £35..... **£15 15 0**

34—3½ × 2½ Dallmeyer Press Reflex, f/3.5 Dallmeyer Press lens, focal-plane shutter, 1/15th to 1/1,000th sec., 3 S.M. slides, F.P. adapter..... **£6 6 0**

35—3½ × 2½ Ensign Special Reflex, focal-plane shutter, 1/15th to 1/1,000th sec., rev. back, 3 S.M. slides, F.P. adapter, black case (no lens). Cost £10 10s..... **£4 4 0**

36—3½ × 2½ Box Mentor Reflex, Zeiss Tessar f/4.5 lens, Compur shut., 1 to 1/250th sec., 2 slides, F.P.A., case. Cost £18 **£6 17 6**

37—3½ × 2½ Auto. Graflex Junior Reflex Camera, f/4.5 Kodak anastigmat lens, focal-plane shutter, 1/10th to 1/1,000th sec., roll-holder, case. Cost £25..... **£6 6 0**

38—3½ × 2½ Duoflex Reflex Roll Film, Ross Xpres f/4.5 lens, focal-plane shutter, 1/5th to 1/800th sec. Cost £9 10s. **£3 17 6**

39—¼-pl. Popular Pressman Reflex, f/4.5 Aldis-Butcher anastigmat lens, focal-plane shutter, 1/15th to 1/1,000th sec. Cost £14 14s..... **£6 6 0**

40—¼-pl. Adams' Aidex Folding Reflex, long extension, rev. back, f/4.5 T. T. & H. Cooke Aviar lens, focal-plane shutter, 1/8th to 1/400th sec. Cost £50..... **£11 17 6**

41—¼-pl. T.-P. Reflex, f/4.5 Aldis anastigmat lens, focal-plane shutter, 1/10th to 1/1,000th sec., 3 slides, F.P. adapter. Cost £15 ..... **£4 19 6**

42—¼-pl. Ensign Popular Reflex, f/4.5 Zeiss Tessar lens, case, and F.P. adapter, focal-plane shutter, speeded 1/15th to 1/1,000th sec. Cost £15 ..... **£5 5 0**

43—¼-pl. Popular Pressman Reflex, f/5.6 Cooke Convertible anastigmat lens, focal-plane shutter, 1/15th to 1/1,000th sec., 4 slides. Cost £16..... **£4 12 6**

CASH ONLY!

The REMARKABLE VALUE of these offers does NOT permit of EASY TERMS.

44—P.C. Soho Reflex, f/6.8 Dagor anastigmat lens, focal-plane shutter, speeded 1/18th to 1/700th sec., Mackenzie-Wishart adapter and case. Cost £30 ..... **£3 3 0**

45—¼-pl. Apem Reflex, f/5.9 Wray anastigmat lens, focal-plane shutter, 1/20th to 1/1,000th sec., 3 slides. Cost £10 10s. **£2 19 6**

46—¼-pl. Ensign Special Reflex, Adon Tele lens, focal-plane shutter, 1/15th to 1/1,000th sec., 3 slides, case. Cost £17 **£5 12 6**

FOCAL-PLANE CAMERAS.

47—3½ × 2½ Goerz Anschutz Focal-plane Camera, f/4.5 Dogmar anastigmat lens, shutter speeded 1/16th to 1/500th sec., 6 S.M. slides, F.P. adapter and case. Cost £30..... **£7 7 0**

48—¼-pl. Ross Panros Focal-plane Camera, shutter speeded 1/15th to 1/1,000th sec., f/4.5 Ross Xpres lens, 3 D.D. slides, F.P. adapter and case. Cost £30..... **£9 17 6**

49—3½ × 2½ Ica Palmos, f/4.5 Zeiss Tessar lens, focal-plane shutter, speeded 1/15th to 1/750th sec., 3 D.D. slides and case. Cost £32..... **£10 10 0**

50—5 · 4 Goerz Anschutz, f/4.5 Goerz Dogmar anastigmat lens, shutter speeded 1/10th to 1/1,200th sec., 3 D.D. slides. Cost £25..... **£9 17 6**

51—3½ × 2½ Apem, f/4.5 Apem anastigmat lens, shutter speeded 1/18th to 1/800th sec., 3 S. slides and case. Cost £12.. **£5 5 0**

STEREO CAMERAS.

52—45 · 107 mm. Stereo Tenax, f/4.5 Celor anastigmat lenses, Compound shutters, 6 slides, F.P. adapter and case. Cost £20..... **£2 17 6**

53—45 × 107 Ica Stereolette, f/4.5 Zeiss Tessar lenses, Compound shutter, 1 to 1/250th sec., F.P. adapter and leather case. Cost £12 12s..... **£4 4 0**

54—45 × 107 mm. Ica Polyscope, f/4.5 Zeiss Tessar lenses, Compur shutters, changing-box, leather case. Cost £35 **£6 17 6**

PLATE CAMERAS.

55—3½ × 2½ Zodel, f/4.5 Zodellar anastigmat lens, D.A. Compur shutter, 3 slides. Cost £8 8s..... **£4 9 6**

56—3½ × 2½ Voigtlander Avus, f/4.5 Skopar anastigmat lens, Compur shutter, 3 slides and case. Cost £15..... **£4 19 6**

57—3½ × 2½ Dallmeyer Snapshot Film Pack Camera, f/6 anastigmat lens, 2-speed shutter. Cost £8 8s..... **£4 4 0**

58—9 · 12 cm. Zeiss Ikon Maximar, f/4.5 Zeiss Tessar lens, D.A. Compur shutter, 1 to 1/200th sec., 6 S.M. slides, F.P. adapter, case. Cost £17 11s..... **£6 17 6**

59—¼-pl. New Ideal Sibyl, f/4.5 Ross Xpres anastigmat lens, rise and cross front, 7-speed shutter, 6 slides and F.P. adapter. Cost £25 ..... **£6 6 0**

60—¼-pl. Special Sibyl, f/4.5 Zeiss Tessar lens, 7-speed shutter, F.P. adapter. Cost £24..... **£6 6 0**

61—¼-pl. Zodel Junior, f/6.8 anastigmat lens, 3-speed shutter, 3 slides. Cost £3 3s..... **£1 5 0**

62—¼-pl. Goerz Tenax, f/4.5 Dogmar anastigmat lens, Compur shutter, F.P. adapter. Cost £15 10s..... **£5 5 0**

63—¼-pl. Tropical Contessa Nettel, f/4.5 Cooke Aviar lens, Compur shutter, 3 slides, F.P.A. Cost £16 17s. 6d..... **£4 17 6**

64—3½ × 2½ Zeiss Niklas, f/4.5 Zeiss Tessar lens, Compur shutter, 3 slides. Cost £10 10s..... **£4 4 0**

65—9 · 12 cm. Agfa Standard, f/4.5 Solinar anastigmat lens, speeded shutter, ½ to 1/100th sec., 3 slides, F.P. adapter. Cost £8 10s..... **£4 4 0**

66—¼-pl. Goerz Tenax, f/6.3 Tenastigmat lens, Compur shutter, 3 slides, F.P. adapter and case. Cost £5 17s. 6d..... **£1 15 0**

REFLEX CAMERAS.

67—¼-pl. Ensign Tropical Popular Reflex, f/4.5 Cooke Luxor anastigmat lens, focal-plane shutter, speeded 1/15th to 1/1,000th sec., 3 slides and F.P. adapter. Cost £19..... **£5 12 6**

68—¼-pl. Ica Reflex, f/4.5 Zeiss Tessar lens, focal-plane shutter, speeded 1/15th to 1/1,000th sec., 3 slides, F.P. adapter and case. Cost £25 ..... **£6 6 0**

69—3½ × 2½ Latest Model Soho Reflex, f/2.9 Dallmeyer Pentac lens, focal-plane shutter, rev. back, masking device, F.P. adapter and case. Cost £37 10s..... **£19 19 0**

ANOTHER LETTER

S. Wales.
29/4/36.

". . . am delighted with its wonderful value and good condition. "I wish to thank you for your courtesy and prompt attention to my enquiries." C. H.

ROLL-FILM CAMERAS.

70—3 × 4 cm. Korelle, f/4.5 Vidar anastigmat lens, 7-speed shutter. Cost £3 17s. 6d..... **£1 9 6**

71—No. 1 Ensignette, Ensign f/6 anastigmat lens, T. and I. shutter. Cost £3 10s. ..... **12s. 6d.**

72—3½ × 2½ Ensign Carbine, f/4.5 Lukos anastigmat, 3-speed shutter. Cost £4 15s. **£2 5 0**

73—3½ × 2½ Tropical Ensign Carbine, f/4.5 Aldis-Butcher, Compur shutter. Cost £11 5s. **£4 15 0**

74—3½ × 2½ Ensign Carbine, f/4.5 Aldis Uno lens, Mulchro shutter. Cost £6 6s..... **£3 3 0**

75—3 × 4 cm. Nagel Pupille, f/3.5 Leitz Elmar lens, Compur shutter. Cost £15 10s. **£7 17 6**

76—3½ × 2½ Coronet Roll Film, single lens, T. and I. shutter. Cost 14s. 6d..... **7s. 6d.**

77—3½ × 2½ Roll Film and Plate, f/4.5 Zodellar anastigmat, Compur shutter, double extension. Cost £10 10s..... **£4 4 0**

78—3½ × 2½ Roll Film Carbine, f/4.5 Ross anastigmat lens, Compur shutter. Cost £10 15s..... **£5 5 0**

79—V.P. Panovista Twin-lens Camera, f/3.5 Meyer Trioplan lens, Pronto shutter. Cost £12 17s. 6d..... **£4 4 0**

80—Ensign Carbine 1a, f/7.7 Aldis Uno anastigmat lens, 3-speed shutter. Cost £3 15s..... **12s. 6d.**

81—1a Pocket Kodak, f/6.3 anastigmat lens, 2-speed Kodex shutter. Cost £3 17s. 6d..... **15s. 0d.**

82—3½ × 2½ Roll Film Dallmeyer, Pentac f/2.9 lens, Compur shutter, 1 to 1/200th sec. Cost £18 10s..... **£6 17 6**

83—¼-pl. New Ideal Sibyl, f/4.5 Zeiss Tessar lens, 7-speed shutter. Cost £30 ..... **£6 17 6**

84—2c Kodak Series III, f/7.7 Kodak anastigmat lens, 4-speed Diomatic shutter. Cost £5 17s. 6d..... **£1 2 6**

85—¼-pl. Roll Film and Plate Carbine, f/6.8 Cooke-Butcher anastigmat lens, Lukos III 6-speed shutter. Cost £6 6s. **19s. 6d.**

86—2c Special Kodak, f/6.3 Kodak anastigmat lens, Compur shutter, range-finder. Cost £4 10s..... **£2 12 6**

87—P.C. Kodak, f/3.5 Zeiss Tessar lens, Compur shutter, range-finder. Cost £18 10s..... **£3 15 0**

88—P.C. Special Kodak, f/4.5 Zeiss Tessar lens, Compur shutter, range-finder. Cost £18 2s. 6d..... **£4 4 0**

SEND CASH WITH ORDER

and describe fully the article you wish to purchase. This will save lots of trouble and assures immediate delivery.

89—2c Special Kodak, f/4.9 Zeiss Tessar lens, Compur shutter, range-finder. Cost £15..... **£2 19 6**

90—3½ × 2½ Auto-speed, f/4.5 Ross Xpres lens, focal-plane shutter, speeds 1/15th to 1/500th sec. Cost £19 10s... **£6 0 0**

91—P.C. Tropical Contessa, f/4.5 Zeiss Tessar, Compur, D.V. and brilliant finder. Cost £24..... **£3 3 0**

92—1a Pocket Kodak Special, f/4.5 Kodak anastigmat lens, Kodamatic shutter. Cost £12..... **£4 19 6**

93—P.C. Roll Film Kodak, f/8 R.R. lens, 3-speed shutter. Cost £5 5s..... **9s. 6d.**

94—¼-pl. Pocket Kodak Special, f/5.6 Kodak anastigmat lens, 7-speed shutter. Cost £8 10s..... **£3 15 0**

95—1a Kodak Series III, f/6.3 Kodak anastigmat lens, 4-speed Diomatic shutter. Cost £4 17s. 6d..... **£1 9 6**

96—P.C. Roll Film and Plate Tenax, f/4.5 Dogmar lens, Compur shutter, 3 slides and case. Cost £21 10s..... **£11 15 0**

97—¼-pl. Roll Film Kodak, f/8 R.R. lens, 5-speed shutter. Cost £5 5s..... **7s. 6d.**

98—¼-pl. Kodak Series III, f/6.8 Kodak anastigmat lens, Koilos shutter. Cost £7 15s..... **£1 12 6**

99—2c Kodak Series III, f/7.7 Kodak anastigmat, 4-speed Diomatic shutter. Cost £6 10s..... **£1 9 6**

100—V.P.K. Model B, single lens, T. and I. shutter. Cost £1 5s..... **9s. 6d.**

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.

. . . and you do BEST OF ALL at

WALLACE HEATON LTD.

119, NEW BOND STREET, LONDON, W.1

Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.

Phones : MAYFAIR 0924-5-6-7

BY APPOINTMENT.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



"In Lakeland now"

An excellent example of the wonderful quality and tonal balance that can be achieved by using Ilford Soft Gradation Panchromatic Plates. These plates have ample speed for fast work, are fully colour sensitive, and yield beauty of tone that is unsurpassed.

DAMSON BLOSSOM
IN LYTH VALLEY
Negative by
J. HARDMAN, ESQ.,
on an
ILFORD SOFT GRADATION
PANCHROMATIC PLATE

ILFORD Soft Gradation
PANCHROMATIC PLATES
700 H. & D. TO DAYLIGHT

"Panchromatism," price 6d. from your dealer or 8d., post free, from Ilford Limited, Ilford, London

Made in England by ILFORD LIMITED, ILFORD, LONDON

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

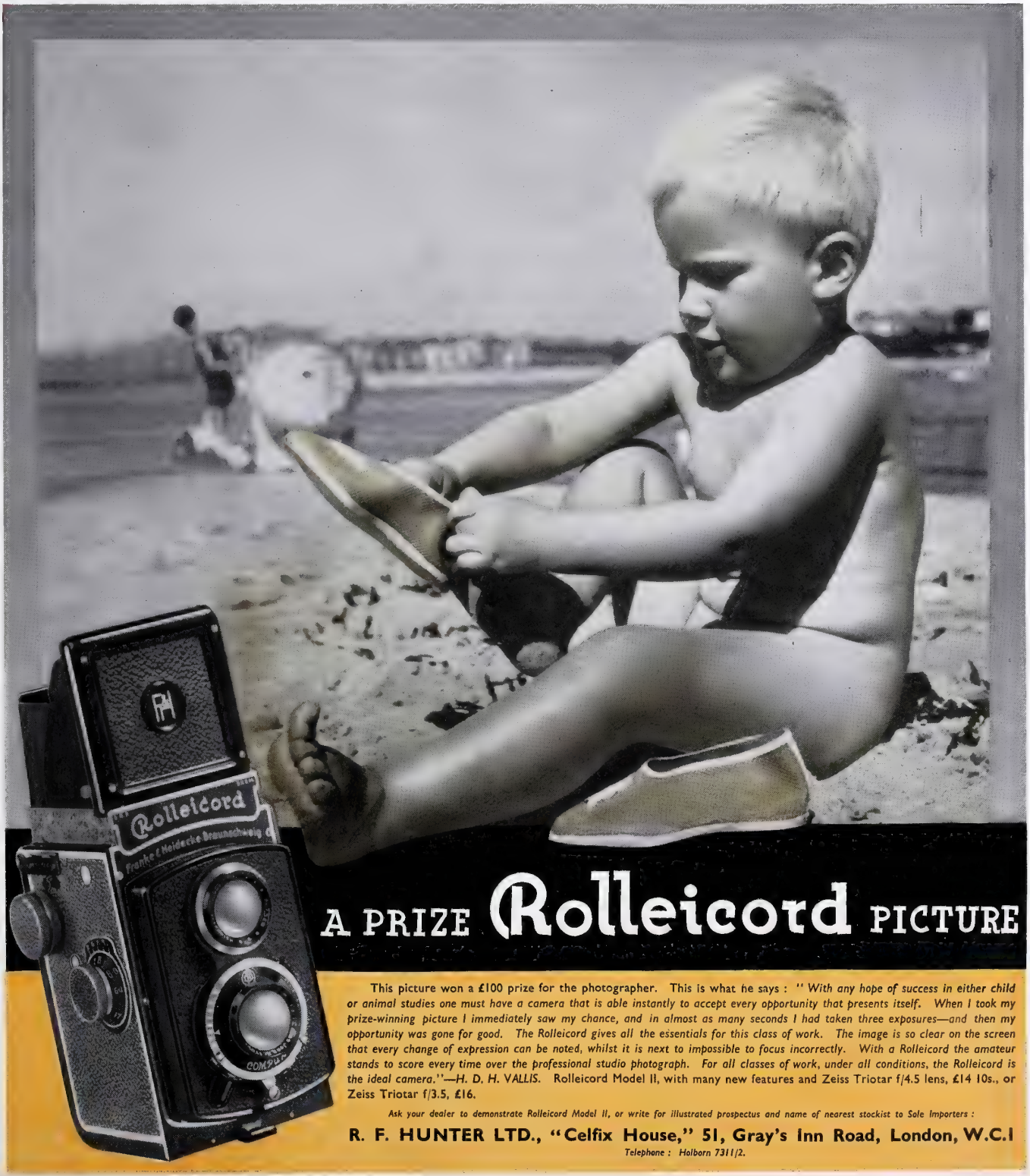
The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, July 8th, 1936. No. 2487.



A PRIZE Rolleicord PICTURE

This picture won a £100 prize for the photographer. This is what he says: *"With any hope of success in either child or animal studies one must have a camera that is able instantly to accept every opportunity that presents itself. When I took my prize-winning picture I immediately saw my chance, and in almost as many seconds I had taken three exposures—and then my opportunity was gone for good. The Rolleicord gives all the essentials for this class of work. The image is so clear on the screen that every change of expression can be noted, whilst it is next to impossible to focus incorrectly. With a Rolleicord the amateur stands to score every time over the professional studio photograph. For all classes of work, under all conditions, the Rolleicord is the ideal camera."*—H. D. H. VALLIS. Rolleicord Model II, with many new features and Zeiss Triotar f/4.5 lens, £14 10s., or Zeiss Triotar f/3.5, £16.

Ask your dealer to demonstrate Rolleicord Model II, or write for illustrated prospectus and name of nearest stockist to Sole Importers:

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Road, London, W.C.1

Telephone: Holborn 7311/2.

Copyright—Registered as a Newspaper for transmission in the U.K.

There's no Question:

for your finest work you must use a panchromatic film . . .

Kodak "PANATOMIC" Film—the film of superfine grain—for all ordinary outdoor subjects—landscapes, portraits, etc. It's superb for enlarging.

Or

Kodak SUPER SENSITIVE PANCHROMATIC Film

—the film of lightning speed—for all quick-action shots where a high shutter speed is demanded—sports pictures, etc. This is also the film for all photography by artificial light.

Both these Kodak Panchromatic Films are made in Roll Films and Film Packs, and in 35mm. form for use in the "Retina," "Leica," "Contax" and other miniature cameras. From Kodak Dealers everywhere.



Kodak Limited KODAK HOUSE · KINGSWAY · LONDON · W.C.2



TAKEN WITH A RUBY FOCAL.

THORNTON-PICKARD

ALTRINCHAM, 7 ENGLAND

SPEED WORK

WITH A

PRESS CAMERA

Strong, Simple and Fast. Fitted with Quick Change Loading. Full-size Disappearing Wire Finder in place of Direct Finder, 17/6 extra.

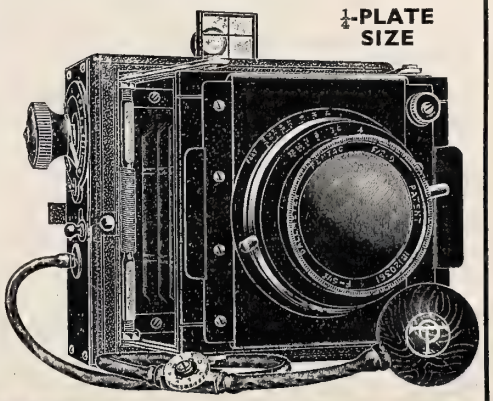
OUTFITS with F/4.5 ANASTIGMATS.

ROSS XPRESS, £22 : 0 : 0

ZEISS TESSAR, £21 : 10 : 0

1936 Booklet from your Dealer, or Post Free Anywhere.

¼-PLATE SIZE



NEW WALLACE HEATON COMPETITION

For users of 35-mm. STILL CAMERAS

USERS OF LEICA, CONTAX, CONTAFLEX, RETINA, ROLLEIFLEX, and ROLLEICORD (if used with ciné film) can all compete.

Here is a new Competition, open only to users of cameras taking 35-mm. film as its negative medium.

The Competition is open from July 1st until September 30th. Your photographs can be of any subject—but they must be taken on 35-mm. film. Prints should not be smaller than 6×4 inches, nor larger than 12×10.

Any number of prints can be sent in in any one week, but each photograph must have the coupon attached. In addition to the big prize, a weekly prize of £1 1s. will be awarded for the best photograph submitted in that week.

Each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used, exposure, etc.

ADDRESS YOUR ENTRY TO:

'COMPETITION'

for the best photograph submitted during the run of the competition

£25

will be awarded

COUPON which must be attached to your entry.
WALLACE HEATON
35-mm. Film Competition
July 8th, 1936.

ONE GUINEA WILL BE AWARDED FOR THE BEST PICTURE RECEIVED EACH WEEK. THERE'S NO ENTRANCE FEE.

For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. *In addition we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd. All prints will be judged at the end of the Competition for the final prize of £25 cash. Acceptance of these rules and conditions is a specific condition of entry.*

GET BUSY WITH YOUR CAMERA AND ENTER NOW

WALLACE HEATON LTD., 119 & 127, New Bond St., London, W.1



...BRING US THAT CAMERA IN

FIRST EASY PAYMENT SECURES YOUR CHOICE OF CAMERA!



"ROLLEICORD II"

Automatic film wind. New type reflex hood, and larger magnifier. Depth of focus and focussing knob combined. Engraved exposure plate. Takes all Rolleiflex accessories, excepting angle mirror. Takes 12 exposures on 3¼ × 2¼ roll film for 1/-.

With Zeiss Triotar f/4.5 and Compur shutter, 1/300th, T. and B. **£14:10:0**

With Zeiss Triotar f/3.5 **£16:0:0**

Nine monthly payments of 33/10 or 37/4.

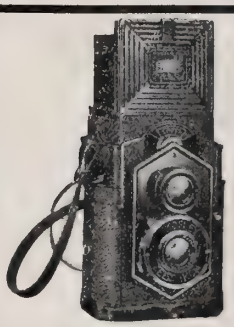


NEW RANGE-FINDER "BESSA"

With coupled range-finder and optical view-finder fitted next to the focussing control. The famous trigger release is fitted under the baseboard. Yellow filter is incorporated for use when required. Compur Rapid shutter speeded to 1/400th sec. Heliomar f/3.5 lens.

£16 : 10 : 0

Nine monthly payments of 38/6.



ZEISS IKON "IKOFLEX"

The twin-lens camera for 12 pictures on 3¼ × 2¼ 8-exposure roll film. Large finder lens, compensation of parallax. Novar f/4.5 lens, in Ikoflex shutter **£7:15:0**

Nine monthly payments of 18/1.

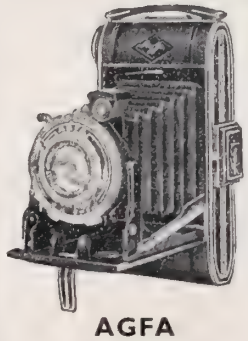
NEW IKOFLEX II ALSO IN STOCK.



T.-P. JUNIOR RUBY REFLEX

Made in 3¼ × 2¼, 4¼ × 3¼ in. and 6½ × 9 and 9 × 12 cm. sizes. With Ruby self-capping time and instantaneous focal-plane shutter. Revolving back, reflecting mirror of specially prepared glass, quick-wind, 3 single metal slides. With T.-P. Cooke f/4.5 lens, size 3¼ × 2¼, from **£12:0:0**

Nine monthly payments of 28/-.



AGFA "SPEEDEX"

A first-class 3¼ × 2¼ roll-film camera. Get this handy little instrument in time for the holiday season. Fitted with f/4.5 lens and Compur shutter, direct-vision and reflecting view-finders.

£6 : 6 : 0

Nine monthly payments of 14/9.



"ROLLEIFLEX"

The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.

£25 : 0 : 0

Nine monthly payments of 58/4.



FILMO "STRAIGHT 8"

Easy daylight loading. Takes 30-ft. reels, 4 speeds. Built-in exposure chart, f/2.5 lens. With case.

£20 : 10 : 0

Nine monthly payments of 47/10.



KODAK "REGENT"

The latest model, taking 8 or 16 pictures on 3¼ × 2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter, speeded to 1/400th sec., complete with leather case..... **£20:0:0**

Nine monthly payments of 46/8.

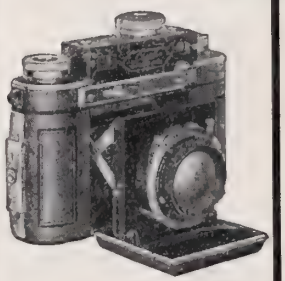


SUPER IKONTA

Takes 11 pictures on 3¼ × 2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, Compur **Rapid** shutter, speeded to 1/400th sec. With f/2.8 Zeiss Tessar lens.

£28 : 5 : 0

Nine monthly payments of 66/-.



"DOLLINA"

Takes 36 pictures at a loading on 35-mm. ciné film. Fitted with direct optical view-finder. Dimensions of the camera are only 5 × 3¼ × 1¼ in. over all projections. Rapid opening—easy to use. Has f/2 Xenon lens and Compur Rapid shutter, speeded to 1/500th sec.

£15 : 15 : 0

Nine monthly payments of 36/9.



THE "BESSA"

Takes 8 exposures on 3¼ × 2¼ roll film. Fitted with detachable mask, for taking 16 pictures when required. F/4.5 lens and Compur shutter.

£7 : 5 : 0

Nine monthly payments of 17/-.

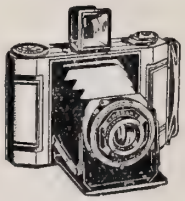


CINÉ - KODAK "8"

Halves running costs.—With fixed-focus f/3.5 lens, exposure guide, footage indicator and eye-level finders incorporated in the handle of the camera. Holds 25 ft. of special film, only half the width of which is exposed at a time.

£9 : 17 : 6

Nine monthly payments of 23/1.



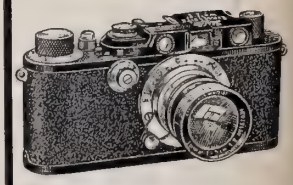
KODAK "DUO"

16 pictures on 3¼ × 2¼ 8-exposure film. Lens shoots to position at touch of button. Focussing from 3½ ft. to infinity. Direct-vision view-finder.

With Pronto "S" shutter and Kodak f/4.5 anastigmat.

£6 : 0 : 0

Nine monthly payments of 14/-.



LEICA MODEL III

With f/2 Summar Lens.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For holidays, travel, or for photographs at night or in any weather, Leica is the ideal camera.

£39 : 10 : 0

Nine monthly payments of 92/2.

EXCHANGE FOR A NEW ONE!

. . . WHY SPEND YOUR HOLIDAY WITH A CLUMSY, OUT-OF-DATE INSTRUMENT? **We will make you the finest part exchange allowance possibly obtainable in the photographic trade. We have the best possible range of cameras—you can choose any model you like. Every one can be had on nine equal monthly instalments.**



NEW 84-PAGE CATALOGUE POST FREE!

Kodak Cine-Eight Camera, f/3.5 lens, Kodascope Eight-30 Projector. As new..... £15 10 0
Visual Victor, 8, 16, 24, 32, 64 frames, f/2.9 Triple, 3-in. Tele and case. List £64 10s..... £37 15 0
Siemens Cine, 8, 16, 64, f/2.8 Busch, L/case. As new. List £32..... £21 10 0
Motocamera B, f/3.5 lens, Port. lens, filter and case £3 15 0
Cine-Kodak Model B, f/3.5 lens, L/case..... £7 12 6
Siemens C Cine, f/1.5 Plasmat, L/case. As new. List £62 10s. £43 0 0

Gebescope Model B Home Talkie Outfit, latest model. As new. List £135..... £86 0 0
Filmo All-gear Projector, Model J.L., outfit complete. List £98..... £47 15 0
Standard Siemens Projector. New condition. List £60..... £43 10 0
Ensign Autokinecam, f/2.6 Cinar lens, L/case. List £18 18s. £8 15 0
Model II Leica, black, f/3.5 Elmar, ever-ready case £21 0 0
3×4 cm. Dolly, f/3.5 Meyer, Compur shutter, 1 to 1/300th sec..... £4 14 9
3×4 cm. Baldi, f/4.5 Vidanar, Vario shutter, 1/25th to 1/100th sec..... £3 6 6
Kodak Retina, f/3.5 Xenon anastigmat, Compur shutter, L/case..... £8 10 0
530 Zeiss Super Ikonta, f/3.5 Zeiss Tessar, Compur shutter, purse case..... £14 13 6
520 Roll-Op Camera, f/2.8 Anticomar anastigmat, Rapid Compur shutter, leather case..... £15 12 6
3½×2½ Zeiss Ikonta, f/3.8 Tessar, Rapid Compur shutter, leather case..... £12 12 0
3½×2½ Ensign Selfix 20, f/4.5 Ensar, D.A. Compur shutter, leather case..... £4 17 6
3½×2½ Salex de Luxe, f/4.5 Correckta anastigmat, Compur shutter, rising front, 6 slides, F.P. adapter, L/case. £4 7 6
3½×2½ Contessa Folding Plate, f/6.3 Zeiss Triotar anas., Compur shutter, 1 to 1/250th sec., rising and cross front, 3 slides, F.P.A., L/case..... £3 18 9

¼-pl. Contessa Folding, f/6.8 Nettar, Everset shutter, 6 slides £1 5 0
6×4½ cm. Ica Baby, Carl Zeiss Tessar f/4.5, fully-speeded shutter, 4 slides..... £3 17 6
3½×2½ Ensign Reflex, Dallmeyer Serrac f/4.5, self-capping focal-plane shutter, Mackenzie slide, 10 envelopes... £8 5 0
¼-pl. Zodel Folding Pocket, f/4.5 Zodellar, D.A. Compur and leather case..... £5 10 0
Postcard T.-P. Special Ruby Reflex, T.-P. Cooke f/4.5, self-capping focal-plane shutter, revolving back, roll-holder £10 17 6
9×12 cm. Mentor Focal-plane, Carl Zeiss Tessar f/4.5, single slide adapter and 6 slides..... £11 17 6
12-in. f/5.6 Dallon, focussing mount, iris..... £11 17 6
3½×2½ Salex Focal-plane, f/5.5 Salex anastigmat, focal-plane shutter, 6 slides, F.P.A..... £2 19 6
Whole-plate Salex Studio, oak throughout, rising front, long extension, swing and repeating back, 2 repeating slides. As new..... £5 18 6
Model II Leitz Leica, Hektor f/2.5, coupled range-finder, focal-plane shutter, ever-ready case..... £22 10 0
2½ square Voigtlander Superb, Heliar f/3.5, Compur shutter. New condition..... £13 17 6
¼-pl. T.-P. Junior Special Reflex, Ross Xpres f/3.5, self-capping focal-plane shutter, revolving back, 6 slides, F.P.A. and leather case..... £13 17 6
3½×2½ T.-P. Victory Reflex, Cooke f/4.5, rack focussing, self-capping focal-plane shutter, revolving back, 5 slides, roll-holder and case..... £6 7 6
3½×2½ Ross Panros, Ross Xpres f/4.5, focussing, self-capping focal-plane shutter, speeds to 1/1,000th, 3 slides, F.P.A., roll-holder, leather case..... £8 17 6
3½×2½ Ensign Speed Roll Film Reflex, Dallmeyer Serrac f/4.5, 9-in. f/6.5 Dallon, interchangeable, self-capping focal-plane shutter, complete in leather case. New condition £10 10 0
¼-pl. Ensign Special Reflex, Ross Xpres f/4.5, focal-plane shutter, 6 slides, leather case..... £9 12 6
9×12 cm. Sonna Collapsible Focal-plane, Heliar f/4.5, self-capping focal-plane shutter, 6 slides, leather case.... £19 10 0

59/60 CHEAPSIDE
LONDON, E.C.2 Phone: CITY 1124/5

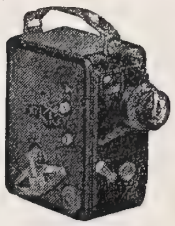
90/94 FLEET ST
LONDON, E.C.4 Phone: CENT. 9391

P.C. Double Extension Ica, f/4.5 Tessar, Compur, 8 slides, L/case £6 6 0
Model II Coupled Leica, f/2.5 Hektor, L/case..... £21 10 0
520 Ikonta, f/3.5 Tessar, Compur, L/case..... £8 17 6
3×4 Roll Film, Xenar f/4.5 anas., Compur, purse.. £4 10 0
6×6 or portions of 3½×2½ Noxa Vertical Enlarger, f/6.8 anas., electric fittings, base easel..... £4 10 0
3½×2½ Tropical de Luxe Cameo, all-metal, f/3.5 Xpres, Compur, 6 slides..... £12 10 0
3½×2½ T.-P. Reflex, f/4.5 Zeiss Tessar, 6 slides.... £6 15 0
3½×2½ Miraphot Vertical Enlarger, f/6.3 Novar anastigmat, base easel, electric fittings..... £5 17 6
16-ex.-on-3½×2½ Baldi, f/2.9 Trioplan, Compur D.A. shutter, L/case..... £6 10 0
Pathe Home Movie Cine Camera, 9.5-mm., f/3.5 lens, L/case. Cost £11 10s..... £4 17 6
16-ex.-on-3½×2½ Super Ikonta, f/4.5 Tessar, D.A. Compur, L/case..... £13 10 0
Zeiss Contax, f/3.5 Zeiss Tessar, ever-ready case.... £16 0 0
Several Good Microscopes by eminent makers at bargain prices. Details on application.
Baby Automatic Rolleiflex, f/3.5 Zeiss Tessar, Compur, ever-ready case..... £13 17 6
3½×2½ Nettel Deckrullo Collapsible Focal-plane, f/4.5 Zeiss Tessar, 5 D.D. slides, F.P.A., L/case..... £10 17 6
530/16 Super Ikonta, f/2.8 Zeiss Tessar, E.-R. case £23 10 0
3½×2½ Double Ex. Zodel, f/4.5 Tessar, D.A. Compur, Distar lens, filter..... £6 6 0
6×6 Rolleicord, f/4.5 Triotar, L/case..... £10 10 0
V.P. Goerz Tenax, f/4.5 Dogmar lens, Compur, purse £4 7 6
Zeiss Ikoflex, f/4.5 anastigmat, Klio shutter, L/case £6 17 6
3½×2½ Latest Soho Reflex, f/2.9 Ross Xpres, 11-in. f/5.5 Ross Teleros, 3 book-form slides, F.P.A., L/case, magnifiers. Cost £53 10s..... £35 0 0
Reproduction Device for Leica, No. 2 and 3 front lenses, etc. £3 10 0
16-mm. Turret Head Victor Cine Camera, f/1.5 Dallmeyer Speed, L/case. Cost £45..... £25 0 0

1a Folding Pocket Kodak, f/6.3 anastig. lens..... £1 17 6
3½×2½ Agfa Speedex, f/8.8 anastig. lens..... £1 7 6
3½×2½ Icaretie, f/6.3 Novar anastig. lens, Derval speeded shutter..... £1 19 6
3½×2½ Nettar Roll Film, f/4.5 anastig. lens, D.A. shutter £3 15 0
3½×2½ Nettar Roll Film, f/6.3 anastig. lens, speeded shutter £2 12 6
4½×6 Goerz Tenax Folding Plate, f/4.5 Celor anastig. lens, Compound shutter, 5 single slides..... £2 19 6
V.P. Rollette Roll Film, f/6.3 Zeiss Tessar, Compound shutter £2 17 6
Model B V.P. Kodak, Rapid Landscape lens.....13s. 6d.
4×3 Baby Ikonta, f/4.5 anastig. lens..... £3 3 0
¼-pl. Ross Panros Focal-plane, f/4.5 Xpres, 6 D.D. slides, leather case..... £10 17 6
5×4 Soho Focal-plane, f/4.5 Cooke Aviar anastig. lens, 6 D.D. slides, leather case..... £9 17 6
P.C. Tropical Model T.-P. Special Ruby Reflex, constructed of teak, brass bound, 7-in. f/4.5 Zeiss Tessar lens, revolving back, 3 double book-form dark slides, F.P.A..... £16 16 0
P.C. Goerz Anschutz Focal-plane, f/4.5 Zeiss Tessar lens, quick-wind shutter, 6 single slides..... £6 17 6
¼-pl. Dallmeyer Naturalist Boxform Focal-plane, 8¼-in. f/3 Dallmeyer Portrait lens, iris, Telenegative attachment, focal-plane shutter, 6 D.D. slides and case..... £5 17 6
¼-pl. Double Extension C.B. Field, R.R. lens, 2 D.D. slides £1 11 6
¼-pl. D.E. C.B. Field, f/6.8 anastig. lens, roller-blind shutter, 3 double book-form dark slides, tripod and case..... £3 3 0
3½×2½ Contessa Folding Plate Camera, f/6.8 anastig. lens, speeded shutter, rising front, 3 slides and focussing screen £1 2 6
3½×2½ D.E. Tropical Model Folding Camera, constructed of teak, brass-bound, f/4.5 Zeiss Tessar lens, Compound shutter, 6 slides, F.P.A. and case..... £7 10 0
3½×2½ N. & G. Sibyl, f/4.5 Tessar, speeded shutter, 12 single metal dark slides..... £6 15 0

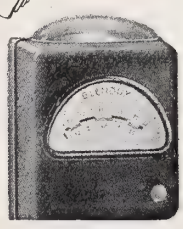
54 LIME ST
LONDON, E.C.3 Phone: Mansion House 0180

84 ALDERSGATE ST
LONDON, E.C.1 Phone: NAT. 0591



9.5-mm. DEKKO

Three speeds—half, normal, slow. For snapshots, time exposures, single and animated. Dallmeyer f/3.5 lens..... **£6:18:6**
Ross or Dallmeyer f/1.9 lens.. **£10:18:6**
Nine monthly payments of 16/2 or 25/6.



"OMBRUX" METER

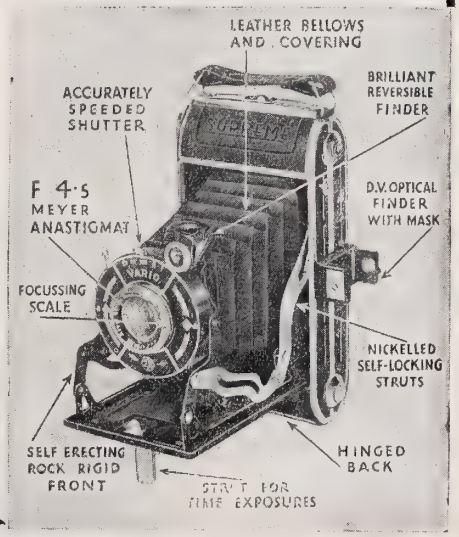
The photo-electric cell meter with a marvellous lens which makes it the finest instrument on the market at such a price. Gives dead-accurate readings for still camera work. In ever-ready case.... **67/6**
BLENDUX, for ciné work..... **67/6**

1936 "SALEX SUPREME"

Unapproachable in Value. Unobtainable elsewhere.

With all the splendid up-to-date features shown below..... **£3:3:0**
Or with f/3.8 Steinheil Cassar lens, Prontor II Sector speeded shutter, 1 to 1/175th sec., T. and B. **£5 5 0**
Tan Hide Case, velvet-lined, with lock and sling strap **6s. 6d.**

Easy terms if desired.



CITY SALE & EXCHANGE (1929) LTD.



"Times" Photo.

A cameraman risked his life to get this photograph of "unconquered" Everest. And to make the hazard worth while . . . to make **certain** of results—only the world's best lens was considered good enough —a Taylor-Hobson lens!

TAYLOR-HOBSON LENSES

Made by
TAYLOR, TAYLOR & HOBSON
Leicester and London.



Granville PRODUCTS
PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with "GRANVILLE"; if you have years of experience, change to "GRANVILLE." You will never change again!

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to: PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



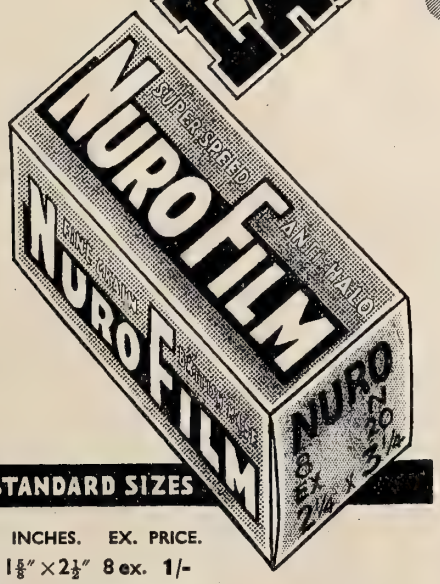
If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables:
"GRANVILLE,
LEAMINGTON"
Telephone: 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse
and Showrooms:
13, GRAY'S INN ROAD, W.C.1
Telephone: Holborn 5688.

ARE YOU USING "LASTIC LATITUDE"



IN ALL STANDARD SIZES

NO.	INCHES.	EX.	PRICE.
N.27	1⅝″ × 2½″	8 ex.	1/-
N.29	2″ × 3″	6 ex.	10d.
N.20	2¼″ × 3¼″	8 ex.	1/-
S.20	2¼″ × 3¼″	8 ex.	1/-
N.16	2½″ × 4¼″	8 ex.	1/3

Only NURO, THE NEW ALL-BRITISH FILM HAS THIS NEW QUALITY

"Lastic Latitude" is an extra feature which, in addition to the outstanding quality of NURO Film, helps you to make better pictures. Scientifically correct density of every NURO negative is made very much more certain by "Lastic Latitude," which is the ability to absorb and automatically correct errors in exposure. Try a spool of NURO Film and test this remarkable new feature for yourself.

NURO FILM

Sensitive as Sight-British as the Flag

Obtainable through all branches of Boots The Chemists: stocked by all branches of Timothy Whites and Taylors and Taylors Dispensing Chemists, and all Good Dealers.

NURO (Biggleswade) **LTD.**
BIGGLESWADE, BEDFORDSHIRE, ENGLAND

Tel.: Biggleswade 234. Grams: "NURO" Biggleswade.

S.B. 13

IN ALL STANDARD SIZES & PRICES

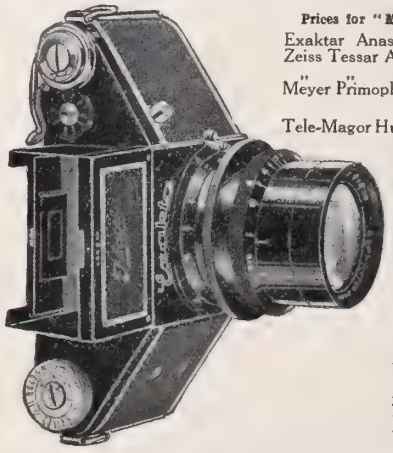
THE NEW EXAKTA REFLEX

will make pictures at **10 INCHES or MILES AWAY**

Is the only Miniature Reflex that will take Telephoto Lenses.

For V.P. Films, 4×6.5 cm. PRECISION WORKMANSHIP

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.



Prices for "MULTI-SPEED" MODEL B.

Exaktar Anas. f/3.5.....£19 10s.
Zeiss Tessar Anas. f/3.5.....£23 10s.
" " " f/2.8..... £27 10s.
Meyer Primoplan f/1.9.....£39 10s.

Extra:
Tele-Magor Hugo Meyer 15 cm. £11 10s.

ADAPTING RINGS FOR CLOSE-UPS:

Tube A, for 15 inches, 6/6
Tube B, for 10 inches, 6/6

EXAKTA HANDBOOK

Just published. Fully explains this beautiful camera.

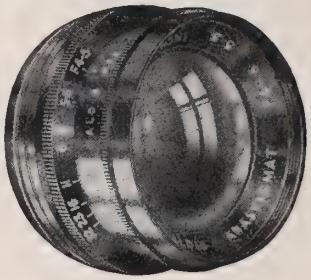
Post free 3/6

Illustrated Brochure of Cameras and Accessories post free.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.

There is no better



than the

ALDIS

FREE *on request. Aldis Lens Book. For Test Chart postcard, please send 1½d. stamp.*

ALDIS BROTHERS, SPARKHILL, BIRMINGHAM



Address that film to Will R. Rose Ltd.

Just drop your exposed film in the nearest post office box and your snaps will be returned *within a few hours.* Snapshots sent to Will R. Rose Ltd. show consistently clear reproduction because they are developed and printed by expert technicians who are also artists, trained to get the best out of every snap.

"Magna Prints" (regd.) Unless otherwise ordered all negatives up to No. 2 Brownie size will be printed the "Magna" way—magnified to quarter-plate size. Whatever the size of your camera, "Magna" prints cost only 2½d. each.

How to send your films.

Wrap your spool most securely (envelopes are not safe). Don't forget to enclose your name and address. Prices standard throughout. Send for illustrated booklet price list, and a free supply of special wrappers in which to send your future films.

PRACTICAL HINTS
Always rest your camera on a rigid support for lengthy exposures.

It pays to rely on

WILL R. ROSE LTD.

(Dept. AB)

23, BRIDGE STREET ROW, CHESTER 133/134, HIGH STREET, OXFORD
25, THE PROMENADE, CHELTENHAM

"HOW MUCH DO I PAY IN DUTY?
why, I've never even thought about it!"



THAT'S just it! . . . it is hard to get smokers to realise that by smoking RHODIAN they not only get a delightful smoke but a better one for the money because the duty is lower than on American and other foreign tobaccos.

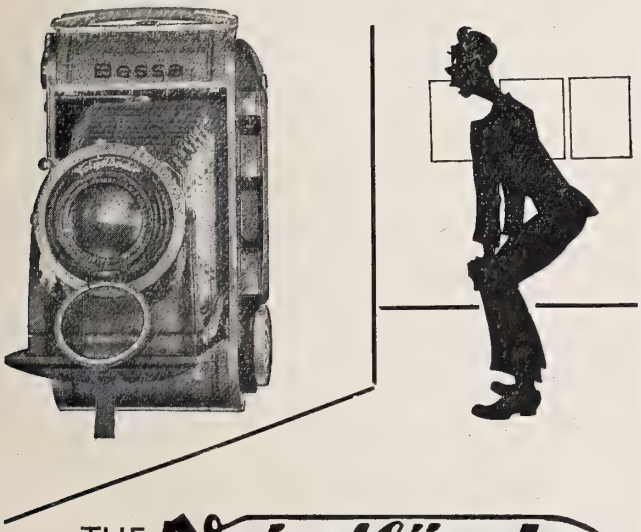
RHODIAN

CURLY CUT

RH 2240

RHODIAN ALL-BRITISH TOBACCO COSTS ONLY 10½D AN OZ

EXCITINGLY NEW!



THE Voigtländer RANGEFINDER BESSA

The Voigtlander Bessa is an established favourite—now comes a new model with features far in advance of its time. Like every Bessa, its trigger release, fitted under the baseboard, enables the camera to be held in both hands at eye-level. Like every Bessa it takes half-size or full-size pictures, but this new model has the added advantage of an optically perfect rangefinder which makes accurate focussing simple and certain. A particularly pleasant "streamlined" body makes this new "slip-in-the-pocket" Bessa decidedly handy. Study its features and prices listed below—and then ask to see it at your dealers. You'll say this new Rangefinder Bessa is the camera event of 1936.

FEATURES IN ADVANCE OF ITS TIME VALUE IN EXCESS OF ITS PRICE

- ★ Rangefinder coupled to lens standard, automatically sets lens to correct position at every distance.
- ★ Focussing, before or after opening, by large milled wheel with engraved distances and hyperfocal chart.
- ★ Optical view-finder with mask for half-size pictures.
- ★ Yellow hinged filter attached to lens mount.
- ★ Trigger release fitted so that finger falls readily on to it after focussing.
- ★ F/3.5 Voigtlander anastigmat lens and Compur Rapid delayed-action shutter.

With Helomar (3-element) f/3.5 lens,

£16 : 10 : 0

With Skopar (4-element) f/3.5 lens, **£18 15 0**, and Heliar (5-element) f/3.5 lens, **£21 0 0**. Compur Rapid delayed-action shutter (1 to 1/400th sec.), fitted as standard.

Write for the Voigtlander Catalogue to :

SCHERING LTD. (Voigtlander Dept. A)
188-192, HIGH HOLBORN, W.C.1

Sole Agents in Irish Free State : Pollock & Co. (Ireland) Ltd., 50, Grafton Street, Dublin, I.F.S.



"... is a joy for ever"

THE

Rolleiflex



CAMERA, like some of its users, is "a thing of beauty," and it is certainly "a joy for ever." It is a miniature camera which is different—so simple to use—yet giving such exquisite results. The fact that the Rolleiflex has figured so largely amongst prize-winners of recent photographic competitions proves its established supremacy amongst roll-film reflexes. Every picture you take with a Rolleiflex can be "a thing of beauty," and, like the camera, bring you joy for ever.

Here are some of its features : 12 pictures on 3½ × 2½ roll film for 1/—enlargement expense eliminated. Simplest, most efficient focussing, with magnifier and ground-glass screen. Picture seen actual size, right way up, even during exposure. Instant readiness, with "stop," speed and focussing all in view. Zeiss Tessar f/3.5 lens. Compur shutter from 1 to 1/500th sec. and T. and B., D.V. finder for speed subjects. Option of plates or cine film. PRICE **£25**

58/4 DOWN AND 8 MORE MONTHLY PAYMENTS

Let us quote our allowance on your present camera against a new Rolleiflex.

WALLACE HEATON LTD.

THE MINIATURE CAMERA SPECIALISTS

119, NEW BOND ST., LONDON, W.1

and at 47, Berkeley Street, W.1, and 43, Kensington High Street, W.8

Phones : Mayfair 0924-5-6-7.

THE *NEW* SIMPLICITY AND CERTAINTY

with which perfectly correct exposure is ascertained at the actual time of taking the photograph, has won a wealth of enthusiastic praise for the New "AVO" Exposure Meter. It is the simplest and most dependable meter ever made as well as the quickest to use. It is a boon to professional and amateur photographers alike, saving time, material and opportunities.

Mr. OLIVER G. PIKE, F.Z.S., F.R.P.S., M.B.O.U., writes:

"My film, 'Nursery Island' . . . owes the excellence of its exposures entirely to your 'AVO' Meter . . . . My 'AVO' told me the right stop every time, and I cannot speak too highly of it."

The New "AVO" EXPOSURE METER

FOR "STILL" OR CINE CAMERAS.



Prov. Patent

BRITISH MADE

- Unique method of exposure indication.
- Greater sensitivity. Gives exposures from 60 secs. down to 1/2 oooth of a sec.
- Exceedingly compact, for vest pocket. Size only $2\frac{1}{2} \times 2\frac{1}{8} \times 1$ in.
- Influenced solely by light received from normal picture angle.

63/-

Real Morocco ever-ready case *(as illustrated)* .. **5/-** extra

Can be held and operated in one hand without removal from the leather case.

Fully descriptive leaflet post free from :

THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT Co., Ltd.
Winder House, Douglas Street, London, S.W.1 *Phone : VICtoria 3404/7.*

TRADE MARK **'TABLOID'** BRAND

Metol-Quinol Developer

The "M-Q" developer of individual character

FACILITY—precise quantities of solution speedily prepared as required.

ACTIVITY—fresh solutions produce regular and uniformly satisfactory results.

ECONOMY—only sufficient solution for immediate requirements need be prepared. Carton containing 22 pairs of products costs 1/6 from your photographic dealer.

BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

Tho. 1638 *Copyright*

"The Amateur Photographer." 8/7/36.

SPECIAL NOVICES' COMPETITION

Title.....

Name and address.....

.....

This Coupon to be affixed to back of print.

"The Amateur Photographer." 8/7/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 8/7/36.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 8/7/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 8/7/36.

PRINT CRITICISM

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

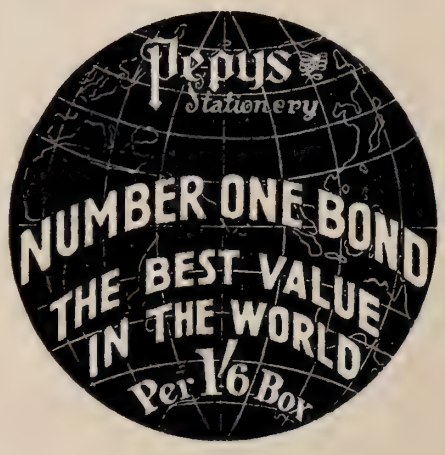
"The Amateur Photographer." 8/7/36.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

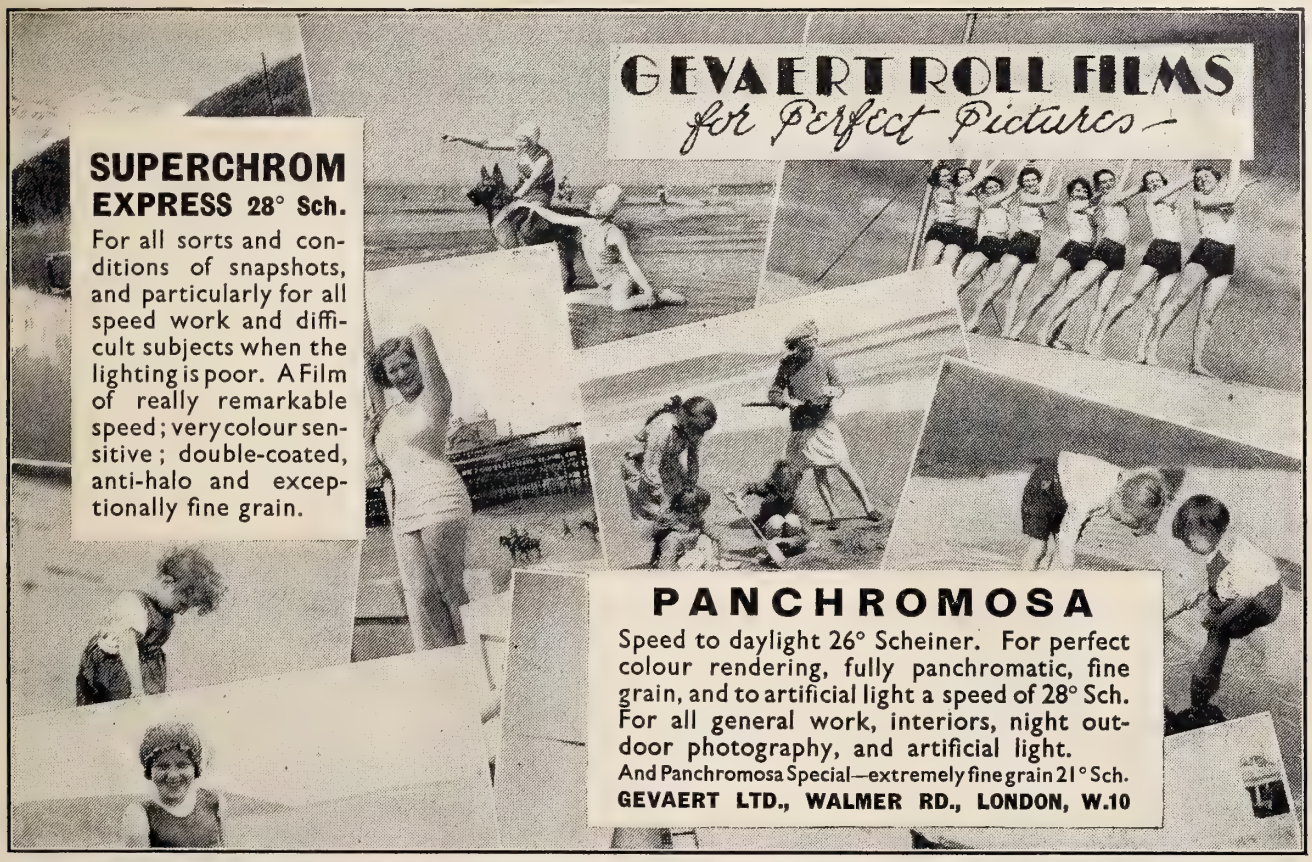
• Note YOUR Notepaper—

OTHERS DO!



PERFECT FOR ANY PEN

• YOUR STATIONER WILL SUPPLY



GEVAERT ROLL FILMS
for Perfect Pictures

SUPERCHROM EXPRESS 28° Sch.

For all sorts and conditions of snapshots, and particularly for all speed work and difficult subjects when the lighting is poor. A Film of really remarkable speed; very colour sensitive; double-coated, anti-halo and exceptionally fine grain.

PANCHROMOSA

Speed to daylight 26° Scheiner. For perfect colour rendering, fully panchromatic, fine grain, and to artificial light a speed of 28° Sch. For all general work, interiors, night outdoor photography, and artificial light.

And Panchromosa Special—extremely fine grain 21° Sch.

GEVAERT LTD., WALMER RD., LONDON, W.10

Of course, you know——

that the Camera shown here is a **LEICA—one of a wide range that you can see at any time at any of the FOUR WESTMINSTERS. Possibly you have thought that you would like to possess a LEICA—but price, and other considerations, may have caused you to hesitate. It is as well to know that you will find a Leica definitely easier to handle than the other cameras you have had—and it possesses helpful features all its own. You certainly needn't be *afraid* of a LEICA. For the rest, WESTMINSTER'S Liberal Exchanges and advantageous Out-of-Income arrangements are a sufficient answer to such other questions as may arise.**



This is the LEICA Model IIIa, having shutter speeds up to 1/1,000th of a second, f/2 Summar lens, and, of course, completely automatic focussing. It costs £43, or can be acquired by 9 monthly payments of £5 0 4. There are other models from £16.

WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669)
111 Oxford Street, W.1 (*Gerrard* 1432)
81 Strand, W.C.2 (*Temple Bar* 2710)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

MINIATURE CAMERAS
A PART-EXCHANGE OFFER

A response to our special offer published in the last two numbers of *The Amateur Photographer* has kept us at night working out quotations. **Up to date, 94 per cent of these have been accepted.**

In the past, memories of iodine lockets and slimming remedies have somewhat prejudiced us against testimonial publishing as a regular method of publicity. We cannot help, however, quoting from two letters received on the morning this advertisement goes to press.

". . . Your offer was more generous than that of any other firm to the extent of from 25 to 50 per cent."
(C. K. S., Edinburgh.)

". . . It is nice to know that one can change one's camera as easily and almost as cheaply as changing one's mind."
(C. W. S., Manchester.)

This week we repeat our offer of exceptional part-exchange allowances against miniature cameras; by taking advantage of which you will save several pounds. Customers are asked to describe their apparatus as fully as possible and to mark their envelopes "Part-Exchange." Any up-to-date apparatus not exceeding $3\frac{1}{2} \times 2\frac{1}{2}$ in size will be considered.

R. G. LEWIS

The Miniature Camera Specialist,
202, High Holborn, LONDON, W.C.1
(*HOLborn* 4780.)

Increase

YOUR CAMERA'S CAPABILITIES

With these ILFORD *aids to Finer Photographs*

ILFORD PHOTO-ELECTRIC EXPOSURE METER



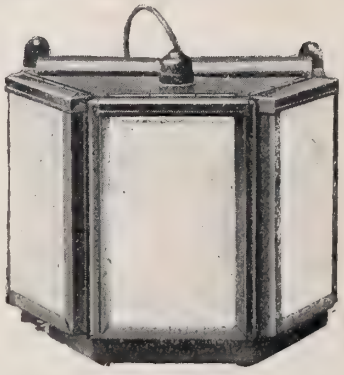
Absolutely accurate exposures improve the work of any camera. The Ilford Photo-Electric Meter shows instantly the correct exposure for any subject under all conditions. For Plates, Films, Cine Films and Dufaycolor materials. Price : **£3-3-0** in neat leather case.

ILFORD COLOUR FILTERS



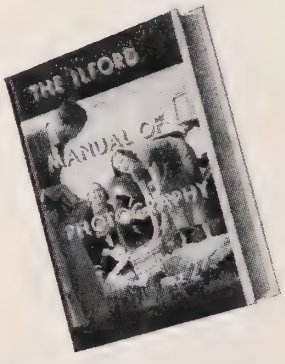
There is a wide range of Ilford colour filters for landscape and general photography. Prices according to size. Full details of all Ilford Filters in leaflet "Ilford Colour Filters and Adjustable Holders."

ILFORD DARKROOM LAMPS & SAFELIGHTS



Safeguard good camera work with good darkroom lighting. Ilford darkroom lamps are made in many types, but have one characteristic in common—each ensures a high degree of illumination with perfect safety. Fully descriptive literature sent free on request.

THE ILFORD MANUAL



An enlarged and fully illustrated edition written by a staff of experts under the Editorship of Mr. George E. Brown, F.I.C., Hon. F.R.P.S., for 30 years Editor of *The British Journal of Photography* and the *B.J. Almanac.* In its 25 chapters, every branch of photographic work is covered and reliable formulæ given to help you add to your camera's capabilities. Price : **2/-** from all photographic dealers, or post free **2/6.**

ILFORD AMATEUR PHOTOGRAPHIC HANDBOOK



For beginner and experienced amateur alike, this book is a valuable guide to better results. Profusely illustrated and covering such subjects as the choice of a camera, the right film or plate to use, exposure, developing, printing, etc., it is of absorbing interest to every camera-owner. Price : **1/-** from photographic dealers, or post free **1/4.**

ILFORD LIMITED
ILFORD LONDON

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, JULY 8TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

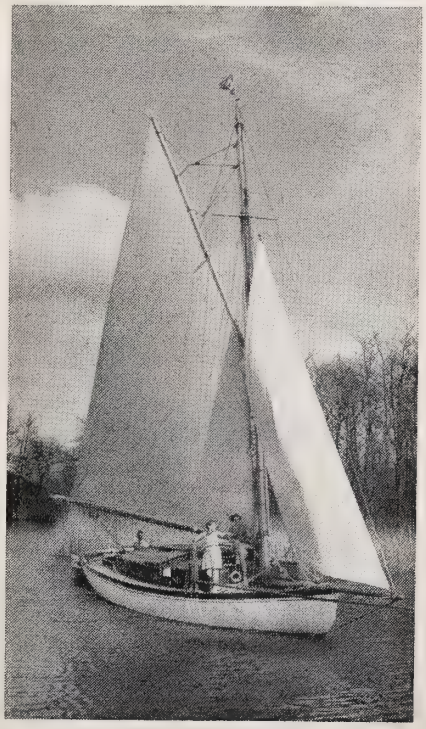
VOL. LXXXII. No. 2487.

TOPICS of the Week

ONCE a year our readers have the opportunity of seeing for themselves the original prints that are awarded prizes month by month in our competitions. The prize-winning pictures, and a selection from those awarded honourable mention, in "The A.P." Competitions for the past twelve months form the current house exhibition at the Royal Photographic Society, 35, Russell Square, W.C. As a great number of these photographs have been reproduced in our Art pages the visitor, who is also a regular reader, will be able to compare them with the reproductions, and, in view of the fact that in many cases the originals are "difficult" from the block-maker's standpoint, it will be admitted that our renderings generally do the originals justice. This exhibition of prize prints will demonstrate the high quality of the work submitted to "The A.P." and justify our frequently repeated comment that the entries are "well up to exhibition standard." The special award for the best print sent in during the past twelve months has been made to Mr. H. W. Lambert. The exhibition is open until the end of the month, and admission is free on signing the visitors' book.

Gnomes among Fairies.

Watching photographers at their work on various outdoor occasions these summer weeks, at village fêtes, sports, and so on, we have thought how useful it would be if someone could invest the photographer with a chameleon cloak so that he would merge into his surroundings. He would get better pictures and be less of an intrusion. He is tolerated because at all costs we must have it in the papers, or have a record of it somewhere; but we saw a pretty village festival the other day in which some daintily-dressed performers carried out elaborate dancing on the green which was a little spoiled because photographers, amateurs included, would get in among the performers to obtain a better view. Wells's invisible man would be highly successful as a photographer, though means would have to be taken to make his camera invisible also.



ON THE BROADS.

A typical snapshot taken in a favourite spot for holiday makers with the camera.

Standardisation in the Cinematograph Industry.

One of the great achievements in standardisation which was applauded at the annual meeting of the British Standards Institution the other day was the setting up of a national standard for educational sound films. Owing to the absence of any national standard for the 16-mm. sound films for educational, industrial, amateur and other purposes, their development in this country, it was stated, has been severely hampered. There have been two specifications available, one American and the other German. Those directly interested in the manufacture and marketing of the apparatus and the building up of film libraries were unanimously of the opinion that a single national standard was essential, and they approached the British Standards Institution on the matter. The proposal from a representative conference that decision should be secured by arbitration was agreed to, and Lord Riverdale acted as arbitrator and gave his award in favour of the standard prepared by the Society of Motion Picture Engineers of America. The British standard specification was shortly afterwards issued implementing the arbitrator's award. National

standardisation bodies throughout the Empire have been advised of the result of the arbitration, and it is confidently expected that they will all endorse the British standard specification. The South African Standards Institution has already taken this course. Recently at a conference of the cinematograph industry it was unanimously decided to request the British Standards Institution to set up a balanced and fully representative Industry Committee to be responsible for all industrial standards for the cinematograph and allied interests of this country.

The Age of Invention.

An international congress of chemical engineering was held in London a few days ago, and any one attending it who was not familiar with the ramifications of modern chemistry was in for surprises. At the end of the several days' sessions, after hearing a multitude of speeches in all sorts of languages, we were left with the idea that the chemist, after all, is the real Atlas who bears the world on his shoulders. The chairman of one of the sessions, an eminent Swedish chemist, remarked that twenty years ago he heard a debate among politicians and economists, who pessimistically declared that the age of invention was over, that it had its hey-day in the nineteenth century, and that with increasing populations it would become difficult to produce and distribute the necessary supplies. They had forgotten, said this Swede, the resources of the chemist. He believed that the future lay with chemical engineering, which would vastly augment the possibilities of civilisation and raise the standard of living.

Pictures on Loan.

It has come at last, what we have before now suggested in these columns as an idea worth pursuing, namely, a lending gallery of good works of art. The prospectus is before us, and it appears that by paying an insignificant percentage per month of the value of one of a big series of pictures by any one of a large number of modern artists one may borrow the work for that length of time, and also, by a series of instalments if desired, secure it altogether. But a month, after all, may be as long as one wants to have any modern work on one's walls. The idea that once a picture is hung in one's home it must be there for all time accounts for not a little of the lack of artistic appreciation in this country. There are very few pictures that one cares to make permanent inmates of one's home, but a vast number that would be welcome as guests for a short stay. If the idea catches hold it should be an important element in popular art education. For a relatively small sum, not beyond the means of most persons of taste and culture, it would be possible to have a dozen pictures in succession grace one's walls in the course of the year, and they would provide an ever-fresh stimulus to oneself and one's friends.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Potassium Bromide.

Sometimes in a formula I find so many grains of potassium bromide, and in another formula so many minims or drams of 10 per cent potassium bromide solution. Then I am told that sometimes negatives need bromide in the developer, and sometimes they don't. Am I supposed to make up two developers, with and without? Is there any possible way out of all this confusion? *D. C. (Clapham.)*

We think you can solve all these problems in a very simple manner by keeping at hand a stock solution of potassium bromide. Apart from any academic hair-splitting what we suggest is practically sound, and works quite satisfactorily.

Buy an ounce bottle of potassium bromide, and dissolve the contents in about 8 fluid ounces of water. Make up the solution to 9 oz. 1 dr. and put it in a bottle, where it will keep almost indefinitely. Write on the label "Pot. Brom. 1 gr. = 10 min." At any time you can measure out as many ten-minims of the solution as you require grains.

Suppose a formula prescribes 25 grs. of potassium bromide; you need not weigh out that quantity, but you measure out 250 minims of solution, this is 4 drs. 10 min. (The heavens will not fall if you make it just 4 drs.) But if the formula tells you to add a certain quantity of 10 per cent solution of potassium bromide, measure out that same quantity from your stock bottle, and neither you nor anyone else will be able to tell from the result that you have been using a solution which is not in a strictly scientific sense a 10 per cent solution.

As to your negative developer you can make it up without any bromide at all. If you think that negatives will be the better for bromide—as in the case of over-exposure, or perhaps stale material—you can add the appropriate amount. Suppose you are using 4 oz. of developer; see how much bromide would be right for 20 oz. and add one-fifth of that amount, securing the number of grains by measuring out that number of ten-minim doses.

Photographing Fonts.

In my wanderings I have photographed a few fonts—with varying success—but I now propose doing this sort of work more systematically. What do you consider the best camera for it? *R. R. B. (Malvern.)*

For some classes of work it is not possible to specify even a type of camera that is definitely better than several other types; but owing to the conditions and limitations of photographing fonts certain recommendations can be made.

We should be inclined to select a quarter-plate stand camera, with reasonably long extension, rising and falling front, and, of course, a focussing screen. For the lens we should prefer a good f/4.5 anastigmat of about 5-in. focus. Considerable stopping down is necessary, but the large aperture facilitates arranging and focussing the subject, especially as the lighting is often poor.

A shorter focus lens, say 3½ in., would be a useful addition, as space is sometimes restricted. Long camera extension is required when selected detail is to be photographed on a large scale.

A large focussing cloth, and a focussing magnifier are helpful, and the focussing screen should have one or more "clear spots."

The tripod should be adjustable for a low camera position, and the points should have rubber or cork caps to prevent slipping on smooth floors. Other methods can be used to prevent this trouble, such as standing the tripod on a mat.

As exposures are generally lengthy they can conveniently be given by means of a lens cap instead of a shutter, and there is no real necessity for more than medium speed in the sensitive material, especially if full exposures are given. These are nearly always necessary on account of the deep shadows, and sometimes strong contrasts of light and shade. In every way a very high standard of technique is demanded for such work.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Hot Weather Work

Even in England's hottest summer photography can scarcely be said to be conducted under tropical conditions. But there is no doubt that the rise in temperature which can usually be expected during the middle months of the year, necessitates alterations in the amateur photographer's methods of working, if certain photographic faults are to be avoided.

OUR bodies adapt themselves so readily to changes in the weather that we are often unaware of the ten degrees or so rise in temperature which results in over-developed and fogged negatives, stained and veiled prints of poor colour and contrast, frilled edges and blisters on the gelatine—and often frayed tempers.

The wise photographer uses a good thermometer and reads the makers' instructions before developing plates, films or papers, but when conditions are such that the most pessimistic manufacturer has overlooked them, special methods are necessary.

Effects of Temperature.

It is probably best to take conditions as they are found, and *not* to try to reduce the temperature to the figure thought desirable by adding ice or cold water. Water from the mains is generally several degrees colder than room temperature, and water intended for rinsing should be left in a jug in the dark-room for half an hour or so before use.

Freshly-made hypo will sometimes be near freezing point and is a frequent source of annoyance, while hypo solution left in dishes will often become so concentrated owing to the evaporation of water that crystals of hypo will appear.

The remedy is obvious in each case —test the temperature *and* wash the thermometer well, and keep an eye on the liquid level and some warm water handy to add when it drops. It is well worth while to use an acid hardening fixing bath in very hot weather to offset the softening effect of warm solutions on the gelatine.

Users of metol-hydroquinone developer should remember that the latter chemical's inert habits during the cold winter months are lost and replaced by an added energy, which too often is not allowed for, and results in badly over-developed negatives. The makers' developing tables allow for this and *must* be studied if good results are to be obtained. When in doubt curtail your time; a clogged negative is nearly hopeless, but there are several good papers available on which to print a soft, well-graded one.

Chemical fog is also a summer trouble, again avoidable by curtailed development, or if slightly false tonal values are not objected to it may be reduced by adding a little potassium bromide 10 per cent solution to the developer; the effect of two or three drops to the ounce should be tried first, as it slows up the action considerably.

A Hot-Weather Developer.

The softening effect of warm liquids on gelatine is aggravated by the carbonate of soda present in most developers. For this reason it is worth while trying amidol developer in hot weather. This is made up with sulphite of soda only, and gives fine clean negatives and prints, while variations in temperature have little effect upon its activity. Good formulæ for amidol developers have been given frequently in "The A.P."

Amidol has the additional summer merit of refusing to keep for long in solution. The word "merit" is used advisedly, for thousands of prints must be ruined annually by stale developer. A little is left ready for use for half an hour in a dish, or is taken from a bottle which has contained mostly air for a fortnight, and the hot weather demon shows his hand again, oxidation having made the solution practically useless. Made-up amidol developer will keep for perhaps a day if well corked, and though its short life raises one's wrath at times, it *does* make the would-be-lazy photographer use a fresh solution when he ought to.

Factorial Development.

The foregoing remarks apply equally well to negatives and prints, save perhaps that the use of too much bromide may result in a poor colour in bromide prints, but there is another method of overcoming increased developer activity which is best applied only to prints, that of factorial development. This process has often been described in these pages; it consists of developing for a total time which is a suitable multiple of the time of appearance of any image on the paper after immersion in the developer, and will give correctly developed prints over quite a large range of temperatures.

A very valuable addition to the dark-room chemicals in hot weather is some dilute hydrochloric acid. A drachm added to a pint of water makes a good "stop-bath" for rinsing prints after development and before fixation. The use of this will prevent stains, and if several prints are being developed together they may safely be transferred one after the other to the stop-bath and left there until all are ready to be fixed.

Formalin.

A ten per cent solution of formalin also proves invaluable in hot weather, being used to harden the soft gelatine after the prints and films have had the same adequate washing which they would be given in colder weather. Five minutes' immersion in the formalin will harden the gelatine on a plate to a point where it may be safely wiped with a viscose sponge or a piece of wet chamois leather to remove scum and surface moisture. This will hasten the drying, give a clean negative, protect the film from subsequent scratching when dry, and discourage the summer insects which often elect to picnic on the wet emulsion.

Ventilation.

Finally, some mention must be made of that most insidious enemy of good technical work, bad ventilation in the dark-room. This makes itself felt most in hot weather, when the desire for more cooling air is often conquered by anxiety to keep the room thoroughly dark at all costs.

Efficient light traps which enable plenty of air to pass them are easily made of three-ply wood or of cardboard, but if these seem too ambitious, try leaving all the natural ventilators, cracks under doors, etc., unblocked. Experience, aided by simple tests with scraps of bromide paper, will show if conditions are safe for printing, while a roll of dark material laid on the floor a couple of inches away from the door will effectively prevent the light, but not the air, from spreading.

The ideal arrangement, if it can be managed, is to have an air inlet at the floor level—say at the bottom of the door—and an electric fan to take the warm air out at the top, but properly light-trapped. Such an arrangement ought not to be beyond the range of the "handy-man," especially if the room is used regularly for photographic work.

M. L. H.

The Photography of Lightning

By EDGAR HONNOR.

AN extremely fascinating branch of amateur photography, and one that is not so difficult as it would appear at first glance, is the photography of lightning at night. For this the best opportunities are likely to occur during the present time of year, when thunderstorms are frequently the finish of a sultry day.

A big advantage from the beginners' point of view is that the simplest apparatus is not only capable of giving good results, but is actually the best for the purpose. The only requirements are a lens aperture of f/8 or f/11 and a shutter capable of giving time exposures. Even a stand can be dispensed with. The accompanying illustrations are from a number taken with the camera held in the hand, and the largest aperture used was f/8. Equally good results are obtained with either " chrome " or ordinary film.

The method of procedure is as follows:—

The shutter is set at " time," the scale at infinity, and the aperture at f/8 or f/11. By studying the frequency and position of the first few flashes as the storm approaches, a good idea is obtained of when and where the next flash is due to take place. The camera is then placed to the eye (a direct-vision finder being the best type to use), and the shutter opened. Be careful to note that there are no street lamps, lighted windows, or other illuminations in the field of view, or these will be registered on the film as mysterious streaks.

A wait of a minute or more may be necessary before the flash occurs, but this will not matter if the night is dark, as until the discharge there is nothing to register. When the flash does occur it will " take itself."

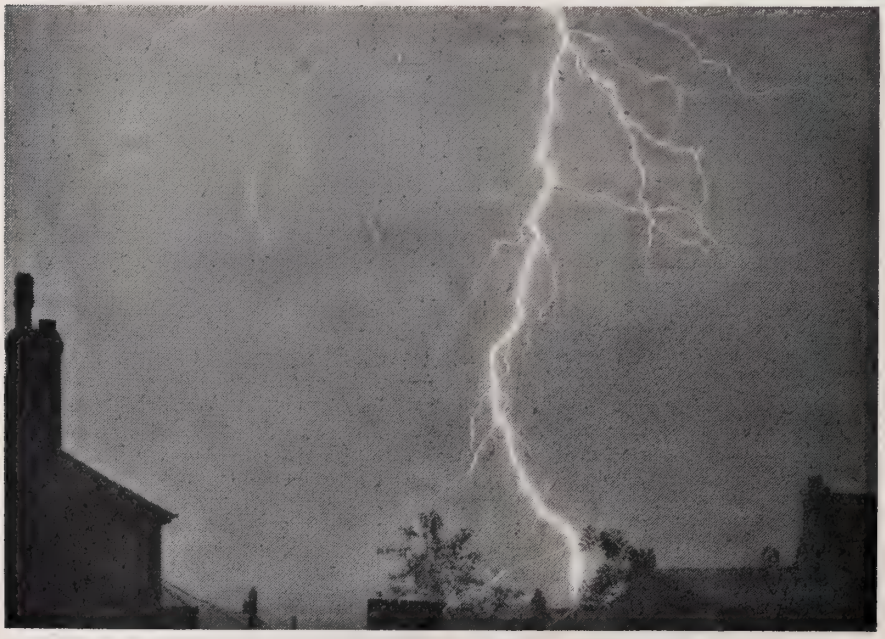


F/8. Verichrome Film.

If the operator's judgment has been correct he will see the flash through the finder, and have the thrill of knowing that he has made a successful " catch." The shutter is then closed, and the film wound on for the next " shot."

If a particularly spectacular (but untrue) picture of lightning is wanted, two or more flashes can be registered on the same film. In this case it will be well to have the camera fixed on a tripod, or the foreground objects will have double or treble outlines, and give the game away.

With regard to processing, the only rule to be observed is to give full development, as the result is in the nature of a silhouette. It may also be necessary to use a bromide or gaslight paper of " vigorous " grade to give contrast.



Both the photographs reproduced above were taken as described in this article.

The Perfect Combination

- **AUTOMATIC FOCUSSING by Quick-Action Lever coupled to Range-Finder.**
- **F/4.5 ENSAR ANASTIGMAT or other lenses to choice.**
- **MULCHRO, PRONTOR or COMPUR SHUTTERS.**
- **RISING & CROSS FRONT MOVEMENTS.**
- **DIRECT OPTICAL VIEW-FINDER built into range-finder casing.**
- **FILM REGISTERING DEVICE ensures absolute flatness of the film.**

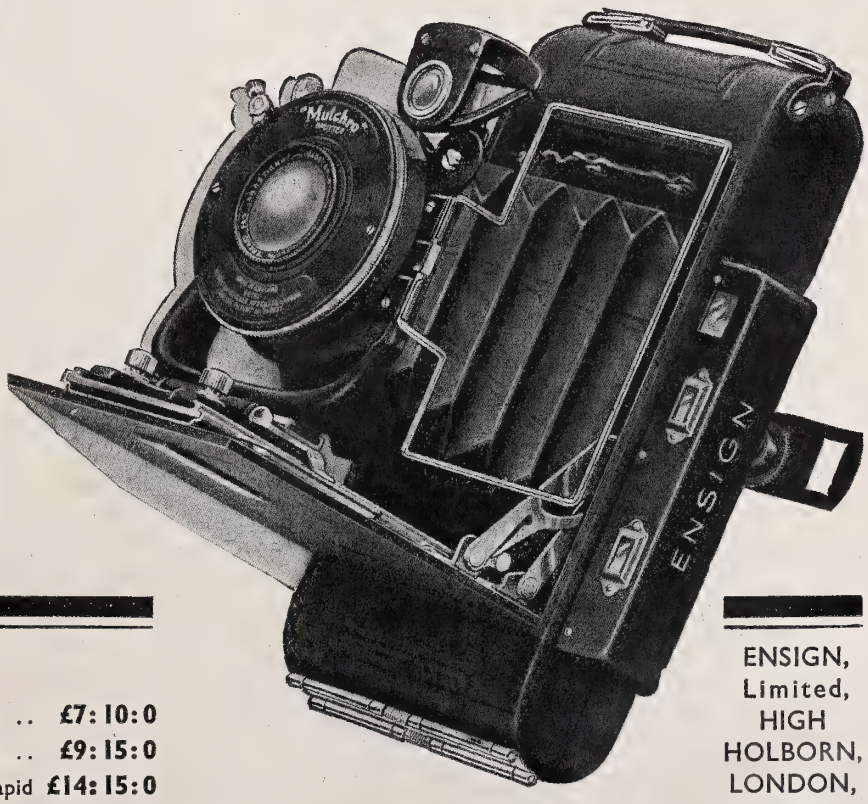
THE BRITISH

ENSIGN AUTO--RANGE

FOR PICTURES $2\frac{1}{4}'' \times 3\frac{1}{4}''$

The camera which incorporates all the worth-while refinements at a moderate price.

With the coupled range-finder you save all the worry of focussing and are able to concentrate on composition and exposure. The quick-action lever is adjusted until the two images in the range-finder coincide. The lens is then automatically in exact focus.



PRICES :

With Ensar Anastigmat f/4.5, Mulchro Shutter ..	**£7: 10: 0**
With Ensar Anastigmat f/4.5, Compur Shutter ..	**£9: 15: 0**
With Ross Xpres Anastigmat f/4.5, Compur Rapid	**£14: 15: 0**
With Zeiss Tessar Anastigmat f/4.5, Compur Rapid	**£13: 17: 6**

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1



Those delightful holiday memories need recording with a good Camera

Every keen amateur photographer likes to possess a really rapid anastigmat. The ideal anastigmat for work all the year round, summer and winter, bright or dull days, indoors or outdoors, is one possessing an aperture of f/3.5. "Ah!" we hear someone say, "But what about the expense?" The expense is probably much less than many imagine. For example, the Nettar, a high-class 100 per cent self-opening camera carrying the Zeiss Ikon trade mark and guarantee is now supplied equipped with the Zeiss Ikon Nettar anastigmat f/3.5 and Rapid Compur shutter (1/400th sec.)—rapid, because a fast lens must have a fast shutter speed—for the extremely moderate price of £9 10s.



NETTAR

Of course other equipments are available fitted with f/6.3 and f/4.5 lenses. These are listed under, but use the f/3.5 Nettar for preference.

With Nettar f/3.5, Compur Rapid shutter	£9 10 0
With Nettar f/6.3, Derval shutter	£3 15 0
With Nettar f/4.5, Telma shutter	£5 10 0
With Nettar f/4.5 and Compur normal shutter	£7 5 0
With Zeiss Tessar f/4.5 and Compur normal shutter	£9 17 6

The Nettar takes any make of roll film, but preference should be given to Zeiss Ikon film, on account of its extreme rapidity and its fineness of grain, its ability to render colour correctly in monochrome, and the latitude permitted in exposure and development.

Zeiss Ikon products are obtainable from most high-class dealers. Name of nearest stockist, together with 24-page photogravure booklet, post free on request.

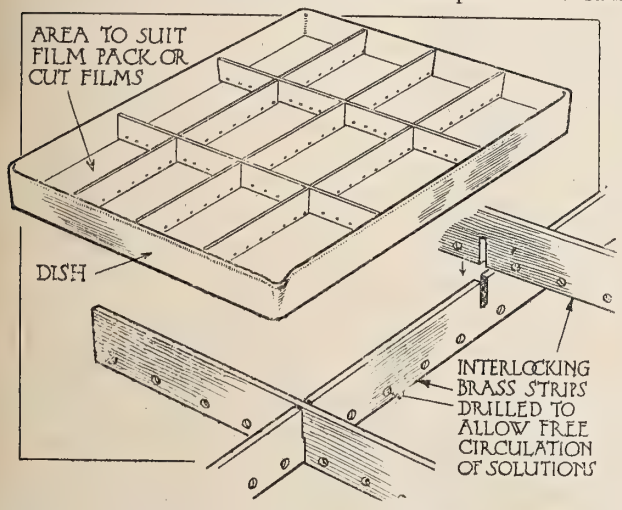
ZEISS IKON

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, W.1

Readers' Hints, Tips and Gadgets

DISH DEVELOPMENT OF CUT FILMS AND FILM PACKS.

THE development of a single cut film or a film from a film pack is quite satisfactory by the dish method, but when more than one film is developed in the same dish there is a general tendency for the films to get into a bunch when the dish is rocked, and this often causes uneven development and scratches.



The simply constructed device illustrated is suitable for the development of twelve $3\frac{1}{4} \times 2\frac{1}{4}$ cut films or the contents of a complete film-pack, and entirely obviates this difficulty.

It consists of five strips of thin brass, three of which are 12-in. long (i.e., the length of the dish) and the other two 10 in. (the width of the dish).

It is necessary to interlock each strip and in order to do this cuts are made halfway through the width of each strip as illustrated. Holes must also be made in the strips, preferably near the bottom. This is to allow the free circulation of the developer.

By placing the strips so that each cut coincides, a framework is made. This is then placed in the dish and a film put into each compartment.

When the developer is poured in the dish it will run freely into each partition and the dish can be rocked gently without the negatives slipping.

A cover, such as a piece of card or three-ply, placed over the dish will then save it from stray light, and it can be safely left.

The size of the dish, etc., need not, of course, be adhered to, as it depends largely on the size and the quantity of films to be developed, and the various sizes given can be adjusted to suit individual requirements.

L. G. HONE.

SOME HINTS ON GLASS-CUTTING.

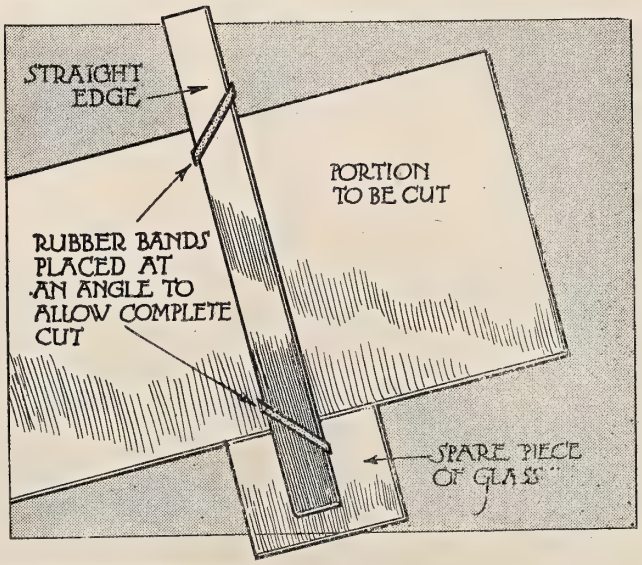
ONE of the uncertainties about glass-cutting is the tendency of the straight-edge to slip on the polished surface of the glass while the cut is being made with the glass-cutter, which may be either a wheel or diamond.

Unless two hands are on the straight-edge, one each end, it is almost bound to slip, particularly if a long cut is being made. Two flat rubber bands slipped over the straight-edge will solve the problem, and if they are each placed at an angle, as shown in the sketch, there is sufficient rubber to grip the glass, and yet sufficient clearance is given to clear the stroke of the glass-cutter both at the beginning and the end.

A good hint on cutting glass to a certain size is to mark or trim a piece of white paper to the size required. Place this under the glass and simply use it as a guide for the cutter. This ensures accuracy and squareness.

It often happens that the finish of the stroke under pressure fractures the glass at the edge. To avoid this, place another piece of glass against it opposite the cutting line as shown in the lower part of the sketch. The cut can then be taken right through the main glass without the cutter dropping at the edge and possibly splintering the glass. Always clean the glass before cutting, as a trace of grease causes the cutter to lose its cut and a second try on the same line is troublesome.

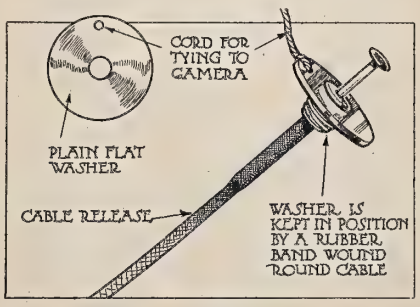
A. BRIDGE.



IMPROVING CABLE RELEASES.

THERE is no doubt that the wire or cable release is excellent for releasing the shutter without jarring the camera, but the push-button end to the release is not as comfortable as it might be.

The device shown here improves the wire release and can be fitted in a second by any one. It also has the advantage of providing a means of securing the cable to the camera or case to prevent it being mislaid. First obtain a flat, circular washer (the one illustrated was obtained from a radio shop), and see that the centre hole is just large enough to slide over the shank of the stationary collar, but not too big that it will pass right over the end of the collar. A 3/16ths-in. diameter hole is usually about the right size. If it is desired to attach the cable release to the camera, drill another small hole near the edge to take a cord. The washer is then placed on the collar as shown, and all that is necessary to secure it in position is a rubber band wound round the cable shank many times. Apart from being more comfortable to use, this device offers a greater certainty about the moment of release, as it seems to make the thumb push more sensitive.



If the diameter of the washer is too large to permit it being packed with the camera, a small piece can be cut from the left and right of the washer.

C. B. ANGUS.

PAGE

By RONALD GOODEARL.



King Henry VIII at Pageant of England, Langley Park, Slough. 1/100th sec., f/4.5, pan. film.

THE season for pageants has again started, and they are being organised for a variety of purposes in all parts of the country. Most of them will be held out of doors in suitable landscape surroundings, and the camera enthusiast should try and secure as many pictures as possible, whenever the opportunity offers.

The subject is a very attractive one, and good pictures are obtainable with the simplest apparatus, while with a little care photographs of exhibition standard may be secured. The illustrations to this article are incidents from pageants that are over, but will give the reader a good idea of what to aim at.

To obtain the best results it is advisable to obtain permission from the organisers of the pageant to move about at the sides or in front of the seating accommodation, thus avoiding the disadvantages of working from a fixed position. As a rule, provided the photographer does not make a nuisance of himself, good photographs of the performance will be welcomed by the organisers, if they are produced in ample time for reproduction.



A frolic at Samuel Pepys'. The Penn Pageant at Jordans. 1/50th sec., f/8.



Queen Elizabeth with her Court, Langley Park. Taken from roof of grandstand. 1/50th sec., f/4.5, 1500 H. & D. Press plate. Dull day and raining.

If the secretary or pageant master is approached some time before the date of production he or she will probably allow photographs to be taken at the dress rehearsal. This will much simplify matters, for there will then be no risk of obstructing the view of other people.

The programme should be carefully studied and any parts of the action, or tableaux, which appear likely to provide striking pictures marked beforehand. Then, while these scenes are in progress the

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

ANTRY

An attractive outdoor topical subject for the amateur photographer.



Betrothal of Lady Blanche Plantagenet. A scene at the Kempsford Pageant, Gloucester. 1/100th sec. f/6, S.S. pan.

camera can be kept ready for immediate use.

As the players move about it will be noticed that at times they are grouped very attractively, and the exposures should only be made at these moments if really "live" pictures are required.

Of course, the usual precautions should be taken with regard to the direction of the light, and



Farewell to the "Welcome." Penn Pageant at Jordans.

backgrounds need careful watching or trees or unwanted figures in the distance may mar the pictures.

Panchromatic material is the best for this subject as a large number of the costumes are almost sure to be red, though a fairly good rendering can also be obtained on a plate of the self-screen type or a fast ortho film such as Selochrome or Verichrome.

A lens of moderate speed will be found suitable as, the pageants being held in summer, the light will be good even if the weather is cloudy. High shutter speeds are seldom wanted, as the action is generally slow and deliberate.

In the event of it being necessary to work from a seat, a place should be booked either in the front row or next to an aisle which will enable photographs to be taken without obstructing the view of others. A telephoto lens will sometimes be found a great help, as otherwise, if the seats are a fair distance away, it will be necessary to resort to considerable enlarging to obtain a print of any size.

Of course, much can be done by posing the performers before or after the pageant, but great care is necessary if the results are to appear natural. Some fine costume figure studies can be obtained in this manner, and heads on a large scale should also be attempted.



Parade of the Pageant makers. 1/50th sec., f/8, pan. film.



Rural Pillow-Lace makers. At a Girl Guides' Pageant.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

Readers who have been considering joining "The A.P." Continental Photographic Motor Rally should make their decision without delay, as the time is approaching when the list must be closed. Particulars of the itinerary and details of the cost, etc., have already been published in these pages during the past few weeks. They will be supplied on application to the Editor of "The A.P.," or to Autocheques, Ltd., Piccadilly House, 33, Regent Street, S.W.1.

A reader (R. F. B.) who is anxious to join the party makes the following proposition: He is experienced in Continental driving, knows the roads in the proposed itinerary, and is a keen photographer and speaks French. He will either (1) provide a car (10 h.p. Ford Saloon, with accommodation for two passengers and luggage in comfort) in return for passengers sharing his expenses, or (2) offers services as driver to any one wanting a relief, etc., in return for expenses or major proportion of them. Any reader interested will please address R. F. B., c/o Editor, "A.P.," and mark letter "Motor Rally."

Ensign, Ltd., are adopting a striking method of advertising Ensign films during July and August. Special aircraft will visit the entire coast of England and Wales during the holiday season, and the inhabitants and visitors at the seaside towns will see, written in the sky, the message "For Better Snaps use Ensign Films." This will be in the form of an enormous streamer that will be easily readable. Messrs. Ensign are to be congratulated on their enterprise.

An attractive catalogue of the "Balda" cameras has just been issued by The Norse Trading Co., Ltd., 37, Rathbone Street, W.1. This range of cameras include the well-known "Baldina," the "Baldax," the "Baldi," the "Baldaxette," the "Venus Wafer" plate camera, and a new twin-lens reflex—the "Reflecta." These are all fully illustrated and described, and particulars are also given of the "Perplex," "Superplex," "Perkino," and "Superkino," "Junoplex" and "Simplex" developing tanks. A copy of the list will be sent free on application to the above address.

A new camera club has been formed under the auspices of the Edinburgh Y.M.C.A., at South St. Andrew's Street. All the usual facilities will be provided, and any amateur photographers in Edinburgh who are interested should apply for full particulars from the Secretary, J. D. Jack, Edinburgh Y.M.C.A. Camera Club, 51, Roseburn Terrace, Edinburgh.

A novel weekly competition is announced by Wallace Heaton, Ltd., for readers of "The A.P." This is open only to users of cameras taking 35-mm. film, such as Leica, Contax, Contaflex, Retina, Rolleiflex and Rolleicord (if used with ciné film). £1 1s. will be awarded every week until September 30th for the best print sent in, when a prize of £25 will be given for the best print sent in during the three months. Further particulars and coupon will be found in Wallace Heaton's advertisement on another page in this issue.

The Camera Company, of Vauxhall Bridge Road, S.W.1, advise us that in their advertisement of the "Avo" meter in last week's "A.P.," an illustration of the original model was used in error instead of one showing the new model to which the advertisement referred.

The Coronet Camera Co., of 310, Summer Lane, Birmingham, 19, have issued a well-illustrated leaflet folder containing particulars of the full range of Coronet cameras. A copy will be sent free on application, also an illustrated booklet dealing with the Perutz film.

A change of Secretary is announced by the Walkden and District Photographic Society. All communications should now be addressed to Mr. W. E. Partington, 474, Manchester Road E., Little Hulton, Nr. Bolton, Lancs.

The well-known range of Bessa cameras made by the firm of Voigtlander has been added to by a new model, the "Rangefinder Bessa." This, as its name indicates, has a range-finder as an integral part of the instrument and works in conjunction with the focussing adjustment, which moves the complete lens. An optical view-finder is also fitted and the operation of focussing is controlled by a large milled wheel conveniently placed. The entire movement is simple and efficient, and correct focus is arrived at in a minimum of time. The shutter is the Compur delayed action, with speeds from 1 to 1/400th sec., and T. and B., and is actuated by a trigger release protruding through the baseboard. The convenience of this will be appreciated by every practical worker who tries it.



A Voigtlander yellow filter is hinged to the shutter front and can be placed in position instantly when required. The camera can be closed with the focussing setting in any position, or the focus can be set with the camera shut. Provision is made for sixteen half-size or eight full-size $3\frac{1}{4} \times 2\frac{1}{4}$ exposures, and the finder opening is adjustable for either size. The camera is strongly made and beautifully finished, with leather-covered stream-lined body, and well up to the high standard set by this firm. The prices range from £16 10s. with Helomar f/3.5 lens, to £21 with Heliar f/3.5. The sole British Agents are Schering, Ltd., 188–192, High Holborn, W.C.1, who will supply further particulars of the Bessa cameras and the complete Voigtlander catalogue free on application.

A new catalogue containing particulars, illustrations and prices of the full range of cameras and accessories supplied by R. F. Hunter Ltd., "Celfix House," 51, Gray's Inn Road, London, W.C.1, has just been issued. It is an excellent and informative booklet that our readers should hasten to secure for themselves. A copy will be sent post free on application to the above address.

Ilford Ltd., in conjunction with Mr. Stewart Bale, have arranged an exhibition of photographs of R.M.S. *Queen Mary* in the Hall Annexe, India Buildings, Liverpool. About 150 pictures will be on view, including those recently shown at the Ilford Gallery, High Holborn. The exhibition will be opened by the Lord Mayor of Liverpool, on Monday, July 13th.

The winner of last week's Wallace Heaton Competition is Mr. R. Moore, 13, Georgeville Gardens, Barkingside, Essex. Particulars of the latest competition for "A.P." readers will be found in Wallace Heaton's advertisement in this issue.

An exhibition of photographs of life, scenery and industries of New South Wales, presented by "Sun Newspapers," of Australia, will be opened in the Australian Court Exhibition Galleries, Imperial Institute, South Kensington, to-morrow afternoon (July 9th), by The Hon. B. S. B. Stevens, Premier of New South Wales.

Addresses wanted.—Mr. A. Wemyss, of Newcastle-on-Tyne, and Mr. A. R. MacKinnon, of Edinburgh, have written to the Service Company of 289, High Holborn and the Westminster Photographic Exchange of 81, Strand, W.C.2, respectively, both in regard to apparatus, but have forgotten to send their full addresses. If they are readers of "The A.P." will they kindly oblige.

The Hon. Secretary of the Lincoln Camera Club, Mr. R. David Harris, advises us that his address in future will be Haydnholme, Sudbrooke, Lincoln.

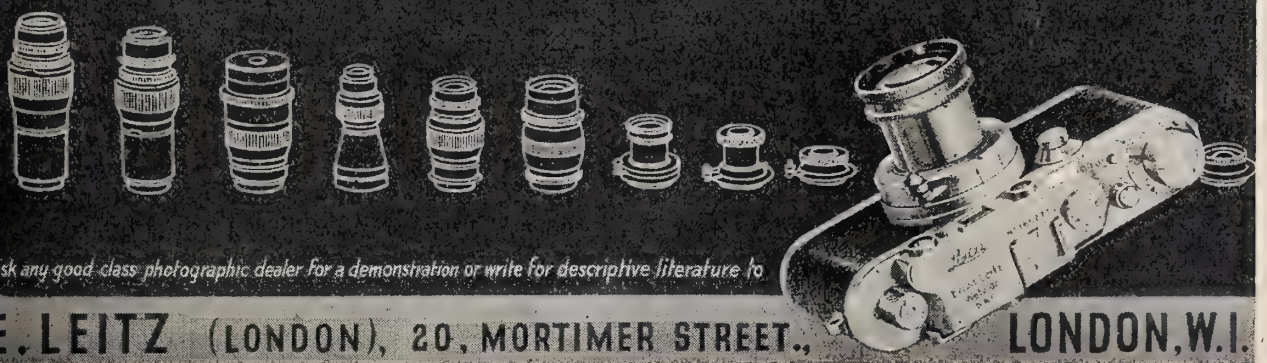
Leica



THE UNIVERSAL CAMERA FOR ALL TIMES AND ALL OCCASIONS

12 RAPIDLY INTERCHANGEABLE LEITZ LENSES OF VARYING FOCAL LENGTHS AND APERTURES WILL SOLVE ANY PROBLEM. SNAPSHOTS AT HOME BY ORDINARY LIGHTING; TELEPHOTOGRAPHS OF WILD ANIMALS IN NATURAL SURROUNDINGS; CLINICAL PHOTOGRAPHY. NO TASK IS TOO BIG FOR THE LEICA.

WRITE FOR CATALOGUE OF INTERCHANGEABLE LENSES FOR THE LEICA



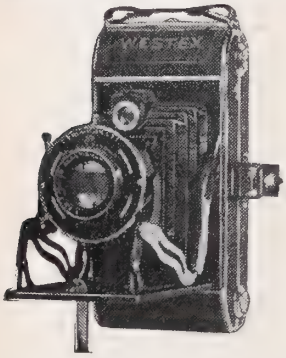
Ask any good class photographic dealer for a demonstration or write for descriptive literature to

E. LEITZ (LONDON), 20, MORTIMER STREET., LONDON, W.1.

Largest and most varied Stocks; the most Generous EXCHANGES; Best EXTENDED PAYMENT Plan

(Always Earliest with the Latest)

The Amazing WESTEX Roll-Film Cameras . . .



8 or 16 on normal 3¼×2¼ film.

Superb f/4.5 anastigmat in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, best leather covering and bellows. Self-erecting front, optical direct-vision and brilliant finders. Hinged easy-loading back, panchromatic safety covers ..... **£4 : 8 : 9**

Nine monthly payments of 10/5.

Velvet-lined Leather Case, 6/9 extra.

"WESTEX FOUR-FIVE"

Here are some "WESTEX" Advantages :

1. Highest class design and finish throughout.
2. Finest hard leather covering, nickel-plated edges.
3. F/4.5 anastigmat lens of exceptional quality, giving splendid results.
4. Most modern type focussing adjustment.
5. Shutter has 8 speeds, 1 to 1/150th sec., delayed-action device.
6. Both finders have masks for alternative picture sizes.
7. Quick, high-precision movements.
8. Latest type high-efficiency film transport.
9. Simple enough for novices, yet fully adequate for the most exacting expert.
10. Best value obtainable, sold with the full **Westminster** guarantee.

"WESTEX JUNIOR"

Takes 8 pictures 3¼×2¼ on standard film. Fine f/6.3 anastigmat in focussing mount. Self-erecting front, ready at a touch, direct-vision and brilliant finders. Quite unparalleled at its price..... **42/6**

Nine monthly payments of 5/3.

● Ask for WESTEX Roll Film Camera List. Full of Information and Bargains ●

THE "WESTEX MINIATURE"



A most efficient high-precision camera at a marvellously low price. 16 pictures 4×3 cm. on standard V.P. spool. Splendid results, easy manipulation. Quick, self-erecting front, f/4.5 Vidanar anastigmat lens, focussing down to 3 ft., Vario shutter, 1/25th, 1/50th, 1/100th sec., T. and B. Direct-vision optical finder. Beautifully made, very compact, slips easily into your pocket. Price (as above) **£3:12:6**

Nine monthly payments of 8/7.

With Radionar f/2.9 anastigmat and Prontor shutter, 1 to 1/175th sec., T. and B. **£5:12:6**

Nine monthly payments of 13/2.

● ● ●

A few of the Special MID-SEASON BARGAINS at Britain's Finest Photographic Store: 81, STRAND, W.C.2

Phone: TEMple Bar 2710.

● ● ●

Leica Model II, f/2.5 Hektor anastigmat, self-capping focal-plane shutter, speeds 1 to 1/500th sec. and Time..... **£22 17 6**

Leica Model II, f/3.5 Elmar anastigmat, shutter as above..... **£21 0 0**

Leica Model III, f/3.5 Elmar anastigmat, shutter speeds 1 to 1/500th sec... **£24 17 6**

Leica Model III, f/2 Summar anastigmat, shutter speeds 1 to 1/500th sec... **£32 0 0**

Leica Model IIIa, f/2 Summar (all chrominum), shutter speeds 1 to 1/1,000th sec. **£34 10 0**

2-in. f/2 Summar Anastigmat, coupled for Leica **£14 0 0**

6×6 cm. Automatic Rolleiflex, f/3.5 Zeiss Tessar anastigmat, Compur shutter speeds 1 to 1/500th sec., T. and B..... **£19 17 6**

6×6 cm. Automatic Rolleiflex, f/4.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B..... **£16 17 6**

Model I Contax, f/2.8 Zeiss Tessar anastigmat, self-capping focal-plane shutter, speeds ½ to 1/1,000th sec., T. and B..... **£25 0 0**

6-in. f/5.5 Tele Megor, to fit Exakta **£8 17 6**

6×6 Rolleicord Model I, f/3.8 Triotar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B..... **£11 17 6**

V.P. Agfa Speedex, f/3.9 Solinar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£4 7 6**

3×4 cm. Kodak Pupille, f/3.5 Xenar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B..... **£8 17 6**

4½×6 cm. Self-erecting Roll Film, f/2.9 Cassar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. **£5 18 6**

Zeiss Ikon Kolibri, f/3.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B..... **£7 17 6**

520 Ikonta, f/3.5 Novar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B..... **£6 2 6**

3½×2½ Voigtlander Inos, f/4.5 Skopar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. **£7 17 6**

520 Ikonta, f/4.5 Novar anastigmat, delayed-action Telma shutter, speeds 1/25th, 1/50th, 1/100th sec., T. and B. **£5 2 6**

3½×2½ Ensign Selfix, f/4.5 Ensar anastigmat, speeded shutter..... **£2 16 6**

3½×2½ Ensign Selfix, f/4.5 Ensar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B..... **£5 15 0**

3½×2½ Ensign Selfix, f/4.5 Ross Xpres anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. **£8 5 0**

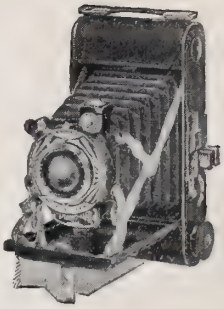
3½×2½ Westminster Icarette, f/4.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/250th sec., T. and B., double extension panel for plates, complete with 3 slides and focussing screen..... **£7 17 6**

4½×6 cm. Atom, f/4.5 Zeiss Tessar anastigmat, Compound shutter, speeds 1 to 1/100th sec., T. and B., complete with 3 single slides and F.P. adapter.. **£3 17 6**

3½×2½ Zeiss Ikon Maximar, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B., double extension, complete with 3 single metal slides and leather case.... **£10 15 0**

½-pl. Zeiss Ikon Maximar, f/4.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/200th sec., T. and B., double extension, complete with 3 single metal slides, F.P. adapter and leather case..... **£7 17 6**

NEW ENSIGN "SELFIX"



Now takes 16 pictures 2½×1½ or 8 full 3½×2½ on standard spool. Quicker self-erecting mechanism, easier loading and focussing, improved finders. F/7 Ensar, speeded shutter, 1/25th, 1/50th, 1/100th, T. and B..... **£2 : 5 : 0**

F/6.3 Ensar, ditto **£2 : 15 : 0**

F/4.5 Ensar, ditto **£3 : 15 : 0**

F/4.5 Ensar, Prontor I shutter, 1 to 1/150th sec., T. and B..... **£5 : 15 : 0**

Nine monthly payments of 13/5.

NEW 'DOLLINA'

(with Coupled Range Finder).



This popular miniature is now fitted with most efficient coupled range-finder. Takes 36 on standard 35-mm. film. Safety winding prevents double exposures. Focussing can be set with camera closed. All-metal, leather covered.

F/2.9 Radionar, Compur Rapid 1/500th **£14:12:6**

Nine monthly payments of 34/2.

F/2.8 Tessar.... **£18:18:0**

Nine monthly payments of 44/1.

F/2 Xenon.... **£19:19:0**

Nine monthly payments of 46/7.



THE INCOMPARABLE ROLLEIFLEX

Absolutely automatic, with Rapid Compur shutter, 1 to 1/500th sec., T. and B., f/3.5 Zeiss Tessar anastigmat, takes 12 pictures 2¼×2¼ on standard roll films, can also be adapted for plates ..... **£25 : 0 : 0**

Nine monthly payments of 58/4.

4×4 cm. takes 12 pictures on standard V.P.K. film, f/2.8 Zeiss Tessar..... **£26 : 0 : 0**

Nine monthly payments of 60/8.

NEW 1936 "DEKKO" CINÉ CAMERA



For 9.5-mm. With 20-mm. Dallmeyer anastigmat (fixed focus), interchangeable mount, variable speeds, half to normal and slow motion, 64 pictures per sec., single picture device, spring drive motor taking full 30 ft. at one winding, built-in telescopic finder. Body of wear-resisting Bakelite, outside fittings, film gate chromium-plated..... **£6:18:6**

Nine monthly payments of 16/2.

F/2.5 Taylor-Hobson anastigmat (fixed focus) **£7:16:6**

Nine monthly payments of 18/3.

F/1.9 Dallmeyer, with micrometer focussing **£10:18:6**

Nine monthly payments of 25/6.

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE Ltd.

81, STRAND, W.C.2 *TEMple Bar 2710.*

AND

119, VICTORIA ST., S.W.1 *VICTORIA 0669.* ‖ **111, OXFORD ST., W.1** *GERrard 1432.* ‖ **24, CHARING CROSS RD., W.C.2** *TEMple Bar 7165.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXLI.

Mr. FRANK MACEY.

From information communicated to our Special Representative.

"PHOTOGRAPHY holds its greatest appeal to me when childhood is the theme; and I have spent many happy hours with suitable kiddies as my stars. Unfortunately a Peter Pan has so far eluded me; they will persist in growing up just when we have become accustomed to each other's funny ways.

"Being a sun-worshipper I will photograph anything if his genial rays are showing the subject at its best; and I always ask myself this question before making an exposure, 'Will this beat the other fellows in open competition?'

"The cameras I use are a quarter-plate Sanderson, very old but very good, and a $3\frac{1}{4} \times 2\frac{1}{4}$ Graflex, with a $5\frac{1}{2}$-in. lens and a $12\frac{1}{2}$-in. Telephoto—an ideal combination for child portraiture. This Graflex is an old comrade, and as we have both been knocked about a bit we have a perfect understanding, and I would not exchange him for the finest modern reflex.

"Panchromatic roll and cut films have now displaced orthochromatic varieties in my esteem, and I also use Ilford S.G. plates, desensitised in pinacryptol green, and developed with Rytol by inspection.

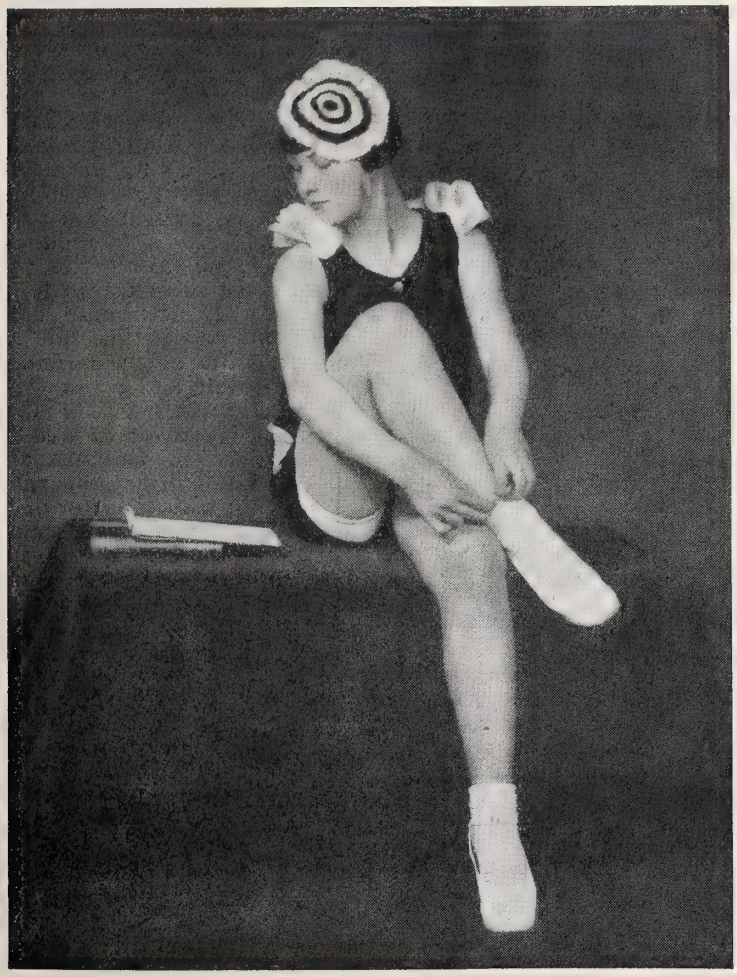
"Enlargements $4\frac{1}{4} \times 3\frac{1}{4}$ are made from all negatives, whether they look promising or not, and are pasted in albums. If on inspection I find a print which I consider good enough to raise a hair on an eyebrow of a jaded photographic judge, then I make a 10×8 Kodak Royal enlargement, carefully spot it, and steam it at the mouth of a kettle. As my beard grows longer my sense of humour grows stronger, and my spirit of tolerance ever more pronounced; so that faked prints do not arouse in me a single spark of anger. But I do try to keep my pens, brushes and paints for my Whatman paper and Bristol boards.

"Whenever possible I use a tripod when making an exposure, and if there is any novice reading this who knows less than I do, my advice to him is to go and do likewise. Probably that seed will fall on stony ground, but it has been fully tested. Another good friend of mine is the Burroughs Wellcome Diary and exposure calculator, and immediately after making an exposure full details of light, time, etc., are entered in it. If necessary, the circumstances under which an exposure was made at any time during the last five years can be found.

"All my negatives are stored in numbered albums and envelopes, and a book containing the titles and numbers of my negatives and albums enables me to obtain any particular one without handling the others.

"In conclusion I should like to render unto Cæsar the things that are Cæsar's, for whatever photographic knowledge I possess is due to the diligent study of *The Amateur Photographer*. Constantly striving to improve my work, faulty negatives and prints are laid as stepping-stones to better photography, for I hold an inquest on every one."

(*A further example of Mr. Macey's work is reproduced on one of the centre Art pages.*)



A NEW PART. *Frank Macey.*

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"SUMMER MORNING," *by W. Ecclestone.*

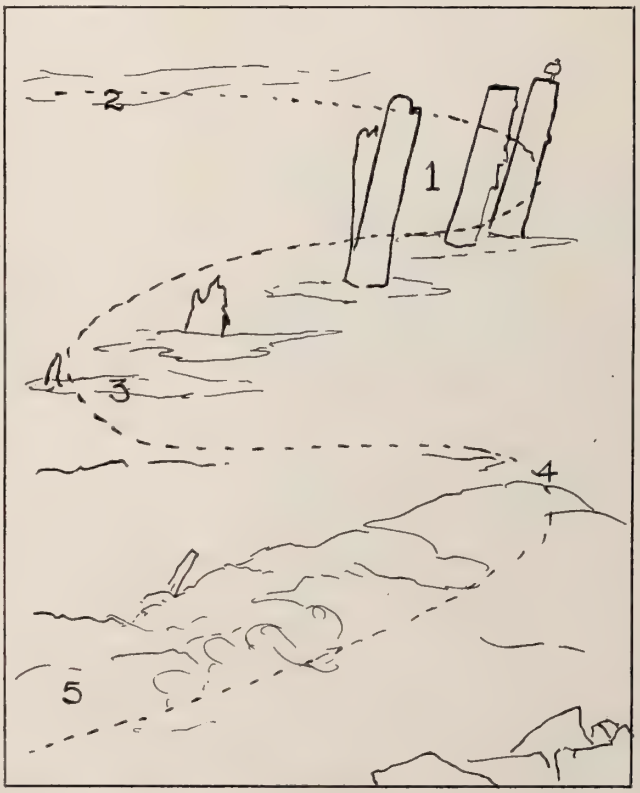
DESPITE the severity with which the subject material has here been restricted, the picture, as a whole, attains a high measure of success, and there is no suggestion either of meagreness or the lack of interest that arises from insufficient material. Nor is there any sensation of emptiness that might have happened were the space inadequately filled.

On the contrary, it seems remarkably complete and finished. The material, too, is of a somewhat unusual character, for most people would not think of trying to make a picture with a set of old piles for the centre of interest, and yet it is these, in conjunction with the sense of brilliance imparted by the sparkling reflections of the sunlight, that give the subject its attraction. The unusual character of the subject matter does, in fact, enhance that attraction by the addition of a suggestion of novelty, and this is stressed by the choice of a downward looking viewpoint.

The group of piles at (1), with their forceful darks, dominate the picture. Not only have they a strength of tone which is self-evident, but they have strength of position, and the emphasis they derive from the placing of certain of the most brilliant lights in their vicinity.

The depth of tone, in a scheme that consists almost entirely of lightish half-tone, immediately attracts the attention. The lights, by force of contrast, seem to intensify the strength of those darks and confer an additional power, while the position of this group—occurring at one of the points of intersection formed by divisions of thirds vertically and horizontally—is full of force and imparts yet a further measure of attraction.

With the main attraction so strongly concentrated in the vicinity, the impression of unity is well sustained, and the remaining elements fall naturally into place. The dots of light in the upper portion at (2), for instance, seem to occur in just the right place, for the horizontal line in which they lie counters the upward thrust of the line suggested by the direction assumed by the splashes of lighter tone lower down at (3) to (1). Below this line, is another stretching from (3) towards (4), also indicated by touches of brilliant tone, and this, again, is opposed by a further line formed by the foam of the breaking wave which runs down to the bottom corner at (5).



This arrangement of line imparts a feeling of a zigzag formation that immensely adds to the impression of unity by the connection it establishes throughout the picture. It is akin to the well-known " S " curve or line of beauty, and, except for the fact that it has an additional curving return tagged on at the top, might be taken as an example of that formation. The effect is much about the same, at all events, and it does add a certain grace to the composition that could scarcely be achieved by other means.

Nevertheless, it is highly improbable that any of these details of arrangement were thought out and consciously adopted at the time of exposure. It might be that the position of the piles was determined after considering them in relation to the rest of the subject content, and a certain judgment exercised in the selection of such a moment for making the exposure when the splashes of light seemed satisfactorily disposed; but, there being no time for anything else, what choice there was must have been purely instinctive, and the actual inclusion of the " S " formation would be wholly fortuitous. There is a further probability, too, that a great deal more than appears in the print was included in the negative, and that the present boundaries were only determined after careful thought as to the portion to be included and what could be left out.

During that stage of after-treatment, it might well be that the zigzag formation was observed and the print trimmed to make the most of it, but composition at the time of making the exposure is rarely a practical proposition, and, as here, it is generally a case of a vague instinctive selection with a large margin for contingencies.

At any rate, most exhibition pictures by our most prominent workers seem to be built up on lines such as these, and, as far as a long experience of work in the field discloses, it is a sound and fruitful method, for not only does it enable full advantage to be taken of a momentary inspiration, but it also provides ample opportunity for developing it afterwards and displaying it to the best possible advantage.

"MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



SUMMER MORNING.

(From the Advanced Workers' Competition.)

By W. Ecclestone.



A SUNNY CORNER.

By Hubert M. Bond.

(From the Advanced Workers' Competition.



STICKS.

By Frank Macey.

(*See article, "How I make my Exhibition Pictures."*)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*The Reaper.*"
By V. L. Breeze.

2.—"*Tenby.*"
By John Hothersall, Jun.

3.—"*Pride and Envy.*"
By J. C. Fitzgerald.

4.—"*Morning Sunlight.*"
By S. P. Parr.

5.—"*Sty Head Tarn.*"
By A. E. Wood.

6.—"*Harvest.*"
By John Poppleton.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

THE first and last of the prints reproduced on the opposite page—"The Reaper" (1), by V. L. Breeze, and "Harvest" (6), by John Poppleton—have points of similarity, for they are both farming subjects and both contain groups of horses and men.

Distinctions and Differences.

"The Reaper," perhaps, has a certain advantage in that the scale of the group, owing to the well-judged viewing distance, is just about right, whereas, in No. 6, there is rather more than a suspicion of restriction owing to the greater relative size of the cart and figures, and the consequent diminution of the proportion allowed for the setting.

Both show good sky renderings, and, technically, there is not much between them. No. 1 shows its group at a better angle than the other, for it discloses a three-quarter view as compared with the almost broadside-on presentment of the latter. On this account its form is more graceful, and it has another advantage inasmuch as the figure seems to "come" better against the sky, and the foreground and distance do show an indication of opposition of line.

On the other hand, the flails of the reaper strike a rather "liney" note, and, if they are not very insistent, they do not show so attractive a shape as the load of the cart in the other.

No. 6, too, conveys a better feeling of action, but suffers, to some extent, from having two figures, of equal prominence, in different parts of the picture. This causes a division of interest that is only too obvious, and it is a pity, also, that the one on the right betrays his knowledge of the presence of the camera.

Figures as Features.

Camera-consciousness of this kind should always be guarded against, for, while it is recognised that it is not easy to prevent, it introduces a suggestion of an outside influence that minimises the effect of whatever action the figure is shown as being engaged in.

How to avoid it is always a problem, but keeping the camera concealed until the last possible moment is often an aid, and, on other occasions, it has been found that open display of it and the making of dummy exposures so familiarises the subject with it that they lose their interest and take no notice of it at all.

However—camera-consciousness or none—both examples, with their figures, show up well in comparison with No. 4, "Morning Sunlight," by S. P. Parr, where their lack, in view of the emptiness of that stretch of foreground, is severely felt.

If the effect of morning sunshine were really and truly suggested, their absence, perhaps, would pass unnoticed. But there is not enough shadow to make the sunlight evident, nor, in such circumstances, can it take rank as an effect. A long stretch of shadow tone in the immediate foreground might make a considerable difference, but nothing of the sort exists, and, of course, it cannot be manufactured.

Landscapes and Skies.

The sky, with its well-shaped cloud, is a very good feature, nevertheless, but it is scarcely enough to sustain a pictorial interest in itself.

In this respect it displays an advantage over No. 2, "Tenby," by John Hothersall, Jun., where the lack of sky tone is most regrettable. There is, too, a similar insufficiency of tone in the water as well, and, while a softer grade of printing paper might be expected to offer some improvement, it would not be so effective as if a light filter had been employed in the first instance.

This is an extremely useful expedient, particularly when employed in conjunction with fully colour sensitive plates or film. Even with the "Iso" or "Ortho" variety, it usually enables skies and clouds to be more truly rendered; but, of course, it also involves a considerable increase in the exposure time.

With more tone in sea and sky, together with a bit of sunshine, "Tenby" could be made into quite an attractive thing, for it does disclose a good idea of arrangement and is not without grace of form. In a somewhat similar way, the idea and arrangement of No. 3, "Pride and Envy," by J. C. Fitzgerald, are quite sound; but, in a subject like this, where all the interest lies in the foreground, it would have been wiser to have arranged for the entire exclusion of the sky.

Stance and Viewpoint.

A considerably higher viewpoint, and one that is directed at a more downward looking angle, seems to be needed. Such a stance would, besides avoiding the inclusion of that annoying piece of sky, also have the advantage of bringing the faces of the figures against a darker portion of the setting.

It might also, if the existing relationship were retained, have the disadvantage of showing them either in too much of a line or in such a way that one obscures the other. However, this is a contingency that could be avoided by the choice of a moment when they were more favourably disposed.

When changing the viewpoint, it would also be found desirable to view the subject from a little farther off. The setting seems very much curtailed, and both the boat and the figures are shown on a scale that is too great for it. At the same time, it would be as well to endeavour to avoid the inclusion, also, of that out-of-focus line in the bottom right-hand corner. It appears to arise from a portion of the rigging of a boat very close to the camera, and intrusions such as these can very easily spoil the best of work.

The Central Position.

"Sty Head Tarn" (5), by A. E. Wood, appears to have been taken when conditions—judging from the presence of such a quantity of snow—were somewhat arduous and far from encouraging.

Under such conditions it is far from easy to give the question of arrangement the consideration it needs; but, in landscape especially, it is very important that a figure should not be placed so precisely in the centre. The forms of nature, almost without exception, are the reverse of formal, and very seldom indeed even approach symmetricality. Placing the figure centrally involves a formal suggestion, which is therefore incongruous, but a trim of half an inch from the left removes the disability. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

A BIT OF FAKING.

I DO not propose to enter into a discussion of the pros and cons of what is comprehensively known as "faking" in photography. There will never be general agreement as to where to draw the line between the legitimate and the reprehensible. Many disputants take the extraordinary line that you may do anything you like, or can, with a negative, but that the print from it must be absolutely "straight." Others claim that it does not matter in the least how the final picture is produced so long as the result desired is secured.

There is no doubt that many of those who so loudly and virtuously condemn faking, do so not because they think it is "wrong," but because they cannot do it themselves. They are "purists" from necessity, not from honest choice.

Here is an example of the sort of case that arises when faking is discussed. A negative is too weak for its purpose; it would be better if it were strengthened by intensification. Very good; we pour over a solution which will do the trick, or we bleach the image and redevelop it. It is chemical action, and the strictest of purists approve.

But suppose that only certain parts of the negative need strengthening. One man may protect the already strong parts by painting them over with rubber solution, before applying his intensifier; another may paint on the bleacher with a brush only where it is wanted. The purists are horrified; for although precisely the same chemical actions are involved, a brush has been used, and with considerable skill and judgment. This is an artist's job, and therefore a photographic crime.

Crime or no crime, I am going to describe a useful bit of brush faking. I am a hardened criminal myself, and stick



Fig. 1.



Fig. 2.

at nothing if there is a decent chance of not being found out.

With all our skill and care it is a common thing to get negatives that are too thin and clear in parts. These parts come out darker than we want them in the print, and they are of such a nature that we cannot put things right by local shading.

In the days of glass negatives of reasonable size, from quarter-plate upwards (not downwards), two methods of "dodging" were in common use. The first was to flow matt varnish over the glass side (and up the sleeves), and when it was set to scrape it away with a knife where it was not wanted. The retarding action was increased by using red or yellow varnish, or by working on the varnish with pencil, stump, or pigment.

The second was to take a sheet of translucent paper, as free from grain as possible, attach it by its edges to the glass side, and work on that with blacklead, etc., as in the case of matt varnish. A good draughtsman could work wonders in this way, sometimes too wonderful to be true. There were many other dodges as well, which I will not reveal now, but you can take it from me that the reputation of the "old masters" was not based on a purely photographic foundation.

A rather later dodge was to paint over the thin parts of a negative on one or both sides, the depth and colour of the wash retarding the printing more or less as required. The red dye, coccin, was generally used, or sometimes red ink as a substitute.

The obvious difficulty is to judge the printing effect of a red tone compared with the grey tones of the negative, and the effect would be much greater with enlarging on bromide paper than with printing by daylight. For this and other reasons I welcome the introduction of Johnson's Retouching Dye, which was recently briefly reviewed in this paper. It is about the same colour as Payne's Grey, and goes well with the tones of a "clean" negative. I also found it easy to apply.

My first test was on the negative from which the illustrations are made. Both negative and subject were poor, so that there was no risk in experimenting, but I now have no hesitation in treating similarly any negative that requires it.

The negative is soaked for a time, and the surface moisture removed with chamois leather or Agfa sponge. A film negative is laid on a piece of glass for treatment, and this or a glass negative can be supported in a retouching desk if one is available. Anyhow, light must be reflected through the negative.

A drop of the dye is put on a palette or saucer, and diluted with water to the tone required—generally a very pale one. This tint is applied to the film, in a thin even wash, with a sable brush. The wet gelatine helps to even the wash, and several pale washes can be applied at intervals.

The differences between Figs. 1 and 2 are partly due to the use of slightly different papers, but far more to the application of the dye. Some of the modifications are lost in reproduction.

It is clear, however, that the dark building at the back has been lightened, so that the woman's shawl stands out better against it. A wash was taken over her apron, and over the shadows of the man's face and so on. The only way to learn how much can be done by this method is to try it. With a small brush and light touches even a miniature negative can be thus "faked." But experiment first on wasters; you will soon be anxious to try others.

W. L. F. W.

DARK-ROOM ECONOMY

By H. WHATES.

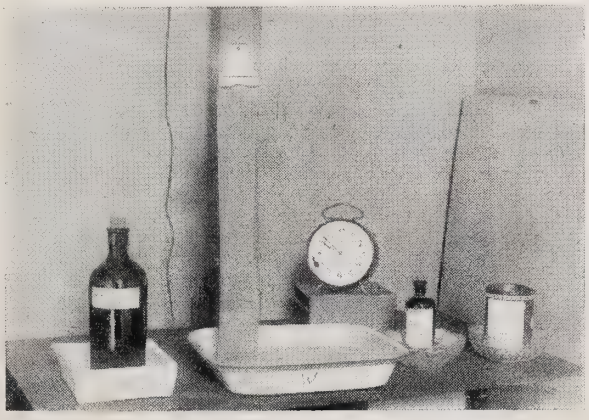
ONE must have proper photographic dishes for most purposes, but they can be usefully supplemented by cheaper articles to be had for a few pence from the domestic bazaar.

Enamel pie-dishes costing sixpence each make deep whole-plate size containers for water, hypo and other solutions used in fair quantity. Not having had photographic uses in mind, the makers finish these dishes with rounded corners that just prevent a whole-plate print from lying flat on the bottom, but half-filled with solution they will hold a number of such prints with plenty of room for movement.

Another handy article is a shallow glass bowl, about 4 in. diameter at the rim, intended for sugar and sweetmeats. This is just the thing for developing roll film by the dipping method recently described in "The A.P." After soaking, the film is held by a clip at one end and raised and lowered into the developer, rolling and unrolling in the process.

After trying several patterns of tank and methods of dish development, I have standardised a system that yields clean, undamaged negatives evenly developed, and free from fog. For what it is worth, this is the arrangement, as used to develop films of the sixteen-on-$3\frac{1}{4} \times 2\frac{1}{4}$ variety.

On the bench from left to right are: (1) A deep $\frac{1}{4}$-plate dish nearly full of pinacryptol-green desensitiser; (2) a whole-plate pie-dish of water; (3) a glass bowl, as mentioned, with three ounces of double-strength Azol (40 minims to the ounce), and (4) a similar bowl with 5 ounces of acid fixing solution.



Work-bench arranged for roll-film development.

In total darkness, detach film from backing-paper, unroll it into the water, attach clip at end, and raise and lower in water until it hangs limp full length. Immerse in desensitising bath by the same method for three minutes, counting the "ticks" of a cheap alarm clock, which most considerately registers precisely a hundred ticks to a minute. Switch on safelight. I always use a yellow bromide screen, equally suitable for desensitised pan. or fast ortho film.

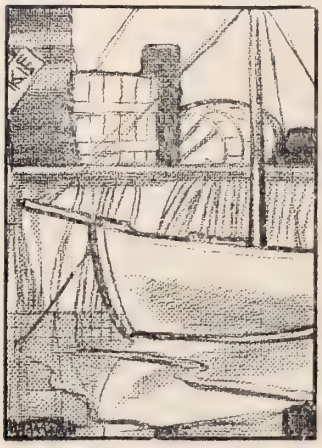
In this bright light it is easy to process the film in small quantities of developer and hypo. But before transferring to the developer the film should be rinsed, and again, between developer and hypo.

An objection sometimes raised to hand development of roll film is the occurrence of "aerial fog." My impression is that this mysterious disease is simply old-fashioned light fog showing itself on fast emulsions. By using stronger solutions for half the normal time chances of fog are minimised.

One word of warning. When buying cheap enamel and glassware, run a finger-tip round the inside and choose specimens free from rough spots.

Picture Points

No. 7 (New Series) *by RICARDO*



The Case for Reflections

IN last week's series of "Picture Points" we discussed the disadvantages of photographing reflections in still water purely for their novelty in duplicating the original subject. But because reflections can be too much like a mirror, it does not follow that they should be avoided altogether. Here we have a case in point. The top sketch shows a boat at anchor in harbour, a favourite subject with many. If we were to photograph it as such, with the miscellaneous irritating packing cases included, it would be far from pleasing. Let us take a lower viewpoint and see if, by cutting out the top half, we can obtain a more interesting arrangement. Unless there are more boats in the foreground it is possible that we should get something like that in the lower sketch. The whole *motif* is changed—it is now mainly reflections and the surface of the water is the deciding factor of the nature of these reflections.

It must be remembered that at least a portion of the original subject should always be included to provide the key-note.





Don't cut off the "Feet"



WE are so used to seeing every living or animate object provided with an adequate means of support, that as soon as they are deprived of it, or they appear to be falling over, we are quick to sense it. If the suggestion is made photographically it becomes disturbing and likely to affect what other good points the print may possess. In actual life, as soon as an object loses its support it topples over until it finds another form of support, but capture it with a camera about to fall over, and reproduce it on paper, we are, literally speaking, waiting for the crash, and this is uppermost in our mind all the time we are looking at the print.

This question of basic support is really the fundamental of balance, a highly important item in pictorial composition, and it is only by studying its various forms can we develop a sense of good balance.

In the top sketch both the figure and the tree are shown unsupported at the base and, although they are both in natural positions, as can be seen in the lower sketch, we are conscious that the "feet" are missing, and so we judge the picture to be weak. Compare it now with the lower sketch and feel the satisfaction of seeing them both on a firm support.

There is now no tendency in this second sketch to follow the figure and the tree out of the bottom of the picture, and the base also links the two together and gives added unity to the general arrangement.

On Leading the Eye out of the Picture

ALL good pictures should attract the eye to some point inside their four edges, where the main point of interest should be, approximately. If any line or mass tends to lead the attention away from this point then the print loses interest because of the mental effort required to disregard this counter-attraction. Immediately there is any conflict aroused in the mind's eye between the various items that go to make up a picture, it loses its appeal.

There are various devices that can be employed to coax the eye into the picture, the most simple of these being a line, and the straighter it is and the quicker it can be followed. When, however, we have two straight lines converging at a point to form a wedge shape, it is almost impossible to disregard them. So that whenever we find in our prints any such wedge shapes, we must either see that they lead to the main point of interest or else weaken them in some way or other by breaking them here and there, or by varying the neighbouring tones with the same intention.





The left-hand sketch illustrates the pulling power of wedge shapes, and it is immaterial whether they contain dark or light tones. The point of each wedge is marked with a cross. The attention is consequently reciprocating between both sides of the print and there is no one resting point.

The right-hand sketch shows the faults remedied. A figure is placed near the point and the other point is brought nearer the centre by lowering the viewpoint of the camera. Notice that the figure is looking into the picture space.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

ON using a RED FILTER

By KEN. G. BILBE.

MOST amateurs turn their attention at one time or another to landscape and seascape photography, and those who do their own printing are nearly always anxious to bring out cloud effects.

Very few fully exposed and developed unscreened negatives will produce clouds unless masked or otherwise controlled in printing, and even when this is done it is generally the reproductions of monochrome effects only, such as storm clouds, that are recorded.

All emulsions, even those that are non-ortho, are capable of recording such cloud forms, and the use of filters with any type of emulsion would not materially alter them, although with pan. films or plates there would be a general improvement of tone values throughout the negative.

However, when there is colour in the sky, a yellow or pale green filter can work wonders with almost any modern film. The 'chrome type films respond considerably to a pale yellow or even a green filter, but to photograph through a red one a panchromatic film is needed.

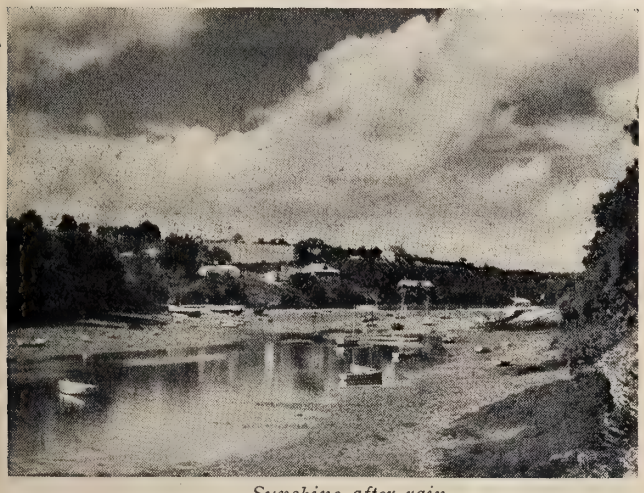
To get the most striking effects for this special variety of over-correction, the sky should be a definite blue. If a piece of red glass is held to the eyes when looking at white clouds in a blue sky, the increased colour-contrast caused by the blue parts being darkened will be very marked. The film or plate is affected in practically the same way.



Cumulus and wind.



Fine weather clouds and sunshine.



Sunshine after rain.

An Ilford Micro 5 filter is as good as any for this purpose, but the exposure must be multiplied about four times when it is in use. A certain haze-cutting effect is another advantage of such a filter, and also, in landscape work, it will be noticed that certain greens are lightened while others seem to be darkened. A panorama of field patchwork is greatly enhanced in this way, because of the greater contrast between hedges, trees and grass and earth.

One very good point about the red filter may be seen when a photograph has been taken of an expanse of water on a bright day. The blue of the water is darkened in the same way as the sky, and the sparkle and reflections are brought into prominence.

In general work, a red filter is useful for lightening any objects of reddish-brown colour, or if one has to photograph something or somebody against a blue sky. In this case it will darken the sky background so that it emphasises the high-lights of the subject to advantage.

But it is with cloud effects that the red filter will prove most attractive to the amateur. All landscape workers realise the value of cloud formations in landscape compositions, and also in imparting certain atmospheres such as wind, rain, storm or sunshine. Yet only by getting them all on the same negative, without having recourse to printing-in, can these features be faithfully rendered.

Those who have not yet tried a red filter with pan. plates or films should certainly do so. They will be delighted with the results, and even if they may be over-corrected the dramatic effects will be definitely pictorial. It must not be supposed, however, that a red filter, or one of any other colour, can be used for all subjects. Their effects must be studied, and they must be used with discretion.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

A CONDENSER SUBSTITUTE.

SIR,—Having read in "The A.P." so often of difficulties with condensers may I give the following hint? Having bought an old half-plate camera I made an enlarger. All went well except the light. I did not intend to go to the expense of a condenser, so I made a square frame and glued a sheet of ordinary greaseproof paper to it as an experiment. I can assure you it was wonderfully successful. I have done enlargements up to 12×14 and from Midget negatives. If any reader wishes to try it they will never want to worry about condensers again. The paper is about 6 in. in front of the lamp, 100-watt pearl, and 3 in. behind the negative.—Yours, etc., H. BILLINGS.

THE QUARTER-PLATE CAMERA.

SIR,—The fact that two photographers writing in your issue of June 10th both favour a quarter-plate Press-type camera with coupled range-finder is, I feel, much more than a coincidence.

Only last week I came to the conclusion myself that just such a camera would be ideal. Most serious photographers prefer the quarter-plate camera, the only disadvantage of which is the focussing, the slowness of which frequently results in the loss of a picture, or alternatively an unpleasant "fuzziness" through incorrect focus.

Is it too much to hope that a British firm will take this matter up seriously and produce such a type? Its sale is assured amongst amateurs and Pressmen alike.—Yours, etc., DEREK SURTEES.

JUDGING EXPOSURES.

SIR,—Granted that the use of an exposure meter is always to be strongly advised, there *are* times when it is impracticable to use one. There may not be time, or it may even have been left at home. Those who, like myself, began by trying to get the best possible results from a Box Brownie, may find the following tip useful.

Kodak's informed me that the approximate exposure and aperture of a Box Brownie is 1/25th at f/13.3. To simplify matters let us say f/11. Now a fair amount of experience with a Box Brownie enables one to estimate if there is too much or too little light for a snap. Thus, using a more expensive type of camera, if one imagines a Brownie in hand, and mentally calculates from 1/25th at f/11, I venture to suggest that the result will not be far wrong.

Personally, I have obtained some good results by guessing along these lines, even with indoor exposures. It really depends on how much experience one has had with a Box Brownie.—Yours, etc., ERIC W. PAGE.

MY IDEAL CAMERA.

SIR,—There have been several letters with this or similar titles, and I do not propose to add to them so far as to describe my ideal—if I have one—but there are one or two points in previous letters which are of interest, and to which I should like to refer in detail.

First is the suggestion that film manufacturers should make 3¼×2¼ films with a second set of numbers dividing the film into twelve parts. This seems an admirable suggestion which may well be commended to the manufacturers. Such a film would then do for the 3¼×2¼, the 2¼ square and the 16-on-3¼×2¼ cameras. A beginning might be made on those films most useful to the small camera, i.e., fine-grain panchromatics.

Secondly, a correspondent wants—quite rightly—a rising front of three-quarters of an inch, and also an f/2.9 lens; his lens will need to have a covering power of 3 inches square. In addition to this, in order to enlarge adequately he will want a first quality lens, and I think he will find that that, with a Compur shutter, will leave him a very small margin for the rest of his camera; at least such is the impression I gather from looking through the catalogues of first-class lens makers.

Thirdly, the idea of a telephoto lens being formed in front of the back component of the normal lens is interesting; at present with a roll-film camera and between-lens shutter there is no way of changing lenses, except to a slight extent by supplementary lenses. It may interest the correspondent who suggested this to know the result of one or two tests which I have made. A 3-in. lens was first focussed on the ground glass and the camera fixed in this position. The front lens being removed I put on an Adon variable telephoto, and adjusted this till I obtained a good image of reasonable magnification; I then measured the effective focus of the Adon as so adjusted and also that of the resulting compound lens, and found as follows, the figures for convenience being merely approximate: Back combination 6 in., telephoto 20 in., result 10 in. Tests with another lens gave back combination 13 in., telephoto 30 in., result 20 in. That is, a 3-in. lens can be transformed into 10 in. and a 6½-in. to a 20-in. Of course either the combined telephoto would have to be used at a fixed focus, or another scale would have to be provided. I should have said that the definition was quite good, so far as a visual examination showed; as good as the original lens. Of course, too, in practice a very simple form of telephoto would be required, nothing either so heavy or so complicated as the Adon.

Finally, if the camera is to be really ideal, a wide-angle lens, or a supplementary lens, with power to rack back sufficiently, is needed, again with either fixed focus or a third scale.

But when the amateur gets all this he will find himself far on towards the cost of some of the already-established models.—Yours, etc., C. E. FALKNER.

CAMERA SUGGESTIONS.

SIR,—I heartily endorse Mr. Robins' letter, and it may interest him to know that a number of my serious photographer friends have been discussing this matter.

In spite of the magnificent results obtainable with miniature cameras, they are pre-eminently suitable for close-up work, but do not give the quality obtainable with larger instruments when photographing landscapes.

The camera I would suggest should be 3¼×3¼ for roll film, made of light metal to reduce weight when carrying. The extreme robustness of some makes seems quite unnecessary, as a serious photographer does not play football with his camera.

A single-lens type is preferable, with a choice of lenses to suit the pocket of the purchaser. Focal length about 5 inches, with suitable supplementary distance lenses.

The shutter should be of the 1 to 1/100th sec. type, everset, like the Ensign Mulchro. High speeds and delayed action are seldom needed, and the added expense is not justified.

A 3¼×3¼ print makes an admirable picture for album use when it is not desired to enlarge.

Will any British manufacturer come forward with a simple instrument on these lines, and would one of them give some idea of what it would cost?—Yours, etc., C. G. M. H.

A KODACHROME HINT.

SIR,—May I pass on, through the medium of your excellent magazine, a good dodge I have devised with regard to economising on Kodachrome film? Due to the peculiar effect of colour upon constant vision, it is possible to project colour film at a slower rate than is the case with monochrome. If this is done, the speed will have to be balanced up, and so the Kodachrome may be exposed at a speed of twelve frames per second, *unless*, and this is very important, there is an excess of white in the scene, in which case this rule may not be applied.

This is in effect equivalent to increasing the aperture by about one stop, which is in itself a great asset whilst filming when the light is none too good, or by the bane of every Kodachrome user's life—artificial light.

Another point not to be despised is the saving effected by using Kodachrome at twelve frames per second. In fact, on being worked out, it is found that Kodachrome may be more cheaply used than super pan. monochrome at normal speed.—Yours, etc., J. BOULTBEE.

Would you believe it!

Black and White or Natural Colour Movies in your pocket with the

ENSIGN SIMPLEX

16 mm. Cine Camera

You simply cannot make *worth-while* home movies with anything other than first-class apparatus. The ENSIGN-SIMPLEX POCKETTE is the only amateur movie camera combining :—

PRECISION with POCKETABILITY

PRICES with

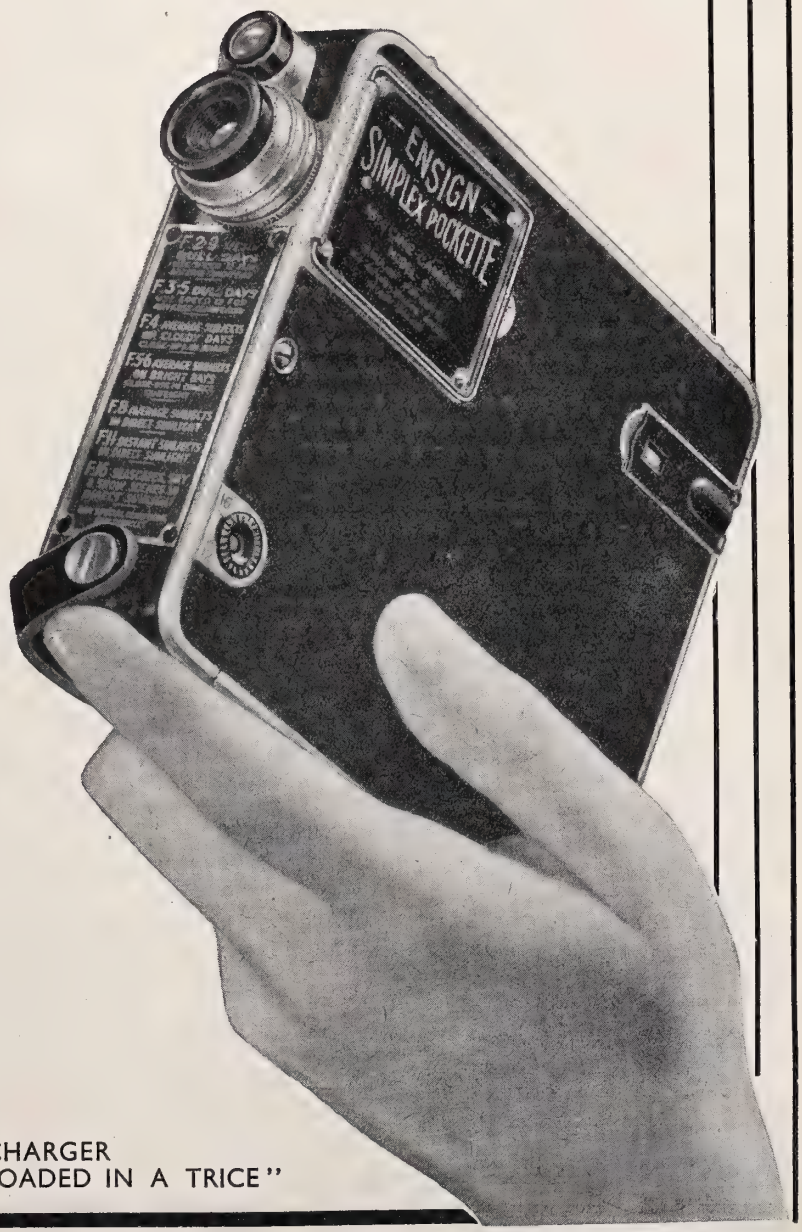
Ensar f/3.5 1-in. fixed focus lens **£20**

Dallmeyer f/2.9 1-in. lens in focussing mount **£25**

Ross f/1.9 1-in. lens in focussing mount **£27 10 0**

Catalogue on request.

ENSIGN, Limited,
HIGH HOLBORN,
LONDON, W.C.1





"CHARGER LOADED IN A TRICE"

They specialise in—

SPEED

for all fast-moving subjects; dull day and interior work; photography by artificial light.

Kodak Super Sensitive Panchromatic Film

FINE GRAIN

for miniature photography and all work in which enlarging quality is the first consideration.

Kodak 'Panatomic' Film

Take your choice from Kodak's famous Panchromatic Pair, available in Roll Film and Film Pack Form.

Kodak Limited, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

IT'S TRUE!

A MINIATURE SPEED CAMERA WITH A FOCAL PLANE SHUTTER for 35/-

EVER-READY CASE 10/-

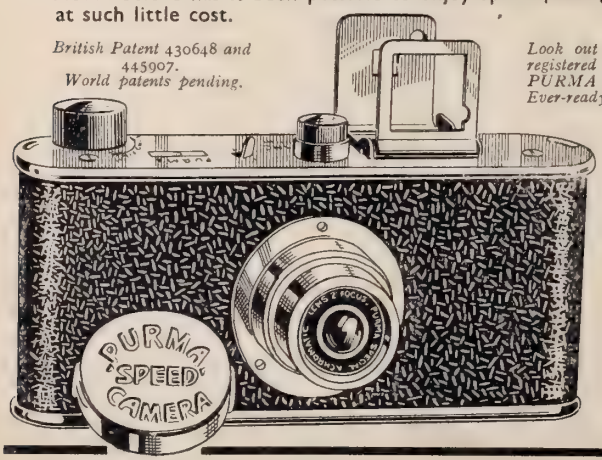


Illustration shows the Purma Speed Camera with Ever-ready case, in action.

No longer need you envy the man with an expensive camera, able to take any and every kind of "speed" subject. Here is a camera at every man's price, equipped with the type of speed shutter which the Press photographer insists upon.
Get a Purma Speed Camera to-day and take action pictures of diving, racing, birds in flight, children at play, and the numerous other subjects which you have often attempted with an ordinary camera and failed. Six instantaneous speeds 1/25th to 1/200th sec., 16 pictures on 1/- vest-pocket roll film. No focussing necessary—everything from 6 ft. to infinity is sharply defined. Never before has it been possible to enjoy speed photography at such little cost.

British Patent 430648 and 445907. World patents pending.

Look out for the registered name PURMA on the Ever-ready case.



PURMA

BRITISH MADE.

PATENT **SPEED CAMERA**

FROM YOUR PHOTO DEALER,
or write for name of nearest stockist and illustrated prospectus from Sole Concessionaires :
R. F. HUNTER LTD., "CELFIX HOUSE," 51, Gray's Inn Rd., London, W.C.1.
'Phone : Holborn 7311/2

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

The Complete Holiday Film

By S.E.L.M.

JUDGING from the many amateur reels which are projected at open meetings, there is little doubt that the holiday film is far and away the most popular of any. Nor should this occasion any surprise, since at one and the same time the enthusiast has ample leisure, interesting material and (for the main part) extraordinarily good weather, all entirely at his disposal.

Some of the films, however, leave a great deal to be desired. Many of them are far too short. Others fire one with an instant longing to take them away and do the cutting all over again. There is a feeling, too, that insufficient care has been taken to select only the most appropriate viewpoints.

But the greatest and most obvious failing is undoubtedly a general lack of completeness.

Preparation.

Now, it is almost impossible to obtain this quality in a film without a certain amount of careful preparation beforehand. Indeed, any reel that will have to endure a great deal of subsequent showing and criticism must essentially enjoy as much preparation as the holiday itself.

The first step should consist of the drawing-up of a written "plan." This should then be developed by the sectional method—in which separate attention is devoted to every phase or section of the holiday. The usual and familiar phases are (1) Getting Ready, (2) The Journey, (3) Arrival, (4 to, say, 7) Holiday Activities, (8) *Au 'revoir!* and (9) Home Again!

Touring and other holidays which do not conform to such sequences can nevertheless be treated in strict accordance with the original suggestion.

Sequences.

The first sequence, in which both the planning of the holiday and actual departure scenes are shown, can be filmed without undue haste or flurry. It is best to start at the very beginning—showing, if possible, the main reason leading to the selection of the particular resort which will feature in the later sequences.

The opening of the film itself should be deliberately and strongly carried out, two of the principal objects here being to strike a high quality of production and to establish as many characters as possible, prior to the departure proper.

Packing and departure scenes should be painstakingly rehearsed before the shots are made, such rehearsal not only making for an economy of action, but also accustoming "raw" characters to the presence of the camera. The rehearsal method cannot, of course, be applied to the filming of departure scenes at a railway station or boat jetty—though all but the close-up shots can be secretly taken provided suitable "cover" for the camera-man be available.

The journey and arrival sequences should be the shortest in any film of the familiar holiday. Given technical facilities, both can be combined and presented as a series of dissolve shots, great care being taken to avoid breaking the continuity with preceding and following sequences.

Activities.

In the suggested plan, four sequences have been devoted to holiday activities. Considering the length of vacations available to the average cinematographer and his friends, these may not appear sufficient; but the fact remains that holiday "action" is not varied so much as repeated—and the number of sequences suggested should not be exceeded except in warrantable circumstances.

There will be the usual glories of seabathing, the customary sunning on the sands, and the inevitable strolls along the promenade . . . also the ever-present temptation to film their types of action time and time again. Hence the need for adhering strictly to the plan and regarding as taboo any casual type of action as soon as its personification in suitable or concerned members of the party has been recorded.

Indeed, the high-spots of the film will develop in unusual action. A striking shot of father being swept overboard by the swinging boom of the *Saucy Skylark*, his happy rescue (effected not without some assistance from the pike-billed boat-hook), and his subsequent refusal to pay the apologetic owner represents a not-too-far fetched example of surprise footage available to any



Shots of beach action cannot be dispensed with in the seaside holiday film. The "characters" should be members of the family party and should not be aware of the presence o the camera.

cinematographer with an alert mind and a ready camera.

Action less painful but still of the same type presents itself immediately that little terrier comes back to worry mother at her knitting. These and a fair number of similar shots are there to lift the holiday film above the level of the mediocre. And whilst none of them can with any certainty of execution be included in the written plan, one can be tolerably sure of obtaining at least a few such shots before the holiday comes to a close.

Final Sequences.

Two further short sequences are represented in the leave-taking of new friends and the return home. The dissolve expedient should not be repeated here; nor is it sufficiently effective to close the film (as more than one experienced producer has done) with a fading shot of the home-coming train receding into the distance. After all, the home has a great attraction for the majority of people, and this attraction should be stressed as a means of preserving an entirely happy atmosphere even into the anti-climax of the film.

So the end should come, perfectly as the film began, in the home itself. Trite, pseudo-smarty titles should be avoided here; and whilst one does not care for hackneyed finales of the "And so to Bed" type, the theme is certainly applicable in the present instance. It can be worked out in several ways . . . but let the enthusiast improvise on these for himself.

I do not want the responsibility for another batch of "pull down the blind" films laid at my door!

Exhibitions and Competitions CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, July 31. Rules in the issue of June 24.

Wallace Heaton "35-mm. Film Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

Folkestone C.C. Competition in connection with Folkestone Floral Festival.—Open, July 8–18. Cash prizes. Entry forms available from photographic traders in Folkestone. (E. F. Davidson, 44, Wear Bay Crescent, Folkestone.)

The Listener. Cash prizes for photographs under general title "Conversation Pieces."—Open, July 8–August 25. Entries, Monday morning of each week. First selection in *The Listener* of July 22. (Editor, *The Listener*, Broadcasting House, London, W.1.)

Western Salon of Photography.—Open, July 11–18. (Rev. R. J. Attfield, Hennock Vicarage, Newton Abbot, Devon.)

Chicago International Salon.—Open, July 23–October 4. (Alex. J. Krupy, Chicago C.C., 137, North Wabash Avenue, Chicago, Ill.)

I International Kunstphotographische Austellung in Karlsbad.—Open, July 18–August 9. (Hugo Heyer, Schulgass, 26, Karlsbad.)

Thirteenth Midland Salon of Photography.—Open, June 20–July 18. (Geo. T. Boulton, The Art Gallery, Pall Mall, Hanley, Stoke-on-Trent, Staffs.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

Radio Photo-Club de Spa. IVme Salon International de Photographie.—Entries, July 15; open, August 9–30. (M. René Chalsèche, Avenue Marie-Thérèse, 13, Spa, Belgium.)

I Salon Internacional de Fotografia de San Sebastian.—Entries, July 15; open, August 5–20. (Sr. Secretario General, I Salon Internacional de Fotografia de San Sebastian, Calle San Marcial, 26, San Sebastian, Spain.)

Forty-fifth Toronto Salon of Photography.—Entries, July 25; open, August 28–September 12. (W. H. Hammond, Secretary, Toronto Salon of Photography, 2, Gould Street, Toronto, Canada.)

Museum and Public Library, Maidstone. Exhibition of Nature Photography.—August 15–29. (C. E. Fisher, Museum and Public Library, Maidstone.)

Tweede "Focus" Fotosalon.—Entries, August 10; open, September 12–27. (Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands.)

South African International Salon.—Entries, August 14; open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Entries, August 14; foreign entries, July 31; open, September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Buffalo C.C. Fourteenth Annual Salon of Photography.—Entries, August 15; open, September 6–27. (H. W. Schonewolf, 528, Elmwood Avenue, Buffalo, N.Y., U.S.A.)

Morecambe, Heysham and D.P.S.—Entries, August 19; open, September 9–16. (James F. Levisohn, B.Sc., 5, Douglas Drive, Heysham, Lancs.)

Fotoclub Zagreb. Fourth International Salon of Photography.—Entries, August 20; open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Entries, September 2; open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Lincoln Camera Club.—Entries, September 5; open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

XII Salon International de Fotografica, Zaragoza, Spain.—Entries before September 10; open, October. (Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7, Zaragoza, Spain.)

Third Canadian International Salon of Photographic Art.—Entries, September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

Windlesham C.C.—Entries, September 10; open, September 25–26. Classes for members (Beginners, Advanced, Professional, also Open Class). (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

IV International Hungarian Exhibition.—Entries, September 15; open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Entries, September 21; open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Service Co. (London), Ltd. Happy Camp Snaps Competition. Cash prizes.—Entries, September 30. (Service Co. (London), Ltd., 273, High Holborn, London, W.C.1.)

Coronet Midget Camera Competition. Cash prizes.—Entries, September 30. (Coronet Camera Co., 310, Summer Lane, Birmingham, 19.)

Eighth International Photographic Salon of Japan.—Entries close in Tokyo, September 30; open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan.)

Johnson's "Holiday Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., A.R.P.S., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr 69, Antwerp.)

A Prize Competition for Novices

THIS competition is specially for those readers of "The A.P." who are Novices; that is to say, amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups, or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices have all the summer in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.
The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.
The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.
Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th. This will give new readers who are Novices, and who intend entering this competition, every opportunity of improving their work during the next three months by reading *The Amateur Photographer* every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

Further reference to the competition will be made week by week, and hints given for the best treatment of various subjects for Novices.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, July 8th.

Blackburn and D.C.C. Mr. Waddington's Competition. Last day for entries.
Borough Polytechnic P.S. Demonstration Competition.
Reading C.C. Visit to Messrs. Johnson's Works at Hendon.
Southampton C.C. Outing to Shawford. Misses Jones and Stubbs.

Thursday, July 9th.

Bedford C.C. Aspley Heath and Brickhill.
Bury P.S. Lantern-Slide Making.
Camberwell C.C. Open-Air Meeting: Brockwell Park. R. C. L. Herdson.
Hammersmith H.H.P.S. "Bromide Printing." C. B. Casson.
Medway A.P.A. Discussion at Camera Cottage, 7.30 p.m.
N. Middlesex P.S. "Mounting the Print." Rest Cartwright.
Nottingham and Notts P.S. Melbourne. C. P. Straw.
Oldham P.S. Evening Ramble: Tandle Hill. J. W. Ratcliffe.
Rochdale P.S. Trimming the Picture.
S. Suburban and Catford P.S. Outing to Dorking. H. Colebrook.
St. Helens C.C. Chadwick Green.

Friday, July 10th.

King's Heath and D.P.S. One-Man Portfolio. Landscapes (Bromoil). G. F. Prior.
Sheffield P.S. Moor Head: 7 p.m., Fox House. Mr. Hoyle.

Saturday, July 11th.

Accrington C.C. Reddisher Woods.
Armley and Wortley P.S. Ledsham and Ledston.
Beckenham P.S. Shoreham.
Bristol P.S. Old Sodbury and/or Dodington.
Bournemouth C.C. Throop. Throop Mill, 3 p.m.
Bradford P.S. Ilkley and "Yonville" Middleton.
Hull P.S. Driffield and District. R. E. Craggy.
Leeds C.C. Joint Outing with Doncaster C.C.
Letchworth C.C. Weston. Cycle or Motor. Harry Meyer.
Luton and D.C.C. Essendon. L.N.E.R., 1.3 p.m.
N. Middlesex P.S. Totteridge. C. E. Holdup.

Saturday, July 11th (*contd.*).

Northants N.H.S.P.S. Hazelborough Woods.
Norwood C.C. Greenwich. Greenwich Pier, 3 p.m.
Plymouth Inst. P.S. Opening of the Western Salon of Photography.
Rotherham P.S. Hooten Pagnell. A. E. Camp.
Sheffield P.S. Treak's Cavern, Castleton. L.M.S. Stn., 2.22 p.m.
S. London P.S. The City. A. R. Thomas.
St. Helens C.C. Hall Nook and Fiddler's Ferry.
Stockport P.S. Alderley to Prestbury. W. J. Parry.
Walthamstow and D.P.S. Oxshott. 3 p.m., Oxshott Station.

Sunday, July 12th.

B.P.F. Eynsford. (Victoria: Platform 6, 9.40 a.m.)
Blackburn and D.C.C. 12.10 Train to Gisburn.
Borough Polytechnic P.S. Ely. S. J. Gollop.
Ilford P.S. Croxley Green. Ilford Station, 10 a.m.
Medway A.P.A. Sevenoaks.
Nottingham and Notts P.S. Whipsnade Zoo. T. Finch.
S. Suburban and Catford P.S. Sevenoaks.
Wood Green P.S. Hertford.

Monday, July 13th.

Oldham Equitable P.S. Third Lantern-Slide Demonstration. J. Stubbins.
Southampton C.C. Amateur Portraiture Evening at the Club.
Walthamstow and D.P.S. Chingford Hatch. Meet: Wilfred Lawson.

Tuesday, July 14th.

Manchester A.P.S. Lecturettes, without slides.

Wednesday, July 15th.

Borough Polytechnic P.S. Jumble Sale.
Hackney P.S. Gadgets.
Northants N.H.S.P.S. Evening Walk: Harpole to Flore.
Rochdale P.S. "Some Pictures and Why They were Made." H. Gidman.
Stockport P.S. "Lecturettes" by Members.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 × 3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½ × 3½ × 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. Price 2s. 6d.

14. INTENSIFIERS

1.—Chromium.

A. Pot. bichromate	1 oz.	50 grm.
Water ..	20 oz.	1,000 c.c.
B. Pure hydrochloric acid ..	2 oz.	100 c.c.
Water to ..	20 oz.	1,000 c.c.

NEGATIVES can be treated immediately after fixing and washing, but if the negative has been dried it should be soaked in water for fifteen minutes before applying the intensifier.

The degree of intensification depends on the proportion of B in the mixed solution. The greater the quantity of acid the less the additional density gained.

For considerable intensification take of A, 2 oz.; B., ½ oz.; water, 10 oz.

For less intensification take of A, 2 oz.; B., 4 oz.; water, 10 oz.

The negative should be bleached right through in the solution and then thoroughly washed to remove all yellow stain.

It is then redeveloped in any non-staining alkaline developer, such as metol-hydroquinone, but with no bromide. The redevelopment should be conducted in white light. The process can be repeated if extra density is required.

The mixed bleaching solution will not keep, but A and B will remain unchanged indefinitely if kept separate.

For BROMIDE PRINTS that are weak in tone or of poor colour, the bleaching solution should be made up of A, 2 oz.; B, 6 oz., water, 10 oz. Redevelopment in M.Q. developer will then produce rich black tones of greater strength than by direct development. Still stronger tones can be secured by repeating the treatment, but if the original image is flat and veiled it should first be cleared with dilute "Farmer's Reducer" (see Formula 7), and well washed before applying the intensifier.

15. MAXIMUM EXPOSURES FOR MOVING OBJECTS

(*F. S. BAWTREE.*)

THE following shutter exposures are calculated to give a maximum movement of 1/100th in. on the focussing screen or focal plane (film or plate) with 5-in. lens on quarter-plate.

Object moving M.P.H.	Yards per second.	At 25 yards. Across Field of Film or Plate.	To or from, at angle of 45°	To or from, head on.	At 50 yards across field of film or plate.
		sec.	sec.	sec.	sec.
60	30	1/720	1/480	1/360	1/360
40	20	1/480	1/330	1/240	1/240
30	15	1/360	1/240	1/180	1/180
20	10	1/240	1/160	1/120	1/120
10	5	1/120	1/80	1/60	1/60
5	2½	1/160	1/40	1/30	1/30
2	1	1/24	1/16	1/12	1/12
1	½	1/12	1/8	1/6	1/6

The shutter speeds should be set to the nearest available fraction of a second to those calculated in the above table, *but are not necessarily the correct exposures for the plate or film.*

With a 2½-in. lens on a smaller plate or film the shutter times given above can be doubled to secure the same effect.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Film Speeds.

I have been advised that it is best for exposure meter purposes to assume that all films are a little slower than their advertised speeds. Is this correct? A. C. W. (Shrewsbury.)

The whole question of the speed numbers of sensitive material is in such hopeless confusion that it is impossible to pass any opinion upon such a point as you raise. Personally, we should think it wise to keep on the safe side by assuming that a plate or film is slower than it is advertised to be.

Shutter Construction.

Where can I obtain books dealing with design and constructions of various lens shutters? H. A. (Leamington Spa.)

There is no book available that deals with the construction and working of all the shutters available. The Compur is one of the most efficient and reliable of modern shutters, and, if you get a camera with one of these fitted, you need not worry yourself about its construction.

Markets for Photographs.

Spending much of my time travelling, I have collected many snapshots and am thinking of selling these and future prints. As I use only a —— roll-film camera, what camera do you suggest would give better results and be more suitable for travelling? H. G. A. (Devon.)

Within reason, the actual camera you use is a matter of but small importance. A far greater problem would be to find a market for your prints. The supply is now so great that a print has to be of very special interest to stand any chance of acceptance. We think your best plan would be to see how you get on with larger prints made with your present camera, and, if you meet with any success, it might then be worth your while to consider the purchase of another instrument. Although the technique of each photograph should be as good as possible, it is mainly the subject matter that sells the print.

Focussing by Scale.

At what point on the camera is the starting point for measuring the various distances on the engraved scale? Is it the film or the front of the lens? J. B. (London.)

Strictly speaking, the distance should be measured from the diaphragm inside the lens, but it will be sufficiently accurate if you measure the distances from the front of the lens. It should not be measured from the focal plane of the camera, the position of the film.

Camera and Enlarger.

I am thinking of purchasing a half-plate camera and condenser to make up an enlarger. Do you think this will make a satisfactory job? W. L. A. (Manchester.)

It is quite impossible for us to pass any opinion as to the suitability of the camera as part of an enlarger. To cover a half-plate negative the condenser would have to be 8½ in. in diameter, and such a condenser would cost more than you are asked for the whole outfit. The focal length of the lens must approximate to that of the condenser, and if you enlarge from smaller negatives you will be wasting most of the light, and the distance required will be inconveniently great. On the whole we should not recommend the proposition as a satisfactory one, particularly if only small negatives were being enlarged.

Stage Photography.

Can you give me some approximate idea of exposure for taking various groups on a stage with full stage lighting? What is the usual procedure regarding selling prints for private and reproduction purposes? A. G. (London.)

In reply to your enquiry, the question of lighting is the doubtful factor in your case, as this may vary enormously, and will obviously affect the exposure. If, however, by "ordinary stage lighting," which you mention, the full range of lights are on, with possibly spot lights (not coloured lighting), exposures of one to two seconds should be sufficient with the lens aperture of f/4.5, and speed of panchromatic plate you mention. If the lighting is coloured, or less than what you may regard as normal, it may need two to four seconds. It is assumed that you will be moderately close to the stage when taking the pictures, as the greater the distance from the stage and the lighting the longer the exposure will be. An average of two seconds would probably give you fully-exposed negatives. The usual course is either to charge a fee for the work and a nominal sum for each of the prints, or to charge nothing for undertaking the work, but ask a higher price for original prints, up to, say, 10s. 6d. each. For this sum they should be enlarged above the contact size. You should, of course, make it clear that you retain the copyright, so that you may also sell the prints for reproduction if necessary.

Marks on Negatives.

What do you suggest is the cause of the circular rings on the enclosed negatives? The camera is of the twin-lens reflex type, 2¼ in. square, which is always kept in an ever-ready case with the red window protected with black tape, so that it is not a question of light leakage. It has happened before with a V.P. camera, and again the window was protected. T. T. (Birmingham.)

From the particulars you give we are unable to identify the cause of the trouble. It is possibly not due to light at all, but to the numbers setting off on the film, especially in the presence of damp. This sometimes occurs when the printing ink on the numbers comes off and is transferred to the adjacent emulsion when the film is rolled up tightly.

Over-corrected Greens on Panchromatic Film.

How can I prevent the greens from appearing too light, almost white, in my prints? I am using panchromatic film. F. S. (London.)

We do not see any reason why the greens in your subjects should be out of tone or over-corrected with panchromatic film. This is assuming that your exposure and development are reasonably correct. Otherwise, it will be necessary to use a correcting colour filter, and a very light orange filter should meet the case. If you could send us an example of what you consider unnatural tone or colour values, we might be able to pass an opinion upon it.

Photographic Clubs.

Will you kindly send me the address of the nearest club to this locality? C. T. M. (Manchester.)

The two best-known societies in your locality are the Manchester Amateur Photographic Society, the Secretary of which is Mr. H. Chapman, 34, Radstock Road, Stretford, Nr. Manchester; and the Manchester Photographic Society, the Secretary being Mr. W. Rigby, 29, Lindsay Street, Salford, 5, Lancs. If you apply to the Secretaries at the addresses given, all the particulars will be sent to you.

REASONS WHY, IF WE WERE YOU, WE WOULD BUY OUR MINIATURE CAMERA FROM US

As things are, when we want to use a camera for any particular purpose, we just wander down to our second-hand stock cupboard and make our care-free selection from among the ranks that line its shelves. Were positions, however, reversed, and we had to buy our camera like any other amateur, we should unhesitatingly buy it from the firm of R. G. Lewis.

We should go as automatically to the miniature camera specialist for our miniature camera as we would to a throat doctor in preference to an alienist for our tonsils. It would also occur to us that a small and compact firm operating at one address only would be more likely to be INTERESTED in us and in our requirements, than a large and impersonal company. We should also be favourably influenced by a method of advertising that is not indistinguishable in make-up and sentiment from every other advertisement.

In all these suppositions and surmises we should, of course, be correct, and it is only a pity that as an ordinary member of the public we should be deprived of the inside information—the decisive evidence—which we now possess regarding the general excellence of the firm of R. G. LEWIS.

THE FOLLOWING LIST REPRESENTS A SELECTION OF USED MINIATURE CAMERAS FROM OUR STOCK. WE HAVE, BESIDES THESE, THE MOST COMPREHENSIVE COLLECTION OF NEW MINIATURE CAMERAS AND ACCESSORIES TO BE FOUND IN GREAT BRITAIN. OVER FIVE HUNDRED DIFFERENT ACCESSORIES FOR THE LEICA CAMERA ONLY ARE TO BE SEEN AT OUR SHOWROOMS

WITH EACH OF THE SECOND-HAND CAMERAS LISTED BELOW WE GIVE A WRITTEN GUARANTEE OF MECHANICAL AND OPTICAL PERFECTION.

LEICAS:

Leica Model IIIa, fitted latest pattern rectilinear focussing f/1.9 Hektor. Unsoiled in any way £45 0 0
Leica Model IIIa, f/2 Summar lens, ever-ready case. As new £34 10 0
Leica Model III, chromium, f/2 Summar lens, ever-ready case. As new £31 10 0
Leica Model III, black, f/2 Summar lens, ever-ready case. Excellent condition £30 10 0
Leica Model II, black, f/2 Summar lens. As new £27 15 0
Leica Model II, black, f/2.5 Hektor lens. As new £22 10 0
Leica Model II, black, f/3.5 Elmar, ever-ready case. As new £19 10 0
Leica Standard Model, f/3.5 Elmar lens, ever-ready case. As new £11 17 6
Leica Model I, f/3.5 Elmar lens, non-interchangeable. Good condition £8 5 0
Leitz 3.5-cm. f/3.5 Elmar, chromium £6 15 0
Leitz 7.3-cm. f/1.9 Hektor, coupled (non-rectilinear). Excellent condition £18 10 0
Leitz 7.3-cm. f/1.9 Hektor, coupled, rectilinear focussing. As new £21 0 0
Leitz 13.5-cm. f/4.5 Elmar Lens, coupled. As new £11 17 6
Leitz 13.5-cm. f/4.5 Elmar Lens, uncoupled. Good condition £7 5 0
Leitz 13.5-cm. f/4.5 Hektor Lens, coupled. As new £13 10 0
15-cm. f/2.3 Astro Identoscope Telephoto Lens, for Leica, with magnifier and reflex attachment. Listed £95. As new £67 10 0
2.8-cm. Hektor f/6.3 ..... £8 17 6
Vidom View-finder, chromium £3 3 0
Leitz Synchroflash Attachment £3 5 0

CONTAXES:

Contax Model I, wedge-type range-finder, f/1.5 Sonnar lens, ever-ready case. As new £42 10 0
Contax, as above, but with f/2 Sonnar lens £37 17 6
Contax, as above, but with f/2.8 Tessar lens £25 17 6
Contax, as above, but with f/3.5 Tessar lens £23 17 6
(We can supply the Contax Model I with the improved slow-speeds shutter, but the earlier type range-finder, at a reduction of £3 10s. on each of the above prices.)
Zeiss 18-cm. f/6.3 Tele-Tessar, for Contax. As new £20 10 0
Zeiss 12-in. f/8 Tele-Tessar, with filter and special case. Cost £48. As new £30 0 0
Zeiss 13.5-cm. f/4 Sonnar, for Contax. Excellent condition £16 15 0

MISCELLANEOUS:

Multispeed Exakta, f/2.9 Dallmeyer Pentac lens, case. Good condition £17 15 0
Exakta Model A, f/3.5 Tessar lens, case. As new £13 17 6
Model A Exakta, f/2.8 Tessar lens, case. Good condition £17 15 0
Model A Exakta, f/3.5 Exaktar lens, case. Good condition £11 10 0
Contaflex, f/2 Sonnar, ever-ready case. As new £55 0 0
Automatic Rolleiflex, 6×6, f/3.8 Tessar, ever-ready case. Excellent condition £16 15 0
Rolleicord, f/3.8 Triotar lens, ever-ready case. As new £11 17 6
Rolleicord, f/4.5 Triotar, case. As new £8 15 0
Automatic Rolleiflex, 4×4, f/2.8 Tessar, latest type, normal Compur, ever-ready case. Indistinguishable from new £17 10 0
Automatic Rolleiflex, 6×6, f/3.5 Tessar, ever-ready case. As new £20 10 0
Foth-Flex, 6×6 cm., latest slow-speeds model, f/3.5 lens. As new £7 17 6
Zeiss Super Ikonta, 530/16, f/3.5 Tessar, Rapid Compur. As new £19 17 6
Zeiss Super Ikonta, 530/LCPR, f/3.5 Tessar, Rapid Compur, ever-ready case. As new £14 17 6
Zeiss Super Ikonta, 3½×2½, f/3.8 Tessar, case. Cost £24. As new £19 10 0
Planovista, V.P. size, f/2.7 Macro Plasmat. As new £11 15 0
Planovista, f/3.5 Trioplan. As new £8 15 0
Rubyette, f/4.5 Dallmeyer, roll-film adapter and 3 slides. As new £8 7 6
Zeiss Ikonta 520, f/3.5 Tessar, Compur. As new £8 7 6
3½×2½ Etui, f/3.9 Supracomar, Compur, F.P. adapter, 6 slides. New condition £9 15 0
Kodak Nagel Six-20 Duo, f/3.5 Kodak lens, Compur shutter, 2 filters and case. As new £7 17 6
Nagel Rolloroy, f/2 Xenon lens, case. Good condition £12 10 0
Kodak Pupille, f/3.5 Xenar, special reflex attachment. Good condition £9 15 0

SOMETHING NEW

Simplex Daylight Loading Tank, for 3½×2½ negatives £1 17 6
Teitel Scratch-proof Solution. Per bottle ..... 5s. 0d.
Teitel "New Life" Preparation. Per bottle ..... 5s. 0d.
"Meritol," Johnson's new super fine-grain developer. Keeps excellently both in its crystalline form or in solution, 20 oz. 2s. 0d.; 40 oz. 3s. 6d.

SUPER FINE-GRAIN DEVELOPERS:

LEICANOL, the latest German fine-grain compensating developer. Requires no increase whatever in exposure. Each 2s. tin makes 20 oz., and is sufficient to develop 6 Leica films.
TETENAL ULTRAFIN SS. Claimed as surpassing paraphenylene in the production of fine-grain negatives. Price 4s. per carton.
PARAPHENYLENE-GLYCIN. Our own formula. Especially suitable for portraiture. Price 1s. 2d. per tin, making 20 oz.
BUFFERED BORAX. Perhaps the most popular "all-round" fine-grain developer. Price 1s. per tin.
ACID STOP BATH AND HARDENER. Our own formula. 3s. per dozen packets.

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

THIRD EDITION —*Revised throughout*

PHOTOGRAPHY MADE EASY

By R. CHILD BAYLEY

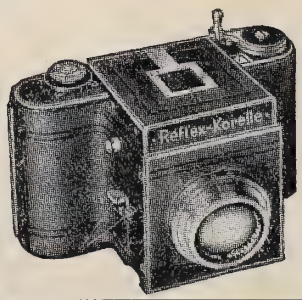
By careful study of this book the novice with a camera will be able to get a greater proportion of successful photographs than would usually be the case. It should form as much a part of the outfit as the camera itself.

Price 2/- net By Post 2/3

Obtainable from all leading booksellers, or direct by post from the Publishers

ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**

With f/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o "The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

Yours to-day
12 months to pay

You can possess a really good camera now on our **confidential** easy payment system. No deposit, merely a first payment. Any make of camera supplied.

New CONTAX Model II

With range-finder and view-finder combined in the one unit. Speeds from ½ to 1/1,500th sec.

Delayed-action release. All controls conveniently situated at top of camera. The most advanced camera of its type in existence.



With f/2 Sonnar
Cash or C.O.D. **£50:10:0**
Or 12 payments of £4 8 11.

F/3.5 model **£40 10 0**
12 payments of £3 10 0

Welta "WELTUR"

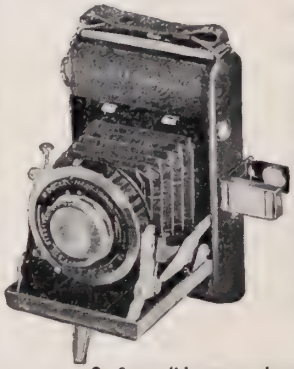


Takes 16 pictures on 3¼ × 2¼ film. Unique design of **combined range and view finder** in the one unit. The most modern camera of this type in existence, with f/2.9 Schneider Radionar, Compur D.A. shutter

Cash or C.O.D. **£17:17:6**
12 payments of £1 11 3
F/3.5 model
£18:10:0

Send your miniature films to us for **individual Fine Grain** treatment. We have one of the finest processing factories in the country.

NORFOLK
Miniature Model



The perfect miniature camera at a most reasonable price. Well designed and constructed, self-erecting, takes standard 3¼ × 2¼ film. 16 pictures 4½ × 6 cm. Automatic film window covers for use with pan. film. F/2.9 Schneider Radionar. New type Compur D.A. shutter, with speeds to 1/400th sec.

£7 : 19 : 6
Or 9 monthly payments of 18s. 7d.

With Compur, speeds to 1/250th sec. **£6 : 15 : 0**
Or 9 monthly payments of 15s. 9d.

We are Miniature Specialists of long standing. Leica, Contax and other good miniatures in stock for immediate delivery. Established over 50 years.

Grams: Photo, Sheffield. Phone 22079 (2 lines).

SHEFFIELD PHOTO Co LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — *One minute walk from Town Hall*

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [2472

ALLENS.—Zeiss Super Nettel, Tessar f/2.8, £17/10 ; Super Ikonta, 16 on 2B, Tessar f/3.5, £12/19/6 ; Filter, 7/6 ; Zip Case, 3/6 ; 6×6 Praxidos Enlarger No. 506, f/3.5 7.5-cm. lens, with condenser, £14/19/6.

ALLENS.—Kodak Cine-Eight, f/1.9 lens, £10/9/6 ; Filter, 6/6 ; Kodak Titler, £1/7/6 ; Tempophot Electric Exposure Meter, £2/9/6 ; Optochrom 3¼×2¼ Tank, 25/-.

ALLENS.—6×6 Latest Automatic Rolleiflex, Tessar f/3.5, £18/10 ; E.R. Case, 21/6 ; Medium Filter, 10/6 ; Latest Clip-on Lens Hood, 10/6 ; Proxar Lens, Set 1, 27/6 ; Plate Back, 18/6 ; 2 Slides and Case, £1/5/6 ; Iris Stop, 16/6.

ALLENS.—Leica Model III, Elmar f/3.5, £21/19/6 ; Ikoflex II, Tessar f/3.5, £17/19/6 ; V.P. Correx Tank, 18/6 ; V.P. or 3×4 cm. Dolly, Meyer f/3.5, Compur, £5/10.

ALLENS.—The Miniature Camera Dealers, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed, 7 p.m. [0087

SUPER Nettel, f/2.8 Tessar, hood, filter, everready case, £19 ; cost £28 ; nearest offer.—Knox, 35, Harriet St., Glasgow. [4044

LEICA I, 5-cm. Hektor f/2.5, for sale.—Thistlethwaite, 1, South Row, Blackheath, S.E.3. [4045

LEICA II, E.R. case ; new condition, £14/10.—Marsh, 125, Northcote Rd., S.W.11. [4046

3½×2¼ Cameo, f/4.5 Aldis-Butcher, Compur, 3 slides, F.P.A., case, £3/5 ; Ensign Midget, f/6.3, 32/6.—Elliott, 48, Mandrake Rd., S.W.17. [4047

1-PLATE Reflex Popular Pressman, f/3.4 Aldis 4 anastigmat lens, 12 slides and colour screen ; bargain, £6 ; good condition, with leather case.—Brett, 125, Osborne Rd., Wisbech, Cambs. [4049

1-PLATE T.-P. Reflex, f/3.5, D.D. slide, F.P.A. ; 4 perfect, £9/10.—9, Dowson St., Nottingham. [4065

CAMERAS AND LENSES

LEICA Model II, Elmar f/3.5, ever-ready case, short release, excellent condition, £17 ; Weston Model 650 Leicameter, in case, as new, £4 ; the two, £20.—42, Hunters Grove, Kenton, Middlesex. [4050

SANDERSON Tropical ¼-pl., perfect order, all movements, Dallmeyer f/6 Stigmat Convertible in Koilos shutter, 1 to 1/200th, 3 teak double dark slides, 2 film-pack adapters, focussing screen ; Jaynay folding wooden tripod, almost new (cost 25/-), Bewi Junior exposure meter (cost 21/-), complete set colour and sky filters, leather case ; will accept £6/17/6.—Box 8452, c/o "The Amateur Photographer." [4051

ENSIGN Midget, f/6.3 anastigmat, purse case, colour and sky filters, release ; cost £3/18 ; perfect ; accept £2.—Box 8453, c/o "The Amateur Photographer." [4052

DOUBLE-EIGHT (Ensign), f/4.5 anastigmat, colour and sky filters, release ; as new ; cost £4/13 ; accept £2/7/6.—Box 8455, c/o "The Amateur Photographer." [4054

1-PLATE Goerz Tenax Film and Plate, f/4.5, 6 slides, perfect, 75/- ; Ensign Midget 33, as new, £1 ; ¼-pl. Sanderson, 3 double slides, 10/-. —177, Westmount Rd., S.E.9. [4056

MODEL II Leica, coupled range-finder, f/2.5 Hektor lens, E.R. case, £20 ; Leitz 13.5-cm. f/4.5 Hektor Lens, coupled, with case, £12/10 ; Frame Finder, £1 ; all perfect working condition. —Apply, Secretary, 12, Norfolk Crescent, W.2. [4060

3¼×2¼ Voigtlander Range-finder Prominent Roll Film Camera, with f/4.5 Heliar and delayed-action Compur, including leather case, £12/10 ; excellent condition ; list price £21 ; on view—Photographic Dept., Army and Navy Stores, Victoria St., Westminster, S.W.1. [4064

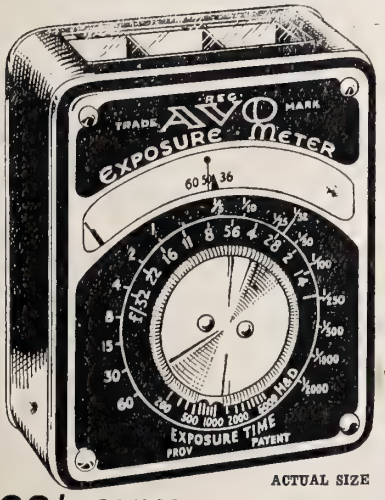
ROLLEICORD 6×6, Triotar f/4.5, ever-ready case, few months old, absolutely new condition, £9, seen Birmingham or approval deposit ; Ombrux, £2/5.—Box 8494, c/o "The Amateur Photographer." [4071

ARE YOU PENNY WISE and 63/-Foolish?

Have you considered the amount of money that you have wasted on spoilt films?—to say nothing of the disappointments.

Many years' experience and developing of amateurs' films have shown us that easily 50% of the failures are due to guessing at exposure. There is NO GUESS-WORK with the

NEW "AVO" PHOTO-ELECTRIC EXPOSURE METER



ACTUAL SIZE

63/- ONLY Case 5/- extra.

Yours for 5/8 down and 11 similar monthly payments

- **Extremely Compact, $2\frac{1}{2}\times2\frac{1}{8}\times1$ in.**
- **Suitable for Ciné or Stills.**
- **Highly sensitive cell, reading up to 60 secs.**
- **No calculations.**

After exhaustive tests we can confidently claim that the **Avo** meter is equal in every respect to others listed at double the price. Hundreds of letters from delighted customers confirm our experience.

If your old visual meter is "letting you down," send it to us.

We are in a position to offer you **maximum exchange value** in exchange for an Avo meter.

POST THIS TO-DAY.

Please send me full details of the new "Avo" Model II Exposure Meter, in which I am interested. Also please quote me, without any obligation on my part, your highest allowance on my present meter, which is a

.....

Name .....

Address .....

.....

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.

TELEPHONE: VICTORIA 1977

ONE MINUTE FROM VICTORIA STATION. HOURS OF BUSINESS 9 a.m. TO 7 p.m. MONDAY TO SATURDAY

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

$3\frac{1}{2}\times2\frac{1}{2}$ Thornton-Pickard Horizontal Ruby Reflex, Dallmeyer anastigmat f/4.5, 3 slides, roll-holder; fine condition, £5/10.

5×4 Gandolfi Folding Hand or Stand Camera, double extension, rising and swing front, revolving back, no lens, 1 book-form D.D. slide; absolutely as new, £6/10.

8-IN. Ross Combinable Lens f/11 (single component), brass iris mount, complete with flange; as new, £4/15.

$3\frac{1}{4}\times2\frac{1}{4}$ Tropical Model No. 6 Watch Pocket Carbine Roll Film, focussing, rack rising front, reversible and wire-frame finders, Aldis anastigmat f/4.5, Compur shutter, 1 to 1/250th, focussing screen, 3 slides, F.P.A., £4.

VEST Pocket Nagel Rolloroy Roll Film, taking 16 pictures on 127 film, direct finder focussing, Leitz Elmar f/3.5, Compur shutter, 1 to 1/300th, leather case, also Zeiss Ikon Helinox Enlarger, £11/15.

9×12 and ¼-pl. Mentor Folding Reflex, rising front, deep triple focussing hood, quick-wind focal-plane shutter to 1/1,300th, 15-cm. Tessar f/4.5, 3 D.P. holders, leather case, £7/10.

9×12 Etui Pattern Folding Pocket, rack focussing, rising front, reversible finder, fitted Goerz Trilentar f/6.8, Compur shutter, 1 to 1/250th, 3 slides, F.P. adapter, roll-holder, £3/15.

$3\frac{1}{4}\times2\frac{1}{2}$ Tropical Model Ernemann Press Focal-plane, direct finder, quick-wind focal-plane shutter to 1/1,000th, fitted Ernon f/3.5, focussing, 3 D.P. holders, F.P. adapter, roll-holder, leather case; fine order, £13/10.

$3\frac{1}{2}\times2\frac{1}{2}$ Tropical Model Ensign Special Reflex, focussing adjustment, rising front, sky-shade, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/15th to 1/1,000th, fitted Aldis-Butcher anastigmat f/3.4, also Dallmeyer 12-in. Popular Telephoto lens f/6, 6 slides, F.P. adapter, 2 filters, one for Aldis and other for Telephoto lens, £15.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

FOTH-FLEX 6×6, anastigmat f/3.5, leather case, £7/10; Ensign Cameo $3\frac{1}{2}\times2\frac{1}{2}$, Aviar f/4.5, Acme shutter, 11 slides, F.P.A., leather case, £2/10; Blocknote Gaumont 4.5×6, Krauss Tessar f/6.3, 8 slides, £2; Magazine for same, 30/-; Whole-plate Brass-bound Square-bellows Camera, 3 D.D. slides, £4; Hermagis Portrait Lens f/3.5, for whole-plate, £2/10; Perken Optimus 14-in. Euryscope Lens f/7, for whole-plate, 30/-; ½-pl. T.-P. Field Camera, T.-P. shutter, 3 D.D. slides, £3; Stereoscopic Camera, $6\frac{1}{2}\times3\frac{1}{4}$, T.-P. shutter, Clement Gilmer f/6, 3 D.D. slides, £1.—Green, 2, Allderidge Avenue, Hull. [4061

SUPER Ikonta $3\frac{1}{4}\times2\frac{1}{4}$, 8 or 16, Tessar f/4.5, leather case; perfect, £12/10.—Madgwick, Balmoral Rd., Forest Gate, E.7. Deposit. [4069

CUNNINGTON, Broadmead Rd., Folkestone.—520 Ikonta, f/3.5 Tessar, Rapid Compur, £9/9; Six-20 Kodak (latest), f/4.5, £3/17/6; 1a Kodak Junior, Doublet lens, 32/-; all as new; highest exchange allowances. [4073

ZEISS Ikonta, f/3.5 Tessar, Compur shutter, pictures $1\frac{5}{8}\times1\frac{1}{4}$, unused, £7.—122, Warwick Rd., N.11. [4075

1-PLATE T.-P. Reflex, latest model, all movements, 4 Cooke f/2.9, also Zeiss f/4.5, 3 D.D., F.P.A., case; new condition, £12.—Below.

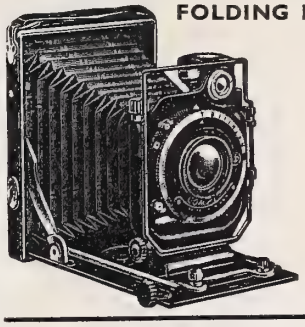
RUBYETTE No. 2 T.-P. $3\frac{1}{2}\times2\frac{1}{2}$, Dallmeyer f/3.5, revolving back, Stevens' screen, 6 slides, roll-holder, case; unscratched, £10.—Learoyde, Queens Rd., Ashton-on-Mersey. [4076

GOERZ Anschutz Focal-plane 5×4, Dagor anastigmat f/6.8, 3 D.D. slides, £2/10, or exchange for Salex $3\frac{1}{2}\times2\frac{1}{2}$ Focal-plane.—F. Hand, 212, Langsett Rd., Sheffield, 6. [4078

SUPER Nettel, f/2.8 Tessar, coupled range-finder, plates and films, exposure meter; perfect condition, £20.—Box 8496, c/o "The Amateur Photographer." [4081

KODAK Pupille, f/2 Xenon lens, Compur shutter, reflex attachment, distance meter, 2 view-finders, cases; cost over £30, £12.—Thompson, 35, Waterloo St., Hove. [4083

"SERVICE" WAFER FOLDING PLATE $3\frac{1}{2}\times2\frac{1}{2}$



With f/3.8 Meyer Trioplan, delayed Compur shutter, 1 to 1/250th sec., T. and B., rise and cross front, double extension, brilliant and direct-vision view-finders, hooded focussing screen, 3 slides. Cash. **£6:12:6**
Or 12 payments of 11/8 per month.

F.P.A.....8s. 6d.
Roll-film Adapter, 17s. 6d.
Slides.....2s. 3d.
Leather Case, best quality....12s. 6d.

RANGE-FINDER BESSA FOR 8-EXP. OR 16-EXP. ON $3\frac{1}{4}\times2\frac{1}{2}$.

The range-finder control moves the entire front with the lens and shutter along the baseboard instead of only separating the lens elements. The trigger shutter release is only 1 in. away from the range-finder control, thus the exposure can be made immediately after focussing.



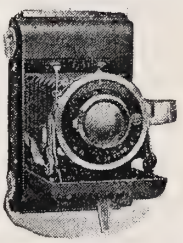
PRICES:

Model S1. Range-finder Bessa with 3-element Helomar f/3.5 lens, Compur Rapid shutter..... **£16 10 0**
Or 12 equal payments per month of £1 8 10.

Model S2. Ditto, with 4-element Skopar f/3.5 lens..... **£18 15 0**
Or 12 equal payments per month of £1 12 9.

Model S3. Ditto, with 5-element Heliar f/3.5 lens..... **£21 0 0**
Or 12 equal payments per month of £1 16 8.

Special velvet-lined Tan Leather Case, with lock and key, shoulder sling, etc.....12s. 6d.



'SERVICE' GEM

New Improved Model in Unbreakable Bakelite, Fine-grain Finish.

Takes 16 pictures on standard $2\frac{1}{4}\times3\frac{1}{4}$ roll film, fitted with **f/2.9 Steinheil Cassar Anastigmat,** delayed-action Compur shutter, speeded from 1 to 1/250th sec., T. and B., direct optical view-finder, leather bellows, focussing adjustment. Price **£6:15:0**

Or 12 equal payments of 11s. 9d. per month.

Velvet-lined Leather Case..7s. 6d.
Ever-ready Case.....12s. 6d.

THE POPULAR BRILLIANT



With the large reflex finder, for 12 exposures $2\frac{1}{4}\times2\frac{1}{4}$. Taking the standard 8-exposure $2\frac{1}{4}\times3\frac{1}{4}$ roll film.

PRICES:

With f/7.7 Voigtar lens **£2 5 0**
Or 6 equal monthly payments of 8s. 4d.

With Voigtar f/6.3.... **£3 15 0**
Or 9 equal monthly payments of 9s. 0d.

With Skopar f/4.5, Compur shutter..... **£5 15 0**
Or 12 equal monthly payments of 10s. 0d.

Extra for Compur Rapid £1 0 0

Ever-ready Case for f/7.7 model **7s. 6d. extra.**
Ever-ready Case for f/6.3 and f/4.5 models.....**10s. 0d. extra.**

SERVICE POPULAR GASLIGHT PAPERS at Normal Prices.

Vigorous and Normal, Glossy and Velvet. The finest value obtainable at the price.

Size.	½-gross.	Post.	1 gross.	Post.
V.P.	1/-	3d.	1/10	4d.
$3\frac{1}{2}\times2\frac{1}{2}$ in.	1/6	3d.	2/8	4d.
$4\frac{1}{4}\times2\frac{1}{2}$ in.	1/9	3d.	3/-	6d.
$4\frac{1}{4}\times3\frac{1}{4}$ in.	2/-	3d.	3/6	6d.

$6\frac{1}{2}\times4\frac{1}{2}$ (¼-plate), 36 sheets 2/-, post 3d.
$8\frac{1}{2}\times6\frac{1}{2}$ (Whole-plate), 36 sheets 3/6, post 4d.

Phone: Holborn 0664 (3 lines). Established 1889.

The Service Company Ltd

289, HIGH HOLBORN, LONDON, WC1

SUMMER SALE

Crazy Bargains during our Summer Sale. All Tested and Perfect. Seven Days' Approval against Remittance. Immediate Refunds if not DELIGHTED (or Deposit "A.P." if fee paid).

Superlight Lenses, for 200-B Pathe Projectors, giving 300 per cent more light and crisp definition of 16-mm. quality. Essential for every 200-B perfection. List £5 5s. New. Cash sale 63s. 0d.

¼-pl. **T.-P. Reflex,** Cooke f/4.5, self-capping 1/10th to 1/1,000th, revolving back, sky-shade, slides, case..... £3 19 6

4¼ × 3¼ **Zeiss Ikon Maximar Plate,** Zeiss Dominar f/4.5, Compur, double ex., rise, cross, wire finder, slides. As new..... £4 4 0

¼-pl. **Ensign Pressman Reflex,** Aldis f/4.5, 1/10th to 1/1,000th, reversing back, double ex., slides, case..... £3 19 6

Ensign Midget Roll Film Camera, f/6.3, case. As new.....29s. 6d.

16-on-3¼ × 2¼ Zeiss Ikonta, f/6.3, 3-speed, latest. As new..47s. 6d.

3¼ × 2¼ **Kodak Roll Film,** f/7.9, 2 speeds, all-metal.....15s. 6d.

3¼ × 2¼ **Zeiss Palmos Press,** Zeiss Tessar f/4.5, self-capping 1/10th to 1/1,000th, double slides, case. Cost £34. Cash sale.. £8 17 6

¼-pl. **Ensign Reflex,** Aldis f/4.5, self-capping 1/10th to 1/1,000th, deep hood, long extension, reversing back, slides. Bargain £4 4 0

3¼ × 2¼ **Ensign Special Reflex,** Ross Xpres f/4.5, self-capping 1/10th to 1/1,000th, double ex., revolving back, D. slides, case.. £6 6 0

¼-pl. **T.-P. Reflex,** Cooke f/3.5, self-capping 1/10th to 1/1,000th, reversing back, hinged hood, sky shade, slides, case. Cost £17 £5 17 6

Zeiss Mirax Enlarger Attachment. Hardly used.....35s. 0d.

¼-pl. **Wirgin Plate,** f/4.5, Compur, double ex., rise, cross, slides 49s. 6d.

3¼ × 2¼ **T.-P. Reflex,** Zeiss Tessar f/4.5, latest self-capping 1/10th to 1/1,000th, latest hood, revolving back, case. Like new £7 15 0

3¼ × 2¼ **Latest Mentor Compur Reflex,** Zeiss Tessar f/3.5, D.A. Compur, all metal, small, compact as Rolleiflex, slides, case..... £15 15 0

3¼ × 2¼ **Voigtlander Roll Film,** f/7.9, 3 speeds, self-erecting..29s. 6d.

Ideal for Holidays.—16-mm. Simplex Ensign Wafer Camera, f/3.5, 2 speeds, 1-in. thick only, slips in the pocket, one only left. £12 12 0

16-mm. Ampro Projector, 750-watt KD Super, case, resistance, all-bronze latest. Cost £59. As new. Sale..... £39 10 0

8 × **Prestex Prism Binoculars,** centre focus, case. As new 45s. 0d.

200-B Projector, and resistance. As new. Cost £16 12s. 6d. £9 17 6

16-mm. Ampro Projector, 500-watt, case, resistance. As new £29 10 0

400-ft. Films, 16-mm., Chaplin, Western Comedy, etc. Few..45s. 0d.

8-mm. Dallmeyer Telephoto, suit Keystone, Egofix.....65s. 0d.

¼-pl. **Ensign Latest Sanderson,** chromium fittings, Ross Homocentric Convertible f/6.3, D.A. Compur, slides, case, 1936... £14 14 0

9½-mm. Miller Camera, similar to Dekko, but all-metal leather-covered unbreakable body, with Pathe type super gate, Dallmeyer f/1.9 in focus mount, 3 speeds, latest. Like new. Real bargain £6 17 6

8-mm. Stewart-Warner Projector, and transformer. Bargain £5 17 6

16-mm. Eumig Projector, latest 400-watt, resistance. Like new £19 19 0

10-in. Dallmeyer f 6 Telephoto, suit 3¼ × 2¼ reflex. Like new £4 17 6

3¼ × 2¼ **T.-P. Rubyette Reflex,** Dallmeyer f/4.5, No. 1 vertical small model, similar size Rolleiflex, slides. As new..... £6 17 6

Korelle Reflex, Zeiss Tessar f/2.8, latest self-capping, 12 pictures on 3¼ × 2¼, interchange lenses, case..... £13 13 0

Leica Developing Tank. Hardly used.....14s. 11d.

16-mm. Victor Bronze Camera, Dallmeyer f/2.9, 3-lens turret, multi speeds, 100 ft. Hardly used. Real bargain..... £27 10 0

3¼ × 2¼ **Agfa Roll Film,** f/4.5, D.A. Compur, Speedex, automatic erecting, hinged back, all inlaid. Superb camera... £4 4 0

16-mm. De Vry Projector, 200-watt, resistance, case, one of the finest small compact projectors made. Like new..... £9 17 6

16-mm. Agfa Camera, f/3.5, 50-ft. Hardly used. Bargain £4 17 6

3¼ × 2¼ **T.-P. Horizontal Reflex,** Dallmeyer f/4.5, self-capping 1/10th to 1/1,000th, modern compact model, slides..... £4 17 6

4¼ × 3¼ **Adams' Folding Minex Reflex,** Ross Combinable Convertible lens, latest shutter, double ex., revolving back, slides, case. Beautiful workmanship, super new condition..... £55 0 0

400-ft. Wire U.S.A. Patent Reels. Four for.....11s. 6d.

9½-mm. Pathe Lux Projector, resistance, case. Bargain.... £9 17 6

3¼ × 2¼ **Coronet Roll Film,** f/6.3, 3-speed, latest self-erect...35s. 0d.

6 × 6 **Rolleiflex,** Zeiss Tessar f/3.5, latest type. As new.... £16 16 0

3¼ × 2¼ **Ensign Reflex,** Dallmeyer f/4.5, latest self-capping 1/15th to 1/1,000th, revolving back, compact, slides. As new.. £5 17 6

16-mm. Keystone Projector, 500-watt, bronze, resistance. Snip £15 15 0

50 × 40 **Beaded Crystal Projection Screen,** rollers.....37s. 6d.

50 × 40 Ditto, automatic metal case. Cost £4.....49s. 6d.

40 × 30 Ditto, auto.-erect., leather-covered wood case.....65s. 0d.

50 × 40 Ditto, automatic erect., leather-covered wood case..75s. 0d.

Screens new, cases soiled outside only. Summer Sale.

¼-pl. **Etui Wafer Plate,** Tessar f 4.5, Compur, double ex... £6 17 6

3¼ × 2¼ **Dallmeyer Snapshot,** f/6 anastigmat, F.P.A., case..25s. 0d.

3¼ × 2¼ **Mentor Folding Reflex,** no lens, D. slides, case..... £2 17 6

9-in. Dallmeyer f 6.5, suit Rubyette £3 7 6

Photoskop Photo-electric Exposure Meter......19s. 6d.

5¼-in. **Ross Xpres f 4.5.** Bargain..... £4 17 6

13-in. Ross Teleros f 5.5 Telephoto. Like new..... £8 17 6

Ensign Compact Titler, for Kinecam. As new. 16-mm.. 17s. 11d.

3¼ × 2¼ **Ihagee Folding Reflex,** Zeiss Tessar f/3.5, latest 1/10th to 1/1,000th, revolving unique back, slides, case. Like new £22 10 0

3¼ × 2¼ **Ensign Cameo Latest Plate,** Ross Xpres f/3.5, D.A. Compur, double ex., rise, cross, clip-on slides, case..... £8 17 6

16-mm. De Vry Famous Talkie Projector, 750-watt, 1,600-ft. arms, 10-watt minimum volume, in two cases. Like new. Snip £85 0 0

V.P. Certo Roll Film, f/4.5, 3-speed, self-erect. As new..39s. 6d.

3¼ × 2¼ **Lancaster 4 Vertical Enlarger,** no lens. Cost £7..... £3 17 6

4 × 4 **Miniature Auto. Rolleiflex,** Tessar f/3.5. Like new.. £12 12 0

16-mm. Victor Bronze Projector, 750-watt, case, resistance £37 10 0

3¼ × 2¼ **Nagel Roll Film,** f/4.5, 1 to 1/100th, carton.....47s. 6d.

16-mm. Filmo Projector, 250-watt, resistance, case..... £11 11 0

16-mm. Craig Super Splicer, carton. As new.....37s. 6d.

Talkie Films, 300-ft. SMPE. Few only. 16-mm..... £3 17 6

Egofix Cine Walking-stick Unipod. Essential for steady long shots, avoiding "fuzzy" definition.....17s. 6d.

3¼ × 2¼ **Autographic Kodak,** f/6.3 anastigmat. As new..29s. 6d.

3¼ × 2¼ **Ensign Tropical Roll Film No. 7,** Aldis-Butcher f/4.5, D.A. Compur, rise cross front, radial focus, latest..... £5 17 6

3¼ × 2¼ **Ensign 7 Roll Film,** f/4.5, 1 to 1/100th, rise, cross, latest £3 17 6

ILFORD Tonelle Postcards, Bromide. Glossy, pearl, matt, semi-matt, cream-grained, cream pearl. Normal, medium, hard. Gaslight in glossy. Hard or normal.

25's 1/-, post 3d. 4 to 9 boxes post 6d.
50's 1/9, post 4d. 2 to 5 boxes post 6d.
100's 3/-, post 5d. 2 to 3 boxes post 6d.

EDWIN GORSE, 86, ACCRINGTON ROAD, BLACKBURN.

CAMERAS AND LENSES

EXAKTA A, f/3.5 anastigmat lens, F.P. shutter to 1/1,000th sec., E.R. case; as new, £11.—Below.

V.P. Soho Reflex, f/2.9 Pentac lens, F.P.A., brown hide case; as new, £13.—Below.

17-IN. Ross Tele-Ross 3-power f/6.3, in velvet-lined case, screw-in K 2 filter, panel for ¼-pl. Soho, as new; cost over £22; take £12/10.—Below.

PERPLEX Tank, takes any size film, cost 25/-, take 15/-; Ensign Carbine Tank, new, cost 21/-, take 15/-.—Below.

1-PLATE Stand Camera, 3 D.D. slides, wide-angle ½ lens, take 25/-.—Williamson, 24, Townhead St., Hamilton, Lanarkshire. [4079

CONTAX, Sonnar 1:1.5, f/5, with E.R. case; as new, £30.—Box 8495, c/o "The Amateur Photographer." [4080

ENSIGN Auto-Range, triple finders, Tessar f/4.5, Compur Rapid; as new; cost £13/17/6; take £10/17/6.—Burr, Barclays Bank, Canterbury. [4086

SUPER Ikonta 2¼ × 2¼, f/3.5 Tessar, as new, hardly used, cost £25/5; bargain, £17/17.—32, Norman Avenue, Harborne, Birmingham. [4087

COMPLETE Outfit.—Etui 3¼ × 2¼, Zeiss f/4.5, D.A. Compur, tripod, enlarger, tanks, dishes, chemicals, £10/10; stamp details.—Hubert, St. Johns Parade, Ealing, W.13. Ealing 3651. [4088

13 × 2½ in. Adams' Vest Pocket Vesta, f/4.5 14 Zeiss Tessar, 6 slides, F.P.A., leather case, £5; deposit system.—Taylor, 12, Osborne Rd., Clifton, Bristol. [4089

ROLLEIFLEX, f/3.5 Tessar, ever-ready case; as new, unwanted gift, £20 or near offer.—Phone, Normandy (Guildford) 56. [4090

PICCOCHIC 3×4 cm., f/2.9 Vidanar, Compur; really good, £4/10; ¼-pl. Reflex, f/5.6 Ross, condition fair, £3.—Joughin, 198a, Peckham Rye, S.E.22. [4092

T.-P. Horizontal Reflex 3¼ × 2¼, Dallmeyer f/4.5, 1/10th to 1/1,000th, 6 slides, case, Jaynay tripod; perfect condition, £6/6.—Wood, 30, Raeburn Avenue, West Kirby, Cheshire. [4093

3½ × 2¼ Contessa Nettel, Tessar f/4.5, O.P. Compur, D.E., rise and cross, 6 slides, R.F. holder, case, £4/19/6; deposit.—Hill, 44, Plum Lane, S.E.18. [4094

MENTOR Press, 3 D.D. slides, cost £30, £13/10, bargain; Zeiss Trona, D.A. Compur, double extension, 8 slides, £7/10; Both 3¼ × 2¼, Tessar f/4.5, F.P.A., leather case; bought new; perfect. —69, Cambridge Rd., Southport. [4095

LEICA, f/3.5 Elmar, range-finder, cassettes, hood, hide case, spooling machine, condenser enlarger, all splendid condition, £12 the lot; or would exchange Rolleiflex or roll-film Sibyl 3½ × 2¼, with cash adjustment if necessary.—Monk, 93, Mosspark Drive, Glasgow. [4096

3¼ × 2¼ Vollenda, f/6.3 Nagel anastigmat, 3 3¼ speeds; perfect, 37/6.—Bean, 9, Brackley St., Sheffield. [4097

4 × 6.5 cm. Roll Film Baby Sibyl, f/4.5 Tessar, 4 case, filter, £6/6; cost £20.—How, 109, Thurlow Park Rd., London, S.E.21. [4098

SELL.—Agfa V.P., f/3.9, Compur, case, portrait attachment, £4/5.—Bannatyne, Wellington College, Berks. [4099

1-PLATE Reflex, Dallmeyer f/2.9 Pentac, 6 slides, 4 F.P. adapter, case, 1/15th to 1/1,000th, £12/10. —Geeson, 27, Townley Rd., Bexley Heath. [4100

3¼ × 2¼ Vesta, Ross-Zeiss Tessar f/4.5, Compound, 3½ 6 slides, case, £4/10—30, Francis Rd., Edgbaston, Birmingham. [4102

1-PLATE Ensign Special Reflex, Aldis f/4.5, 4 revolving back, slides, F.P.A., leather case, £7.—Davies, Little Cressingham, Thetford. [4103

CONTAX I, as new, slow speeds, f/2.8, £19/10; F/2 Sonnar, £13/10; purchased this year; bargain.—Engert, 11, Kenton Gardens, Kenton. (Harrow 4002). [4105

LEICA I, f/3.5 Elmar, range-finder, hood, filter. Drem meter, leather cases, etc.; mechanically and optically perfect, £10.—Ashley, 22, Kenilworth Avenue, Hull. [4106

1-PLATE T.-P. Press Camera, f/4.5 lens, 1 D.D. 4 slide, M.-W. slide, envelopes, case; bargain, £9/10.—Pickles, Kirkgate, Otley. [4107

T.-P. Special Reflex 3¼ × 2¼, 6-in. f/3.5 Ross Xpres, R.F.H., F.P.A., 4 filters, £12/10.—Broadbent, 67, Wakefield Rd., Huddersfield. [4103

SOHO Reflex 2¼ × 3¼, Ross Xpres f/3.5, masking device, revolving back, slides, adapter, filters, magnifiers, case, £23/10; F/6 Dallmeyer Telephoto, £5/10.—241, Richmond Rd., Kingston-on-Thames. [4109

25/- Foth 3¼ × 2¼, f/4.5 lens, D.A.—Herbert, 43, Dyke Rd. Drive, Brighton. [4110

DOUBLE Extension Folding Camera, 9×12, fitted ¼-pl., f/5.4 double anastigmat, Compur shutter, 1 to 1/200th sec., screen, 2 slides, release, leather case and tripod, £2/10, perfect.—Box 8504, c/o "The Amateur Photographer." [4115

SUPER BESSA
F/3.5 SPEED



The camera you have been waiting for—3¼ × 2¼ **Voigtlander Super Bessa,** coupled range-finder focussing by large milled knob, situated near the shutter release, which is conveniently placed on baseboard, operating like a revolver in action. D.A. **Rapid** Compur, 1 to 1/400th sec., unique yellow filter fitting to the lens by hinged mount (other filters interchanging), one of the finest practical features evolved. Smooth "stream-lined" body. Takes 8 or 16 pictures on 3¼ × 2¼ roll film. Beautifully made to Voigtlander high standard.

● **Buy the Super Bessa NOW, it will be the envy of your friends** ●

Voigtlander f/3.5 Speed, Compur Rapid..... **£16 10 0**
Skopar f/3.5, Compur Rapid..... **£18 15 0**
Heliar f/3.5, Compur Rapid..... **£21 0 0**

Exchange your Camera NOW, and get used to it before the Holidays. Write TO-DAY.

Hire Purchase. Seven Days' Approval.

Take Your OWN Talkies This Year

We are now Sole British Agents for the new 16-mm. R C A Camera, which is causing a sensation at its new low price, taking talkies or silent pictures. F/3.5 lens, 3-lens turret head, and every possible feature for high quality. Designed to a perfection that a child can use it, by the famous R C A engineers. The most silent vibrationless running ever designed for amateur use. Take your **own** talkies with an R C A camera this year. (You can use it silent, interchanging if desired.) Kodachrome can be used too, if desired, giving **talkies and natural colour.**

Exchanges. ***Hire Purchase.***

£98 : 10 : 0

Get Yours NOW—Before the Holidays.

"EGOFIX" S.S. DOLLY

16 on 3¼ × 2¼ ; 12 on 3¼ × 2¼ ; or V.P. Plates.



Takes 16 pictures on 3¼ × 2¼, 12 pictures on 3¼ × 2¼, or V.P. plates, all interchanging, three cameras in one, automatic erecting, hinged back, inlaid leather compact metal body with nickelled edges of the finest workmanship and finish, reverse spooling, so that the film can be rewound and a plate exposed at any time, clip-on quick-action slides, direct optical finder, complete with 3 slides, hooded screen, instructions carton.

F/3.5 Anastigmat, 3-speed, D. action..... **£7 0 0**
F/3.5 Anastigmat, Compur, D. action..... **£9 9 0**
F/2.9 Meyer, Compur, D. action..... **£10 10 0**
F/3.8 Zeiss Tessar, Compur, D. action..... **£13 13 0**
F/2.8 Zeiss Tessar, Compur, D. action..... **£15 7 6**
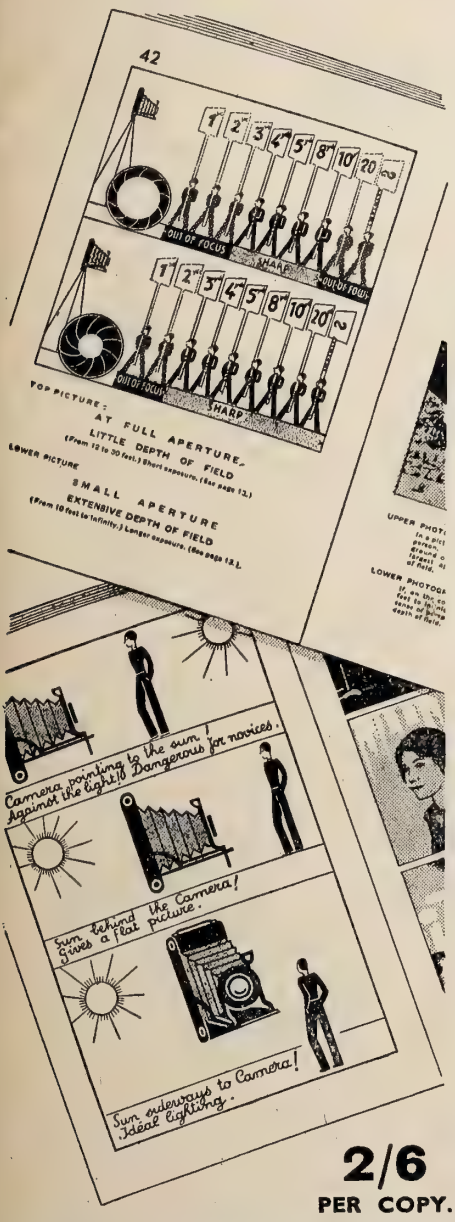
★ ★ **The New Wonder Camera** ★ ★

7 Days' Approval. ● Exchanges. ● Post Anywhere.

EDWIN GORSE
86, ACCRINGTON RD., BLACKBURN

HOW MANY REALLY GOOD PICTURES DO YOU GET ON AN 8-EXPOSURE FILM?

"BETTER PHOTOGRAPHS" explains in simple language every phase of Amateur Photography.



2/6
PER COPY.

ALL YOUR PROBLEMS EXPLAINED IN AN EASY INTERESTING MANNER.

From all good Photographic dealers or direct from:

CORONET CAMERA CO.
310, SUMMER LANE, BIRMINGHAM, 19
Send for descriptive leaflet.

CAMERAS AND LENSES

VEST Pocket Goerz Tenax, f/6.8 Tenastigmat, Compur shutter, speeds 1 to 1/300th, £5/5.—Gooch, Westgate, Southwell, Notts. [4111

3¼×2¼ R.F. Enolde, Tessar f/4.5, Compur, rack focus, Telerange, leather case; excellent condition, £4/15.—Below.

1-PLATE Ensign Reflex, Tessar f/4.5, 18 slides; perfect, £4/5.—Stockdale, East Grimstead, Salisbury. [4112

EXAKTA Reflex, f/3.5 lens, leather case, £9/5; Vertical Enlarger, fit Exakta lens, 20/-; Kodak Tank, 6/-; lot £10/5.—Lennox, 24, Totley Brook Rd., Sheffield. [4113

SOHO Reflex ¼-pl., Ross f/4.5, 3 double slides, F.P.A.; as new, £14, or near offer.—18, Hedsor Buildings, E.2. [4114

CONTAX I, f/2, £25 (cost £41); Zeiss Ikon 12×9, double extension, F.P.A., f/4.5 Tessar and Tessar Telephoto f/6.3, both in Compur shutters, £24.—Box 8505, c/o "The Amateur Photographer." [4116

SUPER Nettel, Contameter, for immediate disposal, £16; first genuine offer accepted.—Box 8506, c/o "The Amateur Photographer." [4117

LEICA IIIa, as new, chromium, f/2 Summar, speed 1/1,000th; perfect, no exchange, £33.—Box 8507, c/o "The Amateur Photographer." [4118

CONTESSA Nettel 9×12 cm., fitted with Zeiss Tessar f/4.5 lens, 5 D.D. slides and synchronised Sashalite unit, £15; deposit system.—Box 8508, c/o "The Amateur Photographer." [4119

1-PLATE T.-P. Imperial Triple Extension, f/6 lens, 3 slides, shutter, 3-fold tripod, case; new condition, £3/5.—Smith, 50, Sedgley Avenue, Sneinton, Nottingham. [4121

ROLLEICORD Reflex, 6×6, Zeiss f/4.5, Compur 1/300th, E.R. case; as new; approval against cash or deposit.—24, Seddon Rd., Morden, Surrey. Mitcham 3728. [4122

6×6 Rolleicord, f/3.8, E.R. case, green and yellow filters, sunshade; perfect, unused, guaranteed, £13, quick sale; exchange cheaper camera and cash.—Simpson, 4, Windsor Crescent, Whitley Bay. [4124

TWO Typical Pelling Bargains.—Super Ikonta, f/4.5 Tessar, Compur normal, 8 or 16 on 120, £11/10, fine condition; Dekko Cine, f/1.9 Dallmeyer, hardly used, £8/15; all leading cameras in stock. We will buy or exchange your present apparatus; send for particulars.—Pelling, 17, Turnham Green Terrace, Chiswick. Chis. 2784. [4125

3¼×2¼ Roll Film Camera, Salex f/4.5, 8-speed, case, perfect, 52/6; Westminster, f/3.9, 8-speed, case, as new, 50/-; Wanted, 12-on or 16-on roll.—Fennell, Rose Lane, St. Ives, Cornwall. [4128

T.-P. Junior Reflex, 3½×2½, Cooke f/3.5, solid leather case, 6 slides, F.P. adapter, tripod, colour filters, focussing magnifier, £13.—Wood, 1, Maison Dieu Rd., Dover. [4130

LEICA III, f/2 Summar, as new, £27; Accessories, cheap; Valoy Enlarger, f/3.5 lens, £8/10; Makina II, coupled, £20.—White, 219, Carnwadric Rd., Thornliebank, Glasgow. [4131

T.-P. Junior Special 2¼×3¼ Reflex, not suitable for experiment purchased for, Zeiss Tessar f/4.5 lens; new at Whitsuntide; accept 10 gns.—Studio, 2, Marine Gardens, Margate. [4132

LATEST T.-P. Junior ¼-pl. R.B. Reflex, Aldis f/3.4, 7-in., 12 film slides, leather case, 12 developing hangers, gross Kodak super sen., fresh; perfect condition, £16, or nearest.—Box 8512, c/o "The Amateur Photographer." [4134

LEICA III, Elmar f/3.5, as new, and a snip at £19/18.—A. L. Smith, c/o P.O. London, S.W.5. [4136

CINEMATOGRAPH APPARATUS

MOVIES with Colour.—The Illustrachome Multi-Colour Wheel will enable you to give your movies in a fully professional manner by introducing delightful chromatic and atmospheric effects.

YOU can present your feature opening with a blaze of glorious multi-tinting and then throughout the subject create a sense of reality that you have never before enjoyed; then at the end pass from sunset to twilight in restful conclusion.

YOU will be more than satisfied with the knowledge that you have given a perfectly artistic presentation by employing this aid to better movies.

6/- To fit all Projectors, including the B-200; post free.

CAMERAS, Projectors, Screens, Films; your inspection invited.

ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1. Gerrard 6889. [4123

GAMAGES

SECOND-HAND BARGAINS

2¼×3¼ **WELTA ROLL FILM,** f/6.3 anastig., 3-speed D.A. Pronto shutter. Good condition. **£1:9:6**

2¼×3¼ **No. 7 ENSIGN CARBINE,** f/4.5 Zeiss Tessar, D.A. Compur, rise and cross front... **£5:17:6**

4¼×2¼ **ENSIGN ROLL FILM,** f/6 Series II Aldis anastigmat, 5-speed, T. and B. shutter. Good condition **£1:15:0**

2¼×3¼ **ENSIGN AUTORANGE,** f/4.5 Ensar, Mulchro shutter, coupled range-finder, rise and cross. List £6 10s. As new..... **£5:7:6**

ENSIGN 2¼×3¼ **ROLL FILM REFLEX,** f/4.5 Ensar, focal-plane shutter. List £6 17s. 6d. As new.... **£4:12:6**

2¼×3¼ **VOIGTLANDER BESSA,** f/4.5 Skopar, D.A. Compur. As new. List £8 8s. **£6:12:6**

ZEISS IKON CONTAX I, f/3.5 Tessar, coupled range-finder. List £31. As new.. **£24:17:6**

HIGH-GRADE BRITISH FILMS AT HALF-PRICE

An immense purchase of the famous

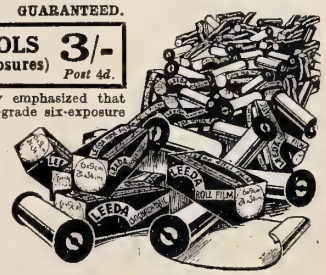
"LEEDA" FILMS

in the popular 2¼×3¼ (6×9 cm.) size.
Six exposures per spool.

Rapid Isochromatic Emulsion, for development up to September, 1937. These are perfect goods and in fact are superior to some at double their price, the guaranteed speed being **26° Scheiner.**

EVERY FILM GUARANTEED.

7 SPOOLS (42 exposures) 3/- *Post 4d.*



It is specially emphasized that these are high-grade six-exposure spools, and not to be confused with cheap four exposure nameless products.

Secure a good supply now at this wonderful price for the holidays, tour or cruise.

Post orders executed in strict rotation.

Note our Terms for Zeiss Ikon Cameras



ZEISS IKON "NETTAR"

Outstanding Value, f/4.5 Nettar anastigmat, 3-speed Telma shutter

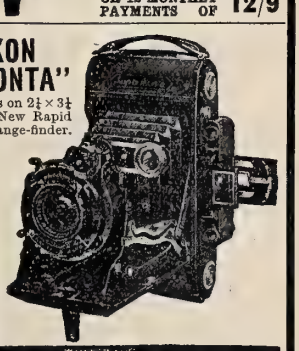
£5:10:0

EASY TERMS:
12 MONTHLY PAYMENTS OF 9/9

Ditto, but with Compur shutter.. **£7:5:0**
OR 12 MONTHLY PAYMENTS OF 12/9

ZEISS IKON "SUPER IKONTA"

Takes 8 or 16 pictures on 2¼×3¼ film. **F/3.8** Tessar, New Rapid Compur, coupled range-finder.



£22:10s.

EASY TERMS: 12 MONTHLY PAYMENTS of £1:19:6

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: Holborn 8484*

SALANSON LTD.

"Best in the West."

CAMERAS EXCHANGED.

HIGHEST ALLOWANCES.

24×36 Kodak Retina, f/3.5 Xenar, Rapid Compur, 3 filters, brown leather case..... **£8 17 6**
Certo Super Sports, f/2.9 Xenar, D.A. Compur, 3 slides, focussing screen and masks..... **£9 18 6**
530/2 Zeiss Super Ikonta, as new, f/4.5 Tessar, Compur **£15 17 6**
520 Zeiss Ikonta, f/4.5 Novar, Compur, suede case **£5 7 6**
3¼×2¼ R.F. and Plate Carbine, f/4.5 Dallmeyer, Compur, 4 slides, focussing screen..... **£6 17 6**
3¼×2¼ Ensign Tropical Carbine, f/4.5 Aldis, Compur, leather case..... **£5 5 0**
3½×2½ Wirgin, f/2.9 Hermagis, D.A. Compur, 6 slides, roll-holder..... **£8 15 0**
3½×2½ Ihagee, f/4.5 Tessar, D.A. Compur, roll-holder, F.P. adapter, 3 slides, leather case.. **£7 15 0**
¼-pl. Klimax, f/4.5 Lukos, Compur, 6 slides, F.P. adapter **£2 17 6**
5×4 Sanderson, f/6.5 T.T. & H. Cooke, Automat shutter, 6 D.D. slides, leather case..... **£3 19 6**
16-mm. Zeiss Movikon, 1-in. f/1.4 Sonnar, 3-in. f/4 Telephoto, filters, leather case..... **£75 0 0**
Model III Leica, f/3.5 Elmar..... **£26 15 0**
12-in. Dallon Telephoto f/5.6, filter and case **£6 15 0**
Ensign Midget Enlarger..... **£3 15 0**

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

BAKER'S of Holborn

Voigtlander Perkeo 16-on-V.P., Skopar f/4.5, Compur. New condition **£6 15 0**
Ensign Selfix 3¼×2¼, f/4.5 Ensar, Compur shutter. New condition **£3 15 0**
Watch Pocket Carbine, Aldis f/6.3, Lukos 7-speed shutter. New condition **£3 10 0**
Ihagee 3¼×2¼ R.F., f/4.5 anastigmat, Ibsor shutter. Perfect condition **£3 15 0**
Zeiss Ikon Icarette, Novar f/6.3, rising front. As new **£4 12 6**
Ensign Regular Roll Film or Plate, Tessar f/4.5, Compur, 3 slides and screen..... **£5 5 0**
Ensign 4½×2½ Roll Film, Aldis-Butcher f/6.3, Compur shutter. As new **£3 10 0**

PLATE.

4½×6 Plaubel Makina, Anticomar f/2.9, 6 slides, F.P. adapter, case. New condition..... **£6 0 0**
N. & G. 3¼×2½ Folding Reflex, Ross Xpres f/4.5, 3 slides, F.P. adapter, hide case. New condition **£21 0 0**
¼-pl. Ica Press Focal-plane, Tessar f/4.5, 12 snap-in slides, F.P. adapter..... **£12 10 0**
Stereo 6¾×3¼ Ica make, pair Beck Isostigmars f/5.8, 6 slides **£2 0 0**
Pathe de Luxe Motocamera, f/1.5 Meyer. As new, with case. Cost £32..... **£15 0 0**
¼-pl. Field Camera, revolving back, 3 D.D. slides, R.R. lenses (3), and stand. Beautiful condition.... **£2 15 0**

NEW—LEICAS, CONTAXES, EXAKTAS, and all the latest designs.

KODACHROME, DUFAY, and other COLOUR FILMS.

C. BAKER

244, High Holborn, London, W.C.1

Estd. 1765. **Phone: HOL. 1427.**

CINEMATOGRAPH APPARATUS

PATHESCOPE Motocamera B, f/3.5 lens, perfect working order; bargain, £4.—Brown, 36, North Lindsay St., Dundee. [4039

FOR Sale, Bargain.—16-mm. Beautiful Condition Ensign Auto-Kinecam, f/2.6 lens, complete in strong leather case; paid 16 gns., price £8/10.—Hesket, 9, Church Avenue, Sidcup, Kent. [4043

9.5 CORONET Cine, 5 chargers, and Dekko Projector, 30/- each; 3¼×2¼ Plate, Koilos, f/4.5 Protar, 5/-.—10, Hillensdon House, Ebury Bridge, S.W.1. [4066

BELL-HOWELL Model 70a, f/3.5 Cooke lens, case, £13/10; Dallmeyer f/1.5 Lens, £4; Dallmeyer Telephoto 4-in. f/4 Lens, £3; Bolex Paillard Model C 16-mm. Projector, resistance, Meyer wide-angle lens, case, £12/10; also Bell-Howell Screen, Splicer, Range-finder, cheap.—T. H. J., 5, Hamilton Court, Ealing, W.5. [4067

16-MM. Ensign Simplex Pockette, Ensar f/3.5, fixed focus, new, pigskin case; cost £21; £17, or exchange Kodak 8-mm. and Projector.—B. Wagstaff, 12a, High St., Roehampton. [4074

16-MM. Vitesse Cine Camera, Dallmeyer f/3.5; bargain, £5/10.—Reid, 21a, Elm Rd., Sheen, S.W.14. [4077

PATHE 9.5 Cine Processing Tanks, complete, 17/6; listed 70/-; 16-mm. Film Mender, 2/9.—299, Lower Addiscombe Rd., Croydon. [4085

PATHE B, f/3.5, £3/3; Blendux Meter, £2/5; Craig 16-mm. Rewind Board, geared, 15/-; Various Cine Accessories, list.—Elliott, 48, Mandrake Rd., S.W.17. Appointment only. [4048

CINE-KODAK Model K, f/3.5 lens, complete with case, set of filters; good condition, £20.—Apply, Grimble, 129, Westbourne Terrace, W.2. [4120

KODAK 16-mm. Model K Cine, leather case; like new, f/1.9 lens, £20; cost double.—17, Lyndhurst Gardens, Barking. [4126

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination. LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

LANCASTER Cresco Vertical Enlarger, Form A, 3½×2½, £2; Watson ½-pl. Condenser Horizontal Enlarger, £2; Archer Projection Lantern, with lens and condenser, 7/6.—Green, 2, Allderidge Avenue, Hull. [4062

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

SLIDES.—"A.P. Paris," Single Metal Dark Slides, main fittings, T.-P., Zeiss, Cameo, Klito, Contessa, Zodel and Block Edge, etc.: 3½×2½ 1/4, 4½×3½ 1/6, 9×12 2/3, etc., postage extra, from Actina, Ltd., 29, Red Lion Square, London, W.C. [0036

ROLL Film Tanks, take all sizes, 5/6; New Dish Tank, 3½×2½, cannot spoil film, 8/6; 9-mm. Process Tanks from 22/6.—White Photo Accessories, 18, Murgatroyd St., Bradford. [3604

BEWI Electric Exposure Meter, latest model, leather case, perfect; cost £4/15; accept 50/-.—Box 8454, c/o "The Amateur Photographer." [4053

OMBRUX, £2/10; Largodrem, 230-volt, 15/-; Bulow Tripod, 13/-; Ensign Carbine Tank No. 2, 3¼×2¼, 10/-; Primus Perfect Stereoscope, 10/-.—Green, 2, Allderidge Avenue, Hull. [4063

LEICA Small Universal Finder, latest angular finder, 50/-.—Box 8511, c/o "The Amateur Photographer." [4133

1936 Foot Model Aerograph, unused, complete, £5.—Box 8513, c/o "The Amateur Photographer." [4135

JOHNSONS

ESTAB'D 20 YEARS

30, GLOUCESTER RD., BRIGHTON

PHONE: 1082.

SOUTH COAST CAMERA MART

THIS WEEK'S OFFERS

Contax II, Zeiss Sonnar f/2, focal-plane shutter to 1/1,250th sec. with D.A. release..... **£50 10 0**
Zeiss Super Ikonta 2¼×2¼, Tessar f/2.8, Compur Rapid, 1 to 1/400th sec., with D.A. release..... **£28 5 0**
Zeiss Super Ikonta 16-on-3¼×2¼, Tessar f/3.5, Compur Rapid, 1 to 1/400th sec..... **£18 12 6**
Contax I, Zeiss Sonnar f/2, slow-speed model.. **£41 0 0**
Contax I, Tessar f/3.5. Cost £31. New condition **£19 10 0**
Contax I, Zeiss Sonnar f/1.5, E.R. case. Cost £57 10s. Perfect **£44 0 0**
Contax I, Zeiss Sonnar f/2, E.R. case. Cost £42 14s. 6d. As new..... **£29 15 0**
Rolleiflex 2¼×2¼, auto., Tessar f/3.5, Compur shutter, 1 to 1/500th, E.R. case, lens hood, filter, Proxars. Cost £30. Splendid outfit..... **£21 0 0**
Zeiss Super Ikonta 2¼×2¼, Tessar f/3.5, Compur Rapid, 1 to 1/400th. Cost £25 5s. New condition..... **£19 10 0**
Zeiss Sonnar Telephoto f/4, 13.5-cm., for Contax. Cost £21 17s. 6d. As new..... **£16 10 0**
Albada Finder, for Contax. Listed at 30s. As new **17s. 6d.**
Ombrux Electric Exposure Meter, and case. Cost £3 7s. 6d. As new..... **35s. 6d.**
Uno Cameo 3¼×2¼ Plate, Aldis f/6, all movements, Compound shutter, 1 to 1/250th, 12 slides, leather case **£2 0 0**
Puck Stereo Camera. Listed at 21s. Shop-soiled **10s. 6d.**
Six 2a Brownies. List price 15s. Shop-soiled only **8s. 6d.**
Agfa Speedex 3¼×2¼ f/8.8. Cost 50s. Perfect order, **35s. 0d.**
Ensign Double-eight, Ensar f/4.5. List Price £3 12s. 6d. Shop-soiled **£2 10 6**
Kodak P.C. 3a Special, Tessar f/6.3, Compound shutter, 1 to 1/200th. Cost £15. Perfect condition..... **£3 5 0**
Kodak 1a, Kodak f/6.3. Cost £3 3s..... **£1 19 6**
Kodak 1a, Kodar f/7.9, Kodex shutter. Cost £2 7s. 6d. **£1 9 6**
Zeiss Ikoflex I, Novar f/4.5, Derval shutter. Cost £7 15s. Splendid condition **£6 12 0**
Ensign Roll Film Reflex, f/7.7. Overhauled **£1 17 6**

WRITE FOR NEW ZEISS CATALOGUE

NOVIFLEX REFLEX CAMERA

Takes twelve 2¼×2¼ pictures on standard 8-exp. 3¼×2¼ roll film.



Micrometer focussing. Interchangeable lens mount. Focal-plane shutter, 1/20 to 1/1,000 sec. and Time. Sturdy precision construction. Leather covered all-metal body.

Prices from: **£10 10 0 to £16 10 0**

Other miniature cameras:
GOLDI CAMERA and **BEIRA CAMERA**

Ask your Dealer, or write for particulars to:

LUMINOS LIMITED

22, Bartlett's Buildings, Holborn Circus, E.C.4

Tel.: Central 1821.

BRADY & MARTIN LTD.

SELECTED SECOND-HAND BARGAINS

¼-pl. N. & G. Sibyl, Cooke f/4.5, 6 slides, F.P. adapter, case..... **£8 0 0**
4½×2¾ Goerz Roll Film Tenax, Dogmar f/5, Compur. As new **£4 10 0**
6×6 cm. Ikoflex, Novar f/4.5. As new. Cost £7 15s. For..... **£5 10 0**
Leica Standard, Hektor f/2.5, case, range-finder. As new **£14 17 6**
Leica Eldia Printer..... **£1 5 0**
"Dist" Distance Meter. Shop-soiled....**17s. 6d.**
Justophot Exposure Meter, in case.....**15s. 0d.**
Leica Valoy Enlarger. As new..... **£7 0 0**
Leica Printing Board, Felis..... **£1 15 0**
Zeiss Ikon Ideal 9×12 cm., Tessar f/4.5, 3 slides, F.P.A., case. Latest model. As new **£11 10 0**
½-pl. Field Camera, 3 D.D. slides, R.R. lens, T.-P. shutter **£1 5 0**
5½×3½ Roll Film Goerz Tenax, Dagor f/6.8, Compur, case **£3 17 6**
Zeiss Ikon Ideal 3½×2½, Tessar f/4.5, 3 slides, F.P. adapter, case. As new..... **£8 10 0**
Six-20 Kodak Duo, f/4.5, case. Cost £6 9s. As new **£4 2 6**
Ensign Kinecam, f/2.6 lens, case. Cost £18 18s. As new..... **£12 12 0**
Pathé Luxe Motocamera, f/2.5 and Telephoto, with case. Cost £18 18s. As new..... **£12 10 0**
Rolleiflex 6×6 Automatic, f/3.8, case. Good condition..... **£16 10 0**

Part Exchange. Easy payments can be arranged.

29, MOSLEY STREET, NEWCASTLE-upon-TYNE

Established 1855.

SIMPLEX

AUTOMATIC DAYLIGHT-LOADING DEVELOPING TANK



For roll films (2¼×3¼ inches)

Is the latest and definitely the simplest tank yet obtainable. There are absolutely no spare parts whatsoever. Convenient loading in broad daylight, thereafter developing, fixing, and washing are done without removing the film from the tank.

Entirely constructed of bakelite, therefore proof against acids and easy to clean. NO APRON.
Price, complete with wooden box for storage, **37/6**

Write for full particulars of other priced tanks for Leica and V.P. sizes to the sole importers:

THE NORSE TRADING CO. (London) LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone: MUSEUM 4142.

PART EXCHANGE SPECIALISTS

The exchange of photographic apparatus is our business, we can be relied on to give you the best allowance on your instrument. Consult us before making your exchange.

GEORGE CHILDE PHOTO-CHEMIST LTD
228, Roundhay Rd. Leeds Phone 42057

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Contaxes with f/2 lenses, Leicas, Super Ikontas, Ikontas, Rolleiflexes and Exaktas, and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

WANTED.—Cine-Nizo 9.5, f/1.5, also 9×12 cm. Press.—45, Newington Butts, S.E.11. [0037

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

STEREO Camera Wanted, roll films or film pack; full details to—Box 8456, c/o "The Amateur Photographer." [4055

WANTED.—Ikonta 520L, Tessar, Compur Rapid; good condition.—Lowke, Albio nPlace, Northampton. [4059

WANTED.—Contax II with case, f/1.5 or 2; also latest Weston Meter.—Box 8493, c/o "The Amateur Photographer." [4070

EXCHANGE.—Baby Sibyl (f/4.5 Xpres) and 3½×2½ Reflex (f/4.5 Aviar), for Rolleiflex or similar.—115, Blenheim Rd., North Harrow. [4072

WANTED.—Film Camera, reliable make, 3½×2½, smaller considered, f/4.5, Compur; details.—Box 8497, c/o "The Amateur Photographer." [4082

WANTED.—½-pl. Single Metal Slides, block edges, also Film Pack Adapter.—Write, 4, Pine St., Blackburn. [4084

WANTED.—3½×2½ Etui Camera, also 9×12 cm. D.D. Slides for Contessa Nettel.—108, Second Avenue, Clydebank. [4091

EXCHANGE.—Cine-Kodak BB Junior, case, new condition, for Rolleicord, or sell, £11.—Pearson, 113, Oak St., Wolverhampton. [4104

EXCHANGE.—F/2.8 20-mm. Meyer and 3-in. Telephoto, standard mount, new condition, for 1-in. lens.—Box 8510, c/o "The Amateur Photographer." [4129

MATERIALS

PHOTOGRAPHIC Materials, Good, cheap.—White Silk-grain Bromide Normal Postcards, 1/- 100, post 6d.; many other amazing bargains; Films, Plates, Papers, etc.; lists free.—Kimber's, 61, Grand Parade, Brighton. [0001

CITY PHOTO WORKS.—First quality British Gaslight and Bromide Paper, 3½×2½, 2/- gross (quantities); Postcards, 2/1 100 (quantities); Folders: Postcard, 2/- 100; 3½×2½, 1/6 100; ½-pl., 50 2/-; Whole-plate, 25 2/6; write for Free Catalogue of all D. & P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238; price list free; satisfaction guaranteed.

ATTWOOD First Quality Glossy Gaslight Paper, 3½×2½, contrasty and normal grades, 72 sheets 1/-, gross 1/10; quantities 1/6 gross; other sizes at proportionate prices; Solar Roll Films, 3½×2½, 9d. spool.

ATTWOOD Bromide Paper, exceptional value: 3½×2½, 1/6 gross; ½-pl., 36 sheets 1/6, whole-plate 2/6, 10×8 3/6, 12×10 5/-; 20×16 Rough Enlarging, 12 sheets 4/-.

ATTWOOD Superfine Quality Bromide and Gaslight Postcards, glossy, satin, matt, contrasty and normal: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 12/-, 1,000 22/6.

ATTWOOD Plates, outdoor, giving soft gradation, ½-plates, 400 and 600 H. & D., 2/9 dozen, 6 dozen 14/6.

ATTWOOD Acme Brilliant Plates, 300, 600, 1,200 H. & D., 3½×2½ 1/3, ½-pl. 1/9, P.C. 2/3, ½-pl. 3/- dozen, 6 dozen 15/6.

ATTWOOD Special Line.—Bromide Cream, silky linen grain, and matt smooth, ½-pl. 1/6 36 sheets, whole-plate 2/6; prompt dispatch, all post paid.—Attwood, Chapel Lane, Hadleigh Essex. [0025

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092



DUNSCOMBE'S "PERSONAL" CAMERA COLUMN

'SERVICE SUPREME'

ABOUT LOVE

Love is said by some to be funny stuff, and we all know that there are all kinds of love as associated with purely "platonic" affairs, crooners, mothers-in-law, and the love of a male for a female in species of the human race, as also among the birds, beasts and fishes. This is altogether a natural state of our everyday life—in fact, love enters our lives to no small extent, and can be considered the high-spot of modern conversation.

● ● ●

Cassell's Celebrated Pocket English Dictionary defines love as "A strong feeling of affection," and further goes on to say, "Be very fond of." This puts the whole thing in a nutshell and allows us to introduce love in association with photography and say we can supply you with a lovely camera, lovely films, lovely service—in fact, promise everything except lovely weather.

● ● ●

The love of a camera can be aptly applied to any of the famous miniature models such as the Leica Model III with Summar f/2 lens, or the popular Zeiss Super Nettel, not only for appearances sake, but as delightful apparatus to use. We should love to supply you with either of these instruments of precision, or for that matter, any other type of camera you require. Furthermore, we will go so far as to say that as apart from taking your old camera in part exchange and allowing you to pay the balance by "easy payments," we shall make you a customer friend of ours for all time—and won't that also be lovely?

OUR CORRESPONDENTS

No, COLONEL GUMP, it would be well-nigh impossible to swop your old sword and pair of spurs for a Rolleiflex. Wait till the next war.

GLADYS RITE asks if she could dye her hair in stale developer if it's one of the fine-grain types. Yes, Gladys, you can always try.

JONES JUNIOR writes from college to know if we can give him a formula by which he can make a fast pan. emulsion, and could he coat sheets of paper torn from The History of England.

S. HOLMES tells us he has discovered how to separate two exposures taken on one negative, and asks what is the invention worth. We replied: "Dear Sidney (not being sure his Christian name is really Sherlock),—Why not try the film makers? They might pay you well to keep your secret off the market."

A gentleman from the East End wants to buy a Zeiss Contax with Zeiss lens in perfect condition for not more than £2 10s. We have written to say so do we.

GET A GOOD DEAL FROM DUNSCOMBE'S . . . AND BE HAPPY

M. W. DUNSCOMBE LTD.
5 & 7, ST. AUGUSTINE'S PARADE
BRISTOL

Electrodrem

THE PERFECT EXPOSURE METER

Three New and Exclusive Features! not to be found in any other Electric Exposure Meter.



1 Range of daylight exposures 1/1,000th sec. to 8 minutes, without reference to tables or making calculations.

2 Will indicate the correct exposure by artificial light for panchromatic material.

3 Gives a direct reading when a filter is used without reference to tables or making calculations.

Price £3 15s. 0d. Leather Case 5/- extra. From all dealers.

DREM PRODUCTS LTD.
37, Bedford Street, Strand, London

BARGAINS IN HIGH-GRADE PRECISION CAMERAS

Each carefully reconditioned and guaranteed for six months.

Kodak Regent, f/4.5, coupled range-finder, case, 2 filters. As new £14 18 6
Nagel, f/3.5 Zeiss Tessar, Compur. As new.. £7 17 6
Kodak 620 Duo, f/4.5. New condition £4 7 6
Voigtlander Prominent, f/4.5, Compur, coupled range-finder, maker's case. As new £15 10 0
Kodak Pupille, f/2 Xenon, 2 filters, lens hood, maker's case. Cost £25 recently £16 0 0
Agfa Speedex O, V.P., f/3.9, Compur. As new.. £3 19 6
Reflecta Twin-lens Reflex, f/4.5. As new.... £4 15 0
Ensign Autorange, f/4.5 Ross Xpres, focal-plane shutter. Unsoiled condition £12 10 0
Plaubel Makina II, f/2.9 Anticomar, with extras. Cost £55. New condition £28 10 0
Pilot Twin-lens Reflex, f/2.8 Tessar, Compur, 16 on V.P. Fine condition £13 10 0
Krauss Peggy I, f/3.5 Zeiss Tessar, Compur, filter, ever-ready case. As new £12 17 6

THE
AMATEUR CINÉ SERVICE Ltd.
MINIATURE CAMERA AND HOME MOVIE SPECIALISTS,
52, WIDMORE RD., BROMLEY, KENT

City Photo Works BLUE LABEL

Gaslight and Bromide Papers are the easiest to work, non-staining, and give clean prints, full of detail.

	36 sheets.	72 sheets.	1 gross.
V.P.	—	10d.	1/6
3¼×2½	11d.	1/6	2/6
4¼×2½	1/1	2/-	3/4
4¼×3¼	1/4	2/3	3/9
	16 sheets.		36 sheets.
6½×4½	1/3		2/3
8½×6½	1/10		3/9

POSTCARDS.—50, **1/9**; 100, **3/-**; 500, **11/6.**
GASLIGHT PAPER.—3½×2½, from **1/6** gross.

WRITE NOW for BIG FREE CATALOGUE giving particulars of Papers, Postcards, Plates, Roll Films, Mounts, Wallets, Folders, Chemicals, Developers, etc.
Sample of Gaslight Paper free on request.

CITY PHOTO WORKS
119, Eastbourne Rd., SOUTHPORT

"THE AUTOCAR"
The World's Leading Automobile Journal.
Every Friday. 4d.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON Folders, tuck-in Postcard: Heavy-weight, 2/- 50, 3/6 100; Light-weight, 1/6 50, 2/6 100; 3¼×2½, 1/6 100, 6/- 500.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4¼×2½ 3/6, 3¼×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous, 1/1-pl., 3/6 36 sheets, 10×8 5/-, 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¼×2¾, 1/6 gross; 3¼×2½, 1/6 72 sheets, 2/6 gross; 4¼×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ¼-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ¼-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ½-pl., 3 dozen 5/-; backed 5/9; 3¼×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2½, 9/-; 2½×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2½, 3 packs 5/3; ½-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ½-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2½, 4 dozen 5/4; ½-pl., 3 dozen 5/3; ¼-pl., 3 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2½, 10/- dozen, 2½×4¼, 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2½, 3 packs 5/9; ½-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-. [0009

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards, Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3¼×2½, 1/- 72 sheets, 1/10 gross; 4¼×2¾ and ½-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

7/9 PER GROSS, 42/- per 1,000, or 9d. per dozen, best Photo Postcards on Kodak Bromide; Enlarged from small negatives 12/- per gross, 1/3 per dozen; minimum order, 3 dozen.—Below.

LANTERN Slides: Singles 1/3, 6 assorted 5/9, 12 assorted 10/6; copying from print 1/- extra.—Shawyer, Swindon, Wilts. [0064

SHARLAND

SHOP-SOILED BARGAINS

Contax I, f/3.5 Tessar, l/c. As new **£18 15 0**
Contax I, as above. Unmarked **£21 10 0**
Contax II, Sonnar f/2 and Contameter. Perfect **£38 0 0**
Leica III, Summar f/2, chrome. Shop-soiled only **£33 10 0**
Super Ikonta, f/4.5, case and filters, etc. New condition **£13 5 0**
Ikoflex II, f/3.5 Tessar. Shop-soiled. Wonderful condition **£15 10 0**
Foth-Derby, f/3.5 lens. Perfect, in case **£4 0 0**

Let us have your Enquiries.

9/10, THAVIES INN,
HOLBORN CIRCUS, E.C.1
Central 6751

GALLOWAYS

THE CAMERA AND CINÉ EXCHANGE OF THE MIDLANDS, WHERE STOCKS ARE COMPREHENSIVE AND UP-TO-DATE

EXCHANGES A SPECIALITY

VICTORIA SQUARE 'Phone: MID. 5670.
BIRMINGHAM

SAVILLE'S

GUARANTEED BARGAINS

Kodak Regent, f/4.5 Tessar, coupled range-finder, case. Demonstration soiled only **£17 5 0**
Zeiss Super Nettel, f/3.5 Tessar. As new.. **£17 10 0**
Pathe Motocamera Model B. Cost £6 6s... **£4 4 0**
Zeiss Donata 3¼×2½, Tessar f/4.5, Compur, case, 4 slides, F.P. adapter. As new **£9 10 0**
Super Ikonta 8 or 16 on 3¼×2½, Compur Rapid, Tessar f/4.5, Proxar, case **£15 5 0**
Cine-Kodak Model B, f/3.5 lens, case..... **£5 19 6**
N. & G. Two-Shutter Reflex, ¼-pl., Cooke Aviar f/2.5, Ross Telecentric f/6.8, 17½-in., Protar f/6.3, F.P. adapter, 24 slides, lens hood, leather case **£35 0 0**
Marion Reflex, ¼-pl., Zeiss Tessar f/4.5, Dallmeyer f/4.5, 12-in. Telephoto, 3 D.D. slides, 4 filters, leather case. Perfect order. A real bargain **£22 10 0**
Rolleicord, f/4.5 Triotar, Compur. As new **£9 17 6**

4, Goodramgate,
YORK

PHOTOGRAPHY WITH
SERVICE

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS

PART EXCHANGE—HIRE PURCHASE
G. E. BECKETT & CO.
77-79, OXFORD ROAD
MANCHESTER, 1
'phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

SAVED!

ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .

"TEITEL'S *Scratchproof*"

will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions

POST 5/- FREE.

Obtainable from all reputable dealers.

TO CINE USERS! We also supply Teitel's **NEW LIFE** for rejuvenation of old films.

Write for particulars

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

GET PERFECT PICTURES AGAINST THE LIGHT

With a **'ZODEL' LENS HOOD**



Easily fixed and fits almost any camera. Telescopic and folds flat for carrying. An accessory you can't do without.

Model I, for lenses 1 to 1½ in., Model II, for lenses 1½ to 2 in. Each **7/6**

WALLACE HEATON Ltd.
119 & 127, NEW BOND ST., LONDON, W.1

THE CAMERA EXCHANGE OF THE WEST

Agents for all the leading makes of cameras and accessories. Your old camera taken in part exchange.

Liberal Allowance. Satisfaction Guaranteed.

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

PRINTING, COPYING, DEVELOPING

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

POSTCARD Printing, 9d. per dozen, Views 7/- per gross.—Slater, Sawtry, Huntingdon. [3408

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [3686

PRINTING, Film Developing, Postcards 9d. doz., Views, Enlargements.—Lanham, Stoke Rd., Guildford. [4058

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists: 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [3594

12 ASSORTED Postcard Enlargements, 1/2.—Wood, 27, Broad St., Burslem, Staffs. [4057

REPAIRERS

REPAIRS.—Cameras and Projectors; shutters a speciality.—Watkins, 48, Gladstone Rd., Sparkbrook, Birmingham. [3726

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

REFLEX Mirrors, Re-silvered, constructed, lowest prices, back return post.—Irving's, 258, Kingston Rd., Teddington. [4101

PATENTS

THE Owner of British Patents Nos. 273,234 and 289,786 for "Improvements in Photographic Copying Apparatus" is desirous of entering into negotiations with one or more firms in Great Britain for the purpose of exploiting the invention either by sale of the Patent Rights or by the grant of Licences on reasonable terms; interested parties who desire further particulars should apply to Albert L. Mond & Thiemann, 19, Southampton Buildings, Chancery Lane, London, W.C.2. [4068

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

PHOTOGRAPHS WANTED

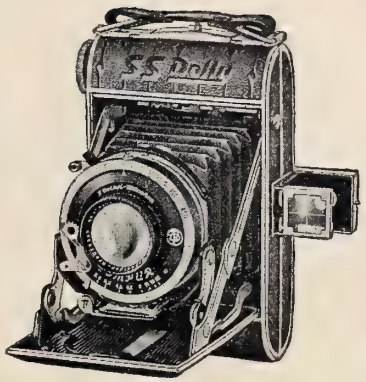
PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [3679

MISCELLANEOUS

5/- Will insure your cameras and equipment against all risks for £40.—Apply, G. MacPhail, 85, Leslie St., Glasgow. [4127

For the Connoisseur

Super-Sport



The only miniature camera of such universal use. Takes 12 pictures 2¼×2¼ or 16 pictures 2¼×1¾ on standard 3¼×2¼ roll film. Takes also plates 2¼×1¾ (6×4.5 cm.). Reverse spooling. Interchangeable wide-aperture lens in delayed-action Compur. Counting dial for 12 exposures 2¼×2¼. Focussing screen and 3 plate-holders. Also available: Telephoto lens 21-cm.; Extension tube for close-ups to 12 in.

With Meyer Trioplan f/2.9, Compur S..... £10 10 0
With Schneider Xenar f/2.8, Compur S..... £12 17 6
With Zeiss Tessar f/2.8, Compur S..... £15 7 6
Compur Rapid shutter, extra..... £1 5 0

Ask your dealer for catalogue or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.
29, Red Lion Square, High Holborn,
(*Phone: Chancery* 8541) W.C.1

TURNER'S
CAMERA EXCHANGE

FOR ALL THE LATEST MINIATURES

SUPER PART-EXCHANGE ALLOWANCE

CONTAX I & II
SUPER IKONTA (All Models)
ROLLEIFLEX
ROLLEICORD I & II
DOLLINA I & II
EXAKTA

LEICA SPECIALIST

NEWCASTLE on TYNE
9, PINK LANE.
Phone - 22655.

£'s worth of humour free!

"So frightfully good-tempered"



An authoritative statement on photography

by FOUGASSE

Free on application to your Photographic Dealer, or from ENSIGN, Limited, High Holborn, London, W.C.1

RAINES

for **LEICA** *Service*

A Complete Service for all who use a Camera. For over 40 years RAINES have been famous for Developing, Printing and Enlarging.

Normal Prices. Send for particulars.

RAINES & CO. (Ealing) LTD.
THE STUDIOS——EALING, W.5
Phone: EALING 3177.



LIOS-SCOPE

The smallest, simplest and lightest optical exposure meter. Direct reading through eyepiece of time of exposure. Clear and lucid arrangement of scales. (Sensitivities given in H. & D., Scheiner and DIN°), adaptable for ciné cameras. Price 15s. 0d.

Other specialities: **Lios-Grandoscope** exposure meter for enlargements; **Lios Periscope** for examining and sharply focussing enlargements; **Vertex** Vertical Enlargers, **Ultrasorban** Colour Filters, etc.

Ask your dealer or write for descriptive leaflets from Sole British Concessionaires:

F. MORAT & Co. Ltd.
68, Basinghall Street, LONDON, E.C.2
Phone: MET. 3131.

ROLL FILMS H. & D. 1300
NEW STOCK Develop by 1938.
With Craftsman **money-back guarantee.**
SHOWCARD FREE TO DEALERS.
4/6 for 12 rolls, 4 exposures 3¼×2¼; **8/-** for 12 8-exp. Retail at **6d.** and **1/-.** Send **6d.** for 4-exp. or **9½d.** for 8-exp. film as a trial.
MARSHALL & CO., (Nottm.) LTD., Dept. M
PHOTO WORKS, NOTTINGHAM

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer £1 : 1 : 0

The new "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.
R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.

FLIGHT
AIRCRAFT ENGINEER AND AIRSHIPS

The First Aero Weekly in the World

All the latest developments in connection with aviation are recorded in the pages of "Flight."

Illustrated descriptions of new aircraft, aero engines and equipment, British and Foreign, appear regularly, as well as practical articles giving the latest information for Club members and amateur pilots.

"Flight" is the leading authority on aviation. It contains Royal Air Force news, and deals with the work of R.A.F. Squadrons, with Private Flying, and with Commercial Aviation, Airlines, and Airports.

A special staff of highly competent aerial photographers ensures that "Flight" contains the finest photographs of aviation in all its aspects.

EVERY THURSDAY 6d.

From all Newsagents and Bookstalls.

Subscriptions:
British Isles – – 33/-
Other Countries – 35/-

FLIGHT PUBLISHING CO., LTD.
DORSET HOUSE,
STAMFORD STREET, LONDON, S.E.1

EVERY AMATEUR PHOTOGRAPHER SHOULD USE an EXPOSURE METER

Correct exposure ever was and is the secret of success in photography—the **Leudi** exposure meter indicates the correct exposure indoors or out of doors, with plates or films of any make. The **Leudi** is easily the smallest, neatest and simplest exposure meter made.



The LEUDI Exposure Meter 5/-

Leather Purse Case 1/- extra
From all dealers.

SANDS HUNTER & CO., LTD.
37, BEDFORD ST., STRAND, LONDON, W.C.2

The **NEW**

"SUPRAMIN"

Finest of Fine-grain Developer.

The ONLY Non-poisonous, Non-staining Paraphenylene Diamine Developer.

NEW FEATURES—only obtainable from

"SUPRAMIN"

- Compensates for variations in exposures and produces uniform gradation.
- Can be used repeatedly. One 36-oz. carton will develop 4 to 6 Leica films.
- Requires no increase of exposure.
- Keeps perfectly in solution.
- Gives still finer grain.
- Negatives can be intensified and retain finest grain.

COMPLETE Development Chart. No increase of price.

To make 72 oz... 4/- **Smaller size to make 36 oz... 2/4**

Obtainable from all dealers, or direct from:

L. A. LEIGH & CO.
179, WEST END LANE, LONDON, N.W.6
Phone: MAIDA VALE 7902.
Sole Agents for Irish Free State: BROWNE & NOLAN, LTD., 41/2, NASSAU STREET, DUBLIN.

MATHER'S *for*
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLAckfriars 6133. Telegrams: Sensitised, M/c.
17, JOHN DALTON STREET, MANCHESTER

SPECIAL OFFER!
5½×3½ Glazed Prints 2½D. each
From any negative, on KODAK paper. Minimum order 3 for 7½d.
Send P.O. with order to:
G. FRANKLIN, 2, DERWENT STREET SUNDERLAND

The WORLD'S PREMIER M & W. ENLARGER M & W.
(48 Different Models made)
From £6: 10: 0 to £80: 0: 0
i.e. FILMAREX (vertical)



takes up to 6×6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser..... **£11:8:6**
R. E. Schneider, 46, Farringdon Street, E.C.4

DEVELOP YOUR FILMS THE "CORREX" WAY

Quite apart from saving money, think of the extra satisfaction there is in developing your own films . . . And the "Correx" tank makes it all so easy. No experience necessary . . . no knacks to learn . . you're sure of success from the start.



Ask about this "Correx" at your Photographic Dealer's. See for yourself how simply you can do your own developing.

SANDS HUNTER & CO. LTD.
37, BEDFORD STREET, STRAND, W.C.2

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

"THE MOTOR CYCLE"

The Motor Cyclist's Newspaper.
Every Thursday. 3d.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, 29, The Promenade.
DEWSBURY.	C. D. Spedding, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41–42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

TO D&P TRADE FINISHERS

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

BARGAINS by Post

MONEY-BACK GUARANTEE

Leica Model I, f/3.5 Elmar, cassette, filter, case..... **£8 10 0**
Six-20 Duo Kodak, 16-on-8-expos.-3¼×2¼, f/3.5 anastigmat lens, in Compur shutter, filter, leather case. New April. 10 gns., for **£7 15 0**
Rolleiflex 6×6 cm., f/3.8 Zeiss Tessar, Compur. Cost £26. Perfect condition..... **£17 10 0**
Rolleicord 6×6 cm., Zeiss Triotar, Compur. As new.... **£9 5 0**
Aptus While-you-Wait 2¼×1¾, de luxe model B, rev. back, f/3 anastigmat, Luc shutter, tripod, tanks, complete outfit. Practically new. List £15. For..... **£4 10 0**
Aptus While-you-Wait 2¼×1¾, tripod, tanks, complete.. **£2 10 0**
Wirgin Folding Plate 3¼×2¼, D. ext., f/2.9 Meyer Trioplan, in D.A. Compur, all movements, 3 slides. As new. Only..... **£7 15 0**
Zeiss Maximar Folding Plate 3¼×2¼, D.E. and all movements, f/4.5 Zeiss Tessar, D.A. Compur, 4 slides, F.P. adapter, leather case. As new..... **£9 10 0**
Ensign Cameo Folding Plate, D.E., Ensar f/4.5 anastigmat, Mulchro shutter, 1 to 1/100th sec., all movements, 3 slides..... **£4 10 0**
Ensign Roll Film Reflex 3¼×2¼, Ensar f/4.5 anastigmat, F.P. shutter, 1/25th to 1/500th sec. Indistinguishable from new **£5 0 0**
Auto Revolving Back Graflex ¼-pl., dble. extension, 18-cm. f/4.5 Zeiss Tessar, detachable panel, takes lenses 6 to 12 in., F.P. shutter, 1/10th to 1/1,000th sec., 2 D.D. slides, lens hood, leather case. Like new. Listed £50. Rare bargain..... **£15 0 0**
Ensign Popular Reflex ¼-pl., f/4.5 Cooke, F.P. shutter, 1/15th to 1/1,000th sec., B. and T., 4 slides. Perfect..... **£5 10 0**
Sanderson 5×4 Hand or Stand, f/4.5 anastigmat, Compur shutter, 6 D.D. slides, case. All movements. Bargain..... **£3 10 0**
Soho P.C. Reflex, no lens, F.P. shutter, 1/18th to 1/850th sec., 6 D.D. slides, F.P. adapter, leather case. Beautiful outfit, as new. List £30 ..... **£10 0 0**
Goerz Anschutz ¼-pl., f/6.3 Dogmar anastigmat, F.P. shutter, 1/10th to 1/1,000th, 3 D.D. slides, leather case. Bargain..... **£4 10 0**
T.-P. Ruby Triple Extension Field ¼-pl., f/6 lens, R.B. shutter, 3 D.D. slides, tripod. Perfect condition..... **£2 19 6**
Triple Extension Field ¼-pl., Busch f/8, R.B. shutter, antinous release, quick lock nuts throughout, automatic true verticals, 2 D.D. slides. Perfect condition, all movements..... **£2 10 0**
Lancaster Double Extension Field, f/8 lens, 2 D.D. slides, tripod **£1 5 0**
Ensign Midget Magnaprint Enlarger, horizontal, f/6.3, electric **£1 19 6**
Lancaster Amplus No. 4 Vertical Enlarger 3¼×2¼, f/4.5 Dallmeyer, condensers, electric..... **£6 10 0**
Lancaster No. 2 Enlarger P.C. Form A, 7-in. condensers, special masking carrier. List £6 5s. Unused..... **£4 5 0**
T.-P. Imperial Enlarger ¼-pl., f/6 anastigmat, 5-in. condensers. As new **£5 15 0**
Another, f/7.7..... **£5 5 0**

CASH, EASY TERMS, OR PART EXCHANGES.
OPEN ALL DAY SATURDAYS.
Telephone: WALTON 1129.

F.E. JONES PHOTOGRAPHIC SPECIALIST
3, BREEZE HILL, LIVERPOOL, 9.

"THE YACHTING WORLD"

AND MOTOR BOATING JOURNAL.
EVERY FRIDAY 6d.

The Patent
ETUI CAMERA



IS NOT A MINIATURE CAMERA

3½×2½ Junior Model Patent Etui Camera, with f/4.5 Radionar lens in focussing mount, with F.P. holder and focussing screen.

With Vario 3-speed shutter.. £6 5 0

With D.A. Ibsor 7-speed shutter, 1 to 1/125th sec. **£7 10 0**

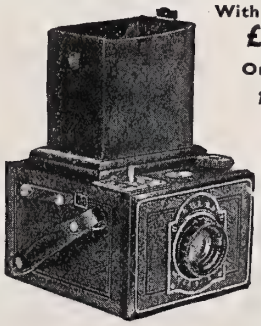
With D.A. Compur shutter, 1 to 1/250th sec..... **£8 10 0**

3½×2½ in. Patent Etui Camera, single extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, speeds 1 to 1/250th sec..... **£14 12 6**

4¼×3¼ in. Patent Etui Camera, single extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, speeds 1 to 1/200th sec... **£16 5 0**

Prices include 3 plate-holders in wallet.

NOW YOU CAN ENJOY THE ADVANTAGES OF A REFLEX CAMERA



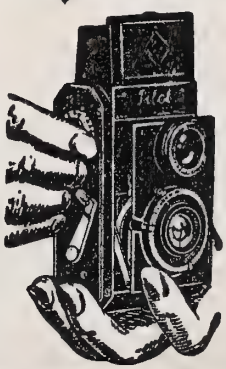
With f/6.3 Lens
£3 : 13 : 6
Or with f/4.5 Lens
£5 : 5 : 0

You See on the Screen What You Will Get on the Negative.

The K.W. Reflex is the smallest and lightest reflex camera taking 3½×2½ in. roll film. It measures only 4½×3½×4½ in., and weighs only 31 oz. All-metal shutter, giving exposures 1/25th, 1/50th and 1/100th sec., also Brief and Time exposures.

Write for Illustrated Prospectus and Price List.
SANDS HUNTER & CO., LTD.
37, BEDFORD STREET, STRAND, LONDON, W.C.2

The
Pilot



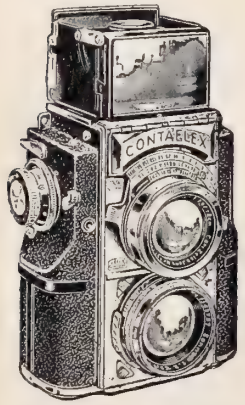
MINIATURE ROLL-FILM REFLEX

The smallest reflex camera on the market. Measures only 5×2½×1½ in. Magnifier over ground-glass screen for ultra-sharp focussing. Simple lever movement to change the film; automatic exposure indicator. Size of picture 3×4 cm., 16 exposures on V.P. film.

With f/3.5 Zeiss Tessar lens, in Compur shutter, 1 to 1/300th sec. .. **£17 10 0**
With f/2.8 Zeiss Tessar lens, in Compur shutter, 1 to 1/300th sec. **£20 0 0**
Extra charge for Rapid Compur shutter, 1 to 1/500th sec..... **£1 5 0**
Velvet-lined Leather Case, with sling **£1 0 0**

BARGAIN LIST AND GUIDE TO NEW MODELS

Also latest literature, post free anywhere.



SPECIAL ALLOWANCE ON YOUR PRESENT APPARATUS IN PART PAYMENT FOR THE NEW ZEISS CONTAFLEX.

2½×1⅝ Autographic V.P. Kodak, 9-cm. Zeiss Tessar f/6.8. *Fair condition* **£1:5:0**

2½×2½ Watch Pocket Carbine, 7.5-cm. Zeiss Triotar f/6.3, Compound shutter, 1 to 1/300th sec., T. and B., frame finder. *Fair condition*.. **£2:5:0**

4½×2½ No. 1a Pocket Kodak, f/6.3 Kodex shutter. *As new and unused* **£2:5:0**

4½×6 cm. Salex Focal-plane, anastigmat f/4.5, 6 slides in wallet, F.P. adapter, pouch case. *Good condition* **£4:4:0**

Weston Leicameter 617, case. *As new*.. **£4:7:6**

4½×3½ Ensign Popular Reflex, 6-in. Aldis f/4.9, reversing back, F.P. adapter, case. *Good condition* **£5:10:0**

4½×2½ Goerz Roll Film Tenax, Dogmar f/5, Compur, micrometer focussing, rising front, case. *Good condition* **£5:17:6**

13×18 mm. Minifex, 36 exposures, 2.5-cm. Meyer Trioplan f/3.5, Compur, tubular direct finder, soft purse. *Good condition.* List £8 17s. **£6:6:0**

3½×2½ Adams' Vesta Focal-plane, 112-mm. Ross Zeiss Tessar f/4.5, self-capping focal-plane, 12 slides, F.P. adapter, case. *Good condition*.. **£6:6:0**

Above are at

281 OXFORD ST.
London, W.1

Telephone: Mayfair 0859.

THE NEW ROLLEICORD MODEL II

In stock at these addresses

London
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch, 1, Copthall Chambers, Throgmorton St., E.C.2.
35, Brompton Rd., S.W.3.
2, Northumberland Avenue, W.C.2.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd., W.1.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
Croydon.—12, George St.
Kingston.—30–32, Thames St.
North Harrow.—537, Pinner Rd.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.



With Zeiss Triotar f/4.5 and Compur shutter 1/300th sec., T. and B. **£14:10:0**

With Zeiss Triotar f/3.5 and Compur **£16:0:0**

Ever-ready Case **£1 0 0**

Generous Exchange Allowances.

Deferred Terms Arranged.

3½×2½ Ensign Focal-plane Roll Film Reflex, f/4.5 Ensar. List £6 15s. *As new* **£4:19:6**

4½×3½ T.-P. Special Ruby Reflex, 5½-in. Cooke f/4.5, revolving back, 6 slides, case. *Good condition*... **£5:0:0**

3½×2½ Etui, f/4.5 Radionar, delayed Compur, 3 slides, F.P. adapter. *As new* **£5:15:0**

3×4 cm. Fotet, f/4.5 Vidar, Compur. *As new* **£5:17:6**

3½×2½ Mentor Reflex, 4¾-in. Goerz f/4.8, revolving back, Mackenzie-Wishart A slide and 12 envelopes, F.P. adapter, case. *Good condition* **£6:6:0**

3×4 cm. Zeiss Kolibri, f/3.5 Tessar, Compur, purse. *Excellent condition*.. **£8:8:0**

4.5×6 cm. Ernemann Folding Reflex, f/3.5 Ernon, 8 slides, F.P. adapter, case. *Good condition* **£9:17:6**

Voigtlander Prominent, 8 or 16 on 3¼×2¼ film, f/4.5 Heliar, delayed Compur, coupled range-finder, exposure meter. *Excellent condition* **£13:10:0**

Zeiss Ikon Super Ikonta, 8 or 16 on 3¼×2¼ film, f/3.8 Tessar, Rapid Compur, 1/400th sec. *As new.* List £22 10s. **£17:17:0**

Above are at

17 Topsfield Parade, Crouch End, London, N.8

Telephone: Mountview 2410.

2½×1⅝ Kodak Series III, f/6.9 anastigmat, Kodex shutter, portrait attachment, case. *Good condition*... **£1:7:6**

3½×2½ Kodak 620 Junior, f/7.7 anastigmat, Kodon shutter. *As new*.. **£1:15:0**

3½×2½ Etui, f/4.5 Radionar, delayed Ibsor shutter, F.P. adapter. *Good condition* **£4:10:0**

3×4 cm. Baby Ikonta, f/3.5 Novar, Compur, case. *Very good condition.* List £8 13s..... **£6:6:0**

3½×2½ Voigtlander Avus, f/4.5 Skopar, delayed Compur, double extension, 6 slides, F.P. adapter, case. *As new*..... **£8:8:0**

3½×2½ Nettel Deckrullo Focal-plane, 12-cm. Zeiss Tessar f/4.5, 6 D.D. slides, case. *Good condition* **£10:10:0**

3½×2½ Certotrop, f/2.9 Schneider Xenar, delayed Compur, double extension, 3 slides, Rollex roll-film holder, detachable lens and shutter, rise and cross. *Very good condition*.. **£14:12:6**

3½×2½ Latest N. & G. Folding Reflex, 144-mm. Ross Xpres f/2.9, 6 D.D. slides, filter, case. *Very good condition.* List £63 7s. 6d... **£29:10:0**

Above are at

537 PINNER RD.,
North Harrow, **HARROW**

Telephone: Pinner 2780.

3.5-cm. Elmar Wide-angle f/3.5 Lens, for Leica. *Fair condition* **£4:17:6**

Latest Weston Leicameter, Model 650. *As new.* List £5 19s..... **£4:17:6**

6×6 cm. Reflecta Roll Film Reflex, focussing finder lens and f/4.5 Nedar lens, 3 speeds, case. *As new*..... **£4:17:6**

5-cm. Hektor f/2.5 Lens, auto. coupled for Leica. *Good condition*..... **£7:17:6**

2¼×1⅝ N. & G. Roll Film Baby Sibyl, f/4.5 Tessar. *Good condition.* Cost £19 15s..... **£8:15:0**

6×6 cm. Rolleiflex, f/4.5 Tessar, Compur, case. *Good condition* **£8:15:0**

3½×2½ Makina, Plaubel f/2.9 lens, Compur, roll-film holder, filter, F.P. adapter, case. *Fair condition*..... **£12:10:0**

13.5-cm. Hektor Tele f/4.5 Lens, coupled for Leica, case. *As new.* List £19 14s..... **£14:10:0**

Zeiss Super Ikonta, for 16 pictures on 3¼×2¼ film, f/3.5 Tessar, Rapid Compur, 1/500th sec. *As new.* List £18 12s. 6d..... **£14:12:6**

Zeiss Super Ikonta (for 8 or 16 pictures on 3¼×2¼ film), f/4.5 Tessar, delayed Compur. *Good condition* **£14:15:0**

2¼×1⅝ Exakta Model A, f/2.9 Xenar, ever-ready case. *Good condition* **£15:17:6**

2¼×2¼ Zeiss Super Ikonta 530/16, f/3.5 Tessar, delayed Compur, 1/400th sec. *As new.* List £25 15s..... **£18:0:0**

6×6 cm. Welta Superfekta, f/3.8 Tessar, delayed Compur. *As new.* List £27 10s..... **£22:10:0**

7.3-cm. Hektor f/1.9 Lens, coupled for Leica. *As new.* List £29 5s..... **£22:10:0**

Above are at

28 OLD BOND ST.
London, W.1

Telephone: Regent 1228.

Come and compare the latest models at one of our addresses

DOLLOND AND AITCHISON LTD. ESTD. 1750.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Good exchange allowance.

3½×2½ Agfa Speedex, f/8.8 anastigmat, 3-speed. *Fair condition.* (At 216, Upper Tooting Rd., S.W.17.) .... **19s. 6d.**

3½×2½ Foth, Foth f/4.5, delayed 3-speed. *Fair condition.* (At 30, Thames St., Kingston-on-Thames.)... **£1:10:0**

3½×2½ Kodak, f/6.3 anastigmat, Kodex shutter. *Good coondition.* (At 26, Castle St., Swansea.) **£1:10:0**

4½×6 cm. Vest Pocket Goerz, f/6.8 Dagor, speeds ½ to 1/100th sec. and Time, 6 slides. *Fair condition.* (At 66a, Seven Sisters Rd., Holloway, N.7.) **£1:19:6**

3½×2½ Ensign Selfix, f/6.3 Ensar, leather case. *As new.* (At 66a, Seven Sisters Rd., Holloway, N.7.).. **£2:5:0**

Ombrux Exposure Meter, case. *As new.* List £3 7s. 6d. (At 73, Lord St., Liverpool.) **£2:7:6**

3×4 cm. Zeiss Baby Ikonta, Novar f/6.3, 3-speed. *Good condition.* (At 1, Copthall Chambers, E.C.2.) **£2:10:0**

3½×2½ Dollond Owl, f/4.5 Dollond, Compur, case. *Good condition.* (At 1, Copthall Chambers, E.C.2.) **£3:10:0**

2½×2½ Voigtlander Brilliant, Skopar f/4.5, Compur, case. *As new.* List £6 6s. 6d. (At 1, Copthall Chambers, E.C.2) **£4:10:0**

2½×1⅝ Kodak 620 Duo Miniature, Kodak anastigmat f/4.5, delayed Pronto shutter. *Good condition.* (At 73, Lord St., Liverpool.)... **£4:10:0**

3½×2½ Ensign Autorange, f/4.5 Ensar, Mulchro shutter. *As new.* List £7 10s. (At 30, Thames St., Kingston-on-Thames.)..... **£5:0:0**

3½×2½ Kodak Auto Graflex Junior Reflex, 4-in. Cooke f/4.5, 4-aperture focal-plane. 1/10th to 1/1,000th sec., F.P. adapter, case. *Good condition.* (At 35, Ludgate Hill, E.C.4.)..... **£5:5:0**

3½×2½ Voigtlander Roll Film, Skopar f/4.5, Compur, hinged back, direct finder, leather case. *Good condition.* (At 35, Ludgate Hill, E.C.4.) **£5:17:6**

4.5×6 cm. Contessa Monocular Ergo, f/4.5 Tessar, a Detective camera, permits unobserved photography of objects at right angles to left or right of user, with Zeiss prism view-finder, 3 slides, F.P. adapter, case. *Good condition.* Cost £15. (At 35, Ludgate Hill, E.C.4.)... **£6:6:0**

10×15 Ernemann Press, 16.5-cm. Zeiss Tessar f/4.5, F.P. adapter, case. *Good condition.* (At 73, Lord St., Liverpool.) **£6:17:6**

Kodak Retina, f/3.5 Xenar. *As new.* List £10 10s. (At 30, Thames St., Kingston-on-Thames.).. **£7:15:0**

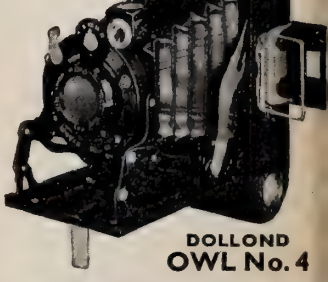
Voigtlander Virtus, f/3.5 Heliar, Compur, 16 pictures on 3¼×2¼ film. *Good condition.* List £11 5s. (At 191–2, Tottenham Ct. Rd., W.1.)... **£8:10:0**

2¼×2¼ Rolleicord, Zeiss Triotar f/3.8, Compur. *As new.* List £14. (At 43, Commercial St., Newport, Mon.) **£12:0:0**

4×4 Auto Rolleiflex, f/3.5 Tessar, Compur, case. *As new.* (At 35, Ludgate Hill, E.C.4.) **£15:15:0**

9×12 cm. Zeiss Miroflex, 16.5-cm. Tessar f/4.5, speeds 1/3rd to 1/2,000th sec., 5 slides, 2 roll-film holders, F.P. adapter, case. *Good condition.* (At 73, Lord St., Liverpool.).. **£22:10:0**

And at:—
Crouch End.—17, Topsfield Parade.
Holloway.—66a, Seven Sisters Rd.
Upper Tooting.—216, Upper Tooting Rd., S.W.17.
Catford.—62a, Rushey Green.
Watford.—142, St. Albans Rd.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.



DOLLOND OWL No. 4

General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3¼×2¼ in., self-erecting front, hinged back, pressure-plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body 6¼×3×1⅝ in.

PRICE 55/-

Brown leather sling case, velvet-lined, lock and key. Price **7s. 6d.**

If you have cine apparatus for disposal, we would like to make a cash or exchange offer.

HOLIDAY CAMERAS

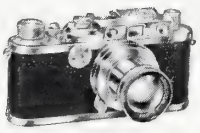
ON WALLACE HEATON'S

EASY PAYMENTS

Generous allowance on your present camera in part exchange!



For the miniaturist:



LEICA CAMERA

We are the leading Leica specialists. Every Leica accessory in stock and every Leica camera. Models on easy payments from

61/10 down

And 8 more similar monthly payments.

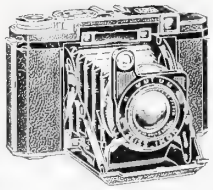


CONTAX II

With combined distance and large view-finder. Chromium finished model Speeded ½ to 1/1,250th sec. Interchangeable f/2.8 Zeiss Tessar lens from.....**£43 5 0**

£5:1:0 down

And 8 more similar monthly payments.



SUPER IKONTA

Takes 11 pictures on 3¼ × 2¼ 8-exposure roll film. Distance meter coupled with the focussing, Compur shutter, speeded to 1/400th sec., f/2.8 Zeiss Tessar lens.....**£28 5 0**

66/8 down

And 8 more similar monthly payments.



ROLLEIFLEX

Shows your picture full size and right way up, Compur shutter, speeded to 1/500th sec., T. and B., Zeiss Tessar f/3.5 lens. Takes 12 pictures on 3¼ × 2¼ roll film **£25 0 0**

58/4 down

And 8 more similar monthly payments.

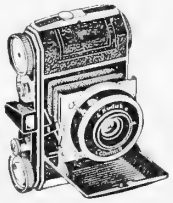


EXAKTA

For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror for eye-level work and magnifier for fine work, speeds from 12 to 1/1,000th sec., f/3.5 lens, from **£19 10 0**

45/6 down

And 8 more similar monthly payments.

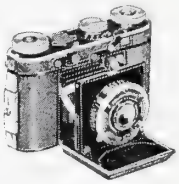


KODAK "RETINA"

With Schneider Xenar f/3.5 lens, in Compur shutter, daylight-loading with Kodak 35-mm. film cassettes—takes 36 exposures for 3s. 6d. **£10 10 0**

24/6 down

And 8 more similar monthly payments.



"DOLLINA"

Takes 36 pictures at a loading on 35-mm. ciné film. Fitted with direct optical view-finder. Has f/2 Xenon lens and Compur Rapid shutter, speeded to 1/500th sec....**£15 15 0**

36/9 down

And 8 more similar monthly payments.



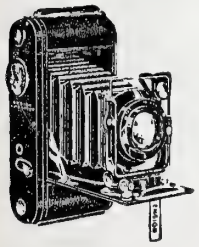
ZEISS IKON "IKOFLEX"

For 12 pictures on 3¼ × 2¼ 8-exposure roll film. Large finder lens, compensation of parallax, Novar f/4.5 lens, in Ikoflex shutter. From **£7 15 0**

18/1 down

And 8 more similar monthly payments.

For the roll-filmist:

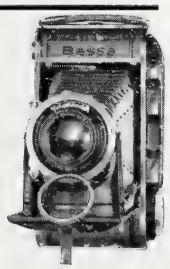


ENSIGN AUTORANGE

The popular size roll-film camera with coupled range-finder. Automatic focussing. With Ensar f/4.5 lens, from **£6 10 0**

15/2 down

And 8 more similar monthly payments.

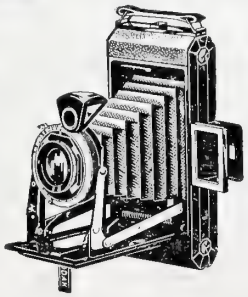


Range-finder BESSA

With coupled range-finder and optical view-finder fitted next to the focussing control. Yellow filter is incorporated. Compur Rapid shutter, speeded to 1/400th sec., Skopar f/3.5 lens.....**£18 15 0**

43/9 down

And 8 more similar monthly payments.

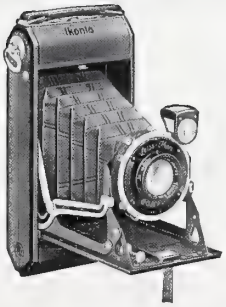


"SIX-20" KODAK

The clever camera. In one movement the front drops and the lens springs out for the picture. 8 exposures on 3¼ × 2¼ film. With K.S. f/4.5 lens, and Compur shutter....**£7 7 0**

17/2 down

And 8 more similar monthly payments.

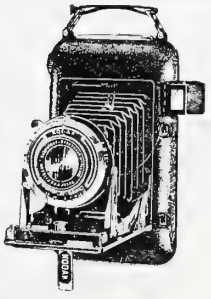


IKONTA

The Zeiss Ikon 3¼ × 2¼ roll-film camera. Metal body, self-erecting leather bellows. Novar f/4.5 lens, and Compur Rapid shutter **£10 15 0**

25/1 down

And 8 more similar monthly payments.

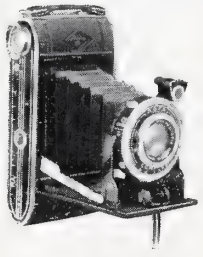


"REGENT"

Taking 8 or 16 pictures on 3¼ × 2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter speeded to 1/400th sec.....**£20 0 0**

46/8 down

And 8 more similar monthly payments.



AGFA "SPEEDEX"

A first-class 3¼ × 2¼ roll-film camera. Get this handy little instrument in time for the holiday season. Fitted with f/4.5 lens and Compur shutter, direct-vision and reflecting view-finders..**£6 6 0**

14/9 down

And 8 more similar monthly payments.

Newcastle-on-Tyne.
5/4/36.

"... Please accept my heartiest thanks for concluding our transaction in such a straightforward and efficient manner." J. R.

WALLACE HEATON LTD

119 & 127, NEW BOND ST., LONDON, W.1

Phones: MAYFAIR 0924-5-6-7.

Also at 47, BERKELEY ST., W.1, and 43, KENSINGTON HIGH ST., W.8

27th May, 1936.

"I have now paid the final instalment on the Zodel Press Camera which I purchased from you, and must say that I am satisfied in every way.
"Again I would like to make use of your easy payment system. Would you kindly send on the necessary form at your earliest."

BY APPOINTMENT.



Negative by Charles E. Brown

Every snap on Selochrome is a tribute to British research and manufacturing skill. Selochrome gives you truer tones and better gradation, and with it you can use your camera earlier and later in the day

Made in England by—
ILFORD LIMITED ILFORD LONDON

SELOchrome

The Extra Fast **ROLL FILM**

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

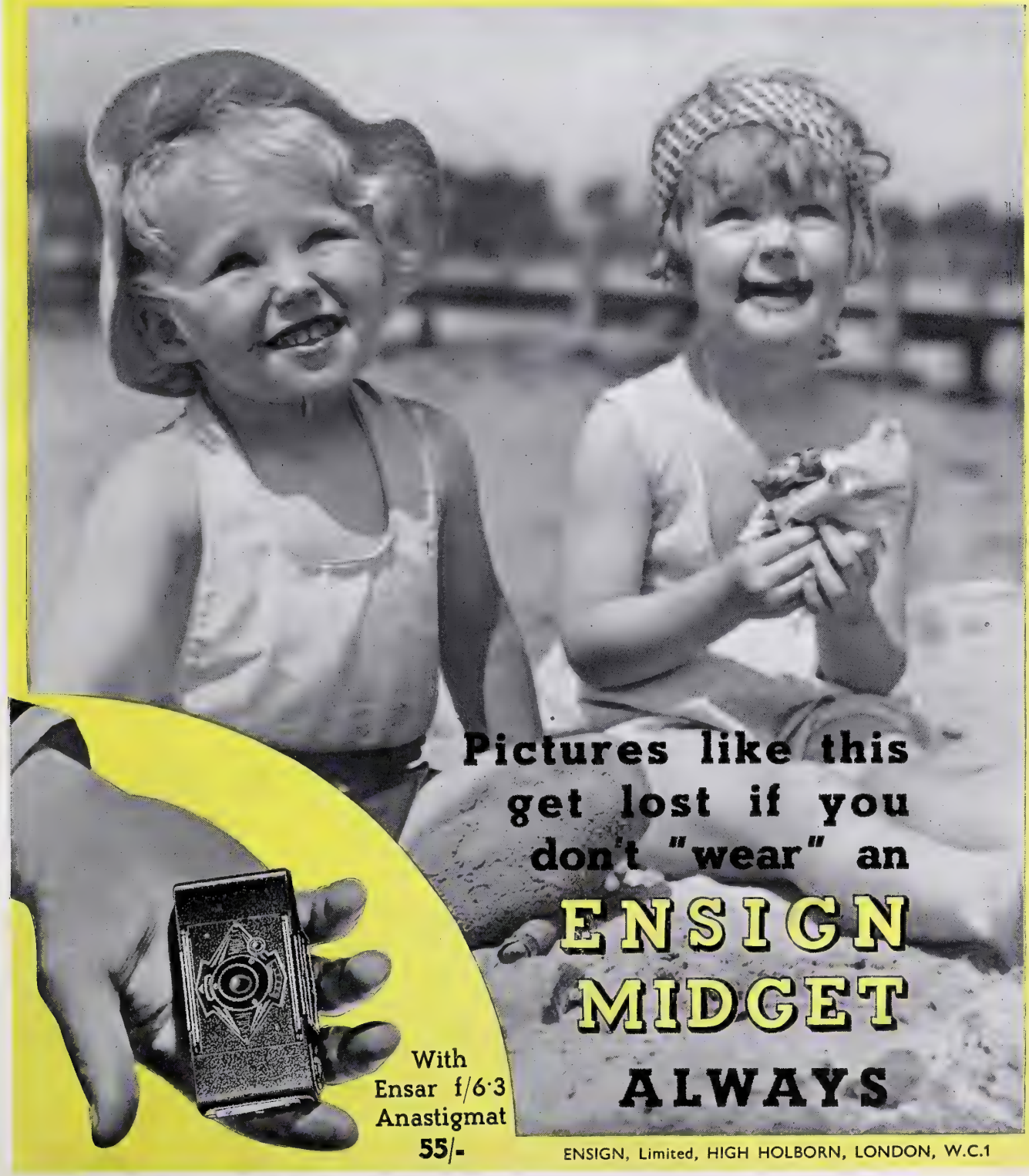
The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, July 15th, 1936. No. 2488.



Copyright—Registered as a Newspaper for transmission in the U.K.

For pictures that are pictures

use one of these Kodak Panchromatic Films

For the majority of your outdoor shots you need Kodak **"PANATOMIC"** Film. It has exactly the right balance of qualities super-fine grain (which results in surpassingly fine enlargements): anti-halation backing: fully adequate speed: and, of course, complete panchromatic sensitivity.

For those occasions that demand a film of extremely high speed—quick-action shots on dull days and all photography by artificial light—Kodak **SUPER SENSITIVE PANCHROMATIC** Film becomes your first choice. This is the film of lightning speed. It too, is anti-halation backed, and like "Panatomic" gives negatives of true, rich, panchromatic quality.

Both these famous Kodak Panchromatic Films are made in Roll Films and Film Packs.

Kodak Limited, KODAK HOUSE · KINGSWAY · LONDON · W.C.2.



WALLACE HEATON COMPETITION

FOR USERS OF 35-mm. STILL CAMERAS

for the best photograph submitted during the run of the competition £25 will be awarded

USERS OF LEICA, CONTAX, CONTAFLEX, RETINA, ROLLEIFLEX, AND ROLLEICORD

(if used with ciné film) can all compete.

Here is a new Competition, open only to users of cameras taking 35-mm. film as its negative medium.

The Competition is open from July 1st until September 30th. Your photographs can be of any subject—but they must be taken on 35-mm. film. Prints should not be smaller than 6 × 4 inches.

Any number of prints can be sent in in any one week, but each photograph must have the coupon attached. In addition to the big prize, a weekly prize of £1 1s. will be awarded for the best photograph submitted in that week.

Each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used, exposure, etc.

For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. *In addition we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd. All prints will be judged at the end of the Competition for the final prize of £25 cash. Acceptance of these rules and conditions is a specific condition of entry.*

NO ENTRANCE FEE!

COUPON which must be attached to your entry.
WALLACE HEATON
35-mm. Film Competition.
July 15th, 1936.

ADDRESS YOUR ENTRIES AT ONCE TO:
"COMPETITION"

WALLACE HEATON LTD., 119 & 127, New Bond Street, LONDON, W.1

THE ORIGINAL LEICA SPECIALISTS

Being **first** in the field—we naturally have had **most** experience of miniature cameras. This experience is at your service when you deal with us. Why not write or call at Bond St., and let us answer your miniature camera problems?

GUARANTEED BARGAINS

IN USED "MINIATURE" APPARATUS

1—Leica Model III, Black, Elmar f/3.5 lens, focal-plane shutter, 1 to 1/500th sec. Cost £30 10s. **£23 10 0**

2—Leica I, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £15 **£9 9 0**

3—Standard Leica, f/3.5 Elmar, focal-plane shutter, 1/20th to 1/500th sec. Cost £16 10s. **£10 10 0**

4—Leica Model III, Black, f/2 Summar lens, focal-plane shutter, 1 to 1/500th sec. Cost £39 10s. **£33 10 0**

5—Leica Model III, Black, f/2 Summar lens, focal-plane shutter, 1 to 1/500th sec. Cost £39 10s. **£33 10 0**

6—Leica II, Chromium, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £27 17s. **£20 10 0**

7—Leica II, Black, f/2.5 Hektor lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s. **£23 10 0**

8—Leica II, Black, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s. **£19 19 0**

BOOKS YOU MUST NOT MISS

Sonne uber See und Strand. By Paul Wolff. The latest book of photographs. 100 holiday pictures with technical details and the most beautiful reproductions possible. German edition only. **10s. 0d.**

Ski Kamerad Toni. By Paul Wolff. A similar book of winter sport pictures. German. **10s. 0d.**

My First Ten Years with Leica. By Paul Wolff. New English edition. 200 pictures with technical tables and reading. **21s. 0d.**

The Leica Manual. 500 pages, 300 illustrations. **21s. 0d.**

Leica Amateurs Picture Book. 160 pages of Leica pictures with some reading matter and all technical data. **21s. 0d.**

How to Use Your Miniature Camera. Contains 56 pages of illustrations and rudimentary instruction in loading and handling the Leica. **10s. 6d.**

The Exakta Handbook. Just published. All about the Exakta and its many uses. **3s. 6d.**

Portraiture with the Miniature Camera. By Minicam. **3s. 6d.**

WE HAVE OVER 500 DIFFERENT ACCESSORIES for the Leica

WE ALSO STOCK EVERY DEVICE FOR USE IN CONJUNCTION WITH EVERY MINIATURE CAMERA.

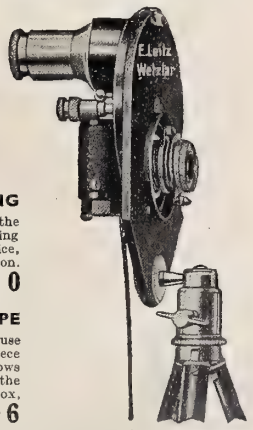


FOR REPRODUCTION OR COPYING

Leica photography of small close-up specimens, etc., the ORESO equipment is invaluable. It comprises a rotating stage carrying the camera and a full-size viewing device, permitting of the most exact focussing and composition. Extension tubes are available for ultra-close subjects. ORESO ..... **£9 : 0 : 0**

FOR USE WITH THE MICROSCOPE

A simple and convenient attachment allows you to use your Leica for photomicrography. The angular eyepiece permits of accurate focussing and arrangement, and allows the specimen to remain under examination even while the exposure is taking place if desired. Supplied in box, complete with coupled wire release. MIKASAUTAS..... **£11 : 7 : 6**



WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS

119 and 127, NEW BOND STREET, LONDON, W.1 . . . . . **TELEPHONE: MAYFAIR 0924-5-6-7**

47, BERKELEY ST., LONDON, W.1 *43, KENSINGTON HIGH ST., W.8*

ALL THE HOLIDAY APPARATUS



Whatever you need—a 'still' or cine camera or accessory—we have it actually in stock.

SIEMENS 16-mm.—Busch-Glaukar anastigmat f/2.8 lens brings every subject within your scope. The aperture automatically controlled. Instant daylight loading. Speeds 8, 16, and 64 pictures per second. Direct and reflecting viewfinders. Model B, 3 speeds..... **£30:0:0**

Nine monthly payments of 70/-.



T.-P. JUNIOR RUBY REFLEX

Made in 3¼×2¼, 4¼×3¼ in. and 6½×9 and 9×12 cm. sizes. With Ruby self-capping time and instantaneous focal-plane shutter. Revolving back, reflecting mirror of specially prepared glass, quick-wind, 3 single metal slides. With T.-P. Cooke f/4.5 lens, size 3¼×2¼, from..... **£12**

Nine monthly payments of 28/-.



FILMO DOUBLE "EIGHT"

Accommodates 16-mm. film and exposes half at a time. Fitted with f/2.5 lens. Four speeds Built-in exposure chart. Fine Bell-Howel quality

£22 : 10 : 0

Nine monthly payments of 52/6.



"ROLLEIFLEX"

The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground - glass screen, fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.

£25 : 0 : 0

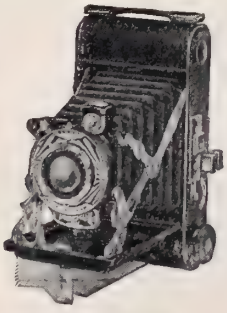
Nine monthly payments of 58/4.



'ROLLEICORD II'

Takes all Rolleidex accessories, excepting angle mirror. Takes 12 exposures on 3¼×2¼ roll film for 1/-.
With Zeiss Triotar f/4.5 and Compur shutter, 1/300th, T. and B. **£14:10:0**
Zeiss Triotar f/3.5 **£16:0:0**

Nine monthly payments of 33/10 or 37/4.



ENSIGN SELFIX "20"

One of the smallest cameras made. Very sturdily built of light metal. Opens like a book to aid simple loading. Strong bellows, reflex view-finder, Trichro shutter, 1/25th, 1/50th, 1/100th sec., Time and Bulb, with flexible release. For standard 3¼×2¼ roll film. Ensar anastigmat f/4.5..... **£3 : 15 : 0**

Nine monthly payments of 8/11.



SUPER IKONTA

Takes 11 pictures on 3¼×2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, Compur Rapid shutter, speeded to 1/400th sec. With f/2.8 Zeiss Tessar lens.

£28 : 5 : 0

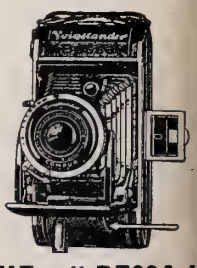
Nine monthly payments of 66/-.



CINÉ - KODAK "8"

Halves Running Costs.—With fixed-focus f/3.5 lens, exposure guide, footage indicator and eye-level finders incorporated in the handle of the camera. Holds 25 ft. of special film, only half the width of which is exposed at a time. **£9:17:6**

Nine monthly payments of 23/1.



THE "BESSA"

Takes 8 exposures on 3¼×2¼ roll film. Fitted with detachable mask for taking 16 pictures when required. F/4.5 lens and Compur shutter.

£7 : 5 : 0

Nine monthly payments of 17/-.

SECOND-HAND BARGAINS! ALL FULLY GUARANTEED!

3¼×2¼ T.-P. Reflex, T.-P. Cooke f/3.9 anastigmat, rack focussing, self-capping focal-plane shutter, revolving back, 3 slides, F.P.A., leather case **£7 7 0**

¼-pl. Goerz Anschutz, Dogmar f/4.5, self-capping focal-plane shutter, 3 slides, F.P.A. and leather case **£14 10 0**

3¼×2¼ Super Ikonta Roll Film, f/4.5 Tessar, Compur shutter, coupled range-finder, ever-ready case..... **£13 17 6**

3¼×2¼ Kern Folding Pocket, f/4.5 anastigmat, Compur shutter, revolving back, 3 slides..... **£5 17 6**

2¼ square Carbine Roll Film, Carl Zeiss Triotar f/6.3, speeded shutter and leather case..... **£1 17 6**

¼-pl. Goerz Roll Film Tenax, Dogmar f/6.3, Compur shutter, leather case **£3 15 0**

9×12 cm. Midas Camera-Projector, f/2.5 Cooke.... **£2 2 0**

9.5-mm. Pathe Imp, complete with motor, super-reel attachment and resistance. As new..... **£5 5 0**

3¼×2¼ No. 1 Series III Kodak, Carl Zeiss Tessar f/4.5, Compur sector shutter. Nice order..... **£6 17 6**

¼-pl. Popular Pressman Reflex, f/4.5 Aldis-Butcher, focal-plane shutter, speeds to 1/1,000th, reversing back, 6 slides, F.P.A. **£5 17 6**

6×4½ cm. Ernemann Focal-plane, Goerz Dogmar f/4.5, 3 slides and leather case **£7 12 6**

16-on-3¼×2¼ Ikonta Roll Film, f/6.3 Novar, Derval shutter, speeds to 1/100th..... **£3 12 6**

¼-pl. T.-P. Press Focal-plane, Carl Zeiss Tessar f/4.5, self-capping focal-plane shutter, Mackenzie slide, 12 envelopes, and leather case **£13 10 0**

Postcard Marion's Soho Reflex, Carl Zeiss Tessar f/4.5, focal-plane shutter, 6 D.D. slides..... **£8 7 6**

3¼×2¼ Ensign Autorange, Carl Zeiss Tessar f/4.5, Compur shutter, D.A., leather case..... **£9 15 0**

Model B Cine-Kodak, f/1.9 anas., for 50 or 100 ft., long-focus Telephoto, L/case. Cost £52..... **£21 0 0**

17-mm. Up-to-date Pathe Home Talkie Outfit, complete with amplifier, etc. Guaranteed perfect. Cost £60..... **£37 10 0**

9.5-mm. Pathe Cine de Luxe Camera, f/3.5 lens, L/case. Cost £11 10s. **£5 5 0**

9.5-mm. Dekko Cine Camera, f/1.9 Dallmeyer anas., 3-in. f/4 Telephoto, L/case..... **£14 5 0**

4×4 Baby Automatic Rolleiflex, f/3.5 Tessar, Compur, ever-ready case **£13 17 6**

16-mm. Victor Cine Camera, turret head, special finder, variable speeded shutter, 20-mm. wide-angle f/3.5 Dallmeyer, 1-in. f/1.9 high-speed Ross Xpres, 3-in. f/3.5 long-focus Telephoto, L/case. Cost £70 ..... **£45 0 0**

Several Good Microscopes by well-known makers at bargain prices. Details on application.

Zeiss Contax Focal-plane, f/3.5 Tessar, ever-ready case **£15 10 0**

Latest Model III Leica, coupled, f/3.5 Elmar, ever-ready case **£24 10 0**

530/16 Super Ikonta, f/2.8 Zeiss Tessar lens, Compur ever-ready case **£24 10 0**

3¼×2¼ Latest Soho Reflex, f/3.5 Ross Xpres, 13-in. f/6.3 3-power Ross Teleros, 3 D.D. slides, F.P. adapter, hood, screen, case. As new **£28 10 0**

16-ex. on 3¼×2¼ Super Ikonta, f/3.5 Tessar, Compur, L/case **£13 17 6**

Limited Number of 1935/36 Burroughs Wellcome Diaries and Exposure Calculators. 1935, 11d. each. 1936, 1s. 6d. each.

1a Super Ikonta, f/4.5 Zeiss Tessar, range-finder, ever-ready case..... **£13 17 6**

Foth-Derby Focal-plane, f/3.5 anastigmat, purse.... **£4 7 6**

The Ideal Popular-Priced Holiday Camera!

1936 "SALEX SUPREME"

Unapproachable in Value. Unobtainable elsewhere.

With all the splendid up-to-date features shown on right..... £3:3:0

Or with f/3.8 Steinheil Cassar lens, Prontor II Sector speeded shutter, 1 to 1/175th sec., T. and B. **£5 5 0**

Tan Hide Case, velvet-lined, with lock and sling strap **6s. 6d.**

Easy terms if desired.

90/94 FLEET ST LONDON, E.C.4 Phone : CENT. 9391

54 LIME ST LONDON, E.C.3 Phone: Mansion House 0180

CITY SALE

ON EASY TERMS—84-PAGE LIST FREE !

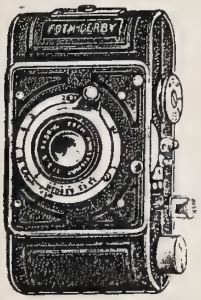


KODAK "DUO"

16 pictures on 3¼×2¼ 8-exposure film. Lens shoots to position at touch of button. Focussing from 3½ ft. to infinity. Direct-vision view-finder. With Pronto "S" shutter and Kodak f/4.5 anastigmat.

£6 : 0 : 0

Nine monthly payments of 14/-.



"FOTH-DERBY"

Takes 16 pictures on standard V.P. roll film. Fitted with Foth f/3.5 anastigmat and focal-plane shutter, giving instantaneous exposures from 1/25th to 1/500th sec., also Time exposures. Delayed-action movement. New type view-finder... **£5:5:0**

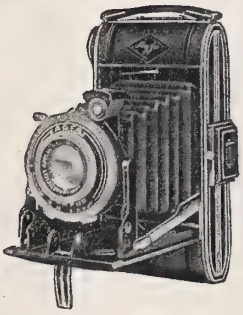
Nine monthly payments of 12/3



"BRILLIANT"

Takes the standard 3¼×2¼ 8-exposure roll film at 1/-, but gives 12 2¼-in. square pictures. The brilliant image shows almost full size. With Compur shutter. High-grade f/4.5 Skopar lens..... **£5:15:0**

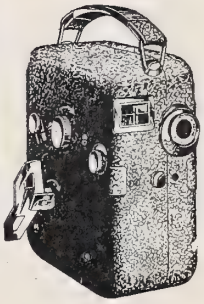
Nine monthly payments of 13/5.



AGFA "SPEEDEX"

A first-class 3¼×2¼ roll-film camera. Get this handy little instrument in time for the holiday season. Fitted with f/4.5 lens and Compur shutter, direct-vision and reflecting view-finders..... **£6:6:0**

Nine monthly payments of 14/9

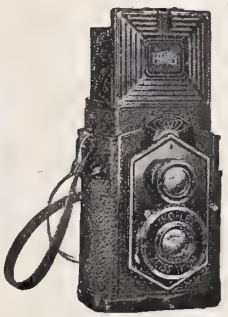


PATHÉ "B"

Strongly made with f/3.5 high-grade lens. Strong motor drive exposes a reel at one winding. Takes 30-ft. of 9.5-mm. film.

£6 : 6 : 0

Nine monthly payments of 14/9.



ZEISS IKON "IKOFLEX"

The twin-lens camera for 12 pictures on 3¼×2¼ 8-exposure roll film. Large finder lens, compensation of parallax. Novar f/4.5 lens, in Ikoflex shutter.. **£7:15:0**

Nine monthly payments of 18/1.

NEW IKOFLEX II ALSO IN STOCK.

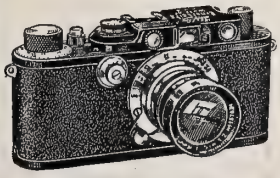


"OMBRUX" METER

The photo-electric cell meter with a marvellous lens which makes it the finest instrument in the market at such a price. Gives dead-accurate readings for still camera work.

Pocket ever-ready case **67/6**

LENDUX, for cine work..... **67/6**



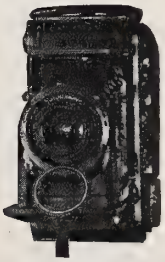
LEICA MODEL III

With f/2 Summar Lens.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For holidays, travel, or for photographs at night or in any weather, Leica is the ideal camera.

£39 : 10 : 0

Nine monthly payments of 92/2.



NEW RANGE-FINDER 'BESSA'

With coupled range-finder and optical view-finder fitted next to the focussing control. The famous trigger release is fitted under the base-board. Yellow filter is incorporated for use when required. Compur Rapid shutter speeded to 1/400th sec. With 4-element Skopar f/3.5 lens .. **£18:15:0**

Nine monthly payments of 43/9.



NEW CONTAX II

Chromium-plated and black leather finish. Metal focal-plane shutter, delayed action, wind and release from top position, speeds from ½ to 1/1,250th sec., readily adjusted interchangeable lens mount. Combined distance and large view-finder.

With f/2.8 Tessar..... £43 5 0
With f/2 Sonnar £50 10 0
With f/1.5 Sonnar £65 15 0

Any model on easy terms.



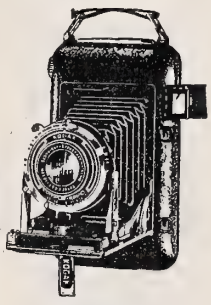
CINÉ-KODAK

You'll be sure of good results with this camera. Like every other 16-mm. camera, this model gives perfect results with the new Kodachrome colour film.

With f/3.5 lens **£13:13:0**

With f/1.9 lens **£18:18:0**

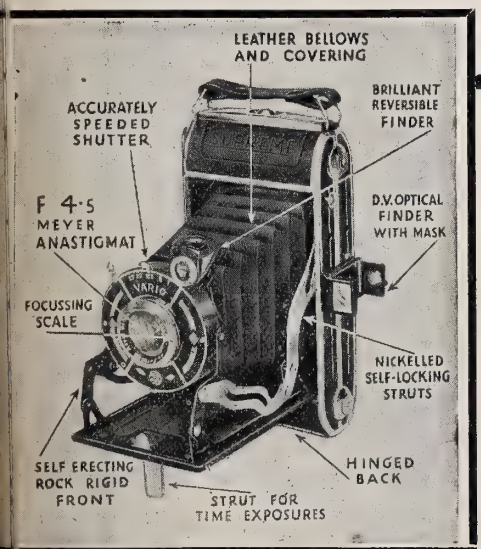
Nine monthly payments of 31/11 or 44/2.



KODAK "REGENT"

The latest model, taking 8 or 16 pictures on 3¼×2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter, speeded to 1/400th sec., complete with leather case.. **£20:0:0**

Nine monthly payments of 46/8.



ALL ON EASY TERMS !

Pathe Motocamera de Luxe, f/3.5 Hermagis lens, double-claw Projector, super attachment, added resistance for use off any voltage, all guaranteed in perfect condition. Originally cost £20..... £8 15 0

Victor Cine Camera, f/1.5 Dallmeyer Speed anastig. lens, variable speeded motor, leather case, Bolex Projector for 9 and 16 mm., added resistance, complete in travelling case. All in perfect condition. Cost over £80 ..... £45 0 0

Latest Model Ensign 16-mm. Projector, for use off any voltage £9 9 0

9.5-Cine Projector, for use direct off house mains....17s. 9d.

9.5-mm. Coronet Projector, for use off 200–230 volts. Unsoiled..... £1 19 6

3¼× Goerz Prism Opera Glasses, central screw focussing £3 3 0

4×3 cm. Baby Box Tengor, Frontar lens..... 13s. 6d.

3¼×2¼ Blocknote, f/6.3 Tessar, 6 slides..... £2 17 6

3¼×2¼ N. & G. Sibyl, f/4.5 Zeiss Tessar, 12 slides.... £6 6 0

3¼×2¼ Ensign Roll Film Reflex, f/7.7 anastig. lens..19s. 6d.

3¼×2¼ Ensign Roll Film Reflex, f/6.3 Ross Homocentric lens £1 17 6

Kodak Cine-8 Cine Camera, f/3.5 anastig. lens. Cost £9 17s. 6d. £6 17 6

Kodak Retina Roll Film, complete in leather case and colour filters. As new..... £7 12 6

3¼×2¼ Ensign Roll Film and Plate, f/6.8 Taylor-Hobson Cooke lens, Ilex General Everset shutter, speeded from 1/5th to 1/100th and Time, focussing screen, 3 slides..... £2 7 6

P.C. Kodak Roll Film, f/6.3 Carl Zeiss Tessar lens, Compound shutter £3 3 0

P.C. Horizontal Reflex, f/4.5 anastig. lens, S.C. shutter, speeded to 1/1,000th, Mackenzie-Wishart slide, 6 envelopes.. £5 5 0

GENEROUS EXCHANGES !

THE HOME OF HOME MOVIES.

Pathe de Luxe Motocamera, f/3.5 lens, leather case. Perfect order. Cost £11 5s. £5 7 6

Latest 9.5-mm. Ditmar Camera, many unique features, 2 speeds, f/2.9 Cassar anastigmat. As new..... £9 9 0

Zeiss Ikon Kinamo 16-mm. Cine Camera, f/2.7 Zeiss Tessar lens. Cost £21 ..... £5 18 6

Weston Electric Meter. Perfect..... £3 7 6

Agfa 16-mm. Movex Camera, f/3.5 lens, 2 finders.. £4 5 0

Visual Victor 16-mm. Camera, all speeds 8–64, 100-ft. capacity, prism focus. As new. In leather case..... £35 0 0

Latest Dekko Camera, multi-speed, fitted with f/1.9 Ross lens. Listed £10 18s. 6d. £7 17 6

Siemens Model B Camera, 3 speeds, f/2.8 Busch-Glaukar, leather case £21 10 0

Coronet Cine Camera, f/3.9 lens..... £1 19 6

3¼×2¼ N. & G. Folding Reflex, f/4.5 Ross Xpres, 3 double slides, F.P.A. and case. First-class condition..... £19 17 8

3¼×2¼ Ernemann Focal-plane, self-capping shutter, f/4.5 Zeiss Tessar lens, 3 slides and case. New condition £11 17 6

¼-pl. N. & G. Roll Film Sibyl, f/4.5 Cooke lens, leather case. New condition..... £6 17 6

4×4 Rolleiflex, automatic, f/3.5 Zeiss Tessar, Compur shutter, leather case £16 17 6

¼-pl. Ensign de Luxe Reflex, double extension, revolving back, f/2.5 Cooke lens and 12-in. f/5.6 Dallmeyer Dallon, 6 D. plate-holders, F.P.A., leather case..... £18 17 6

4½×6 cm. Goerz V.P. Tenax, f/3.5 Dogmar lens, 6 slides, F.P.A. and case £4 12 6

3×2 No. 2 Ensignette Roll Film, f/6.8 anastigmat, speeded shutter ..... 25s. 9d.

3×4 cm. Baby Ikonta, f/4.5 Novar, Derval shutter £3 2 6

& EXCHANGE (1929) LTD.

84 ALDERSGATE ST

LONDON, E.C.1 Phone : NAT. 0591

59/60 CHEAPSIDE

LONDON, E.C.2 Phone : CITY 1124/5

The fast film with the fine grain

VOIGTLANDER



What it takes to make this BETTER "chrome" film

Voigtlander "Illustra" film is made to exacting standards. No fewer than six chemical layers are necessary to ensure that "Illustra" will remain highly sensitive, free from fog, anti-halo, scratch-proof and firm in processing. Then three outer protective wrappers are needed to make certain that "Illustra" is safe in your camera. Try this new and better film with its speed of 18°/10 DIN and its fine grain; the results will please you.

ASK YOUR DEALER for 'ILLUSTRA'

In case of difficulty write to:

SCHERING LTD. (Voigtlander Dept. A)

188/192, HIGH HOLBORN, LONDON, W.C.1

? ARE YOU INTERESTED

IN: ARCHITECTURE
PORTRAITURE
HIGH-SPEED PHOTOGRAPHY
TELEPHOTOGRAPHY
ANIMAL PHOTOGRAPHY

or any other specialized branch of work ?

IF SO, write for booklet P51 on the choice of a

ZEISS LENS

BEST FOR **EVERY** CLASS OF WORK

CARL ZEISS (London) Ltd. MORTIMER HOUSE, 37-41, Mortimer St., London, W.1 CARL ZEISS JENA

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼ × 2¼ film.

From **£10 : 10 : 0**

With f/3.5 Victar.

R. A. FLEMING & Co., LTD.

32, LORD ST., LIVERPOOL, 2

FOLKESTONE

£25 *"The Gem of the South Coast"* **£25**

Invites you to win Twenty-five Pounds Cash

Two Photographic Competitions (under the auspices of the FOLKESTONE CAMERA CLUB, Hon. Sec., Ernst. F. Davidson, Town Hall, Folkestone), commencing July 8th, closing September 30th, 1936.

(1). Best Photographs of the Folkestone Floral Festival.
(2). Best Photographs of Folkestone.

2 First Prizes of £5 cash. 2 Second Prizes of £2 cash.
2 Third Prizes of £1 cash. 36 Consolation Prizes of 5/-.

Also novel prizes are being offered by the Folkestone Hotel and Boarding House Association, providing free accommodation at mutually convenient dates.

THIRD EDITION —*Revised throughout*

PHOTOGRAPHY MADE EASY

By R. CHILD BAYLEY

By careful study of this book the novice with a camera will be able to get a greater proportion of successful photographs than would usually be the case. It should form as much a part of the outfit as the camera itself.

Price 2/- net By Post 2/3

Obtainable from all leading booksellers, or direct by post from the Publishers

ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1

"The Amateur Photographer." 15/7/36.

SPECIAL NOVICES' COMPETITION

Title .....

Name and Address.....

.....

This Coupon to be affixed to back of print.

"The Amateur Photographer." 15/7/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 15/7/36

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 15/7/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, July 31st.

"The Amateur Photographer." 15/7/36.

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 15/7/36.

ENQUIRY COUPON

This Coupon to be affixed to each query
Available till Wednesday following date of issue.

MINIATURE CAMERAS
A PART-EXCHANGE OFFER

The response to our previous advertisements in this connection has been almost more than we bargained for, and we may have to withdraw our offer in the near future. However, this week we again repeat it.

At this season of the year we find it sometimes difficult to obtain adequate stocks to cope with the great demand for guaranteed second-hand miniature apparatus. In an endeavour to cope with this seasonal shortage, we are prepared, in the case of customers considering the purchase of new miniature cameras such as the Leica, Contax, Exakta, Rolleiflex, etc., to quote really unprecedented part-exchange allowances on existing apparatus. We are particularly anxious, of course, to obtain the miniature cameras in which we specialise. However, in respect of any first-class apparatus not exceeding $3\frac{1}{2} \times 2\frac{1}{2}$ inches in negative size, our prices and allowances either for cash or for part-exchange will for a short period be higher than we have ever paid before. When replying, customers are requested to describe their apparatus as fully as possible, and to mark their letter or envelope, "Part-Exchange."

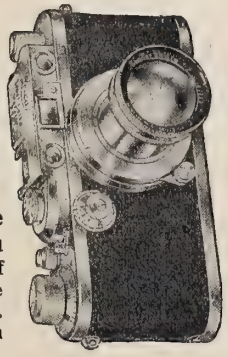
R. G. LEWIS

The Miniature Camera Specialist

202, High Holborn, LONDON, W.C.1

(*HOLborn* 4780.)

This anent LEICA—and the WESTMINSTER



● With just one and the same LEICA Camera you can do an infinite variety of work—covering virtually the whole range of photography. That, in itself, makes for much saving of time, trouble, space, labour in carrying, and cash. Thus, for the price of your LEICA you are gaining many advantages—advantages especially typical of LEICA.

● ● By a call at "the Westminster" you can learn with pleasure all that there is to know about LEICA. At the same time you can know how (readily and economically) you can Part-Exchange your present Camera for a LEICA, settling any balance Out-of-Income—or, of course, you can buy outright on that basis.

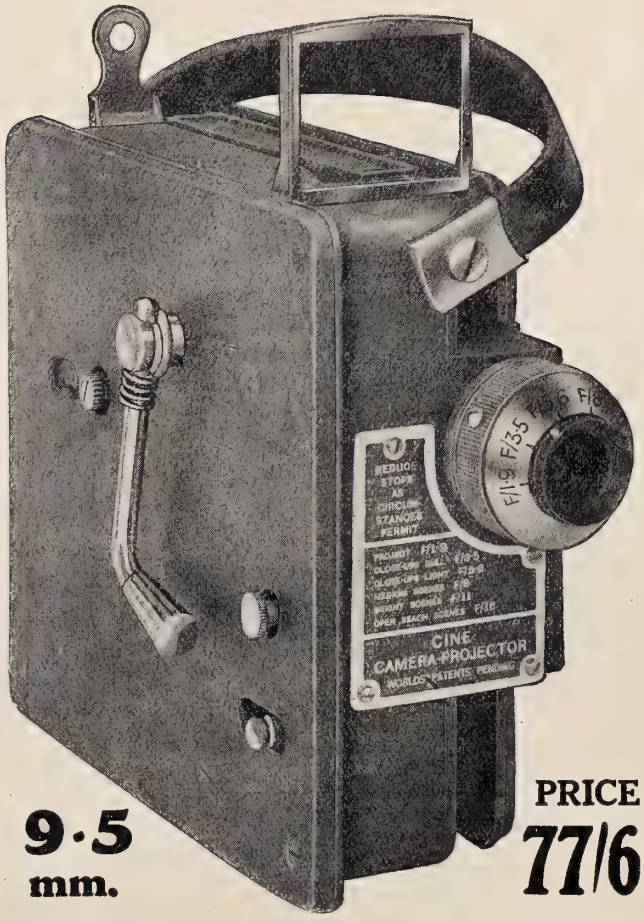
● ● ●

This is the LEICA Model IIIa, having shutter speeds up to 1/1,000th of a second, f/2 Summar lens, and, of course, completely automatic focussing. It costs £43, or can be acquired by 9 monthly payments of £5 0 4. There are other models from £16.

WESTMINSTER
PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669)
111 Oxford Street, W.1 (*Gerrard* 1432)
81 Strand, W.C.2 (*Temple Bar* 2710)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

TAKE AND PROJECT
YOUR OWN MOVIES WITH ONE MACHINE



9·5 mm.

PRICE 77/6

MOTOR DRIVEN COMBINED CINE CAMERA-PROJECTOR

- **F/3.5 ANASTIGMAT LENS FOR TAKING**
- **F/1.9 FOR PROJECTING.**
- **IRIS DIAPHRAGM.**
- **GARRARD LONG-RUN MOTOR.**
- **PATENTED FLICKERLESS SHUTTER.**

Send for descriptive leaflet of the Campro or ask to see a Demonstration at your local dealers.

HOME CINE CAMERAS Ltd., 18, GRAY'S INN ROAD, LONDON, W.C.1
(Dept. AP)

Please send details of the Campro Combined Cine Camera-Projector to:

Name.....

Address.....

.....

If you use a Film Pack choose a

SELOchrome FILM PACK



Obtainable from photographic dealers in the following sizes: — $2\frac{3}{8}$ x $1\frac{3}{4}$, $3\frac{1}{4}$ x $2\frac{1}{4}$, $4\frac{1}{4}$ x $3\frac{1}{4}$, 9 x 12cm., 10 x 15cm.

Selo Hypersensitivé Panchromatic Film Packs are also available

and become as enthusiastic about this remarkable film pack as thousands of other keen amateurs. And no wonder for Selochrome has no equal for simplicity, certainty, and superlative results.

The tabs of Selochrome Film Pack are of varying length. It is almost impossible to pull the wrong tab, and each film is brought into position with ease and accuracy.

Selochrome Film Pack is completely light-tight and does not show trace of "fog," even on the edges of the films.

Films are kept ***absolutely flat*** and remain so when removed.

Films may be removed without opening the pack or taking it from the adapter.

Made in England by

ILFORD LIMITED, ILFORD, LONDON

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, JULY 15TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2488.

NEXT week's issue of *The Amateur Photographer* will be our Special Summer Number, and will deal, as its title indicates, with a great variety of those subjects and applications of the camera that appeal to the amateur during the summer months. It will be considerably enlarged, and in addition to a double number of Art plates will contain many extra pages of matter and illustrated topical articles. It is an issue in which every camera user will be interested, and we advise our readers to obtain their copies as early as possible. They will also be doing their photographic friends a good turn if they introduce it to their notice—especially to those about to take their holidays. An all-over cover in full colour will render "The A.P." Summer Number particularly attractive and difficult to miss on the bookstalls. Note the date of issue: Wednesday next, July 22nd.

"The A.P." Index.

Once more we have pleasure in informing our readers that the index is available for the last half-yearly volume—No. LXXXI, January to June, 1936. We have followed the usual practice of dividing it into three sections—Letterpress, Illustrations and Contributors. The first contains the titles of all articles, letters and replies to questions, with cross references where necessary; the second, the titles and authors of all illustrations appearing on the Art pages, including the beginners' prints selected for criticism; the third, the names of those who have contributed articles, letters or prints. The price of the index is 3d., by post 4d. The usual cloth binding covers are also available, and with a copy of the index included they cost 4s. 1d. post free. Both are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1.

TOPICS of the Week



HOLIDAY GREETING.

A striking snapshot at the coast, depicting the holiday spirit.

An Appeal from the British Museum.

Our readers during their holidays with the camera can render the British Museum a service and at the same time secure some interesting records for themselves. The Department of British Antiquities is organising a survey of Anglo-Saxon and Celtic sculpture in England, and is anxious to secure a comprehensive series of photographs of these relics to make a national collection. The Anglo-Saxon and Celtic crosses are often of great beauty and interest, and are widely distributed over the country. To those who have good negatives illustrating these carvings the Museum makes an appeal for prints; to those who are looking for subjects for their holiday activities, information will be gladly supplied as to the sculptures in the area to be visited. Close-ups of detail in particular are wanted urgently. All those who are able to help by sending prints or would like to hear of crosses to be photographed should communicate with Mr. T. D. Kendrick, Department of British and Mediæval Antiquities, British Museum, London, W.C.1.

Research on Illumination.

The "annual inspection" of the National Physical Laboratory drew a great concourse to Teddington the other day, and there were arranged for their edification equipments and demonstrations to the number of 900. One new development seen for the first time is a photometry

laboratory, which has been made necessary by the rapid growth of research into the problem of illumination. It includes a room 145 feet long for the measurement of different types of projectors, such as motor car head-lights, search-lights, and signals. Some work has been done on the recovery of the eye from the effect of glare. The study of the contraction of the pupil under a glaring source of light, and its gradual expansion again when the source has been removed has been made by a cinematograph film using infra-red radiation, which does not affect the phenomena investigated. Another new piece of work represented an investigation into the proper illumination for clerical work. This, too, depends upon the records made by a 9.5-mm. cinematograph camera capable of taking single exposures. The rather remarkable photographs include in each exposure the reading of an electrical instrument, the time, the date, the distinguishing number of the person whose action in switching on the light automatically causes the exposure to be made, and also whether the general lighting is in operation in the room he occupies as well as his separate desk light. For this investigation eighteen typists occupying positions at different distances from the windows are being taken as subjects.

Yellow Lights.

The French Government has been recommended by a technical committee to make the use of yellow lights for motor car head-lamps compulsory. Thereupon the Ministry of Transport in Great Britain has asked the British Medical Association to look into the matter, but that medical body finds no ground for any definite recommendation. The yellow light is said to be superior to white because of the improvement in visual capacity which it gives, but on the whole the expectations of improved vision in these conditions have not been realised. Every photographer knows that the interposition of colour filters causes a lowering in visual acuity. As for appreciation of differences of brightness contrast there is some indication that at low illuminations yellow is inferior to all colours except red. One worker has given the colours in the following order of merit: green, yellow, red, and blue. As for giving increased perception of colour and accentuating certain tints, it seems pretty clear that yellow light would rob the eye of one of its most important aids in the recognition of objects. There would be great difficulty, for instance, in recognising the colour of the globe of a Belisha beacon under the yellow illumination of the sodium discharge tube. At the same time, many motor car drivers do prefer yellow light. Their preference is probably psychological, which merely means that it is not understood.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

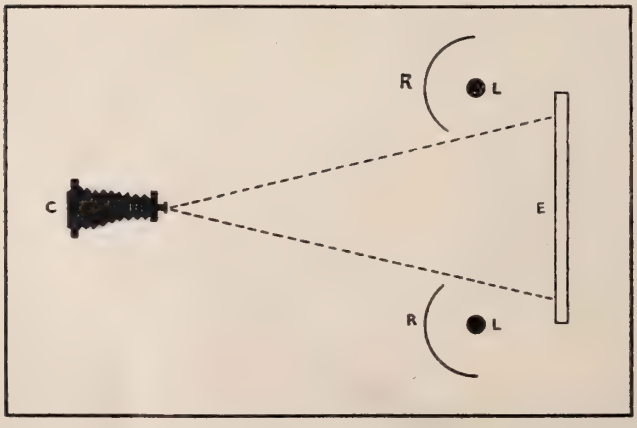
Copying Arrangements.

I frequently have to copy photographic prints, any size up to whole-plate, and am hampered by the uncertainty of the exposures. I use a double-extension quarter-plate camera, with f/4.5 lens, and dark slides. Is there any easy way of standardising exposure with some form of artificial light? E. L. (Totnes.)

To do copying successfully requires considerable technical skill, but it can soon be acquired, and it is a very great help to standardise the procedure as far as possible. Probably this can be done more easily by artificial light than otherwise.

To begin with, your apparatus sounds suitable for the purpose, as a focussing screen is practically indispensable, and a large aperture is an advantage in arranging and focussing the print, although it is generally advisable to stop down a little for the actual exposure.

The diagram reproduced herewith gives an idea of the layout, which may be arranged on a table or a large board.



The easel, E, should of course be large enough to take the whole-plate prints, and whatever the size of the prints they should be fastened up centrally on the easel. The camera, C, should be firmly supported so that the lens is exactly opposite the centre of the easel. The back of the camera must be perfectly parallel with the face of the easel. It is best to keep the easel fixed, but to make some arrangement for sliding the camera backwards and forwards without losing parallelism.

You do not say what light you have available. It is quite possible to use a couple of paraffin wax candles, one on each side and to the front of the easel, as at L L. Electric lamps, say of 40 or 60 watt power, are better. The lights should be level with the middle of the easel, and it is best to keep them always in exactly the same position, whatever the size of the print. Any variation in position or distance will materially affect the lighting.

One lamp can be used instead of two, if half the exposure is given with it on one side, and the remainder with it on the other.

Reflectors, R R, can be made with two pieces of white card, bent into a curve with pieces of thin string at top and bottom, and stood on end. They serve two purposes: to reflect light on to the print, and to screen the light from the lens. They must be just out of the " line of fire " as shown by the dotted lines.

We should advise you to use the same brand of plates always, and you will find a fine-grain ordinary as good as any.

You must take into account the change in the value of the f/ numbers of the stops according to extension. Focus the lens on a distant object and measure the distance from stop to screen. Suppose this is 5 in., and that when making a certain copy you find it is 9 in. What is then the value of f/8 ?

$$5 : 9 :: 8 : x = 72 \div 5 = f/14.$$

A similar simple sum meets all cases.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

The Exhibition Print

Those photographers who intend to submit their best work for the autumn exhibitions will be well advised to consider the matter without delay. The following article gives some hints upon important matters that should receive attention.

IT is the ambition of most keen photographers to see their work upon the walls of the leading exhibitions. None will deny that there is great satisfaction in having work accepted, and all successful photographers are aware of the value of submitting their best work to the selecting committees of the leading shows as a test of progress. Regular submission of work is a test of ability, and also an indication that the standard once reached is maintained.

It is a wise course for any photographer who decides to submit work to the selecting committees of the two important exhibitions that open in September, that of the Royal Photographic Society and the London Salon of Photography, to give immediate consideration to the entry.*

It is possible that last-minute efforts may be accepted, but it is far more likely that the photographer who starts in good time and gives consideration to the subject from every angle, with a view to producing the very best possible print, will reach the desired objective.

There is the advantage that prints produced in good time may be lived with, and given careful study. It frequently happens that faults which are not evident at the time of production are seen after a little time, and it is a fact that faults that may escape attention in the case of a last-minute production, become noted after longer acquaintance, especially if the photographer has cultivated the faculty of stern self-criticism.

Two Courses Open.

The photographer who aspires to produce an exhibition print has two courses open. He may examine his collection of negatives, putting aside those that show promise, or he may make a direct effort at the production of an exhibition print that will carry out a preconceived idea. In the latter case there is the advantage that the subject may be studied, under different conditions, and if necessary repeated exposures made, until the right kind of negative is obtained.

Essentials.

The would-be exhibitor will do well to consider the qualities that are looked for by selecting committees. Every picture must reach a high standard of pictorial excellence. In addition to this the work must display originality of outlook. Work which is merely good will not be likely to secure acceptance, nor will the picture which is commonplace in treatment find a place upon the walls.

While the selecting committees are concerned mainly with pictorial qualities, the photographer will find it very necessary to pay attention to technique. Perfect technique is necessary in order to make the best presentation of a good subject, while poor technique will place the print under such an obvious disadvantage that its rejection is certain. It must also be pointed out that, with the high standard of excellence reached by modern materials, there is no excuse for poor work. The selectors have far too much really good work to choose from to hang the productions of a poor technician, no matter how well seen the subjects may have been.

Size and Printing Process.

In these days, when almost every photographer uses a small camera, printing will be by enlargement. There seems to be a tendency on the part of some photographers to make their prints too large, to the detriment of the subject. Actually, there is little merit in making the largest possible print from the smallest possible negative. It may well be that a print of good quality may be made up to 15×12 in., but there is a marked falling-off in quality when larger prints are made.

The size of the print should be in relation to the subject. A landscape or seascape subject, presenting a wide expanse, may need to be on the large scale, while a portrait or flower subject, or a "new angle" presentation of some commonplace subject, itself on a small scale, is better in a smaller size.

Very large prints should be made when the subject demands them, and when the photographer's technique can produce them perfectly. Exhibition prints should be deeper in tone, and stronger with regard to contrast, than those made for home decoration, in order for them to stand the stronger lighting of the gallery, and to compete with the other prints which surround them on the walls.

The photographer will be well advised to make his prints by the process with which he is most familiar, rather than to attempt a new one. In order to produce the most perfect results by any process, experience is necessary.

Mounting.

Many otherwise excellent prints are spoiled by careless mounting. Bad mounting becomes very much in evidence, and can entirely ruin the artistic excellence possessed by a print. It is a pity to jeopardise the chances of success through this cause, and especially as in most cases the rules permit of mounting being done by someone else. Care should be taken to follow the suggestions as to the colour of the mounts, generally cream or light tone, and also to ensure that the mounts are of the dimensions stated.

In General.

Lastly, the rules governing the exhibition should be carefully read and observed. A breach of the rules may mean disqualification, and it is a wise procedure to check up the entry with the rules before despatch. Special attention should be given to those sections of the rules dealing with the name and address of the exhibitor and the title of the print that must appear upon the back of the mount.

The entry should be carefully packed, and care taken to see that the packing is of a kind that will not only protect the entry on its outward journey, but will also serve to protect it during the return home. Many of the complaints made of damage to pictures, and their return in a damaged condition, may be attributed to lack of care in the original packing.

There is no better method of packing than placing the prints between thin three-ply boards, the exhibitor's name and address being attached to each board.

The parcel should be sent off at least two days before the closing date, in order to avoid any risk of late delivery through postal delay.

* The sending-in day for the Royal Photographic Society's Exhibition, 35, Russell Square, London, W.C., is August 14th. For the London Salon of Photography; 5a, Pall Mall East, London, S.W.1, the latest date is September 2nd.

Photographing *with* *Polarized Light*

A Note on the new Pola Screen.

By BERNARD ALFIERI, Jun.

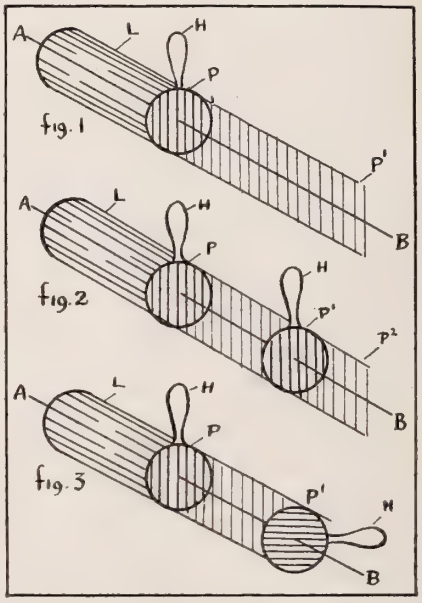
IN order to understand the use of a pola-screen it is necessary to have a clear knowledge as to what polarized light really is. Ordinary light, either from a lamp or the sun, is composed of vibrations in all directions at right angles to the ray itself, whilst in the case of polarized light all vibrations have been eliminated but one.

To visualise this state of light, the accompanying diagram will serve as a graphic illustration, but, of course, must not be accepted as an authentic picture of light waves. In Fig. 1 the line A–B represents the axis of the light ray, which as ordinary light is shown as a tubular shape on the left-hand side, L. When this meets the pola-screen, P, all movements have been cut out except in an up and down direction, which is shown as a flat vertical ribbon, P–P1.

The handle of the pola-screen H has been arranged in a line with the vibration plane of the screen, so that if a second screen is placed in the beam of polarized light as shown in Fig. 2, with the handle in the same direction as the first pola-screen, the polarized light will pass through both, but if the second pola-screen is turned through a right angle, until the handle is in a horizontal position, as in Fig. 3, it will cut out the polarized light.

In order for the light to pass it in this setting, it would be necessary to turn the first pola-screen P into a horizontal position, when the movement of the polarized beam would then be in line with the vibration plane of the second pola-screen.

In this way, two pola-screens, used one in front of the other, could be employed as a variable density filter, and it is obvious that if such a screen is to be used effectively in front of a camera lens, it must be mounted so that it can be easily turned through a right angle.



Messrs. Kodak Ltd. have kindly lent me an experimental pola-screen in order to provide illustrations, and write from actual practice, and it will shortly be possible to obtain such screens. These will be mounted in a strong framework having a handle in a line with the vibration plane. A separate holder will be supplied to clamp on to a lens mount, which has been constructed to allow the screen to be turned through a right angle, and as it has a slight light-scattering power, it must be used with an efficient lens hood.

In Fig. 4 a notable property of polarized light is illustrated. Light reflected from a polished non-metallic surface at an angle of approximately 30° becomes polarized by the action of reflection, and to demonstrate this a glass dish has been placed before a window so that daylight reflected on its surface reaches the lens at an angle of about 30°.

A pola-screen has been placed before the camera lens, with the handle in a horizontal position, and, as we can see from this photograph, the reflection prevents us from tracing the pattern, due to excessive reflection. In Fig. 5 the handle of the pola-screen has been turned until it is in a vertical position, that is, the vibration plane of the screen is at right angles to the direction of the vibration of light from the reflecting surface of the glass. These are now cut out by the screen, and only the non-polarized portion of the light passes to the lens and film. The pattern on the underside of the glass is left clearly visible.

In Fig. 4 a piece of glass stands at the side of the dish, to reflect an image of the dish in a vertical plane, that is, a reflection, the vibration plane of which is at right angles to the direct reflection from the flat dish itself.

In the first (horizontal) position of the screen no reflection can be seen in the glass mirror, due to the fact that the vibration plane of the screen is at right angles to this reflection. But when the pola-screen is turned through a right angle, so that the

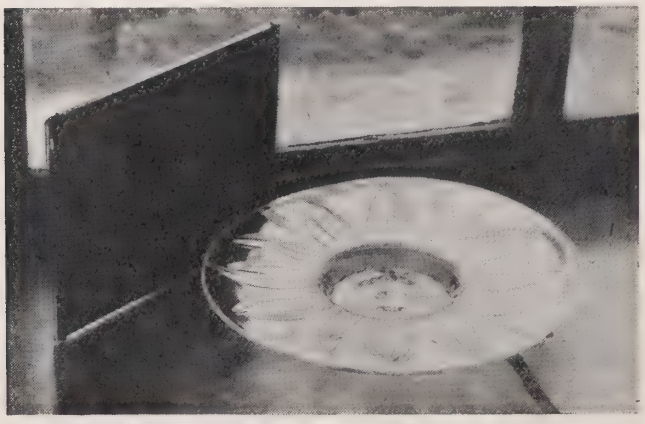


Fig. 4.



Fig. 5.

THE UNVARNISHED TRUTH

A fine week-end left us bankrupt of ideas. For the life of us we could not think out a coating for our usual advertising pill. This being the case, we are forced, with many apologies for our lack of modesty, to fall back on the following plain statement of fact.

We still remain the only firm specialising exclusively in miniature apparatus. Selling cameras with us does not amount to a purely mechanical function like doling out butter or cough syrup over a counter. We use and take a professional pride in our knowledge of the instruments we sell, and are able to offer our customers a unique service of advice in the selection of apparatus for their particular purpose. Notable introductions in miniature apparatus—as conscientious readers of *The Amateur Photographer* will probably by now have realised—are first obtainable from us. The "Miniature Only" Developing and Printing Service recently introduced has been acclaimed with enthusiasm by serious miniature camera users who are without time or convenience to do their own work. In fact, we do not think it can be called an overstatement when we say that the photographic public in general has realised that where miniature precision is concerned, specialist service is the best.

We have just received our first delivery of the new Contax Model III and of the Super Nettel Model III.

The Contax Model III resembles closely in its general specification the Chromium Model II, but has the addition of a built-in photo-electric exposure meter. It is thus the first miniature camera of the range-finder type to be equipped in this way. We might add that the increase in bulk is negligible. Price, with f/2.8 Tessar lens, **£55 17 0**; with f/2 Sonnar, **£63**; with f/1.5 Sonnar, **£78 5 0**.

The Super Nettel III differs radically from the Super Nettel II. In appearance it resembles the Contax Model II, but is definitely more pocketable. The speeds on this camera remain from 1/5th to 1/1,000th sec., but the lens has been made interchangeable.

Telephoto lenses of two different focal lengths will be available for this model.

Prices: With f/3.5 Tessar, **£28 5 0**; with f/2.8 Tessar, **£32 0 0**.

Buy your Contax III or Super Nettel III from the Miniature Camera Specialist. We shall be pleased to take any existing apparatus in part exchange.

THE FOLLOWING LIST REPRESENTS A SELECTION OF USED MINIATURE CAMERAS FROM OUR STOCK. WE HAVE, BESIDES THESE, THE MOST COMPREHENSIVE COLLECTION OF NEW MINIATURE CAMERAS AND ACCESSORIES TO BE FOUND IN GREAT BRITAIN. OVER FIVE HUNDRED DIFFERENT ACCESSORIES FOR THE LEICA CAMERA ONLY ARE TO BE SEEN AT OUR SHOWROOMS

WITH EACH OF THE SECOND-HAND CAMERAS LISTED BELOW WE GIVE A WRITTEN GUARANTEE OF MECHANICAL AND OPTICAL PERFECTION.

LEICAS:

Leica Model IIIa, fitted latest pattern rectilinear focussing f/1.9 Hektor. Unsoiled in any way £45 0 0
Leica Model IIIa, f/2 Summar lens, ever-ready case. As new £34 10 0
Leica Model II, black, f/2.5 Hektor lens. As new £21 10 0
Leica Model II, black, f/3.5 Elmar. Excellent condition £18 10 0
Leica Model I, f/3.5 Elmar lens, interchangeable. Excellent condition £10 10 0
Leica Model I, f/3.5 Elmar lens, non-interchangeable. Good condition £8 5 0
Leitz 3.5-cm. f/3.5 Elmar, coupled, chromium £6 15 0
Leitz 2.8-cm. f/6.3 Hektor, chromium. As new £8 17 6
Leitz 7.3-cm. f/1.9 Hektor, coupled, non-rectilinear focussing. As new £18 10 0
Leitz 7.3-cm. f/1.9 Hektor, coupled, rectilinear focussing. As new £21 10 0
Leitz 13.5-cm. f/4.5 Elmar lens, uncoupled. Good condition £7 5 0
Leitz Synchroflash Attachment, £3 5 0. Angular Bracket, 13s. 6d. Bench Film Winder, 9s. 6d. Self-timer, 12s. 6d. Soomp Lens Hoods, 7s. 6d. Panorama Head for 5-cm. lens, 7s. 6d. Fipos Filter, 13s. 6d. Firad Filter, 14s. 6d. Figro (No. 1) Filter, 12s. 0d. Angular Finder for Model I, 22s. 6d. Small Universal Finder, latest pattern, 45s. 0d.
Copying Arm, with rotating plate to fit enlarger column £6 17 6
Leitz Valoy Enlarger, 20-in. column £7 15 0
Ditto, with 40-in. column £8 4 6
Leitz Filoy Enlarger £5 15 0

CONTAXES:

Contax Model I, wedge-type range-finder, f/1.5 Sonnar lens, ever-ready case. As new £42 10 0
Contax, as above, but with f/2 Sonnar lens £32 17 6
Contax Chromium Model II, f/2 lens, ever-ready case. As new £39 10 0

The following Telephoto Lenses will fit either the Models I or II Contax:—
Zeiss 8.5-cm. f/2 Sonnar lens As new £26 10 0
Zeiss 18.5-cm. f/6.3 Tele-Tessar. As new £20 10 0

CONTAXES—contd.:

Zeiss 12-in. f/8 Tele-Tessar, with filter and special case. Cost £48. As new £30 0 0
Contax Plate Back, £3 5 0. Extra Slides, 5s. 6d. each. 42-mm. Filters: Dark Red, 12s. 6d.; Green, 12s. 6d.; Light Yellow, 9s. 42-mm. Proxars: No. 1, 12s. 6d., No. 2, 12s. 6d. Contax Magniphot Enlarger, to take lens from camera. Excellent condition. £6 17 6.

ROLLEIFLEXES:

Latest 1936 6×6 cm. Automatic Rolleiflex, f/3.5 Tessar, Rapid Compur, ever-ready case. As new £19 15 0
Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur, ever-ready case £16 15 0
Automatic Rolleiflex, f/2.8 Tessar, latest type, normal Compur, ever-ready case. As new £17 10 0
Rolleicord, f/3.8 Triotar lens, ever-ready case. As new £11 17 6
Rolleicord, f/4.5 Triotar lens, case. As new £8 15 0
Rolleiflex Iris Stop, 18s. 0d. Rolleipars, 16s. each. Latest type Lens Hood, 11s. 6d. Duto Lens, No. 1, 15s. 0d. 4×4 cm. Plate Back, 18s. 6d. Slides for Plate Back, 11s. 0d. each.

MISCELLANEOUS:

Contaflex, f/2 Sonnar, ever-ready case. As new £55 10 0
Contaflex, f/2.8 Tessar, ever-ready case. As new £49 10 0
Foth-Flex 6×6 cm., latest slow-speeds model, f/3.5 lens. As new £7 17 6
Reflex-Korelle, f/3.5 Radionar. As new £9 9 0
Reflex-Korelle, latest improved type, f/3.5 Tessar, ever-ready case. Practically unused £14 10 0
Exakta Model A, f/3.5 Ihagee anastigmat. Good condition £11 10 0
Exakta Model A, f/3.5 Tessar. Excellent condition £13 17 6
Exakta, latest lever-wind Model A, f/2.8 Tessar, case. As new £19 10 0
Enlarger, for use with Exakta lens. Shop-soiled only £3 10 0
Voigtlander Superb, f/3.5 Skopar. As new £11 17 6
Voigtlander Superb, f/3.5 Heliar, de luxe case. As new £14 10 0
7½-in. f/5.5 Tele-Xenar for Korelle-Reflex. Cost £11 15s. As new £8 15 0
Zeiss Super Ikonta 530/LCPR, f/3.5 Tessar, Rapid Compur, case. As new £14 15 0
Zeiss Super Ikonta 530, f/3.5 Tessar, case. As new £13 10 0
Zeiss Super Ikonta 530/16, f/3.5 Tessar, Rapid Compur. As new £19 17 6
Zeiss Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur, case. Cost £24. As new £19 10 0
Zeiss Ikonta 520, f/3.5 Novar, Rapid Compur. As new £7 7 6
Foth-Derby, f/3.5 lens. Excellent condition £3 15 0
Foth-Derby, f/2.5 lens. Excellent condition £5 12 6
Voigtlander Virtus, f/3.5 Heliar, case. As new £8 17 6

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)



"... The distance meter's fine, so easy to operate. Why is that?"

"The distance meter of Contax II works on the wedge principle, Sir. It's a patent, and only found on Zeiss Ikon cameras."

"But aren't these things rather delicate? Can you assure me that this distance meter is reliable?"

"Yes: the long base makes it very accurate, and with our wedge system there aren't any little parts, such as complicated levers and hinged mirrors, to go wrong."

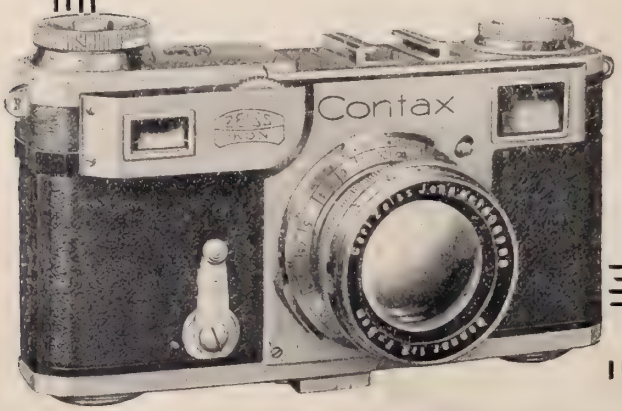
"That's fine; but where's the view-finder? This camera doesn't seem to have one."

"But you have just been looking through it. In the Contax II the view-finder is combined in the same window as the distance meter."

"H'm ..... seems a perfect little job."

ZEISS IKON

And the Contax II is truly the perfect miniature camera, for in addition to the combined distance meter and view-finder, we give a choice of 12 interchangeable Zeiss lenses, an incorrodible metal focal-plane shutter working to a real 1/1,250th second, built-in delayed-action release, detachable back, and other important exclusive features.



CONTAX II

We invite those desirous of further information to ask their local stockist for a demonstration. Name of stockist, together with full particulars, free on request. 96-page general catalogue for 3d. in stamps.

ZEISS IKON LTD.

11, Mortimer House, Mortimer Street, London, W.1

reflection on the glass dish has been killed, it has at the same time passed the vertical reflection, and we can now see the dish reflected in the glass.

A practical application of reflecting surfaces is shown in Figs. 6 and 7, where white blossom has been photographed against water, at an angle of roughly 30° to the surface of the stream. Fig. 6 is a straight photograph taken without a screen, and the white of the blossom has been lost against the bright reflection on the surface of the water. In Fig. 7 a pola-screen was used in front of the camera lens, with its handle in a vertical position. In this position it absorbs the polarized reflection, and deepens the tone of the water, allowing the white blossom to stand out.

A pola-screen is of great assistance in interior or architectural work, where the relative brightness of walls or ceilings can be slightly controlled and objectionable reflections reduced almost to nothing.

No exposure factors can be given when using a single screen in daylight, as it will depend on the percentage of polarized light that is present, and this can only be determined by experiment, but as a rough guide, Fig. 7 was given double the exposure of Fig. 6, using panchromatic film.



Fig. 6.



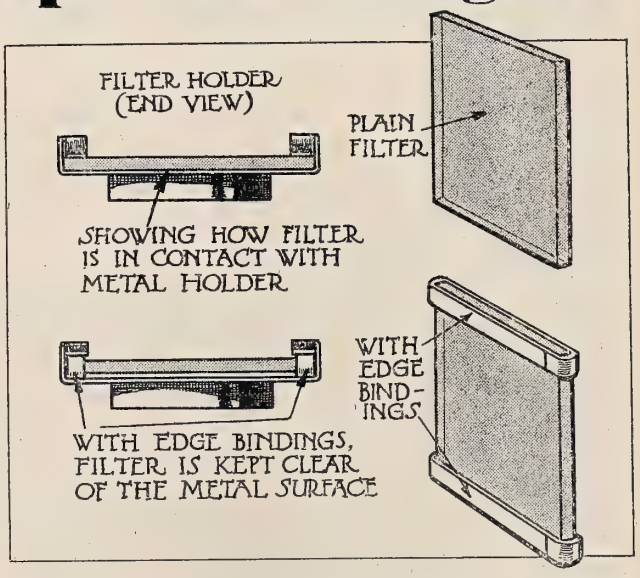
Fig. 7.

Readers' Hints, Tips and Gadgets

PROTECTING COLOUR FILTERS.

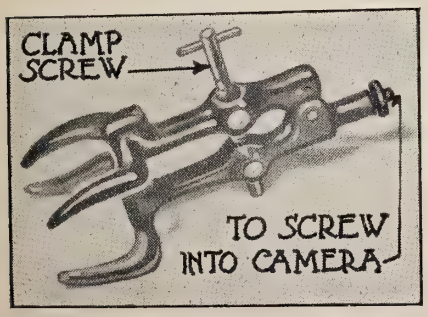
THIS is a hint that will interest all users of colour filters of the square glass type that slide into a standard metal holder. If the glass has no protecting raised edge, the most important surface of the filter, the centre, is bound to be scraped on the metal holder as it is pushed into position. To overcome this, it occurred to me that it needed only a narrow binding on two opposite edges of the filter to lift the glass surface clear of the metal. A long thin strip of roll film backing-paper was cut about ⅛ in. wide and was wrapped round each of the two opposite edges, as shown. As each layer was made a thin smear of glue was added, and when about four or five layers are made the filter is set aside to dry. The reason why one strip of paper is used, instead of separate pieces, is that it protects the two ends of each binding, and if both bindings have an equal number of layers, the filter will be perfectly parallel with the filter holder. These bindings are also some protection to the filters when they are removed and returned and kept in the filter boxes, and provide a convenient means of handling.

R. EDGEWARE.



A UNIVERSAL CAMERA-HOLDER.

SINCE a tripod is usually a trifle too bulky an object to take when one is off for a short trip into the country with a light camera, I have devised the following universal camera holder.



There is a negligible amount of work attached to its making. It consists, chiefly, of a "claw" clamp; this has the majority of the arm cut off, the remainder is tapped, threaded to suit a certain bolt (which will fit the tripod socket of the camera) and the bolt screwed in tightly. The hexagonal head of the bolt is then cut off, a lock-nut screwed on, and the job is finished.

Clamps are procurable at considerably lower prices than the two aforementioned articles, and if the larger type of "claw," with swivelling jaws, is used, the camera can be used in any desired position.

The jaws themselves, having a 4-in. span, are remarkably versatile. Cork-lined, they can be clamped on to polished wood, not marking it; being swivelled in a separate jaw, they can be clamped on to uneven surfaces, such as a wedge, or stone, anything up to the limit of the span. I have had mine fastened on a drain-pipe and tested it with my weight; it did not even hurt the cork.

If a normal clamp is used, a ball-and-socket head enhances its scope a lot.

J. N. GREENWELL.

Taking

By J. F. MANN.

When you are at a loss for an idea for making pictures, and "inspirations" just won't come your way, try this—it's a real tonic. It is equally suitable for all, whether your camera is an expensive de luxe arrangement or a humble "box."



MONDAY.

VERY many amateur photographers must have at some time or other asked the old, old question, "What shall I take next?" They mean, of course, that they want to take photographs for the sheer enjoyment which is to be derived from our hobby, but have run out of ideas.

This thinking-up of ideas is greatly facilitated by the making of series of pictures. There is no need to wait for "inspirations" to come your way. Just take a pencil and jot down the first simple things that come to your mind, like this: "Days of the Week" (with which this article is illustrated), series of seven pictures; "Months of the Year," series of twelve; "The Seasons," series of four; "The Alphabet," series of twenty-six; "Holidays" (Christmas, Easter, August Bank Holiday, etc.). With just a little thought, you will be amazed at the length of your list and the speed with which it grows. For those who have a liking for portraiture, a series, entitled "Moods," would open up scope for numerous pictures.

Having made out your list (the length of which would seem to be limited only by the length of time you spend writing it out), take one subject and sub-divide it into the various sections of which it is capable. If you write these out, it will help you to put the thing into concrete form—it is far better than just thinking them out. Having sub-divided your subject, you will find, on looking at your list of sections, that at least one section (probably more) simply shouts for a picture. The idea for your first one or two pictures has arrived already. Make a note at once. This is probably the easiest one of the series, but it has started the ball rolling, and other pictures to go with it will soon come up before your mind's eye.



SUNDAY.



TUESDAY.

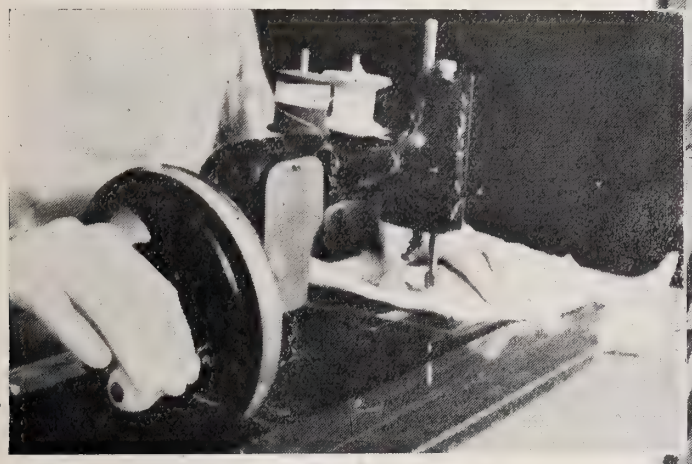
You can, of course, write out the whole series of pictures before commencing operations, or you can make exposures for the first few you have thought of, and deal with the others later. You could even run two or three series at the same time. In any case, you will find that ideas begin to flow in thick and fast, and it will be a long, long time before you are "stumped" for ideas for really good pictures.

One word of warning may not be amiss

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Photographs in SERIES

here. Just because you have got a whole lot of ideas in advance, don't rush the pictures. A series may easily take weeks to complete, and be all the better for it. Treat each picture as you would your individual photographs, remembering that although it is only a part of the series



WEDNESDAY.

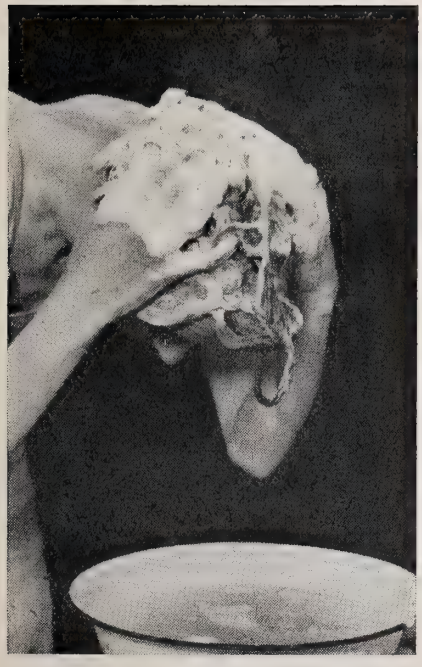
and if bad, it is quite capable of making or marring it.

One of the beauties of this series-making is the remarkable number of times that alternatives occur. For instance, take the series illustrated: Monday could be alternated with a picture of the actual washing operations; Sunday could be alternated with a picture of pastry-making or church-going, or even the existing picture could be altered, added to, or subtracted from in various ways. Or, again, the whole outlook of the series shouts for alternatives. The present series shows the days of the week as they affect the average housewife's work. This could be alternated by a series of a man's work; or, to show the days of the week as they affect the community at large,

Concerning apparatus. Here again the alternatives help us greatly. You may think up an idea which proves too much for your camera, but it is almost certain that there is an alternative which is well within the scope of the humble "Brownie," or similar camera. Look once again at the illustrations. They could all have been taken with a "Brownie," with possibly the addition of a portrait attachment. The interiors would present no technical difficulties, as a shillingsworth of flashpowder (using hyper-pan. film) would enable an f/11 camera to take two or three series of this sort.



THURSDAY.



FRIDAY.



SATURDAY.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

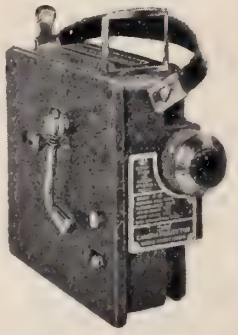
The Western Salon of Photography, organised by the Western Counties Photographic Federation, was opened at the Royal Albert Memorial Museum, Exeter, on Saturday last, July 11th, and remains open until July 18th. There was a very large entry of British, Continental and American work, all of a high standard, and the Western Federation Class also attracted a notable number of good prints. Both the Open and Federation classes for lantern slides were well supported. The Hon. Salon Secretaries are to be congratulated on the success attending their work.

At the Batsford Gallery, 15, North Audley Street, W.1, an exhibition of photographs, "Ballet in Action," was opened on Thursday last, July 9th, by Mme. Fokine. The photographs are by Merlyn Severn, and were all taken with the Contax camera. The exhibition remains open until July 31st, and admission is free.

"The Farmer's Home," the weekly photogravure supplement to our sister publication, *The Farmer and Stock-Breeder*, announces a novel and interesting competition with valuable cash prizes amounting to £250, of special interest to country photographers. The competition is to discover the most charming country girl to represent "Milkmaid Charm." Each county in England and Wales will provide a winner who will be judged from the photographic portraits sent in to "The Farmer's Home," and from these Regional Dairy Queens an absolute winner will be selected. Full particulars of the competition are printed in the current issue of *The Farmer and Stock-Breeder*.

An attractive book of pictorial photographs has just been published, entitled "A Leica Amateur's Picture Book." It deals with the work of Rudolf Pestalozzi, and is a collection of some of the pictures made with a Leica camera by this worker during the past four years. They are all fine examples of straight photography, taken in various parts of the world, and are an eloquent testimonial for the camera in question. The book, which is of large size, with 160 pages of pictures in photogravure, is published at 21s., and is obtainable from the Fountain Press, 19, Cursitor Street, London, E.C.4.

A new model of the Campro Ciné Camera-Projector has been introduced and is well worth the attention of readers in search of a low-priced 9.5-mm. ciné outfit. The Campro is a remarkable little instrument that not only takes the picture but projects it afterwards, and is entirely self-contained. It is very strongly made, the body being a stout metal casting. It has a particularly smooth-running Garrard motor, and will take the standard 30-ft. of film with one winding. The lens takes at f/3.5, with fixed focus from 4 ft. to infinity. For projecting it is opened out to f/1.9, and when connected up with a small portable battery gives a brilliant two-foot picture. A double-claw movement produces an extremely steady result. The Campro is easy to load, the interior adjustments being both simple and effective in action. A footage indicator is fitted and a direct-vision view-finder. The release is conveniently placed, and an ingenious rewinder is supplied with the camera. Altogether it is an attractive proposition as it costs only £3 17s. 6d., or £6 6s. if fitted with f/2.5 anastigmat. It is made and sold by Home Ciné Cameras, Ltd., 18, Gray's Inn Road, W.C.1, who will supply all further particulars on application.



An exhibition of photographs of topical interest of "The British Fleet in the Near East" was opened on Thursday last, July 9th, at the Ilford Galleries, 101, High Holborn, W.C.1, by Rear-Admiral Geoffrey Layton. Nearly all the photographs were taken by Mr. Charles Brown while he was with the Fleet at Alexandria. Those showing the Fleet Air Arm are of particular interest. Admission is free.

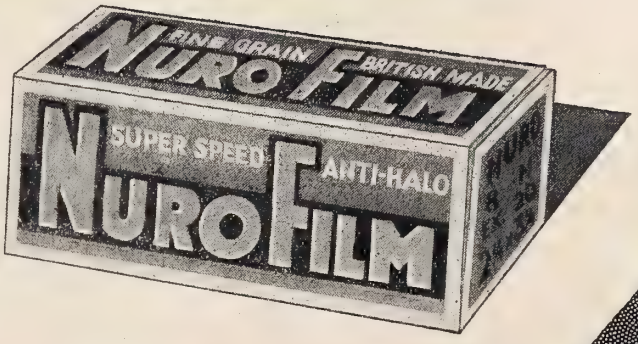
We regret to have to record the death of Dr. P. H. Emerson, who died at Falmouth on May 12th, at the age of 80, after a long illness. Dr. Emerson was well known to the older generation of photographers as a pioneer in pictorial photography, and his book on the subject, "Naturalistic Photography," published in 1899, has become a classic. In addition to this book he wrote a great number of others on East Anglia, illustrating them with remarkably fine pictures of the Norfolk Broads. He was, in fact, one of the first photographers to discover the pictorial possibilities of the Broads nearly fifty years ago. In recent years he was devoting his time to the production of a work on the history of photography, and awarded medals to all those he considered worthy of inclusion in its pages. The Royal Photographic Society awarded him the Progress Medal for his work in "the advancement of artistic photography."



THE PHOTOGRAPHIC CONVENTION AT NORWICH. *(Photograph by Coe, Norwich.)*

Group of members of the P.C.U.K. taken in the Grounds of Norwich Castle on Wednesday, July 1st.

Focus your attention on . . . .



NURO FILM

Sensitive as Sight-British as the Flag

Obtainable through all branches of Boots The Chemists; stocked by all branches of Timothy Whites & Taylors and Taylors Dispensing Chemists, and all Good Dealers.

Made in all Standard Sizes.



The only ALL-BRITISH FILM

NURO (Biggleswade) Ltd., are the only film-making firm in the British Isles who manufacture both the base and the sensitized emulsion. NURO Film is manufactured under the constant supervision of expert technicians to ensure that NURO Film reaches you as perfect and efficient as photographic science can make it.

A new feature—
"LASTIC LATITUDE"

In NURO'S perfectly balanced high-speed orthochromatic emulsion lies the foundation of good photographs. "Lastic Latitude" safeguards you against exposure errors and ensures the correct density required for a perfect printing negative.

NURO (Biggleswade) LTD.
BIGGLESWADE · BEDFORDSHIRE · ENGLAND
Tel: Biggleswade 234. *Grams: "Nuro" Biggleswade*

S.B. 12

MAKING IT EASY •

With the distinctive Service of 'the Westminster' it is the simplest possible matter to buy the camera that best suits your needs. Unparalleled stocks offer you unlimited choice—and of course the special Westminster OUT-OF-INCOME & EXCHANGE facilities are always at your disposal.

Go, therefore, to the WESTMINSTER—you cannot do better.

NOW IN STOCK!
Dufaycolor Film for LEICA users.
Johnson's Special FINE-GRAIN DEVELOPER.

Some Fine Holiday Bargains —— at 111 OXFORD ST

(Call, Write or 'Phone)

Vest Pocket Roll Film Tenax, f/4.5 Dogmar lens, Compur shutter, speeds to 1/300th sec. **£4 4 0**

Vest Pocket Roll Film Piccolette de Luxe, f/4.5 Zeiss Tessar lens, Compur shutter, 1/300th sec..... **£4 12 6**

Vest Pocket Agfa Speedex, f/3.9 Solinar lens, latest Compur shutter. As new **£4 2 6**

6 × 6 cm. Zeiss Super Ikonta, f/2.8 Tessar lens, Compur shutter, delayed action, range-finder focussing, built-in view-finder, 11 exposures on B11 film..... **£21 10 0**

2½ × 3½ Carbine Roll Film, f/4.5 Zeiss Tessar lens, delayed-action Compur shutter, plate back, 6 slides and focussing screen **£8 18 6**

2½ × 3½ Cocarette Roll Film, Zeiss Tessar lens f/4.5, Compur shutter, delayed-action **£6 19 6**

3½ × 2½ Watch Pocket Carbine, f/6.3 Ross Homo anastigmat, Lukos Express shutter, speeds 1 to 1/200th sec., T. and B. **£2 15 0**

3½ × 2½ Ica Ideal, f/4.5 Zeiss Dominar lens, delayed-action Compur shutter, double extension, rise and cross front, 3 slides, F.P. adapter, leather case..... **£7 17 6**

3½ × 2½ Tropical Adoro, f/4.5 Zeiss Tessar lens, Compur shutter, 3 slides, F.P. adapter, leather case..... **£6 12 6**

3½ × 2½ Miroflex Reflex and Press Camera, f/4.5 Zeiss Tessar lens, focal-plane shutter, self-capping, 6 slides, F.P. adapter, leather case. Very nice condition..... **£25 0 0**

½-pl. Ensign Popular Reflex, f/4.5 Aldis anastigmat lens, 6 slides..... **£5 19 6**

3½ × 2½ Salex Focal-plane, speeds to 1/1,000th, f/3.5 anastigmat lens, 6 slides, F.P. adapter..... **£2 5 0**

4½ × 6 cm. Palmos Focal-plane, f/2.7 Zeiss Tessar lens, 4 slides, leather case **£9 12 6**

½-pl. Soho Focal-plane, 1/1,000th sec. and Time, Ross Xpres f/4.5 anastigmat, 3 double slides, F.P. adapter, leather case **£15 10 0**

8 × 30 Ross Stereo Prism Binoculars, eye-cup focussing, leather case.. **£7 5 0**

6 × 30 Zeiss Marine Binoculars, and case..... **£8 17 6**

6 × 30 Zeiss Silvamar Prism Binoculars, and case..... **£8 17 6**

9 × Goerz Trieder Binoculars, centre screw focussing and case..... **£5 10 0**

12 × 40 Zeiss Telonar Prism Binoculars, and case..... **£13 10 0**

16 × 40 Zeiss Telexor Prism Binoculars, and case..... **£12 10 0**

8 × 30 Prism Binoculars, screw focussing, leather case..... **£3 17 6**

9-mm. Pathe Model B Cine Camera, f/2.8 Meyer Trioplan lens..... **£6 5 0**

9-mm. Pathe Motocamera de Luxe, f/2.9 Zeiss Triotar lens..... **£9 7 6**

9-mm. Pathe Motocamera de Luxe, f/2.7 Celex anastigmat..... **£8 17 6**

16-mm. Zeiss S10 Kinamo, f/2.7 Zeiss Tessar..... **£7 17 6**

16-mm. Agfa Movex, f/3.5 anastigmat lens, cassette loading, leather case **£8 17 6**

16-mm. Victor, 5 speeds, visual focussing, turret head, 1-in. f/2.9 Dallmeyer triple anastigmat lens, leather case. New condition..... **£35 0 0**

16-mm. BB Cine-Kodak, f/3.5 anastigmat lens, 2 speeds, leather case.. **£11 17 6**

3 × 4 cm. Baby Ikonta, f/3.5 Zeiss Tessar lens, latest pattern Compur shutter **£8 8 0**

Vest Pocket Icarette Roll Film, f/4.5 Zeiss Tessar lens, Compur shutter, 1/300th. As new..... **£7 15 0**

2½ × 3½ Kodak No. 1 Special Roll Film, f/6.3 anastigmat lens, Kodamatic shutter **£4 4 0**

2½ × 3½ Sibyl Roll Film, f/4.5 Cooke Aviar lens, N. & G. speeded shutter.. **£10 10 0**

A few only left— BUY NOW!

ZEISS IKON 4-FOLD TRIPOD

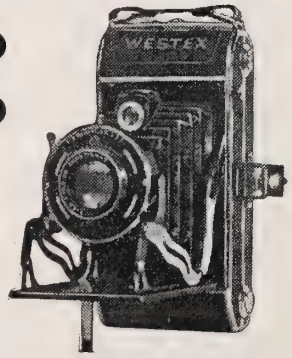
Polished Maplewood, self-locking clips, revolving top. 17½ in. long closed; open 50 in. Weight 24 oz. Cost 35/-

Our Price 15/9

Canvas case 5/3. Postage 6d.



The Amazing WESTEX Roll-Film Cameras . . .



"WESTEX FOUR-FIVE"

8 or 16 on normal 3¼ × 2¼ film.

Superb f/4.5 anastigmat in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, best leather covering and bellows. Self-erecting front, optical direct-vision and brilliant finders. Hinged easy-loading back, panchromatic safety covers **£4:8:9**
Nine monthly payments of 10/5.
Velvet-lined Leather Case, 6/9 extra.

"WESTEX JUNIOR"

Takes 8 pictures 3¼ × 2¼ on standard film. Fine f/6.3 anastigmat in focussing mount. Self-erecting front, ready at a touch, direct-vision and brilliant finders. Quite unparalleled at its price..... **42/6**
Nine monthly payments of 5/3.

Here are some "WESTEX" Advantages:

1. Highest class design and finish throughout.
2. Finest hard leather covering, nickel-plated edges.
3. F/4.5 anastigmat lens of exceptional quality, giving splendid results.
4. Most modern type focussing adjustment.
5. Shutter has 8 speeds, 1 to 1/150th sec., delayed-action device.
6. Both finders have masks for alternative picture sizes.
7. Quick, high-precision movements.
8. Latest type high-efficiency film transport.
9. Simple enough for novices, yet fully adequate for the most exacting expert.
10. Best value obtainable, sold with the full Westminster guarantee.

NEW VOIGTLANDER BESSA—Built-in Range-finder

Takes 8 pictures 3¼ × 2¼ or 16 2¼ × 1¼ on standard 3¼ × 2¼ film.



New design baseboard, ensuring enhanced rigidity. Unique trigger release under baseboard. Yellow filter permanently attached in folding mount. Quick self-erecting front, depth-of-focus scale.

F/3.5 Holomolos anastigmat, in delayed-action Compur shutter, 1 to 1/400th sec., T. and B. **£16:10:0**
Nine monthly payments of 38/6.

F/3.5 Skopar anas., shutter as above.. **£18:15:0**
Nine monthly payments of 43/9.

F/3.5 Heliar anas. shutter as above.. **£21:0:0**
Nine monthly payments of 49/-.

NEW ZEISS IKON SUPER IKONTA II

Eight 3¼ × 2¼ or 16 2¼ × 1¼ on standard film.



All metal parts chromium finish; film winder and shutter interlocked, entirely preventing double exposures. Albada direct-vision finder, Tessar f/3.8, Compur Rapid delayed-action shutter, 1 to 1/400th sec.

£27 : 0 : 0

Nine monthly payments of 63/-.

ENSIGN AUTORANGE New Model



The British-made camera with coupled range-finder and exclusive features, including radial focussing, rising and cross front, etc.

F/4.5 Ensar, 3-speed, T. and B. shutter.... **£6:10:0**
Nine monthly payments of 15/2.

Ditto, Prontor II shutter, 1 to 1/150th sec., T. & B. **£8:10:0**
Nine monthly payments of 17/8.

F/4.5 Zeiss Tessar, Compur Rapid to 1/400th sec..... **£13:17:6**
Nine monthly payments of 32/5.

THE NEW 'WELTUR'

Built-in Range-finder and View-finder combined.

Takes 16 2¼ × 1¼ on standard 3¼ × 2¼ spool. High precision camera with self-erecting front, and every up-to-date refinement at moderate price.

F/2.9 Radionar, normal Compur shutter. **£17:17:6**
Nine monthly payments of 41/8.

F/2.8 Zeiss Tessar, ditto **£22:19:6**
Nine monthly payments of 53/7.



Compur Rapid shutter 28/6 extra

The WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

111, OXFORD ST., W.1 *GERrard* 1432.

AND

24, CHARING CROSS RD., W.C.2 *TEMple Bar 7165.* || 81, STRAND, W.C.2 *TEMple Bar 2710.* || 119, VICTORIA ST., S.W.1 *VICTORIA 0669.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXLII.

From information communicated to our Special Representative.

Miss D. E. LAYARD.

"THE great majority of my exhibition work comes under the heading of Natural History; I will therefore confine myself to dealing with that class of subject. Three golden rules which I have made for myself are: Be patient—be thorough—be prepared for hard work.

"As far as apparatus goes, I have now what I consider the very best possible with the means at my disposal. I use a ¼-plate Soho reflex with a Dallon 12-in. telephoto lens. The only drawback to this combination is the weight—about 7 lb.; but it is quite worth the slight inconvenience to have such an outfit.

"My ammunition is film-pack, for reasons of speed and lightness. I use either Selochrome or Agfa Isochrom, both of which give excellent results. I also use a Dallmeyer ×2 filter, when the quality of the light permits and the subject demands it.

"Most of my subjects, except the ordinary domestic animals, are taken at the London Zoo, a very fruitful field of action. I aim at getting technique as perfect as possible, as this is vital to the rendering of fur, feathers, etc. I develop in a tank, and use Azol, 1 in 60, and I generally give rather longer than the table suggests. I aim at getting negatives which will need not more than 60 seconds in my enlarger.

"I enlarge by reflected light, and prefer negatives of not too great a density. In selecting negatives for enlarging for exhibition purposes I choose those which are as technically perfect as possible, and which will produce prints needing the least amount of after-treatment. The 'straighter' the print the more it pleases me, though I am not a conscientious objector to a little artificial help. When enlarging I do not make trial strips; I prefer to use a whole sheet. My method is to keep records of exposures of my prints. When making the first enlargement from a new negative I find another negative of similar type, look up my record for the time of exposure necessary, and use that as a guide. It rarely fails.

"As regards paper for enlarging I find that one or other of the Kodak Royal papers gives me the best results. This paper is now made in so many varieties that a suitable brand can generally be found for any subject. I use an M.Q. developer, and always an acid fixing bath. I try never to attempt any enlarging if I am tired or rushed. I cannot get the best results unless I give my whole attention to it. This applies to any photographic process, but more particularly, I think, to enlarging. It is not merely a chemical process, but it demands personality and concentration in a high degree.

"I almost always intensify my exhibition prints with chromium, whether it appears to be necessary or not. It brightens up the prints, and improves the colour, especially when a paper is used that has a cream base. As a final process I use the oil-reinforcement method. First an application of turpentine, then megilp, well rubbed in so as to prevent smearing. Any paint needed for darkening can then easily be applied. Even if no working-up is necessary the oiling will give an added richness to the print.

"Both the examples here are straight prints, oiled as described, with portions of background darkened. The oiling should be done at least three days before mounting, so that the print should be free from all stickiness.

"In theory, I always have my exhibition prints ready in very good time; in practice, I very often rush them through at the last minute, despite all my good resolutions."

(*A further example of Miss Layard's work is reproduced on one of the centre Art pages.*)



HIS MAJESTY. *Miss D. E. Layard.*

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE NEW MANCHESTER," *by B. R. Fishwick.*

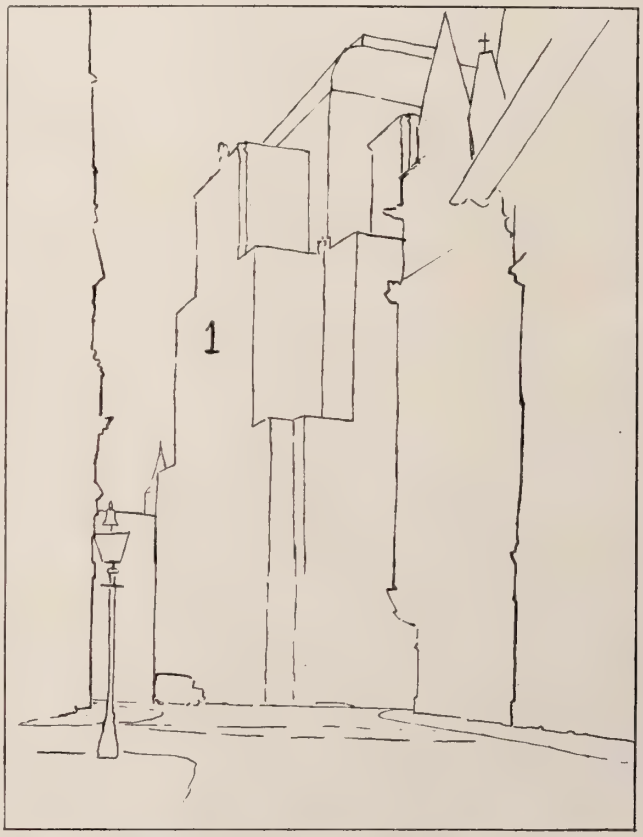
THE beauty of an effect of sunshine is very well conveyed in this example of work in urban surroundings, and the effect gains in value from the form of the building on which its influence is manifested.

From the position of the shadows and the strong illumination of the vertical planes, it may be inferred that the lighting was that of either early morning or evening with the sun shining from a comparatively low altitude. Such a lighting is about the best of the day for pictorial work, for not only has it a soft and mellow quality in itself, but it also has the power of emphasising the vertical planes, and stresses the attraction of those particular portions of the subject content which it is usually found desirable to accentuate.

The point is exemplified in this instance. The main attraction of the picture rests in the sunlit façade of the building in the middle distance (1), and, because the position of the sun was low, its walls are much more brightly lit than—for example—the horizontal streak of sunshine stretching across the foreground. It also attains such a degree of brightness that it seems to glow against the darker tone of the sky behind, a feature that, besides endowing the building with a beauty that it would not ordinarily possess, could scarcely be obtained with a noontide lighting when the sun would be considerably higher in the heavens.

But this brightness is also of service in the arrangement of the composition. As the most brilliant light, it attracts and holds the attention, so much so that the building becomes the self-evident centre of interest. The value of the light is further stressed by the sombre tone prevailing elsewhere, and the placing of the front in question—it falls across two of the points of intersection formed by vertical and horizontal divisions of thirds—also lends it the emphasis of strength of position. This strength is further supported by the leading lines of the roadway and eaves in perspective, which happen to fall most happily—probably in consequence of a considerable degree of care in the choice of the viewpoint—and, altogether, the arrangement makes up remarkably well.

The fact that the chief centre of interest at (1) coincides with the maximum expression of the effect lends the latter the greatest possible significance, and, moreover, is of value in conferring a satisfying measure of unity upon the work as a whole. It is very pleasing indeed, and, in connection with the form of the building, it will be observed that there is the main front, which takes the major interest and greatest mass of the illumination, and a series of smaller frontages, which both break up the surface and provide a succession of accents emphasising the force of the first.



Incidentally, it could be wished, perhaps, that there were a little greater weight in the intervening shadow tones, and, possibly, a somewhat greater depth of tone in the upper reaches of the sky. Whether it would be possible for such an adjustment to be made or not could, in the absence of full technical data, scarcely be definitely stated, but it may be that the substitution of a slightly more vigorous type of printing paper in place of that formerly employed would be found effective. It should, at all events, enable a more definite decisiveness to be incorporated—a quality in which the present rendering of the building is somewhat deficient—and the consequent gain in presentation would considerably enhance the impression the work conveys.

Another thing that is noticeable is the absence of figures. This, in a town subject, seems rather anomalous, and leads to the suggestion that the scene was taken either on a Sunday or a holiday, when the customary evidence of business and activity would not be present.

As a corollary, there is a feeling of peace and quietude which is not altogether in accord with the nature of the surroundings, and, when subjects of this sort are dealt with, it will usually be found desirable—and much more congruous—to arrange for the inclusion of something—either figures or traffic of some description—to convey an idea of the activities ordinarily associated with the neighbourhood.

This suggestion, of course, would add considerably to the difficulties of obtaining a picture, but difficulties only exist to be overcome.

Nevertheless, the work, in its present form, shows a great deal of promise and an eye for an effect, and, in arrangement, it is very well designed.

"MENTOR."



THE NEW MANCHESTER.

(*From the Advanced Workers' Competition.*)

By B. R. Fishwick.



ALEXANDER.

By Miss D. E. Layard.

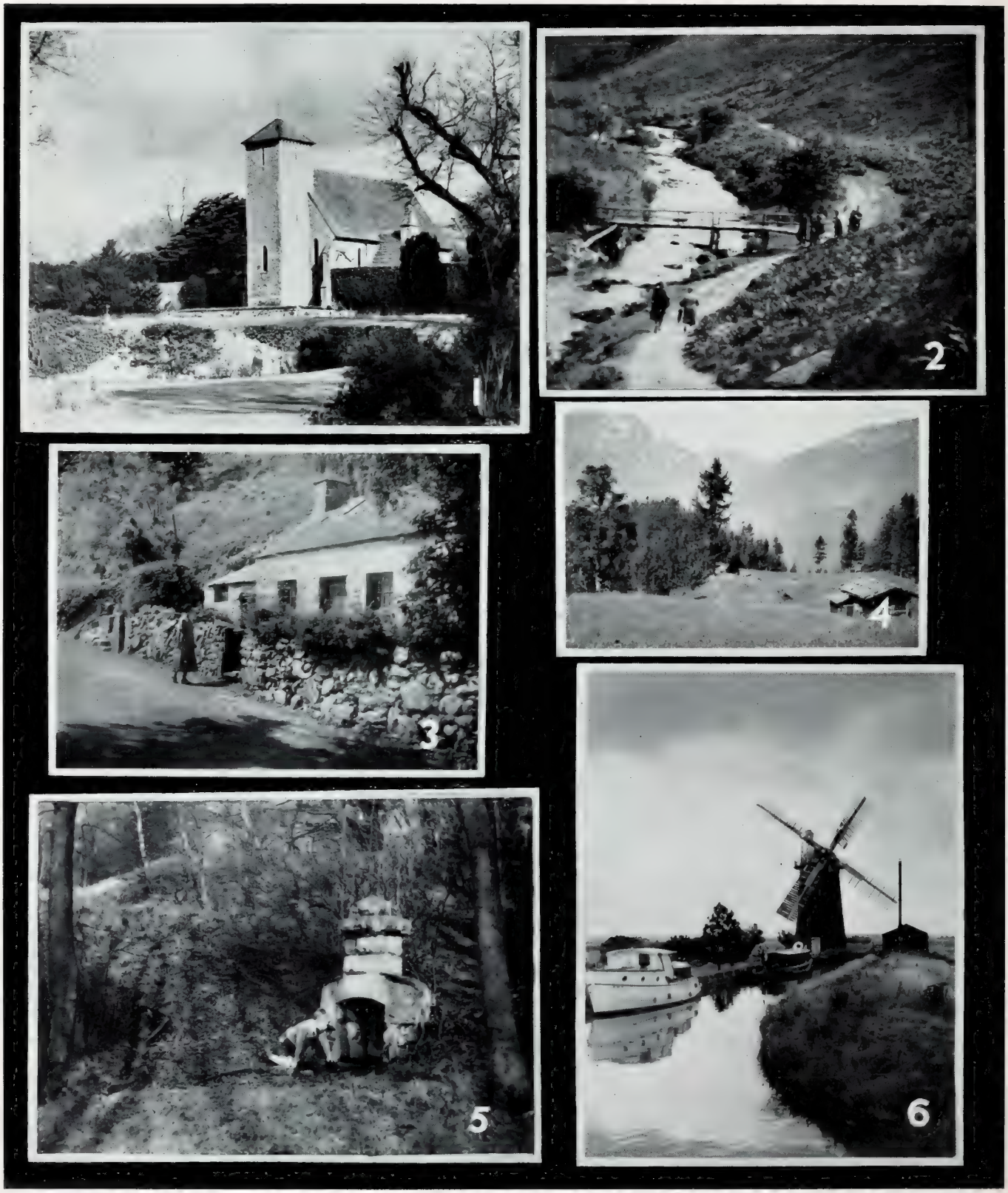
(*See article, "How I make my Exhibition Pictures."*)



DANCE OF THE ASSEGAI WARRIORS.

(From "The A.P." Overseas Competition.)

BY C. V. HOUGAARD.
(Johannesburg.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Old Preston Church.*" *By W. Nelson.*

2.—"*The Path by the River.*" *By J. A. Holdcroft.*

3.—"*The Old Cottage.*" *By James Wood.*

4.—"*Among Tyrolean Heights.*" *By E. J. Wanstall.*

5.—"*The Wishing-Well.*" *By Roy E. Smith.*

6.—"*Horsey Mill.*" *By E. S. Green.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

APART from the intrusion of the overhanging bits of twigs on the left-hand side, No. 1 of the prints reproduced on the opposite page—"Old Preston Church," by W. Nelson—seems to display a well-chosen subject, and it really has a not inconsiderable beauty of effect, but it does suffer from a serious drawback in that there is a great deal too much contrast in its presentation.

Print and Presentation.

It appears quite clear from the side of the tower in shadow that there ought to be a definite indication of the texture of the stonework on the sunlit side, but, for all practical purposes, the latter side is shown devoid of any tone at all, and it certainly does not convey the impression that the eye would perceive.

It is not a question of depth of printing, for, in view of the intensity of the darks, any move in this direction would only result in a general choking up. What is wrong is that the printing paper is too vigorous for the negative, or, putting it the other way round, the contrasts of the negative are too great for the range or scale of the printing paper. If there should be any special reason for the employment of the particular grade of printing paper adopted, the negative should not have been developed for so long a time. Its scale of tones and the contrast between them depend on the time for which development is allowed to proceed, and, as far as can be judged, somewhere about half the time would have been fully adequate.

In that event, a print on the same paper would reveal the lights and darks in a more harmonious relationship, and the present excess of contrast would be avoided. Not only would the light on the tower be fully detailed, but there would be a better gradation in the sky, and, at the same time, there would be no over-printing of the darks.

Scale and Contrast.

But the negative has now been made, and the adoption of this treatment is impossible. It is true that certain processes of reduction might be employed to minimise its contrast; but, at best, they are not too reliable, and the device of making a transparency and a new negative from it, while effective enough, is somewhat lengthy and laborious. The only practical expedient remaining is to change the grade of the printing paper, substituting a much "softer" grade for that employed.

Most classes of development papers made to-day are supplied in three grades—vigorous, normal and soft. If it should be the case, in this instance, that a vigorous grade were used, the probability is that a soft would possess the necessary characteristics for coping with the contrasts of this negative; but if a normal or soft paper were employed, it will, most likely, be found necessary to have recourse to a different and softer type altogether.

Speaking generally, gaslight papers are the most vigorous; bromide papers, P.O.P. and self-toning papers are appreciably softer; and chloro-bromide papers, carbon and platinum are softer still. There may be, however, a certain amount of overlapping—a vigorous type of chloro-bromide, for example, might be of greater contrast than a soft bromide—but the range is pretty wide and more than sufficient to correct the excess of contrast in the example under discussion.

Harmony and Vigour.

The right paper would, of course, have to be found by experiment, but the effect of the substitution would be practically equivalent to a reduction in the time of development of the negative, the print, while retaining a needful measure of vigour, becoming more harmonious and free from the existing excess of contrast.

No. 2, "The Path by the River," by J. A. Holdcroft, shows a similar defect, but not to the same degree, the stream being too light in tone and the hillside and foliage being too dark.

It is not, perhaps, so noticeable as in the former case, for there is no sky, and the nature of the subject is such that quite wide differences in representation would be equally acceptable. The print, however, goes beyond this permissible latitude, and the light tone of the water is too bright in comparison with the depth of tone elsewhere, yet the surroundings could not truly be recorded in any deeper one.

A substitution of printing papers is again indicated, but in this case the probability is that the next softer grade would do—i.e., from normal to soft or from vigorous to normal.

Technical Treatment.

After the question of exposure, the matching of negative to printing paper or the reverse is the most important element in technical treatment, and, in Nos. 3 and 4, "The Old Cottage," by James Wood, and "Among Tyrolean Heights," by E. J. Wanstall, a very near approach to a proper scale of gradation has been achieved.

In neither case is there any lack of detail either in the lights or darks. In "The Old Cottage," the brightest notes—those of the cottage wall—show distinct differences of tone, and, at the same time, there is modulation in the shadows of the foreground, which represent the opposite extreme. There is tone in the sky of No. 4, and the darks of the trees in the middle distance are by no means excessive. In both, the full range of the paper has not been employed, and, while vigour is not lacking, it does not extend so far as to create an impression of harshness or excess of contrast.

It is possible that a still softer rendering might be preferred by some, but it would be a matter of opinion, and, in any case, the prints do indicate a step in the right direction.

A Question of Taste.

Tastes differ and there is a reasonable amount of latitude, but the theoretical condition that there shall be a margin at both ends of the scale is satisfied and any further limitation can be left to personal inclination.

In the case of No. 5, "The Wishing-Well," by R. E. Smith, the subject material seems rather confused, but the print is not technically unsound, and, with the existing lighting, it would be difficult to obtain a better rendering. On the other hand, "Horsey Mill" (6), by E. S. Green, is an improvement as far as arrangement is concerned, but its contrasts, unfortunately, are again inclined towards excess. The remedy has already been indicated, and the degree is about the same as No. 2. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SPEED NUMBERS.

SOME weeks ago I was talking about early snapshot work, and pointed out that good results were obtained with lenses and plates so slow that modern photographers might well suppose that such results were impossible. Whereupon an old friend of mine, Mr. J. A. Lomax, sent me a print which is reproduced on this page. The tone values of the original are excellent; and yet he tells me that the print was made in 1907, from a negative on a Marion plate with an H. & D. speed of 250, the exposure being 1/1,000th of a second at f/6.8.

You might specially note the speed number—H. & D. 250; because I am going to take the opportunity of saying something about present-day speed numbers. It is a matter that is causing an enormous amount of confusion, doubt and annoyance—and no wonder.

The old wet-plate was absurdly slow, partly because it was more or less insensitive to all the colour rays in light except those near the violet end of the spectrum. When the dry-plate came along, photographers were told, of any particular brand, how many times it was faster than a wet-plate. Hence, for example, the Paget XXXXX, which, in spite of its suggestion of super-strong beer, was supposed to be five times the speed of a wet-plate.

Later on, as speeds of emulsions became higher and more varied, the Hurter and Driffield method of sensitometry was introduced. After carefully standardised exposure and development the resulting densities in the negative were measured and plotted out, and the different "density curves" thus obtained gave a reliable comparison of the "speed" of the various emulsions so tested.

I may say here that on the Continent they have a different method of "reading" the density curve, so that they arrive at a speed from two to three times the H. & D. figures as we understand them. I venture the personal opinion that such numbers are fictitious, although I should not have any objection to them if they were given some other designation than H. & D.

A great deal of the present confusion about plate speeds is the result of the continuous improvement in the colour-sensitiveness of emulsions. What we understand by "daylight" contains all the rays that give the the spectrum—violet, indigo, blue, green, yellow, orange, red—and some more besides. It is clear that a plate that is "sensitive" to only three of those groups of rays will not be affected by daylight to the same extent as a plate that is sensitive to five or seven.

So that, quite apart from the inherent speed of the silver emulsion, much depends on the range of the colour rays to which that emulsion has been made sensitive. Given the same initial speed, orthochromatising an emulsion will make it faster, and panchromatising it will make it faster still. Exposure to daylight is assumed.

The testing of sensitivity, as it must be done systematically, involves a standard light; and a standard light must be an artificial light; and no



At a Horse Show.

artificial light has exactly the same constituent rays as daylight. You can no doubt see why a method that would give reasonably consistent results with wet-plates or "ordinary" dry-plates will break down when it comes to orthochromatic and panchromatic emulsions, and to the use of different standard illuminants.

Another method of arriving at comparative speeds is the Scheiner, the figures being given in degrees, as 20°, 21°, 22°, etc. The higher the number the greater the speed. A still later method is DIN, in which the speed is indicated by the numerator of a fraction with 10 as its denominator, as 8/10, 16/10, 20/10, etc.

Now, plates and films, if they are given a speed at all, may have it in British H. & D., Continental H. & D., Scheiner or DIN; and exposure meters may be calibrated according to one or more of these systems.

And, as I frequently have occasion to point out, these systems cannot be consistently converted from one to another.

If you do not believe me, listen to this from a scientific journal. "In order to determine whether there was any satisfactory relationship between the two methods of expressing sensitivity (Scheiner and DIN) the authors examined 18 types of film, deriving the required DIN and true Scheiner values. The results obtained show that it is possible to have two emulsions with identical Scheiner values, one of which is ten times as sensitive as the other according to the DIN values, the difference being partly due to the spectral differences of the illuminants used."

I could multiply that sort of thing indefinitely, till you would be reduced to a condition in which confusion was worse confounded.

Committees are at work trying to evolve some sort of order out of the undoubted chaos. Whatever the result I will venture on another personal opinion; namely, that no single "speed number," by whatever system determined, can possibly indicate the capability of a plate or film under all conditions of exposure.

You may have two plates which are indistinguishable as regards speed when exposed in the middle of the day, and one of them may be twice as fast as the other by the yellow evening light, and ten times as fast by half-watt light.

What speed will you allot to each? With certain exposure meters, calculators and tables, there is no need to worry about different and conflicting systems for ordinary daylight work. The makers and authors have classified all current plates and films, and in some cases given them a definite factor or other indication. This classification you should follow, ignoring any speed numbers (often purely fanciful) given by the makers of the material. The classification is necessarily approximate, but it will work with the particular meter or table for which it has been made.

When I use a Watkins meter I take the Watkins speed number from the Watkins list; when I use a Wynne meter I take the f/ number from the Wynne list; when I use the Burroughs Wellcome calculator I pin my faith to B.W. and let Scheiner and DIN go hang.

Or, if I were using a meter calibrated for DIN speeds, and a film with no such speed given, it would not take me long to find which number to call it.

Quite apart from the reliability of speed numbers, there is no doubt that we have available the fastest and finest emulsions that have ever been made, and we need not worry about the numbers on them. W. L. F. W.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, July 15th.

Borough Polytechnic P.S. Jumble Sale.
Hackney P.S. Gadgets.
Northants N.H.S.P.S. Evening Walk: Harpole to Flore.
Rochdale P.S. "Some Pictures and Why they were Made." H. Gidman.
Stockport P.S. "Lecturettes" by Members.

Thursday, July 16th.

Armley and Wortley P.S. "Facts about Focal Length and the Field Camera." Mr. Storey.
Bedford C.C. Harrold.
Camberwell C.C. Open-Air Meeting—Dulwich Park. J. H. Colman.
Hammersmith H.H.P.S. "Finishing the Print." S. I. Elfick and H. Taylor.
N. Middlesex P.S. "Kodachrome." S. T. Ternouth (Kodak).
Oldham P.S. Technical Lecture. W. R. Ashley.
Oldham E.P.S. Committee Meeting.

Friday, July 17th.

Sheffield P.S. Exchange St. 7 p.m., S.P. & T. Mr. Oliviera.

Saturday, July 18th.

Accrington C.C. L. and C.P.U. Ramble to Stockport.
Bath P.S. Bathampton and "I-Kaya" for Tea.
B.P.F. Greenwich. Charing Cross (Villiers St.), 2.30 p.m.
Bristol P.S. Ilford Manor (Freshford Station).
Blackburn and D.C.C. L. and C.P.U. Ramble: Stockport.
Bournemouth C.C. Brockenhurst.
Bury P.S. L. and C.P.U. Ramble: Stockport.
Camera Club (Leica Section). London Docks.
Cripplegate P.S. Hampstead Heath. H. T. Cattell.
Dennistoun C.C. Yachting.
Hackney P.S. "The Zoo." G. H. Capper.
Leigh L.S.P.S. L. and C.P.U. Ramble: Stockport.
Liverpool A.P.A. L. and C.P.U. Ramble: Stockport.
Manchester A.P.S. Stockport. (L. and C.P.U.)
Northants N.H.S.P.S. Ravensthorpe Reservoir.
Nottingham and Notts P.S. Brackenhurst Hall, Southwell. J. F. M. Chambers.
Oldham P.S. Stockport (L. and C.P.U.).
Oldham E.P.S. Stockport (L. and C.P.U.)
Plymouth I.P.S. Western Salon closes.
Sheffield P.S. Kirkstall Abbey. C. B. Howdill.
Southampton C.C. Brockenhurst. Southampton Central, 2.13 p.m. train.

Saturday, July 18th (*contd.*).

Stafford P.S. Seven Springs. J. D. Jones.
St. Helens C.C. L. and C.P.U. Ramble: Stockport.
Stockport P.S. L. and C.P.U. Ramble: Stockport.
Wolverhampton P.S. Clifton Reynes. F. Cooper.
Woolwich P.S. Combined Meeting and Social.

Sunday, July 19th.

Beckenham P.S. Westerham to Sevenoaks. J. B. Holgate.
Borough Polytechnic P.S. Epsom Downs. W. D. McAvoy.
Harrogate P.S. Spofforth. V. B. Cooper.
Leeds C.C. Outing to Derbyshire.
Leicester and Leics. P.S. Day Outing: Lathkill Dale, Derbyshire.
Oldham E.P.S. Ramble to Middlewood.
S. London P.S. Car Excursion: Penshurst, Groombridge and Scotney Castle. D. E. M. Wright.
Wimbledon C.C. Wimbledon to Effingham Junction.
Windlesham C.C. Bramshill Park (Joint Outing).
Worcestershire C.C. River Trip.
York P.S. Richmond.

Monday, July 20th.

Luton and D.C.C. Barton Hills. Bus, Williamson Street, 6.20 p.m.
Oldham E.P.S. Bromoil Process. G. Ryder.
Southampton C.C. "Odds and Ends." W. R. Kay.
S. London P.S. Discussion and Arrangement of Winter Syllabus.
Walthamstow and D.P.S. Lecturettes by Members.

Tuesday, July 21st.

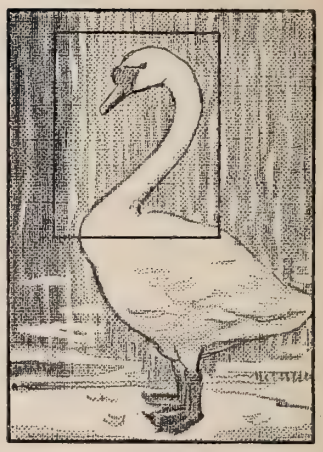
Hackney P.S. Portraiture by Artificial Light.
Manchester A.P.S. "Faces we Meet." E. D. Rodway.
Norwood C.C. Informal Meeting at Headquarters.
Reading C.C. Competition Evening: Railway Photographs. Judge: L. Early.
Windlesham C.C. Winchester and District. Major L. H. Lloyd.
Wood Green P.S. Evening Outing.

Wednesday, July 22nd.

Armley and Wortley P.S. Roundhay. Tram Stop, Canal Gardens, 7.15 p.m.
Borough Polytechnic P.S. Alliance Competition Prints, 1935.
Bristol P.S. Saltford.
Leigh L.S.P.S. Winwick (Bus, 6.30, Spinning Jenny St.)

Picture Points

No. 8 (New Series) *by RICARDO*



Hints on Animal Photography.



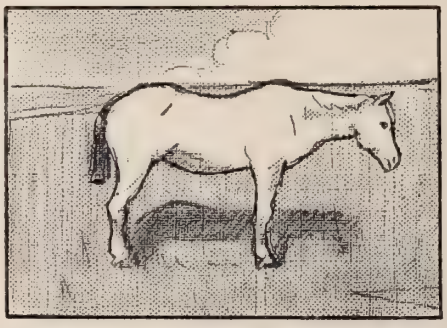
AN always popular subject with beginners, animals can be the most patient of models and seldom suffer from camera-consciousness like human beings. But they all have their best " side " or viewpoint, and much patience is called for unless they can be persuaded to sit in the right position. One cannot give the best viewpoint for every animal and bird, as all have their own characteristics, which must be studied individually ; but a few hints on the more common animals will be of help.

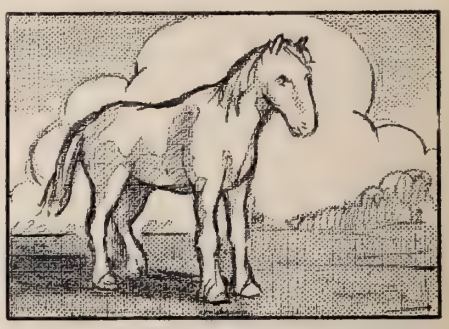
If we compare the two portraits of the bear on the left we can appreciate the advantage of a reasonably high viewpoint as seen in the lower sketch. Very often, the quaint general pose of the animal persuades us to make an exposure, but if it is only the head that we require, then a low viewpoint will accentuate the snout and only give a foreshortened view of the structure of the head.

If the position of the animal happens to be ideal, but the background is nothing but iron bars, it is better to expose as it is and remove the bars from the print later. It is immaterial if the mouth happens to be open, but do not expose should the tongue be hanging out.

Another mistake that beginners are prone to make with four and even two legged animals is that of exposing when both or one of the farther legs are immediately behind the nearer legs. This is shown in the first sketch of the horse, which appears to have only two legs. Always endeavour to show the right number of legs, as seen in the second sketch, even if it means altering the viewpoint of the camera ; a three-quarter front view is generally the best. Notice, too, how a lower viewpoint prevents the horizon from coinciding with the horse's back. If, after all, the animal, or whatever it may be, is listless and uninterested, very often an unusual noise, such as a squeaker or some peas in a small tin, will arouse its interest and result in a very spirited pose. Very seldom is a three-quarter front view, such as we have just discussed, the best for birds, and here a profile is often the most interesting. With a bird like the swan in the top sketch, the graceful curves are seen at their best in this side view.

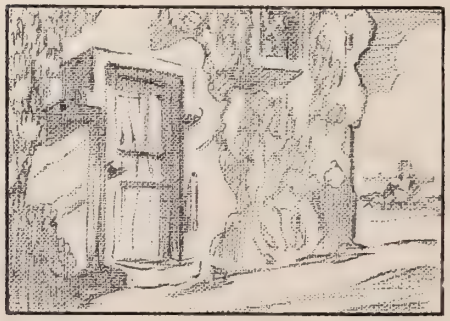






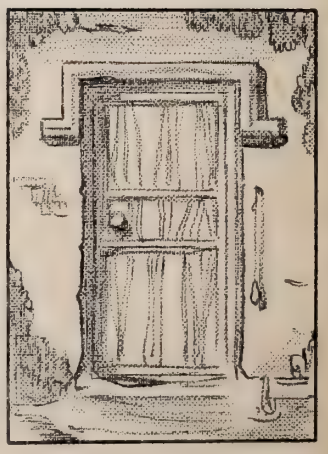
Record versus Pictorial Prints.

THE beginner in photography usually regards a camera as a technical instrument for providing an exact reproduction of any subject that is before the lens. The sharper the definition of that subject, the more satisfied he is and, of course, he prefers the negative and print to be on the " hard " side, as this seems to improve the detail. Then comes the time, the transitional stage, when he begins to realise that there is something more than merely copying or recording the various subjects, whether they are relatives in the garden or pretty villages.



It is the arrangement of these subjects that should be considered before the exposure is made, and when he aspires to competition and exhibition work he realises that the technical side of the hobby, although vitally essential, is but a means of producing a negative and print, and that unless the idea, the composition and lighting, etc., are pleasing, the print loses marks.

The sketch on the right is what would be termed a " record " of the doorway and, although excellent for its purposes, would not have such a general appeal as the left-hand sketch of the same subject. The door is still the main point of interest, but the different viewpoint and the lighting have resulted in a pictorial presentation instead of a " copy."



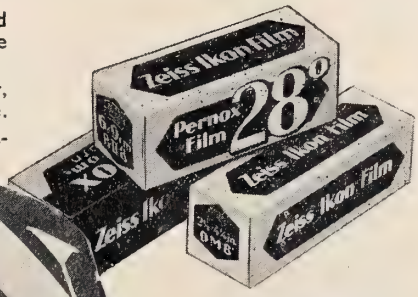
You CAN'T rely on the Weather—

BUT YOU CAN ON...

Zeiss Ikon film is consistently good. It has great latitude and thus corrects errors in exposure—always difficult to judge correctly in our capricious climate.

Zeiss panchrom film gives perfect monochrome rendering of colour, and it is as fast (27° Sch.) as a really fine grain film can be.

And an exclusive feature is the special coating, giving protection from scratches.



ZEISS IKON FILM

ZEISS IKON

Zeiss Ikon film costs no more than ordinary film, and is obtainable from most up-to-date dealers.

ZEISS IKON LTD.
11, Mortimer House, Mortimer St., London, W.1



Granville PRODUCTS PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with " GRANVILLE " ; if you have years of experience, change to " GRANVILLE." You will never change again !

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to : PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables :
" GRANVILLE,
LEAMINGTON "
Telephone : 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse
and Showrooms :
13, GRAY'S INN ROAD, W.C.1
Telephone : Holborn 5688.

Get a Rolleiflex and Win the Prizes



The picture reproduced here won the *Daily Herald* £2,500 first prize last year. Numerous other prizes have been awarded in photographic competitions to Rolleiflex owners. This proof of Rolleiflex superiority in capturing charming and unusual subjects should influence you in your choice of a miniature camera.

Rolleiflex takes 12 exposures on 3¼×2¼ 8-exposure roll film for 1/-. The square format proves an advantage for enlarging or trimming your print to any desired shape. Fitted with one-lever Compur shutter with speeds from 1 to 1/500th sec., Time and Bulb. The Zeiss Tessar f/3.5 lens is fast enough for all subjects in any light.

Numerous accessories are available which will convert the Rolleiflex into a plate camera for single exposures or for taking pictures on 35-mm. ciné film or for stereo work, etc. **Price £25.**



Reproduced by courtesy of the "Daily Herald."

Rolleiflex

Look for this sign on your Dealer's window.

ASK YOUR DEALER

to show you the Rolleiflex and complete range of accessories, or write to Sole Importers.

"THE GOLDEN BOOK OF THE ROLLEIFLEX."

Contains 127 masterpieces of photography together with the technical data. Will inspire and help every camera owner to better and more enjoyable photography. **Price 7/6**

Sole Importers :

R. F. HUNTER LIMITED

"CELFIX HOUSE," 51, GRAY'S INN RD., LONDON, W.C.1

Phone : HOLBORN 7311/2.

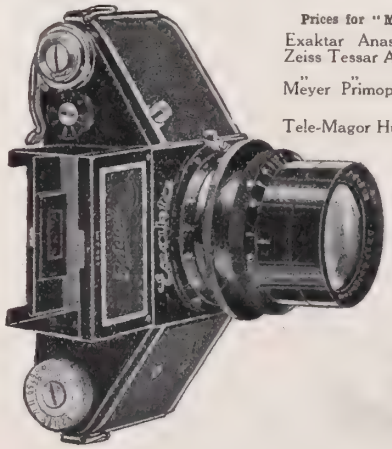
THE NEW EXAKTA REFLEX

will make pictures at **10 INCHES or MILES AWAY**

Is the only Miniature Reflex that will take Telephoto Lenses.

For V.P. Films, 4×6.5 cm. PRECISION WORKMANSHIP.

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.



Prices for "MULTI-SPEED" MODEL B.

Exaktar Anas. f/3.5 .....£19 10s.
Zeiss Tessar Anas. f/3.5 .....£23 10s.
" " " f/2.8 .....£27 10s.
Meyer Primoplan f/1.9 .....£39 10s.

Extra :
Tele-Magor Hugo Meyer 15 cm. £11 10s.

ADAPTING RINGS FOR CLOSE-UPS :

Tube A, for 15 inches, 6/6
Tube B, for 10 inches, 6/6

EXAKTA HANDBOOK

Just published. Fully explains this beautiful camera.

Post free 3/6

Illustrated Brochure of Cameras and Accessories post free.

CARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone : GERRARD 2300.

Send a postcard for 5 Free Booklets

to show you How to do your own Developing and Printing.

Make your hobby more interesting by developing your next spool by the **AZOL** method—no previous experience necessary — success assured.

3-oz. bottle of AZOL will develop 3 dozen 3¼×2¼ Spools. Price **2/-** of every dealer.

SEND P.O. 1/7 FOR A TRIAL SET OF CHEMICALS

Including : 1-oz. trial bottle of AZOL, to develop 12 spools 3¼×2¼.
4-oz. tin ACID-FIXING, to make 30 to 60 oz. solution.
1 Packet M.Q. Developer, sufficient to make 3 dozen Gaslight Prints.

Publicity Dept.:

JOHNSON & SONS

MANUFACTURING CHEMISTS LTD.
HENDON WAY, LONDON, N.W.4

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

When to Use Camera Angles

By "ACTINOGRAPHIST."

"CAMERA angles" first came into prominence through the great part they played in the early work of present-day serious cinematographers. Because they regarded this as something new, sculptors, "still" workers and poster artists became attached to the principle, so much so that to-day it is impossible to consult any advanced work without encountering virile examples of this attachment.

However, camera angles are not merely "something new" to the responsible ciné worker: they have now become part of the recognised plan of film construction. With their aid pictorial composition—not always an easy thing in motion-picture work—can be effected, ideas can be expressively conveyed and various moods can be emphasized. With their aid, too, emotions and reactions can be created, meaning can be laid bare without confusion, and the dramatic force of acting—even amateur acting—can be greatly enhanced.

It is in its ability to accomplish these things that the device of camera angles proves its worth, but it is in knowing when to apply the device that amateur cinematographers find their greatest difficulty.

Selection.

Angles are not arrived at or determined by haphazard selection. If they were, it is probable that more harm than good would result. Instead, each is chosen for a particular purpose and because it will produce an effect more satisfactorily than will any other shot.

The particular purposes for which they are chosen and the extent to which the angles are exploited will, of course, depend upon the worker's own knowledge of what their introduction can accomplish. And although this knowledge may not be possessed by every beginner, its acquisition is merely a matter of developing "film sense."

Impersonation.

Probably, however, camera angles will for a long time to come be employed mainly for their value in impersonation; that is to say, in presenting the spectator with exactly the view he would enjoy were he actually watching the occurrences in person.

For this purpose, the camera can indeed be made to take his place at the actual filming, for—since the angle subtended by the camera lens does not appreciably vary with the angle of human vision—the screened version will lose nothing beyond that which any solid arrangement loses when it is reproduced *in plane*.

Practical Notes.

To secure best results in this particular case, it is necessary to remember little beyond the fact that the angle of the camera must always coincide with that from which an imaginary spectator would himself witness the action. Thus, assuming the spectator to be a policeman engaged in watching the attempts of a burglar to escape over the roof-tops, the camera would be made to incline violently upwards.

Conversely, to place the spectator for a moment or two in the position of the burglar carefully observing the manœuvres of the policeman, the camera would be taken to the roof-tops and a sequence of shots—looking downwards—would be made from that point.

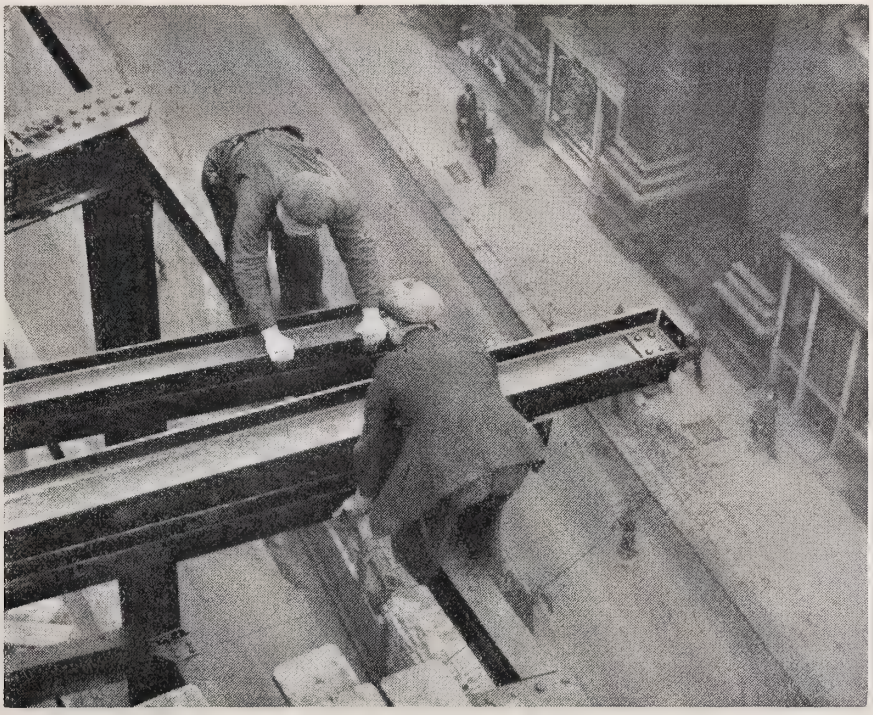
Reactions.

To create moods and emotional reactions, it is necessary to understand the feelings normally produced in real life when objects or persons are regarded from different angles—geometrical angles.

If, for example, the cinematographer be inclined to go down into a cellar and to look (at an angle inclining upwards) through the cellar flap, objects and beings beyond it will be found to assume far greater importance and significance than they would were he to view them from, say, an upper storey window (where the angle formed would be more acute as well as inclining *downwards*). In this latter case, the objects would lose in significance; and that represents the whole basis of angle work undertaken with the object of creating different moods and emotional reactions.

Dangers.

Like most other good things, the device of camera angles is liable to abuse and misuse. It may, as the writer has already pointed out, be adopted merely because it represents "something new," and not because it fulfils one of the positive capacities for cinematic interpretation which he has attempted to outline in this paper.



A good example of the correct use of the high viewpoint camera angle.

This misuse of the device is fraught with danger, for instead of enhancing the filmic beauty of any shot the effect will be to create a freakish or, at least, a puerile impression.

Another danger in the application of angle technique is repetition. This can, up to a certain point, be sustained in most things—and then monotony must inevitably creep in. The use of an appreciable number of camera angles, provided they are diverse and varied, is not necessarily repetition and may, therefore, be indulged in with less fear of ill consequences resulting. But the frequent repetition of any particular angle or angles, even when applied to different shots—is a definite cause of monotony and boredom.

There are, of course, other dangers more remote than the above, but they are not likely to be encountered or even to be recognised by the majority of enthusiasts. In any case, it is impossible within the scope of a short article to deal with more than the main features of angle work as it affects the ordinary amateur. Nor must it be forgotten that the technique is by no means a settled or fixed matter. New uses and applications are constantly being found for it, and we cannot advance beyond the times.

Filming the Unfilmable

By NORMAN HUNTER.

I DO not think I should be far out if I said that light is one of the chief difficulties with which the amateur cinematographer is faced. Not so much the difficulty of judging the correct exposure for varying light conditions; there are plenty of efficient and not very expensive appliances for this purpose on the market; but the difficulty of getting sufficient light on many interesting subjects.

For instance, you may be taking some scenics and probably you find one or two interesting churches which you want to include. As far as the outside of these buildings is concerned everything is plain sailing. But what about the interiors? Without a shot or two of the interiors your scenes are incomplete; yet there is neither sufficient natural light nor the means of introducing sufficient artificial light. The fastest film, the slowest motor speed, and the widest lens aperture together are not equal to the occasion.

There is, I admit, one very easy way round the difficulty. But it is only a way round and not a final solution of the problem. You can take a snapshot, or rather a time exposure with your ordinary camera, and film an enlargement from the negative in your title maker. If it is kept on the short side it may prove satisfactory.

Here is the method I used recently to get a moving shot of the interior of a warehouse which I had to include in a commercial film I was making. There was nothing like enough daylight in the building and no means of getting enough artificial illuminant. I had two still photographs taken by flashlight. Both were taken with the camera in the same position, but it was swung round slightly for the second shot. This gave me two pictures which, when matched together and mounted as one, formed a single long print. I put this in the title maker and drew it slowly through with the camera filming it as it went. Result, a perfect "pan." shot.

Another way of using a still photograph without producing an utterly lifeless effect is to put the photograph in the title maker and run a title along the bottom describing the scene. Film with the camera upside down, using stop action, and remove the title letter by letter. The final result will give a still picture with the title running itself across the bottom.

Talking of photographs used in the title maker brings me to an easy method of making wipe dissolves without the need for cutting the film or making any complicated joins and splices.

Take two photographs, one of each scene you wish to form the dissolve. Lay Scene 1 on top of Scene 2 in the title maker upside down. Film a short length of Scene 1 then remove it and cut it neatly through the middle, vertically. Put it back, upside down as before. Start your camera and slowly draw the two halves of the photograph apart—one to the right and the other to the left and completely out of the title maker, leaving Scene 2 visible beneath it. When you splice that length of film right way up in its position afterwards you get Scene 2 visible first, then Scene 1 slides in from each side, the join down the middle vanishes and leaves Scene 1 complete.

Needless to say you can make a run of half a dozen or more scenes like this. All you need is a still photograph of each scene. As long as you use only a short shot of each scene the fact that they are not actually moving scenes will not be apparent, providing there are no close-ups of living beings. If you use a series of these changes have the pictures sometimes run in from side to side, sometimes from top and bottom, sometimes diagonally. It is only a matter of cutting the picture accordingly.

A Prize Competition for Novices

THIS competition is specially for those readers of "The A.P." who are Novices; that is to say, amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups, or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices have all the summer in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.
The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.
The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.
Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th. This will give new readers who are Novices, and who intend entering this competition, every opportunity of improving their work during the next three months by reading *The Amateur Photographer* every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

Further reference to the competition will be made week by week, and hints given for the best treatment of various subjects for Novices.

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, July 31. Rules in the issue of June 24.

Wallace Heaton "35-mm. Film Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

Folkestone C.C. Competition in connection with Folkestone Floral Festival.—Open, July 8–18. Cash prizes. Entry forms available from photographic traders in Folkestone. (E. F. Davidson, 44, Wear Bay Crescent, Folkestone.)

The Listener. Cash prizes for photographs under general title "Conversation Pieces."—Open, July 8–August 25. Entries, Monday morning of each week. First selection in *The Listener* of July 22. (Editor, *The Listener*, Broadcasting House, London, W.1.)

Western Salon of Photography.—Open, July 11–18. (Rev. R. J. Attfield, Hennock Vicarage, Newton Abbot, Devon.)

Chicago International Salon.—Open, July 23–October 4. (Alex. J. Krupy, Chicago C.C., 137, North Wabash Avenue, Chicago, Ill.)

I International Kunstphotographische Austellung in Karlsbad.—Open, July 18–August 9. (Hugo Heyer, Schulgass, 26, Karlsbad.)

Thirteenth Midland Salon of Photography.—Open, June 20–July 18. (Geo. T. Boulton, The Art Gallery, Pall Mall, Hanley, Stoke-on-Trent, Staffs.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

Radio Photo-Club de Spa. IVme Salon International de Photographie.—Open, August 9–30. (M. René Chalsèche, Avenue Marie-Thérése, 13, Spa, Belgium.)

I Salon Internacional de Fotografia de San Sebastian.—Open, August 5–20. (Sr. Secretario General, Salon Internacional de Fotografia de San Sebastian, Calle San Marcial, 26, San Sebastian, Spain.)

Forty-fifth Toronto Salon of Photography.—Entries, July 25; open, August 28–September 12. (W. H. Hammond, Secretary, Toronto Salon of Photography, 2, Gould Street, Toronto, Canada.)

Museum and Public Library, Maidstone. Exhibition of Nature Photography.—August 15–29. (C. E. Fisher, Museum and Public Library, Maidstone.)

Tweede "Focus" Fotosalon.—Entries, August 10; open, September 12–27. (Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands.)

South African International Salon.—Entries, August 14; open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Entries, August 14; foreign entries, July 31; open, September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Buffalo C.C. Fourteenth Annual Salon of Photography.—Entries, August 15; open, September 6–27. (H. W. Schonewolf, 528, Elmwood Avenue, Buffalo, N.Y., U.S.A.)

Morecambe, Heysham and D.P.S.—Entries, August 19; open, September 9–16. (James F. Levisohn, B.Sc., 5, Douglas Drive, Heysham, Lancs.)

Fotoclub Zagreb. Fourth International Salon of Photography.—Entries, August 20; open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Entries, September 2; open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Lincoln Camera Club.—Entries, September 5; open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

XII Salon International de Fotografica, Zaragoza, Spain.—Entries before September 10; open, October. (Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7, Zaragoza, Spain.)

Third Canadian International Salon of Photographic Art.—Entries, September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

Windlesham C.C.—Entries, September 10; open, September 25–26. Classes for members (Beginners, Advanced, Professional, also Open Class). (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

IV International Hungarian Exhibition.—Entries, September 15; open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Entries, September 21; open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Service Co. (London), Ltd., Happy Camp Snaps Competition. Cash prizes.—Entries, September 30. (Service Co. (London), Ltd., 273, High Holborn, London, W.C.1.)

Coronet Midget Camera Competition. Cash prizes.—Entries, September 30. (Coronet Camera Co., 310, Summer Lane, Birmingham, 19.)

Eighth International Photographic Salon of Japan.—Entries close in Tokyo, September 30; open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan.)

Johnson's "Holiday" Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., A.R.P.S., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr. 69, Antwerp.)

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. Price 2s. 6d.

16. MOUNTANTS

PHOTOGRAPHIC prints are mounted on card or mounting paper by one of the following methods: (1) by being "tipped" on with a strong adhesive, such as "Seccotine," applied to the back at the two top corners or the top edge only; (2) by being pasted all over the back with a suitable paste before affixing to the mount; and (3) by dry mounting.

The first method is obvious in its application. The third will be dealt with in a later contribution. The second method is the one most frequently used by amateurs, and the following are suitable pastes or mountants for the purpose.

Starch Paste.

This is a very quickly prepared paste, is clean and very adhesive when fresh, but does not keep well. It is made by mixing pure starch with a small quantity of cold water to make a very stiff cream. **Boiling** water is then poured on in a thin stream, stirring the mixture all the time until the mass turns to jelly. It is ready for use as soon as it is cold. Apply with a stiff brush.

Dextrine Mountant.

This is the most reliable paste for mounting photographs. A good formula is as follows:—

Best white dextrine	14 oz.
Water	20 oz.
Oil of wintergreen	20 drops.

The water should be heated to about 160° Fahr. The dextrine is then stirred in slowly until it is dissolved. The oil of wintergreen is added, and the stirring continued for some time. Pour into suitable wide-mouthed bottles to cool. It will take several days to set into a firm white paste, and is then ready for use. This paste keeps well.

Starch-Dextrine.

This combination makes a good paste for all-round purposes and keeps well.

Pure starch	120 grs.
Best white dextrine	4 oz.
Sodium carbonate	10 grs.
Oil of wintergreen	20 drops.
Water	10 oz.

Mix in the above order to make a thin cream free from lumps. Bring to the boil, stirring all the time, and pour into jars. This will take a day or two to set and it is then ready for use.

17. AN ENLARGING TABLE

Distances from negative to lens and from lens to paper.

Focus of Lens, in.	TIMES OF ENLARGEMENT. 2	3	4	5	6	7	8
	in.	in.	in.	in.	in.	in.	in.
2	6	8	10	12	14	16	18
	3	2⅔	2½	2⅖	2⅓	2⅐	2¼
2½	7½	10	12½	15	17½	20	22½
	3¾	3⅓	3⅛	3	3	2⅞	2¾
3	9	12	15	18	21	24	27
	4½	4	3¾	3⅖	3½	3⅜	3⅜
3½	10½	14	17½	21	24½	28	31½
	5¼	4⅔	4⅜	4⅕	4	4	4
4	12	16	20	24	28	32	36
	6	5⅓	5	4⅘	4⅔	4½	4½
4½	13½	18	22½	27	31½	36	40½
	6¾	6	5⅝	5⅖	5¼	5⅛	5
5	15	20	25	30	35	40	45
	7½	6⅔	6¼	6	6⅕	6⅐	5⅝
5½	16½	22	27½	33	38½	44	49½
	8¼	7⅓	6⅞	6⅗	6 5/12	6⅖	6 3/16
6	18	24	30	36	42	48	54
	9	8	7½	7⅕	7	6⅐	6¾
7	21	28	35	42	49	56	63
	10½	9⅓	8¾	8⅖	8⅙	8	7⅞
8	24	32	40	48	56	64	72
	12	10⅔	10	9⅗	9⅓	9⅛	9

First ascertain the focal length of lens in enlarger. Then decide on number of times enlargement to be made. This is found by comparing the length of diagonal of the negative with that of the enlargement decided on.

The point of intersection of the vertical and horizontal columns gives the distances required.

The greater of the two numbers where the two intersect is the distance from lens to the sensitive paper. The lesser is the distance from lens to negative.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned.. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Paper Roll Negatives.

Can you oblige me with the developing and reversal formula suitable for the paper roll negatives? J. O. (Buxton.)

If the paper films to which you refer are what we expect them to be, they are intended to be developed as negatives, and are not capable of reversal. The negative is set up in a good light and re-photographed to give a bromide print. It is intended that this work shall be done professionally, and is almost outside the scope of the amateur.

Photographing Bronze Figures.

I have to photograph a good many old bronze figures, and as you see from sample herewith they do not come out well. They are too dark, except the high-lights. Where am I going wrong? L. P. (Purfleet.)

Assuming the specimen is a fair sample, you are very seriously underexposing. The high-lights are too strong and crude, and there is neither form nor detail in the shadows. Put the figure a little farther from the window, and use a reflector on the shadow side, but not close enough to suggest a second source of light. Give such an exposure that the shadow detail comes out readily, and stop development before the high-lights become too dense.

Negative from Print.

I want to get a new negative from an enlargement which has been considerably worked up. Can it be done by contact, exposing through the paper? P. W. E. (London.)

It can certainly be done after a fashion, but we should not recommend such a method. You would get a grainy image, and if the enlargement is of considerable size the plates would be very expensive. The working-up may have a different effect by transmitted light from what it has by reflected light. The best plan is to set the print up in even diffused light, copy it, and make enlargements from the negative.

Drying Plates.

When I put a dozen 3½ × 2½ plates in a rack to dry they take an enormous time. How can I hasten matters? C. C. (Ilford.)

By taking them out of the rack. Remove surface water from both sides, and stand the negatives on edge singly along a shelf, with the top edges leaning against the wall. They will dry evenly in a few hours.

Rapidity of Lenses.

Is it a fact that all lenses at f/4.5, whatever their focal length, would require the same exposure under the same circumstances? Or can a quicker exposure be given if the lens has a short focus? S. F. (Highbury.)

The relation between the diameter of the stop and the focal length remains the same; that is to say, the diameter of the stop f/4.5 is between one-fourth and one-fifth of the focal length, whatever that may be. Theoretically, therefore, the exposures should be the same at that aperture. In practice, the amount of light passed is not the same in all cases owing to variations in construction. In a general way, the larger the number of separate component glasses the smaller is the percentage of light passed.

Formalin.

I should like to try formalin for hardening prints before glazing, as I have noticed that you recommend it. How is it made and used? R. E. F. (Aberdeen.)

Get from a dealer a small bottle of formalin, which is in liquid form. Measure out a fluid ounce of it, and add 9 oz. of water. When the prints are washed, put them into this solution, and keep them moving about for three or four minutes so that the solution has free access to the gelatine, which it soon hardens. Transfer the prints straight to the glazing slabs. The solution can be used again and again, but becomes weaker, as the prints carry water into it and take formalin out of it.

Monthly Competitions.

When do the rules of your competitions appear, and what are the conditions? R. W. (Toronto.)

The rules governing our monthly competitions are published, together with the names of all the prize-winners of the preceding month, in the last issue of each month. The conditions of entry are clearly given, so that we can offer you no further information on the subject, as it would require too much space for a short reply.

Paper Negatives.

How are paper negatives enlarged? They seem too opaque to print in the usual way. F. A. P. (Newport.)

The sort of negatives to which we expect you refer are set up in a good even diffused light and photographed on to bromide paper in order to get a print. It is intended that this work shall be done by firms with the necessary apparatus and equipment, and it is a rather difficult matter for an amateur to tackle successfully.

Fixing-Hardening Bath.

Can you tell me of a simple solution to add to my hypo bath so that it will harden the films while fixing them? W. D. (East Ham.)

Make up the hypo solution first to a strength of half a pound in 30 oz. water. Then prepare the following, dissolving the ingredients in the order given.

Warm water	4 oz.
Sodium sulphite	½ oz.
Glacial acetic acid ..	½ oz.
Alum	½ oz.

Add this very slowly to the hypo solution with constant stirring.

Two-colour Print.

Can you tell me how the two different colours have been obtained on the enclosed print? M. M. (Cork.)

We have no doubt that the warm and cold tones have been obtained by the familiar double toning of self-toning paper. With most papers of this type you can get a much colder (bluer) tone by giving a preliminary bath of common salt. Instead of immersing the print for this purpose, the salt solution is painted on to parts of the dry print with a brush, and allowed to act for the time stated in the instructions. The print is then washed and placed in the usual hypo bath. The parts not treated with salt are then warmer (redder) than the others.

Sulphide Toning.

Will you please give me the necessary formulæ for the sulphide toning of bromide prints? C. H. (Bolton.)

After thorough washing bleach the prints completely in the following bath:

Potassium ferricyanide ..	300 grs.
Ammonium bromide ..	100 grs.
Water	20 oz.

Wash well and redevelop in:

Stock sulphide solution ..	3 oz.
Water	17 oz.

The stock solution referred to is made by dissolving 2 oz. of sodium sulphide in boiling water to make a total volume of 10 oz.

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

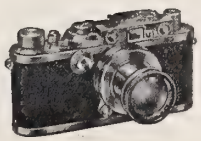
Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

The simplest way to obtain a good

MINIATURE CAMERA

1—Write now to the specialists of long standing and if in doubt let us give you our unbiased advice.

2—Avail yourself of our **Confidential** Easy Payment System if you do not wish to pay the full amount in cash.

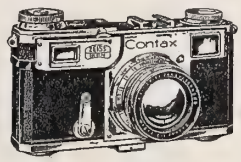


LEICA
MODEL IIIa

With coupled range-finder. speeds from ⅛ to 1/1,000th sec., fitted with f/2 Summar 5-cm. interchangeable lens..... **£43:0:0**

CASH OR C.O.D.
12 payments of £3 15s. 3d.

Model III, with speeds to 1/500th sec..... **£39:10:0**
12 payments of £3 8s. 7d. **CASH OR C.O.D.**



CONTAX
MODEL II

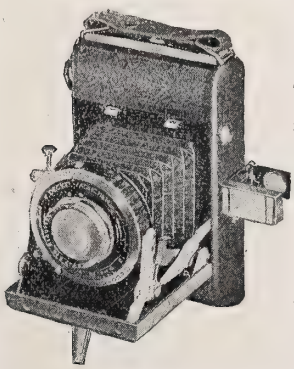
Combined range and view finder in the one unit.

Delayed-action release.

All controls conveniently situated at the top of camera Speeds ½ to 1/1,500th sec.

With F/2 SONNAR Interchangeable Lens

£50 : 10 : 0 CASH OR C.O.D.
Or 12 monthly payments of £4 8s. 11d.



NORFOLK
Miniature Model

The perfect miniature camera at a most reasonable price. Well designed and constructed, self-erecting takes standard 3¼×2¼ film. 16 pictures 4½×6 cm. Automatic film window covers for use with pan. film. F/2.9 Schneider Radionar. New type Compur D.A. shutter, with speeds to 1/400th sec.

£7 : 19 : 6

Or 9 monthly payments of 18s. 7d.

With Compur, speeds to 1/250th sec. **£6 : 15 : 0**
Or 9 monthly payments of 15s. 9d.

Available only from Sole Suppliers, as below.

Phone 22079 (2 lines). **Grams : Photo.**

SHEFFIELD PHOTO Co. LTD.
NORFOLK ROW, (FARGATE)
SHEFFIELD — *One minute walk from Town Hall*

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [2472

ALLENS.—Super Ikonta 16-on-2B, Tessar f/3.5, £12/17/6 ; Filter, 7/6 ; Zip Purse, 3/6 ; 6×6 Praxidos Enlarger, No. 506, f/3.5 7.5-cm. lens, with condenser, £14/19/6.

ALLENS.—Tempophot Electric Exposure Meter, £2/9/6 ; 3½×2½ Tropical Ernemann Focal-plane, Ernon f/3.5, slides, case, F.P.A., £8/19/6 ; Baby Ikonta, Novar f/4.5, Derval, £2/17/6.

ALLENS.—6×6 Latest Automatic Rolleiflex, Tessar f/3.5, £18/10 ; Medium Filter, 10/6 ; Latest Clip-on Lens Hood, 10/6 ; Plate Back, 18/6 ; 2 Slides and Case, £1/5/6 ; Iris Stop, 17/6.

ALLENS.—Leica Model III, Elmar f/3.5, £21/19/6 ; Ikoflex II, Tessar f/3.5, £17/19/6 ; V.P. Correx Tank, 18/6 ; 6×6 Brilliant, f/4.5, Compur, £3/19/6 ; 3×4 Zeiss Kolibri, Novar f/3.5, Telma shutter, £3/19/6.

ALLENS.—The Miniature Camera Dealers, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed, 7 p.m. [0087

SOHO Reflex ¼-pl., Ross f/4.5, 3 double slides, F.P.A. ; as new, £14, or near offer.—18, Hedsor Buildings, E.2. [4114

3¼×2½ Ensign Reflex, f/2.5 Cooke and f/5.6 Dallon ; excellent condition, many accessories ; lenses listed £28/10 ; bargain, £15.—Brown, 25, Princes Avenue, Woodford. [4137

3¼×2½ Zeiss Ikon Nettar, f/4.5 anastigmat, D.A. Telma shutter ; almost new, 85/- ; cost £5/10.—Andrew, 6, Raikes Rd., Bolton. [4139

1-PLATE Graflex, horizontal model, Ross Xpres f/4.5, 3 double dark slides, leather case ; all in excellent condition, £6/10.—Box 8519, c/o "The Amateur Photographer." [4142

NEW Special Sibyl, 3½×2½, Ross Xpres f/4.5, 6 D.D. slides, F.P.A., leather cases ; cost £30 ; as new, £12/10.—44, Trinity Rise, Tulse Hill, S.W.2. [4146

CAMERAS AND LENSES

£3 V.P. and half Dolly, Certar f/4.5, Vario, D.A., optical view-finder ; as new.—J. B. B., 20, Lambourne Rd., E.11. [4143

ROLLEICORD, f/4.5, case, filter, 2 films ; used, £7/15.—94, Rann St., Birmingham. [4144

3¼×2½ Newman & Guardia Special Sibyl, Zeiss f/4.5, reflex and direct finders, F.P.A., and 4 double slides, 2 focussing screens, solid leather case for camera and pack, camera just overhauled by makers ; excellent condition, Leitz distance meter, 2 daylight developing tanks, £7/10 the lot for quick sale ; approval deposit.—Dr. Flower, Yeovil. [4147

THAGEE 3½×2½ Folding Reflex and Focal-plane, f/4.5 Tessar, slides, F.P.A., case ; new condition ; cost £48 ; accept £18.—Frank, 67, Saltmarket, Glasgow. [4151

ZEISS 3½×2½ Miroflex, f/4.5 Tessar, slides, F.P.A., case ; absolutely new condition ; cost £55 ; accept £25.—Frank, 67, Saltmarket, Glasgow. [4152

PLAUBEL Makina II, f/2.9 Anticomar, f/6.3 Telephoto, Wratten filters, slides, F.P.A., roll-film adapter, case ; absolutely as new ; cost £60 ; accept £35.—Frank, 67, Saltmarket, Glasgow. [4153

GOERZ ¼-pl. Tenax, f/4.5 Dogmar (Convertible) in Compur, 6 slides, F.P. adapter, leather case, bargain, £4/5 ; V.P. Film Tenax, Dogmar in Compur, accept £2/15. Wanted, 45×107 Transposing Frame.—Bird, 31, Mansfield Rd., Exeter. [4154

PICKARD Reflex, 3¼×2½, revolving back, 6 slides, adapter, etc. ; no lens, 50/- ; fully guaranteed.—Fowle, 6, Vincent Rd., South Tottenham. [4158

REFLEX ¼-pl. Ensign, Cooke f/4.5, 12 slides, F.P.A., R.F.H., case, £5.—Telfer, 14, Robson Avenue, Willesden, N.W.10. [4159

3¼×2½ Ensign Roll Film Tropical Carbine, just been overhauled, f/4.5 Aldis Uno in Compur shutter, and case ; perfect condition, £3.—Box 8576, c/o "The Amateur Photographer." [4164

Second-hand Reflex Cameras

46342. 3½×2½ **Kodak Junior Graflex,** Bausch & Lomb f/4.5 Tessar lens, changing-box for 12 plates, very small and compact **£6 17 6**

46721. 3½ × 2½ **Junior Graflex,** Carl Zeiss f/4.5 Tessar lens, Graflex roll-holder and cut-film magazine. In good condition **£8 8 0**

46532. 3½ × 2½ **T.-P. Special Ruby,** revolving back, 5½-in. Ross f/4.5 Xpres lens, 3 double plate-holders, F.P. holders, leather case. All in good condition. List price £23 10s. For.... **£12 12 0**

45292. 3½ × 2½ **Adams' Tropical Model Minex,** brass-bound teak body, revolving back, double extension, rack rising front, 5½-in. Ross f/5.9 Combinable anastigmat lens, single lenses 8 in. and 9½ in. focal length, Mackenzie Model A adapter, 12 envelopes, F.P. holder, Graflex roll-holder, 6 double plate-holders, set of Ilford Colour filters, leather case. A very complete outfit in good condition. List price about £115, for..... **£40 0 0**

46729. 3½ × 2½ **T.-P. Junior Ruby,** T.-P. Cooke f/4.5 lens, F.P. holder, canvas case. In good condition. List price £12 15s. For..... **£7 12 6**

46785. 3½ × 2½ **Ensign Tropical Model Roll Film Reflex,** T. and I. shutter, Aldis Uno anastigmat lens f/7.7..... **£2 5 0**

47042. 3½ × 2½ **Kodak Graflex Series B,** revolving back, Carl Zeiss f/4.5 Tessar lens, 3 double plate-holders, F.P. holder, leather case. In good condition..... **£12 10 0**

47045. 3½ × 2½ **Thornton-Pickard Special,** revolving back, Carl Zeiss f/4.5 Tessar lens, 3 double plate-holders, roll-holder, F.P. holder, case. Good condition. List price £23 10s. For **£15 0 0**

46996. 3½ × 2½ **Thornton-Pickard Duplex Ruby,** revolving back, long extension, Ross f/3.5 Xpres lens, 3 double plate-holders. In first-class condition..... **£20 0 0**

46941. 3½ × 2½ **Ensign Special,** revolving back, f/4.5 Aldis-Butcher anastigmat lens, 3 plate-holders, F.P. holder, leather case. In good condition..... **£7 12 6**

46914. 3½ × 2½ **Thornton-Pickard Junior Special Ruby,** revolving back, Dallmeyer f/3.5 Press anastigmat lens, 9 single plate-holders, leather case. In good condition. List price £18 10s. For..... **£10 10 0**

47079. 3½ × 2½ **Thornton-Pickard Horizontal Ruby,** f/4.5 Aldis Ensign anastigmat lens and 9-in. f/6.5 Dallon Telephoto lens, 6 plate-holders, F.P. holder, canvas case. List price £18 15s. For..... **£12 10 0**

NOW READY! 1936 EDITION 32 PAGES

LIST OF CAMERA BARGAINS !

46799. 3½ × 2½ **Thornton-Pickard Special Ruby,** revolving back, T.-P. Cooke f/4.5 anastigmat lens, 3 double plate-holders, F.P. holder, leather case. List price over £20. For..... **£9 12 6**

46854. 3½ × 2½ **Thornton-Pickard Junior Special Ruby,** revolving back, Dallmeyer f/4.5 anastigmat lens, 6 plate-holders, canvas case. Good condition. List price £13. For.. **£7 12 6**

46576. 3½ × 2½ **Thornton - Pickard Junior Ruby,** revolving back, Insto stop, Dallmeyer f/3.5 anastigmat lens, 3 plate-holders, New condition. List price £16 15s. For..... **£12 12 0**

45775. 3½ × 2½ **Ensign Tropical,** revolving back, 5½-in. Aldis-Butcher f/3.4 anastigmat lens, 3 single plate-holders. In new condition..... **£12 10 0**

46443. 3½ × 2½ **Thornton-Pickard Junior Special,** revolving back, f/3.5 Cooke anastigmat lens, 3 single plate-holders. In new condition. List price £15. For..... **£10 10 0**

46594. 4½ × 3½ **T.-P. Tropical Model Duplex Ruby,** revolving back, extra long extension, brass-bound teak body, 6½-in. Ross f/2.9 Xpres lens, 6 double book-form plate-holders, leather case. In good condition. List price £65. For..... **£25 0 0**

46538. 4½ × 3½ **Soho,** latest pattern, 6½-in. Ross f.3.5 Xpres lens, 3 double plate-holders. In new condition. List price £37 10s. For..... **£27 10 0**

46853. 4½ × 3½ **Thornton-Pickard,** reversing back, 6-in. Plaubel f/2.9 Anticomar lens, F.P. holder, 6 plate-holders. Good condition..... **£9 9 0**

46943. 4½ × 3½ **T.-P. Junior Special Ruby,** revolving back, Ross f/4.5 anastigmat lens, 6 plate-holders, canvas case **£8 8 0**

46958. 4½ × 3½ **Thornton-Pickard Junior Special Ruby,** revolving back, Cooke f/3.5 anastigmat lens, 6 plate-holders, F.P. holder, canvas case. List price £17 10s. For.... **£10 10 0**

46966. 4½ × 3½ **Ensign Popular,** reversing back, Cooke f/4.5 Luxor anastigmat lens, 6 plate-holders..... **£5 12 6**

47034. 4½ × 3½ **Thornton-Pickard Special Ruby,** revolving back, Cooke f/2.5 lens, 6 double plate-holders, leather case. In good condition. List price £40 2s. 6d. For..... **£25 0 0**

45521. 4½ × 3½ **Dallmeyer de Luxe,** revolving back, Dallmeyer f/3.5 Dalmac lens, 3 double plate-holders. In excellent condition. List price £25. For..... **£15 15 0**

45983. 4½ × 3½ **Adams' Minex de Luxe,** revolving back, Ross Zeiss f 6.3 Convertible Protar lens, also 11-in. Ross f/6.8 Telecentric Telephoto lens, Mackenzie adapter, 12 envelopes, F.P. holder, leather case. All in good condition..... **£22 10 0**

46664. 4½ × 3½ **Popular Pressman,** reversing back, 11-in. Ross f/5.4, Telecentric Telephoto lens, 6 plate-holders, F.P. holder, leather case..... **£10 10 0**

46699. 4½ × 3½ **N.-S. Front Shutter Reflex,** revolving back, f/4.5 Ross-Tessar lens, also 10¾-in. Bis-Telar Telephoto lens, 6 double plate-holders, leather case. Good condition **£12 10 0**

47066. 4½ · 3½ **Soho,** latest model, 6-in. Carl Zeiss f/4.5 Tessar lens, 3 double plate-holders, F.P. holder. In first-class condition. List price £35 5s. For..... **£23 10 0**

BRITISH JOURNAL ALMANAC, 1935 EDITION, OUT OF PRINT. A few left, 2/6 each, post paid.

SANDS HUNTER & CO. LTD 37, BEDFORD ST. STRAND LONDON, W.C.2.

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

V.P. Voigtlander Perkeo R. Film Camera, fitted Voigtlander Skopar f/3.5, Compur shutter, 1 to 1/300th, cable release, £6.

11.5-IN. Aldis Anastigmat f/4.5 Soft-focus Lens, iris mount; as new, £7/10.

5-IN. Series VIIa Cooke Primoplane W.-angle f/6.5, iris mount, on panel, £1/15.

V.P. Ensign Midget Roll Film, f/6.3 Ensar, and purse; as new; list price £2/15; our price £1/15.

PATHESCOPE Imp R.O.V.E.D. Model Projector, fitted with motor drive, super attachment and resistance; as new, £5.

3¼×2¼ Ihagee Roll Film Camera, focussing, rack rising front, reversible finder, spirit level, fitted Triplex anastigmat f/6.8, Ibsor speeded shutter, 1 to 1/125th, leather case, £3.

VEST Pocket 4½×6 cm. Ica Bebe, focussing adjustment, direct finder, fitted Tessar f/4.5, speeded shutter, 1 to 1/250th, F.P. adapter, £2/5.

VEST Pocket 4½×6 cm. Ica Bebe, focussing adjustment, direct finder, fitted Tessar f/4.5, speeded shutter, 1 to 1/250th, 6 slides, F.P. adapter, leather case, £4.

1-PLATE Thornton-Pickard Imperial Field Camera, 2 triple extension, rising and swing front, swing and reversing back, W.A. movement, brass turntable, fitted Beck Symmetrical lens, 2 book-form D.D. slides, tripod, canvas case, £4/10.

1-PLATE Thornton-Pickard Imperial Field Camera, 2 all movements as above, fitted same lens, 1 book-form D.D. slide, tripod, canvas case, £3/15.

1-PLATE Thornton-Pickard Reflex, focussing, rising 4 front, skyshade, deep triple detachable focussing hood, reversing back, quick wind focal-plane shutter, 1/10th to 1/1,000th, fitted Dallmeyer anastigmat f/4.5, 12 slides, leather case; splendid order, £8.

1-PLATE T.-P. Ruby Reflex, focussing, rack 4 rising, sky-shade, deep triple detachable hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, fitted Tessar f/4.5, F.P. adapter, canvas case, £6/17/6.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

ZEISS Super Ikonta, 16-on-3¼×2¼, f/3.5 Tessar, 1 to 1/500th sec., Compur, perfect condition, soft leather case, filter, £17/10.—Trehane, Little Copse, Ferndown, Dorset. [4160

16-ON-2¼×3¼ Voigtlander Virtus, Compur, f/3.5 Heliar, latest, as new, leather case; list £11/5; £8.—Jones, 2, Amherst Rd., Fallowfield, Manchester. [4162

FOTH-DERBY, takes 16 on 27 film, f/2.5 anastigmat, D.A. focal-plane shutter speeded to 1/500th sec., suede case, Carbine daylight developing tank; outfit in new condition, £6/10.—Tatlow, Eckington, Derbyshire. [4165

LEICA I, with Elmar f/3.5, Avo meter and filter, £10/5, as new; wanted 3 or 4 in. Telescope.—Kerridge, 20, Downscourt Rd., Purley, Surrey. Upland 3446. [4167

CHANGE your camera for a Leica or Rolleiflex from Cyril Howe, Cheap St. (Close to Abbey), Bath.

MODEL III Leica, Elmar f/3.5, as new, £22/10; Model II Leica, f/3.5, good condition, ever-ready case, £18; 10.5-cm. Coupled Elmar, £6/17/6; F/3.5 Wide-Angle Coupled Elmar, £5/17/6; Black Vidom and case, as new, £3; Ever-ready Case, 12/6; part exchange and approval.—Cyril Howe, Bath, recommended by Messrs. E. Leitz for Leica developing and enlarging. Send for price list.

FOTH-FLEX 2¼ square Reflex, F.P. shutter, f/3.5, £6.—Cyril Howe, Bath. [4168

ENSIGN Autorange, Ensar f/4.5, Mulchro, 1935; new condition, £5.—Jones, Talgarreg, Llandyssul. [4169

ZEISS Cocarette 2¼×3¼, f/4.5 Tessar, delayed action Compur shutter; as new, £6/5.—41, Church Lane, Charlton, S.E.7. [4170

SUPER Nettel 24×36, Tessar f/2.8, Albada view-finder, lens hood, filter, ever-ready case; as new, £19; deposit.—82, Hereford Rd., London, W.2. [4171

MALLINSON'S

Free-Lancing Services

NO Free-lance can succeed regularly without a thorough training such as he gets at MALLINSON'S. Mr. Mallinson was at one time schoolmaster, known for his original methods of teaching to Educationists throughout the world. SOUND TUITION, INDIVIDUAL COLLABORATION, and TREMENDOUS ENERGY on Mr. Mallinson's part are the sole reasons for the great success of his pupils. Consult past and present members on these points.

PLACING PICTURES IS THE NATURAL OUTCOME OF HIS TRAINING. Here is a picture which keeps selling and selling.



THIS very ordinary snapshot, taken on Aberdovey golf-links, has **now sold 49 times,** and has earned its owner over £28. It will sell again. How is it done? MALLINSON'S will soon make this clear when you join their Services. Note, by the way, that there is scarcely any work to be done as exercises in the course. The work is pleasurable and leisurely; newsy subjects are rarely suggested.

ENQUIRERS sometimes endeavour to join MALLINSON'S for the placing of photographs alone, but such offers are invariably turned down. IT IS IMPOSSIBLE TO PLACE WORK FOR UNTRAINED PEOPLE. To try to do so would lead to bitter disappointment for both the pupil and Mr. Mallinson. There is no correspondence tuition anywhere in the world in which so much skilled, hard work is done for each individual pupil as is done at Cambridge for MALLINSON'S people.

A COURSE lasts about 14 months, less by arrangement. **Thousands of pictures per annum are placed for members on a very small commission basis. About 800 prizes in Photographic Competitions are won annually by the Members of MALLINSON'S SERVICES, including practically all the big prizes.** Verification of all statements appearing in advertisements, and hundreds of unsought testimonials from enthusiastic members, can be seen at the Rose Crescent offices.

JOIN MALLINSON to-day, and win a prize or two during the summer. Ensure yourself a good time by learning what fun there can be in your hobby. Your work will not become commercialised, nor will your amateur status be lost.

Prospectus by return from :—

MALLINSON'S

Free-Lancing Services

(Dept. A),

Rose Crescent, Cambridge

Write for a copy of "FREE-LANCE JOURNALISM WITH A CAMERA" (third edition now published) with 85 illustrations, post free 3/11.

"

SORRY, SIR!

Your negatives are not worth printing. They are very badly over-exposed."

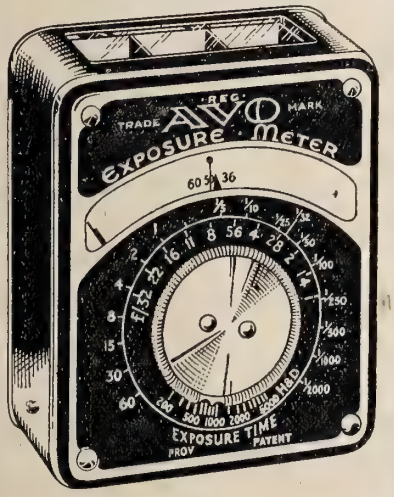
DO YOU REALISE

that the money, time and temper wasted on this ruined film would cover one of the

12 MONTHLY INSTALMENTS of **5s. 8d.**

necessary to purchase a

NEW MODEL "AVO" EXPOSURE METER?



Cash Price **£3 : 3 : 0** Case 5/- extra.

OUTSTANDING FEATURES:

- **Extremely high sensitivity.**
- **Exceptionally compact.**
- **Suitable for ciné or stills.**
- **For interiors or exteriors.**

In spite of the very low price we can with every confidence state that the Avo Meter is equal in every respect to others on the market at double the figure.

- **WE HAVE TESTED THEM.**
- **OUR CUSTOMERS HAVE TESTED THEM.**
- **HEAR WHAT THEY SAY.**

And, finally, fill in the Coupon below and obtain our extra special "Plus" allowance.

POST THIS TO-DAY.

Please send me full details of the new "Avo" Model II Exposure Meter, in which I am interested. Also please quote me, without any obligation on my part, your highest "Introduction" Allowance on my present meter, which is a

.....

Name .....

Address .....

.....

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.

TELEPHONE: VICTORIA 0077. ONE MINUTE FROM VICTORIA STATION. HOURS OF BUSINESS 9AM TO 7PM MONDAY TO SATURDAY

CAMERAS AND LENSES

6×13 Heidoscope Stereo Reflex, takes singles, change box, 6 slides, F.P.A., 4 filters, viewing box (£3); excellent condition, £25.—Mrs. Neville Kingston, A.R.P.S., 1, Cobb House Flats, Lyme Regis, Dorset. [4174

LEICA Standard Model, new Whitsun, once used, 13 gns.; North London.—Box 8578, c/o "The Amateur Photographer." [4176

NORFOLK 3¼×2½ Plate, Zeranar f/3.5 anastigmat in D.A. Compur, 1 to 1/200th, double extension, rise and cross, 6 slides, F.P.A., case, lens hood, Optochrom pale yellow filter, Dallan plate tank 3¼×2½, taking 12 plates, £7 the lot; all in very good condition; deposit system.—Box 8580, c/o "The Amateur Photographer." [4178

IKONTA 3¼×2¼ 520/2LR, Tessar f/3.8, Compur Rapid D.A., filter, case; cost £17; as new; price £11, no offers; seen Kensington.—Box 8591, c/o "The Amateur Photographer." [4179

ZEISS Ideal, f/4.5, delay Compur, perfect, £10; Icarette, f/4.5, Compur, £3; Ihagee Electric Enlarger, f/6.3, £2; giving up; particulars from 6, Diamond Avenue, Plymouth. [4180

POSTCARD Kodak Roll Film, Goerz f/6.3, Compound shutter and developing tank; cost £17; accept £4/10; deposit system.—Pinner, 28, Highdown, Worcester Park, Surrey. [4181

BALDAX 16-on-3¼×2¼, f/2.9 Trioplan, D.A. Compur, fitted Leitz range-finder and Rhaco view-finder; cost £12; perfect, £6/10.—Below.

DOLLINA II (coupled range-finder), for Leica cassettes, f/2.8 Zeiss Tessar, Rapid Compur, E.R. case; hardly used; list £20; accept £15/15.—BCM/PROVIDENS, London, W.C.1. [4182

VOIGTLANDER Virtus 16-on-120, f/3.5 Heliar, D.A. Compur, Focar, hood; as new, £7/15.—C. H. Hardy, 47, Clarendon Rd., Bristol, 6. [4184

3½×2¼ Ica Trona, Zeiss f/4.5, Compur shutter, double extension, slides, F.P.A., case, £6.—Cuthbert, 43, Carlton Avenue, Broadstairs. [4185

35/- Kodak, f/6.3, 3¼×2¼, practically new, leather case, portrait attachment.—Buss, Courtwood, Shorne, Kent. [4186

1-PLATE T.-P. Junior Special Reflex, Taylor-Hobson f/4.5, 6 slides, F.P.A., case; just returned from complete overhaul by makers, £6/18/6; 3 days' approval deposit.—Robinson, Manchester House, Lowestoft. [4187

NEWMAN & GUARDIA 3¼×2¼ Folding Reflex, Ross Xpres f/4.5; perfect condition, £18.—H. P. L. C., Pierhead House, Wapping. [4188

NEW Ideal Sibyl 3¼×2¼, Ross Xpres f/4.5, 3 slides, F.P.A., case, £8/10.—Cockram, Woodbeck, Retford. [4189

SUPER Ikonta 3¼×2¼, 8 or 16, Tessar f/4.5, leather case; perfect, £12/10.—Morris, 81, Ainsworth Rd., Radcliffe, Lancs. Deposit. [4190

CARBINE Film Developing Tank, 10/-; Ensign V.P. to P.C. Daylight Enlarger, 6/-.—Below.

ZEISS Super Ikonta 530/LCp, 16-on-3¼×2¼, Tessar f/3.5, Compur, coupled range-finder; excellent condition, £12.—Gillott, Hillcrest, Bladon, Oxon. [4191

LEICA III, chromium, £17; Summar f/2, collapsible, £11; together, £27.—6, Gawsworth Avenue, E. Didsbury, Manchester. [4192

5×4 Goerz Anschutz, f/4.8 Celor, 3 slides, 70/-.—Warbutton, 4, Monk Rd., Bristol. [4193

£7/7 Cocarette 3¼×2¼, Tessar f/4.5, delayed-action Compur.—Henwood, 8, Tamworth Avenue, Woodford, Essex. [4195

SUPER Ikonta, £28/5 model, Tessar f/2.8, case, Proxar, filter; as new, £23; deposit system.—Box 8585, c/o "The Amateur Photographer." [4197

CONTAX II, f/2 Sonnar collapsible, unused, gift, fortnight old; accept £42; approval.—Box 8587, c/o "The Amateur Photographer." [4199

1-PLATE T.-P. Special Ruby Reflex, Aldis f/3, rev. back, M.-W. adapter, 12 envelopes, filter, £8/10; deposit system.—Box 8590, c/o "The Amateur Photographer." [4202

LEICA No. I, interchangeable, ever-ready case, stereo attachment, viewer, filter, Correx tank; excellent condition; half list prices.—Ross, 128, Oaks Avenue, Worcester Park. [4203

1-PLATE Naturalist Reflex, 7½-in. Cooke f/3.5, 6 book-form slides, F.P.A., direct-vision finder, automatic time valve, reversible mask, Alpha filter, lens hood, spare panel, focussing magnifiers, large Ashford tripod, case; cost over £50; £19/10; consider exchange Rolleiflex.—Rogers, Eastfield, Douglas, Isle of Man. [4205

1-PLATE Soho Reflex, Ross f/4.5, 14 D. dark slides, F.P.A., magnifiers, Dallmeyer 12-in. f/5.6, tripod, case; cost £40; accept £28, or offer.—Woollons, 18, Belsize Avenue, N.W.3. [4209

1-PLATE Reflex, Aldis-Butcher f/4.5, 1/15th to 1/1,000th, F.P.A., 2 D.D. slides; bargain, £3/10.—Brampton, 34, Ropley Rd., Bournemouth. [4212

16-ON-3¼ Baldax, Hugo Meyer f/2.9, delayed Compur, optical direct finder; cost £9/5; as new, £6/7/6.—Bear, 10, Church Rd., Portslade-on-Sea, Sussex. [4214

SERVICE BARGAINS—

CASH, EXCHANGE, OR TERMS

3×4 cm. Fotet Sports, f/2 Xenon lens, in Compur shutter, and purse **£6 7 6**

3½×2½ Kern, double extension, revolving back, f/4.5 Kearn anastigmat lens, Compur shutter, 3 slides, roll-film adapter and leather case **£4 17 6**

4.5×6 cm. Tropical Contessa, f/4.5 Zeiss Tessar, Compur shutter, 6 slides, F.P. adapter **£4 17 6**

¼-pl. N. & G. Sibyl, f/6.3 Zeiss Tessar lens, 6 slides and leather case **£2 7 6**

9.5-mm. Pathescope Motocamera, f/2.9 Zeiss Triotar lens. As new **£6 19 6**

9-in. f/6.5 Dallmeyer Telephoto Lens **£5 5 0**

5×4 N. & G. Special B, f/6.3 Zeiss lens and leather case **£2 18 6**

4.5×6 cm. Vesta, f/4.5 Zeiss Tessar, Compound shutter, 12 slides, F.P. adapter and leather case **£4 7 6**

4.5×6 cm. N. & G. Baby Sibyl, Ross f/4.5 Xpres and 5-in. f/6.5 Dallon Telephoto lens, filter, lens hood, 3 D.D. slides, F.P. adapter and leather case. Nice condition.. **£12 17 6**

V.P. Piccolette, f/6.3 Zeiss Tessar, Compur shutter, and leather case **£2 7 6**

Dolly Super Sports (16-on-3½×2¼), f/2.9 Meyer Trioplan, in delayed Compur shutter, 3 slides, focussing screen. As new **£8 7 6**

¼-pl. Ralli Focal-plane Press, f/6.8 anastigmat lens, 3 D.D. slides and case **£2 18 6**

3×4 cm. Kolibri, f/2 Sonnar, Compur shutter. **£13 17 6**

4.5×6 cm. Dallmeyer Speed, focal-plane shutter, f/2.9 Pentac, 2 D.D. slides, F.P. adapter **£6 18 6**

3½×2½ Makina II, built-in range-finder, f/2.9 Plaubel anastigmat lens, delayed Compur shutter, 3 slides. As new **£27 17 6**

V.P. Kodak Series III, f/6.3 anastigmat lens and case **£2 2 0**

3¼×2¼ Ihagee Roll Film, f/4.5 Ihagee anastigmat, in Compur delayed shutter **£5 2 6**

3¼×2¼ Voigtlander Inos I, f/4.5 Skopar, in Compur shutter.. ..... **£5 7 6**

Duo-Kodak (16-on-3¼×2¼), f/3.5 anastigmat, Compur shutter and purse. As new **£7 18 6**

Baldax (16-on-3¼×2¼), f/2.9 Meyer Trioplan, in delayed Compur shutter **£6 19 6**

3¼×2¼ Ensign Tropical Roll Film Reflex, Aldis f/7.7 **£1 12 6**

10×15 cm. Linhoff, with Tessar f/4.5 lens, Compound shutter, F.P. adapter, canvas case **£8 15 0**

Kodascope Eight-30, for 8-mm. film, motor drive. Good condition **£6 6 0**

16-mm. Zeiss Ikon Projector, motor drive, 100-watt, variable resistance **£8 7 6**

¼-pl. Anschutz, f/4.8 Celor lens, 6 D.D. slides and leather case **£5 7 6**

¼-pl. Mentor, focal-plane, f/2.7 Tessar, Leica range-finder, changing-box, 3 D.D. slides, filters, all in case. Fine condition **£27 10 0**

7-in. f/3.5 Aldis Anastigmat, in sunk mount.. **£4 7 6**

16-mm. Ensign 100-B Projector, in self-contained carrying-case. Nice order **£11 15 0**

Pathescope 200-B, with variable resistance.. **£12 18 6**

16½-in. for 12×10 in. T.T. and H. R.R. f/8, iris mount **£1 10 0**

3½×2½ Ensign Speed Roll Film Reflex, f/4.5 Aldis lens and case **£4 18 6**

3½×2½ T.-P. Reflex, f/3.4 Aldis lens, 3 slides and case **£5 12 6**

Model III Leica, f/2 Summar lens. New condition **£30 0 0**

8½-in. f/4.5 Ross Xpres, in sunk mount..... **£8 10 0**

3¼-in. f/3.8 Ross Zeiss Planar, in iris mount.. **£1 18 6**

No. 3 1/1 Bausch W.A., rotating stops..... **£1 0 0**

Cabinet Portrait Lens, and stops in case..... **£1 0 0**

4¾-in. f/4.5 Ross Xpres, in focussing mount... **£2 18 6**

4¾-in. f/7.7 Aldis Anastigmat, iris mount.....**15s. 0d.**

3-in. f/1.9 Ulliastigmat Lens, iris mount.... **£2 7 6**

13.5 f/6.3 Zeiss Tessar, in focussing mount.... **£2 7 6**

4½-in. f/4.5 Goerz Dogmar, in sunk mount .. **£2 10 0**

2-in. f/3.5 Zeiss Tessar, iris mount..... **£1 19 6**

1½-in. f/4.5 Ross Xpres, in focussing mount.. **£1 18 6**

5¾-in. f/4.5 Cooke Anastigmat, sunk mount.. **£2 18 6**

Phone: Holborn 0664 (3 lines). Established 1889.

The Service Company Ltd.

289, HIGH HOLBORN, LONDON, WC1

JOHNSONS ESTAB'D 20 YEARS

— 30, GLOUCESTER RD., —

BRIGHTON PHONE: 1082.

SOUTH COAST CAMERA MART

THIS WEEK'S OFFERS

Contax II, Zeiss Sonnar f/2, focal-plane shutter to 1/1,250th sec., with D.A. release..... £50 10 0
Zeiss Super Ikonta 2½×2½, Tessar f/2.8, Compur Rapid, 1 to 1/400th sec., with D.A. release..... £28 5 0
Zeiss Super Ikonta 16-on-3½×2½, Tessar f/3.5, Compur Rapid, 1 to 1/400th sec..... £18 12 6
Contax I, Zeiss Sonnar f/2, slow-speed model.... £41 0 0
Contax I, Tessar f/3.5. Cost £31. New condition £19 10 0
Contax I, Zeiss Sonnar f/1.5, E.R. case. Cost £57 10s. Perfect..... £44 0 0
Contax I, Zeiss Sonnar f/2, E.R. case. Cost £42 14s. 6d. As new..... £29 15 0
Rolleiflex 2½×2½, auto., Tessar f/3.5, Compur shutter, 1 to 1/500th, E.R. case, lens hood, filter, Proxars. Cost £30. Splendid outfit..... £21 0 0
Zeiss Super Ikonta 2½×2½, Tessar f/3.5, Compur Rapid, 1 to 1/400th. Cost £25 5s. New condition..... £19 10 0
Zeiss Sonnar Telephoto f/4, 13.5-cm., for Contax. Cost £21 17s. 6d. As new..... £16 10 0
Albada Finder, for Contax. Listed at 30s. As new. 17s. 6d.
Ombrux Electric Exposure Meter, and case. Cost £3 7s. 6d. As new..... 35s. 6d.
Uno Cameo 3½×2½ **Plate,** Aldis f/6, all movements, Compound shutter, 1 to 1/250th, 12 slides, leather case.. £2 0 0
Puck Stereo Camera. Listed at 21s. Shop-soiled 10s. 6d.
Six 2a Brownies. List price 15s. Shop-soiled only 8s. 6d.
Agfa Speedex 3½×2½, f/8.8. Cost 50s. Perfect order 35s. 0d.
Ensign Double-Eight, Ensar f/4.5. List price £3 12s. 6d. Shop-soiled..... £2 10 6
Kodak P.C. 3a Special, Tessar f/6.3, Compound shutter, 1 to 1/200th. Cost £15. Perfect condition..... £3 5 0
Kodak 1a, Kodak f/6.3. Cost £3 3s..... £1 19 6
Kodak 1a, Kodar f/7.9, Kodex shutter. Cost £2 7s. 6d. £1 9 6
Zeiss Ikoflex I, Novar f/4.5, Derval shutter. Cost £7 15s. Splendid condition..... £6 12 0
Ensign Roll Film Reflex, f/7.7. Overhauled.... £1 17 6

WRITE FOR NEW ZEISS CATALOGUE

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

"ETCHADINE"

The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... 7/6 POST FREE

Or from all reputable dealers.

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

CAMERAS AND LENSES

LATEST 3½×2½ Soho Reflex, excellent condition, f/4.5 4½-in. Ross Xpres, revolving back and mask, slow-speed device, ½ to 3 sec. (new), 3 D.D. slides, F.P. adapter, Riteway roll-holder (new), leather case; cost £40; £15/10.—Clapham, 16, Elm Avenue, Sowerby Bridge. [4215

T.-P. Junior Special Reflex, 3½×2½, f/4.5 Cooke, R. back, case, 6 slides, F.P.A., filter, magnifier, tripod, £5/10; ¼-pl. Kodak Roll Film, f/6.6, Compound shutter, 1 to 1/250th, rising front, 45/-; Ensign Carbine, f/4.5, Mulchro, £4/5; Kodak Junior, f/7.7, Portrait attachment, L/case, 30/-; 10/6 Agfa Flashgun, 5/-; Kodak Printing-box, 5/-.—14, East St., Newton Avenue, Wakefield. [4217

N. & G. 3¼×2¼ Roll Film Sibyl, Ross Xpres, case, accessories, de luxe outfit; recently cost £26; new condition, £10.—1, Coulsdon Rise, Coulsdon. [4218

LEICA IIIa, Elmar f/3.5, as new, chromium, £23.—Kennett, 46, Chapel St., Islington. [4219

1936 3½×2½ Voigtlander Tourist de Luxe, f/4.5 Heliar, D.A. Compur, over D.E., 3 slides in wallet, F.P.A., leather case, finder magnifier, all as new, almost unused, genuine bargain, £11/19; also ¼-pl. Klito, f/7.7 anas., sector shutter, 1 to 1/100th, R. and C. front, 3 slides, L/case, quite sound, 10/-; V.P.K., and case, as new, 9/-; Trofi Range-finder, unused, half-price, 10/6; 3½×2½ Dallan Tank, perfect, 12/-; Leudi Meter, 2/6.—M., 48, Windermere Gardens, Ilford, Essex. [4221

3¼×2½ T.-P. Junior Ruby, Cooke f/3.5, plate-holders, F.P.A., R.F.A., filter, magnifiers, case, frames, dishes, lamps, £7/10; approval; other bargains.—Housden, Chelsworth, Ipswich, Suffolk. [4222

CONTAX, f/1.5 Sonnar, unused, £42, or nearest.—Parker, 10, Cambridge Gate, London, N.W.1. [4223

ROLLEICORD 6×6, f/3.8, as new; offers.—Snape, 2, Hawthorn Rd., Chorlton, Manchester. [4224

ILEX Magazine, Aldis f/6 anastigmat, 20/-; Folding, R.R., 4 double slides, case, 12/6; Kodak Postcard Autographic, 10/-.—118, Shandon Rd., Worthing. [4228

LEICA I (non-interchangeable), No. 1 filter, range-finder, lens hood, Bewi meter, guaranteed splendid condition, £8/15; or exchange V.P. Speedex and cash.—Sykes, The Lodge, Great Northern St., Huddersfield. [4229

SUPER Ikonta, f/3.5 Tessar, Rapid Compur, new May, unmarked, leather case, 13 guineas.—Tyneheys, Gillway, Tamworth. [4230

ERNEMANN V.P. Focal-plane, 1/1,000th sec., f/1.8 Zeiss lens, F. screen, 18 slides, case, £15/10.—South View, Marsworth Avenue, Pinner. [4232

STANDARD Leica, Elmar 5-cm. f/3.5, chromium, interchangeable lens; practically new, £12.—Leatham, 6, Waterloo Rd., Milford Haven. [4231

1-PLATE Ensign Reflex, Cooke f/4.5, all movements, 3 D.D., F.P.A., Ilford filter, case, etc.; good condition, £3/19/6.—Purnell, 33, Stanwey, Exeter. [4233

CONTAX Model I, f/2.8 Tessar, E.R. case, as new, £25, or nearest; cost £35.—Pinn, Fremington, Hurst Close, Hayes, Kent. Phone, Bishopsgate 8836. [4236

BALDAX 16-on-3½×2½, Meyer f/2.9, D.A. Compur, flex, case, 2 Zeiss filters, hood; as new, £6.—Cutt, Heathhall, Dumfries. [4238

LATEST Model Standard Leica, 5-cm. Elmar, new condition, hood, case, £11; deposit.—Box 8597, c/o "The Amateur Photographer." [4242

3×2 Voigtlander, f/4.5 Heliar, Compur to 1/300th, 2 finders; as new, £4/15.—Box 8598, c/o "The Amateur Photographer." [4243

NO. 3a F.P.K., T.T. & H. anastigmat f/6.8 lens, Velosto shutter, leather case; as new, £2/10; cost £9.—Below.

THREE 100-ft. Spools Kodak S.S.P. 16-mm. Films, new May, £2.—Box 8599, c/o "The Amateur Photographer." [4244

ROLLEIFLEX 4×4, Tessar f/2.8, lens hood, green filter, case; nearly new; perfect condition, £20.—Box 8601, c/o "The Amateur Photographer." [4246

£7 Dallmeyer Dual, 16-on-3½×2½, Dalmac f/3.5, D.A. Compur, self-erecting, D.V. finder, leather case; as new; cost £13.—Box 8602, c/o "The Amateur Photographer." [4247

LEICA, as new, model III, and f/2 Summar lens, chromium; cost £43; any offers?—F. Hanania, Dower House, Fairway, Merrow, Surrey. [4248

F/2.8 Super Ikonta, 2¼ square, as new, ever-ready case, £18.—44, Lovett St., Cleethorpes. [4250

COOKE 6½-in. f/4.5, semi-sunk mount, 52/-; Dallmeyer Anastigmat 8½-in. f/6.3, 42/-; Portrait Lenses, Achromatic Lenses, 5 in. to 16 in., from 7/6, unexcelled for portraits; Telephoto Lenses, cheap, and attachments; Condenser Lenses, all sizes; Anastigmats repolished cheap; lists free, stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [4216

YOU GET "A GOOD DEAL" from the NEWPORT CAMERA EXCHANGE

5, HIGH STREET, NEWPORT, MON.

ALL CAMERAS FROM A BROWNIE TO A LEICA

Foth-Derby 16-on-V.P., f/3.5 lens, focal-plane shutter 1/5th to 1/500th sec. As new. List £5 5s. For £4 4 0
Kodak Retina, f/3.5 Schneider lens, Compur. Perfect. As new. List £10 10s. For..... £6 15 0
Zeiss Contax, f/2 Zeiss Sonnar, 5-cm., latest model. As new. List £41. For..... £31 0 0
Baldi 16-on-V.P., f/3.5 Meyer lens, Compur Rapid, zip soft leather case. As new. List £7 10s. For £5 5 0
Makina V.P., f/3 Plaubel lens, Compur, 6 slides, F.P. adapter, leather case. Perfect condition. For.. £6 10 0
Zeiss Kolibri 16-on-V.P., f/3.5 Novar lens, Telma shutter. As new. List £8 2s. 6d. For..... £4 15 0
Ensign Midget, Model 33, All-distance, in slip case. As new condition. List 33s. For..... £1 5 6
Wirgin Double Extension 3½×2½, f/3.5 Zeranar lens, Compur shutter, R. and C. front, 3 slides, F.P. adapter, leatherette case. List £8 7s. For..... £5 0 0
Polyscop Stereo, f/5.5 Bausch Omnar lenses, shutter 1/3rd to 1/250th sec., auto-plate magazine. Perfect. For..... £3 15 0
Voigtlander Double Extension Avus 9×12 cm. and ¼-pl., f/4.5 Skopar lens, Compur shutter, 3 slides, F.P. adapter, leather case. Perfect. In new condition. For.. £5 10 0
Voigtlander 3½×2½ **Roll Film,** f/4.5 Skopar lens, Compur shutter. Perfect condition. For..... £4 5 0
Voigtlander Avus, double extension, 3½×2½, f/4.5 Skopar lens, Compur shutter, R. and C. front, 6 slides. For £4 15 0
Ensign ¼-pl. Reflex, f/4.5 Ross lens, F.P. adapter, 3 D.D. slides, hide case. As new. For..... £9 17 6
Ensign Carbine ¼-pl. Roll Film, f/4.5 Doppel lens, Compur shutter, R. and C. front. Perfect condition. For £3 15 0
Ross Telecentric 17-in. f/5.4, in leather case. Perfect condition. As new..... £8 15 0
Carl Zeiss Telonar 12×40 Binoculars, in solid leather case. As new. Cost £22 10s. A genuine bargain £13 10 0

For the Connoisseur

Super-Sport



The only miniature camera of such universal use. Takes 12 pictures 2¼×2¼ or 16 pictures 2¼×1¾ on standard 3¼×2¼ roll film. Takes also plates 2¼×1¾ (6×4.5 cm.). Reverse spooling. Interchangeable wide-aperture lens in delayed-action Compur. Counting dial for 12 exposures 2¼×2¼. Focussing screen and 3 plate-holders. Also available: Telephoto lens 21-cm.; Extension tube for close-ups to 12 in. With Meyer Trioplan f/2.9, Compur S..... £10 10 0
With Schneider Xenar f/2.8, Compur S..... £12 17 6
With Zeiss Tessar f/2.8, Compur S..... £15 7 6
Compur Rapid shutter, extra..... £1 5 0

Ask your dealer for catalogue or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.
29, Red Lion Square, High Holborn, W.C.1
(*Phone: Chancery* 8541)



DUNSCOMBE'S

"PERSONAL" CAMERA COLUMN

'SERVICE SUPREME'

ABOUT BABIES

Reading in a somewhat obscure ladies' journal mainly devoted to knitting and slimming we learn that last week was National Baby Week, the aims and objects of which were presumably to make every effort to increase the nation's population (apparently all in seven days). This national event permits us to tie-up with photography and in particular—cameras, leading us back to the time when the stork paid its first visit to the Wetzler factory of Messrs. E. Leitz, from whence the now famous Leica camera was born, thus commencing the mass production of baby cameras.

• • •

It has been said that if we were intended to wear top hats and spats, these would have been provided at the very outset of life, which, of course, is perfectly ridiculous, especially when the same argument is applied to the baby Leica camera, which would have no conception at birth as to what "trimmings" would be expected of it in later years. The Leica body natural is just as likely to be christened Aroog, Achoo or Adkoo, depending upon the size of its "eyes" (see page 4 of Leica price list, free on application).

• • •

This is not too depressing for the baby Leica having the knowledge when old enough to bear the burden of its own family circle, consisting of Thambar as first cousin, Aunt Hektor, chromium-plated old Uncle Summar, not withstanding twin-brother Elmar and Grandma Hoopy. Surely it behoves one of us to write the private life of the world-famous baby camera and the entire Leica family, details of which we will gladly supply on request.

• • •

Baby-farming just isn't done in the best of society except when applied to the baby Leica camera, in which quite a considerable amount of trade is exchanged every day, so you can write to us or call for the latest Leica Stock Prices and inspect the baby before purchase on seven days' approval, which is more than we could do with young George.

MORE CORRESPONDENCE

DEAR CHARLIE,—Atomal does not prevent night starvation; it is a developer.

WINNIE from Waterloo asks if it is all right to over-expose during the winter. Well, Win—it all depends.

TO ANXIOUS ANNABELLE.—Fiakuchrom is just the code name for a Leica ball-jointed tripod head in chrome finish (price 10s. 6d.).

No, CONNIE—Hyposulphite of Soda is not the cutiest thing in slimming salts, but it will fix fotos.

PROF. KUTZY propounds the theory that if he makes an enlargement the size of a house, it will be difficult to get it out of the dark-room. We have agreed.

GET YOUR BABY LEIC-A CAMERA and all accessories from

M. W. DUNSCOMBE LTD.

5 & 7, ST. AUGUSTINE'S PARADE

BRISTOL

CAMERAS AND LENSES

13.5-CM. Elmar f/4.5, uncoupled, £6; Leica Reflecting View-finder, £1.—109, Church St., Edmonton, N.9. [4213

LEITZ 13.5-cm. f/4.5 Elmar, coupled, £10/10; or exchange for similar lens for Contax. —Clark, 8, Coombe Corner, N.21. [4239

CINEMATOGRAPH APPARATUS

42/- Kid Projector, for 9-mm. films, by Pathe, with screen, 42/- only.—Illustra.

55/- Camera, 9-mm., with f/3.9 anastigmat, motor drive. Many others.—Illustra.

60/- Beaded 48×36 in. highly reflective Screen, rigid in use, packed in a moment.

80/- Screen Panel, 8 ft. 6 in.×6 ft., for mounting as permanent screen, non-directional silver.

99/- 16-mm. Projector, 6-ft. pictures from mains or accumulator, fitted device for stills.

116/- Pathescope 9-mm., with super attachment. Other Projectors from 21/-.

PROJECTORS and Cameras from 21/- to £99. Your inspection invited.

ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1 (Oxford St. end). Gerrard 6889. [4240

PATHESCOPE Motocamera B, f/3.5 lens, perfect working order; bargain, £4.—Brown, 36, North Lindsay St., Dundee. [4039

FOR Sale.—Pathescope 9.5-mm. Home Movie Projector, double claw, Krauss lens, C type motor, dual resistance with ammeter, super attachment, automatic rewind, C type lamp and spare, screen, super reel, Motocamera B, f/3.5, supplementary lenses and filter in case, 4 chargers loaded R.O.F., one P.S.P., film mender and cement; perfect order, £12 the lot; first cheque secures or deposit system.—Johnston, 35, Finsbury Terrace, Swansea. [4140

9.5-MM. Pathe B Motocamera, f/3.5 lens, 2 spare chargers, leather case; excellent order, £3/17/6.—M., 34, Clarendon Villas, Hove. [4157

8-MM. Keystone Projector, 200-watt and resistance; cost £16; like new, £9/17/6.—Gorse, 86, Accrington Rd., Blackburn. [4196

PATHE, f/3.5, Motrix, filters, supplementary lenses, chargers, case, 30/-.—Little, 204, Old Church Rd., Chingford, E.4. [4204

NIZO 9.5-mm. 100-ft., f/2.9 Cassar, £17; cost £36.—6, Thames Close, Leigh-on-Sea. [4207

KODAK Cine-8, with projector, scarcely soiled, £10, or offers.—Davies, Foregate, Stafford. [4210

PATHESCOPE Motocamera de Luxe, f/3.5, Home Movie Projector, case, £9/10.—Begg, 42, Brookdale, N.11. [4234

CINE-KODAK 8 Outfit, comprising 8/20 Camera, f/3.5, sling case, 8/30 Kodascope, and self-erecting screen; all in new condition; list £23; sell, £15.—Box 8596, c/o "The Amateur Photographer." [4241

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

SLIDES.—"A.P. Paris," Single Metal Dark Slides, main fittings, T.-P., Zeiss, Cameo, Klito, Contessa, Zodel and Block Edge, etc.: 3¼×2¼ 1/4, 4¼×3¼ 1/6, 9×12 2/3, etc., postage extra, from Actina, Ltd., 29, Red Lion Square, London, W.C. [0036

PHOTOSKOP Photo-electric Exposure Meter in leather case, with instructions; perfect, £1/17/6. —Arthur Porter, Hockley, Essex. [4156

ENSIGN

COLOUR FILTERS



Essential for landscape and pictorial work, where the differences in tone of green, yellow, orange and brown have to be accurately reproduced. Made in three densities increasing exposure by 2, 3 and 4 times. In seven sizes.

No. 3, to fit lenses up to 1¼ in., complete with spring mount .....6s. 6d.

Set of 3 densities with spring mount, in case...14s. 6d.

"Optigrad" Graduated Sky Filters, in five sizes.

No. 17, to fit lenses up to 1¼ in., with spring mount, 10s. 6d

VIEW-FINDER MAGNIFIER

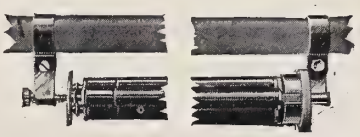


This very useful little accessory fits on to the view-finder and is provided with an adjustable magnifying lens which enables the picture to be seen in much greater detail and well shaded from outside light.

No. 0. For Ensign Selfix.
No. 1. For view-finders ⅜×⅜ in.
No. 2. For view-finders 1 3/16 × 1 3/16 in.

Price 4s. 6d.

CYCLIST TRIPOD CLIPS



Enables tripod to be carried on a bicycle as unobtrusively as an ordinary pump. Price, per set.....2s. 6d.

NUACE
The Original and Finest
MOUNTING CORNER





There are no slots or slits. A NuAce corner is secured to each corner of the print by turning the corners and dampening them. You then moisten the four corners of print and gently press into album.

STANDARD WIDTH. In Sepia, Grey, White, Black, Silver, Gilt, Red, Green.

Packet of 100 corners (gilt and silver 60 only) **6d.**

OF ALL PHOTOGRAPHIC DEALERS

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

GUARANTEED CINÉ BARGAINS

GeBescope Model B, demonstration-soiled only..... **£105:0:0**

Bell & Howell Model 129D, 750-watt, 1,600-ft. reels, de luxe case, special tapped I.K.V.A. transformer. Absolutely new condition **£50:0:0**

Ensign 300B Silent Sixteen, 300-watt. As new **£19:17:6**

Agfa Domestino, 100-watt. As new **£14:19:6**

Pathe Home Movie, with super attachment, motor drive, dual resistance. Perfect condition..... **£8:10:0**

Pathe Home Movie, super attachment, ammeter, resistance. Perfect condition **£5:17:6**

Pathe de Luxe Motocamera, f/3.5 Krauss anastigmat. Perfect..... **£5:17:6**

Pathe de Luxe Motocamera, f/3.5 Hermagis anastigmat, leather case. Set 3 portrait lenses. Perfect condition **£6:10:0**

Cine-Kodak Model K, f/1.9 interchangeable lens. As new.. **£25:0:0**

PEARSON & DENHAM
(PHOTO) LTD.

BOND STREET, LEEDS.

Phone 22114 Estd. 1875

TURNER'S
CAMERA EXCHANGE

FOR ALL THE LATEST MINIATURES

SUPER PART-EXCHANGE ALLOWANCE

CONTAX I & II
SUPER IKONTA (All Models)
ROLLEIFLEX
ROLLEICORD I & II
DOLLINA I & II
EXAKTA

LEICA SPECIALIST

NEWCASTLE on TYNE
9, PINK LANE.

Phone - 22655.

ACCESSORIES

ENSIGN Trade Printer, £2; Baynton Rotary Print Washer, 15/-; Rotary Dryer, electric, £4; Three 10-gal. Tanks, stoneware, £3; Magnaprint Enlarger, electric, £4; Kodapan Ceiling Light, £1; Kodak Immersion Heater, £1; all items in excellent condition.—Laker, Esplanade, Gurnsey. [4220

OMBRUX Meter, little used; excellent condition, £2.—Lloyd, 153, Thicketford Rd., Bolton. [4251

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Contaxes with f/2 lenses, Leicas, Super Ikontas, Ikontas, Rolleiflexes and Exaktas, and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

WANTED.—Cine-Nizo 9.5, f/1.5, also 9×12 cm. Press.—45, Newington Butts, S.E.11. [0037

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED.—Contax Model II, in exchange for 6×6 Rolleiflex, f/3.8, non-automatic; as new; cash balance.—John Barnett, 12, Stamford Hill, N.16. Stamford Hill 2345. [4138

WANTED.—Super Ikonta, or Miniature Reflex, also cheap 3½×2½ Film Camera.—A. Purchen, 5, Heathfield Park, N.W.2. [4145

EXCHANGE.—Salex Focal-plane, f/3.9, for Reflex. —Louis, 32, Manor Avenue, Northolt. [4148

WANTED.—½-pl. Reflex, cheap, state make, also Valoy Leica Enlarger.—Marks, 69, King St., Leicester. [4149

WANTED for Prompt Cash.—9½-mm. and 16-mm. Cameras, Projectors, Films and Accessories; Telescopes, Binoculars, Microscopes and Modern Cameras.—Frank, 67, Saltmarket, Glasgow. [4150

MINIATURE Camera required, any high-class make; also accessories; full particulars and lowest price for cash.—L. R., 57, Ferntower Rd., London, N.5. [4161

WANTED.—T.-P. Horizontal Reflex Outfit, 3½×2½. —Smith, Station Garage, Pickering, Yorks. [4166

WANTED.—Correx or similar tank, 3½×2½; good condition.—Rubie, 52, Riches St., Wolverhampton. [4172

WANTED.—Rolleiflex, E.R. case; good condition, particulars.—Pattison, 18, Mill St., Paisley. [4173

WANTED.—Universally Adjustable Stand for 10×8 camera, cheap.—Box 8579, c/o "The Amateur Photographer." [4177

EXCHANGE.—Voigtlander Bessa 3½×2½, f/4.5 Voigtar, Pronto D.A., new, for 3½×2½ Reflex. —P. Peet, Rock Hill, Bromsgrove. [4183

WANTED.—W.-A. Lenses, ½-pl., 5 to 5½ in., and 3½-in. focus; or exchange Avo Meter I, or sell 30/-; cash adjustment either way.—Hall, 10, Gregghouse Crescent, Sheffield, 5. [4194

WANTED.—Retina, in good condition.—Box 8586, c/o "The Amateur Photographer." [4198

FOLDING Reflex, modern, large aperture lens (or without lens) wanted, ¼-pl. or smaller.—Box 8588, c/o "The Amateur Photographer." [4200

REFLEX 3½×2½ wanted, recent type, revolving back, new condition and appearance, large lens (f/3.5 or f/2.9 preferred) and telephoto, together or separate; cash or Rollei.—Box 8589, c/o "The Amateur Photographer." [4201

WANTED.—Avo Photo-electric Meter, latest model preferred.—17, Cranley Place, London, S.W.7. [4206

WANTED.—Ensign Magnaprint H1, perfect working order.—77, Hove Park Rd., Hove. [4208

WANTED.—Ikonta 520, 520/2, or Dolly S.S. —Henry, 4, Orby Parade, Belfast. [4211

WANTED.—½-pl. and 3½×2½ Plate Camera.—25, Grace St., South Shields. [4225

WANTED.—Leica I, f/3.5 Elmar, interchangeable, reasonable price.—Lotimer, Thickwood, Elmstead Lane, Chislehurst. [4226

WANTED.—3½×2½ Goerz C.D.V. Tenax, Ica Bebe, or Wafer Camera, f/4.5.—Palmer, 45, Craven Rd., W.2. [4227

WANTED.—Good Slides for ½-pl. T.-P. Junior Reflex.—Wrigley, Warlaby, Northallerton. [4235

WANTED.—Rolleiflex or similar Miniature, price reasonable; full particulars.—34, Lavers Rd., N.16. [4237



VOIGTLANDER SUPERB
Roll Film Reflex Camera.

Takes 12 exposures 2¼×2¼ on standard 8-exposure 3¼×2¼ film. Direct-vision view-finder, compensated for parallax. Fitted with Skopar f/3.5 lens in delayed-action Compur shutter..... **£17:12:6**

Fitted with the famous Heliar f/3.5 lens..... **£19:2:6**

SPECIAL DEVELOPING SERVICE

ART SURFACE POSTCARDS from Miniature Negatives, developing **6d.**, Panchromatic **9d.** Special envelopes for sending films to us supplied **FREE.** **2½D.** EACH.

1/6 ORDERS POST PAID



AGFA SPEEDEX COMPUR
3¼×2¼ Roll Film Camera.

Self-erecting, Apotar f/4.5 lens, Compur shutter speeded from 1 to 1/250th sec. **£6:6:0**

Rapid Compur model **£6 16 6**

Agfa Speedex O, for full-size V.P. pictures, f/3.9 Agfa Solinar lens, Compur shutter to 1/250th.... **£5:5:0**

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

Optochrom-Automat
LIGHT FILTERS
FOR PANCHROMATIC EMULSIONS

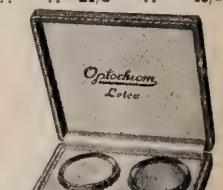
OPTOCHROM Green Glass Filters give normal contrasts with daylight exposures. Exposure factor 2 to 3 times.

OPTOCHROM Blue Glass Filters are for artificial light exposures. Exposure factor 2 to 3 times.

OPTOCHROM Red Glass Filters are recommended when extreme contrast is required. Exposure factor 6 to 10 times.

To fit lens mount	*Yellow, Green, Blue or Red.*	*Reform or U.V.*
19 to 21 mm. diam.	8/6	11/3
22 to 24 ,, ,,	10/-	12/6
25 to 28 ,, ,,	10/-	12/6
29 to 33 ,, ,,	11/3	15/-
34 to 38 ,, ,,	12/6	17/6
39 to 43 ,, ,,	15/-	22/6
44 to 47 ,, ,,	16/3	28/9
48 to 53 ,, ,,	18/9	32/6
54 to 58 ,, ,,	21/3	40/-

FOR ROLLEIFLEX, LEICA & CONTAX CAMERAS



Set of four Filters, one each Yellow, Green, Blue, and Red, in velvet-lined case.
To fit Rolleiflex lens, 28.5 mm. diam. £2 5 0
To fit Leica lens, 36 mm. diam. £2 10 0
To fit Contax lens, 27 mm. diam. £2 0 0
To fit Contax lens, 42 mm. diam. £3 0 0

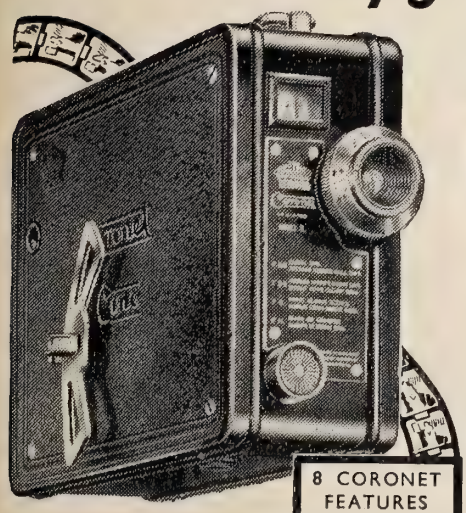
NEW! Set of three Optochrom Filters in chromium-finished mounts to match chromium-finished Leica cameras. No. 1 Green, No. 2 Green, and Blue, in velvet-lined case **£2 12 6**

Write for Prospectus and Complete Price List to:

SANDS HUNTER & CO., LTD.
37, Bedford St., Strand, London, W.C.2

MOTOR DRIVEN MOVIE CAMERA

for 75/-



8 CORONET FEATURES

1. *Anastigmat F.3·9 Lens (Set to ·00075 inch) ½ human hair thickness*
2. *Iris Diaphragm*
3. *Film Footage Indicator*
4. *Direct Brilliant View-finder*
5. *Daylight loading*
6. *Non-Rotating Key*
7. *Takes standard 9·5 mm. films*
8. *Metal parts either triple coated Black Enamel or Chromium Plated*

PRICE **75/-**

Just what you have been wanting—a real Cine Camera which takes perfect moving pictures, simply by pressing a button. Supplied at a price to suit your pocket—75/-.

Unbelievable value. Note specification in adjoining panel. This Cine has made moving picture taking cheap and simple. You load in daylight, wind it up, press the button, and there you are. 30 ft. of standard 9.5 film perfectly taken of your favourite subject.

CORONET

310, Summer Lane, Birmingham, 19

Buy **EMPIRE BRAND**

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*

	144 Sheets		144 Sheets
3½×2½ ..	2/6	6½×4¾ ..	7/-
4½×2¾ ..	3/4	8½×6½ ..	12/8
4¼×3¼ ..	3/8	10×8 ..	18/3

Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

EXCHANGE AND WANTED

WANTED.—Leica II or III, also Telephoto for same.—Box 8600, c/o "The Amateur Photographer." [4245

ENLARGER, ½-pl., T.-P. Imperial, 8½-in. condenser, f/4 objective; exchange 3½×2½; sell, £3/10.—Kidd, 14, Joppa Rd., Edinburgh. [4249

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON Folders, tuck-in Postcard: Heavy-weight, 2/- 50, 3/6 100; Light-weight, 1/6 50, 2/6 100; 3½×2½, 1/6 100, 6/- 500.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4¼×2¾ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous, 1/1-pl., 3/6 36 sheets, 10×8 5/-, 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3¼×2½, 1/6 72 sheets, 2/6 gross; 4¼×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-; backed 5/9; 3¼×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2¼, 9/-; 2½×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5¼×3¼, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2½, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 3 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2¼, 10/- dozen, 2¼×4¼, 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-. [0009

CITY PHOTO WORKS.—First quality British Gaslight and Bromide Paper, 3½×2½, 2/- gross (quantities); Postcards, 2/1 100 (quantities); Folders: Postcard, 2/- 100; 3½×2½, 1/6 100; ½-pl., 50 2/-; Whole-plate, 25 2/6; write for Free Catalogue of all D. & P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards, Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4¼×2¾ and ¼-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

GAMAGES

SECOND-HAND BARGAINS

G916 BOLEX PROJECTOR, latest model with resistance and case. Cost £50. As new **£37:10:0**

2¼×3¼ **ZEISS IKON ICARETTE,** f/4.5 Tessar, D.A. Compur, rise and cross, double extension, plate back, 3 slides. Cost £17 10s. As new.... **£10:12:6**

2¼×3¼ **ENSIGN No. 6 CARBINE,** f/4.5 Aldis-Butcher, old-pattern Compur, rise and cross **£3:12:6**

2¼×3¼ **NETTAR ROLL FILM,** f/6.3 anastigmat, 3-speed shutter. Cost £3 12s. 6d. Shop-soiled only **£2:7:6**

4½×6 cm. **V.P. KERSHAW ROLL FILM,** f/6.3, Ilex 5-speed shutter. Good condition **£1:12:6**

9.5-mm. **PATHE DE LUXE MOTO-CAMERA,** special f/3.5 Krauss. Good condition **£4:17:6**

ANOTHER, fitted f/2.9 Zeiss Triotar. Excellent condition **£9:15:0**

16-on-V.P. (3×4 cm.) ZEISS BABY IKONTA, f/6.3, 3 speeds. List £3 12s. 6d. Shop-soiled only **£2:7:6**

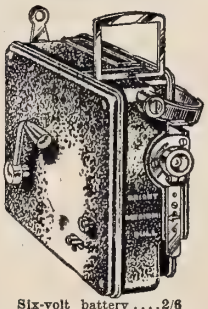
2¼ **SQUARE VOIGTLANDER BRILLIANT,** f/6.3. List £3 15s. As new..... **£2:7:6**

8 or 16 on 3¼×2¼ **VOIGTLANDER BESSA,** f/4.5 Voigtar, D.A. Compur, fitted pan. covers. Cost £7 10s. As new..... **£5:12:6**

METROPHOT PHOTO-ELECTRIC CELL CINE METER. List £4. New..... **£1:17:6**

"CAMPRO" COMBINED CINÉ CAMERA & PROJECTOR

for standard 9.5-mm. film.



Six-volt battery 2/6
Transformer 7/6

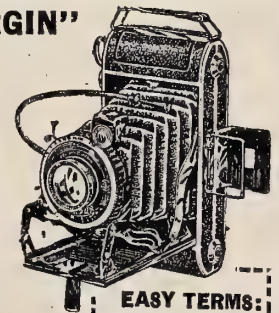
New and improved model. Fitted with f/3.5 lens, double-claw movement, fine quality Garrard clockwork motor. Projects up to 60 ft. of Pathe film. Illumination is provided by a 6-volt battery, or with the help of a transformer direct from A.C. mains.

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **7/-**

£3:17:6

The "WIRGIN" SPECIAL

2¼×3¼ Roll Film Camera.



Takes 8 or 16 pictures on standard spool, fitted D.A. Compur shutter, f/3.9 Rodenstock lens, self-erecting front, hinged back, pressure plate. Panchromatic covers and optical D.V. and brilliant reversible finders. A camera that embodies every refinement and is perfectly finished.

6 Gns.

EASY TERMS: 12 MONTHLY PAYMENTS OF **11/3**

The "WIRGIN" JUNIOR



Takes eight 2¼×3¼ exposures. Fitted with 10.5-cm. f/4.5 "Wirgin" Gewironar anastigmat—a first-class lens giving irreproachable definition. Prontor II shutter, fully speeded from 1 to 1/175th sec., and fitted with delayed-action device.

£3/18/6

EASY TERMS: 10 MONTHLY PAYMENTS OF **8/6**

HOLBORN, LONDON, E.C.1 *Phone: Holborn 8484*

SAVILLE'S

GUARANTEED BARGAINS

Kodak Regent, f/4.5 Tessar, coupled range-finder, case. Demonstration soiled only £17 5 0
Rolleicord, f/4.5 Triotar, Compur, filter. Unscratched £9 5 0
Super Ikonta 16-on-3½ · 2½, Tessar f/3.5, Compur. As new. Previous owner two weeks..... £16 10 0
Voigtlander Superb, f/3.5 Heliar, Compur.. £16 5 0
Leica Model 3a, f/2 Summar, chromium.... £35 10 0
Ensign Cameo 3½ × 2½, Aldis f/4.5, Mulchro shutter, F.P. adapter, 6 slides, case..... £3 10 0
Voigtlander Brilliant, f/4.5 Skopar, Compur. As new. Originally £5 15s..... £4 15 0
Kodascope Eight Projector, £9 9s. model... £6 10 0
Ikoflex I, f/4.5 Novar, Compur..... £8 19 6
Super Ikonta 8 or 16 on 3½ × 2½, Compur Rapid, Tessar f/4.5, case, Proxar. Perfect £16 10 0

4, Goodramgate,
YORK



LIOS-SCOPE

The smallest, simplest and lightest optical exposure meter. Direct reading through eyepiece of time of exposure. Clear and lucid arrangement of scales. (Sensitivities given in H. & D., Scheiner and DIN°), adaptable for ciné cameras. Price **15s. 0d.**

Other specialities: **Lios-Grandoscope** exposure meter for enlargements; **Lios Periscope** for examining and sharply focussing enlargements; **Vertex** Vertical Enlargers, **Ultrasorban** Colour Filters, etc.

Ask your dealer or write for descriptive leaflets from Sole British Concessionaires:

F. MORAT & Co. Ltd.
68, Basinghall Street, LONDON, E.C.2
Phone: MET. 3131.

B.K.D. CINÉ HEAD

PAN and TILT



15/-

Send for lists of this and other useful accessories to

PEELING & VAN NECK, LTD.
4/6, Holborn Circus, London, E.C.

BATHES BARGAINS

2½ × 1½ Zeiss Ermanox, f/1.8 Ernostar, focal-plane, 1/20th to 1/1,000th sec., 12 slides and case. New outfit £25 0 0
3½ × 2½ Super Ikonta, f/4.5 Tessar, Compur. Unscratched £13 10 0
3½ × 2½ Ensign Roll Film Reflex, f/4.5 Aldis-Butcher, focal-plane, 1/25th to 1/500th sec. As new.... £5 19 6
V.P.K. Special, f/4.5 Tessar, Diomatic shutter £4 5 0
Pathe Motocamera de Luxe, f/3.5 Hermagis.. £6 6 0

SERVICE and SATISFACTION

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

MATERIALS

PHOTOGRAPHIC Materials, Good, cheap.—White Silk-grain Bromide Normal Postcards, 1/- 100, post 6d.; many other amazing bargains; Films, Plates, Papers, etc.; lists free.—Kimber's, 61, Grand Parade, Brighton. [0001

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238; price list free; satisfaction guaranteed.

ATTWOOD First Quality Glossy Gaslight Paper, 3½ × 2½, contrasty and normal grades, 72 sheets 1/-, gross 1/10; quantities 1/6 gross; other sizes at proportionate prices; Solar Roll Films, 3½ × 2½, 9d. spool.

ATTWOOD Bromide Paper, exceptional value: 3½ × 2½, 1/6 gross; ½-pl., 36 sheets 1/6, whole-plate 2/6, 10 × 8 3/6, 12 × 10 5/-; 20 × 16 Rough Enlarging, 12 sheets 4/-.

ATTWOOD Superfine Quality Bromide and Gaslight Postcards, glossy, satin, matt, contrasty and normal: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 12/-, 1,000 22/6.

ATTWOOD Plates, outdoor, giving soft gradation, ½-plates, 400 and 600 H. & D., 2/9 dozen, 6 dozen 14/6.

ATTWOOD Acme Brilliant Plates, 300, 600, 1,200 H. & D., 3½ × 2½ 1/3, ¼-pl. 1/9, P.C. 2/3, ½-pl. 3/- dozen, 6 dozen 15/6.

ATTWOOD Special Line.—Bromide Cream, silky linen grain, and matt smooth, ½-pl. 1/6 36 sheets, whole-plate 2/6; prompt dispatch, all post paid.—Attwood, Chapel Lane, Hadleigh, Essex. [0025

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your snapshots enlarged from any negative to photo. 7 × 5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7 × 5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½ × 2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

DEVELOPING and Printing, quality work, returned same day as received: 3½ × 2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [3686

POSTCARD Printing, 9d. per dozen, Views 7/- per gross.—Slater, Sawtry, Huntingdon. [4155

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists: 8½ × 6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [3594

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

SELL Your Photographs to illustrated newspapers, new 1936 Press Courses ready; write immediately for Free Prospectus "Making Money with your Camera."—World's Photographic Academy, 45, Maple Avenue, Whitefield, near Manchester. [4141

TO DAY TRADE FINISHERS

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3½ × 2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

SPECIAL OFFER!!



FRENCH MANUFACTURER'S STOCK OF

8×26 MM. PRISMATIC POCKET TELESCOPES

with Case Complete **37/6** EACH Post Free.

AT LESS THAN HALF USUAL PRICE

Weight 7 oz. Length 4½ In.

An Ideal Pocket Companion.

BROADHURST, CLARKSON & CO.
Telescope House,
63, FARRINGDON ROAD, LONDON, E.C.1

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½ × 2½, 8 exposures, **1/2**—No. 116 (2¾ × 4¼) **1/6**—4¼ × 3¼ **1/3**—5½ × 3½ **1/6**. **Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½ × 6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½ × 4¼ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20 × 16 enlargements, **2/-** each—15 × 12 **1/9** each—12 × 10 **1/3** each—10 × 8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

THE CAMERA AND CINE EXCHANGE OF THE MIDLANDS

STOCKISTS OF

EVERYTHING PHOTOGRAPHIC

USED CAMERAS—See our windows for real bargains.

YOUR OLD CAMERA TAKEN IN PART EXCHANGE AT—

GALLOWAYS

VICTORIA SQUARE, BIRMINGHAM

(Opposite G.P.O.) Phone: MID. 5670.

£'s worth of humour free!

"So frightfully good-tempered"



An authoritative statement on photography

by FOUGASSE

Free on application to your Photographic Dealer, or from ENSIGN, Limited, High Holborn, London, W.C.1

SHOOT OF HAMPSTEAD

CAN SUPPLY YOUR NEW MINIATURE CAMERA OR EQUIPMENT. COME IN AND SEE THEM!

Expert advice and assistance. Leica All Photographic Supplies. Exchanges. Let me quote you!

S. I. SHOOT, 179, West End Lane, N. W. 6
(Facing West Hampstead Met. Station.) Phone: MAIda 7902.

ROLL FILMS H. & D. 1300

NEW STOCK Develop by 1938.

With Craftsman money-back guarantee.

SHOWCARD FREE TO DEALERS.

4/6 for 12 rolls, 4 exposures 3¼×2¼; 8/- for 12 8-exp. Retail at 6d. and 1/-. Send 6d. for 4-exp. or 9½d. for 8-exp. film as a trial.

MARSHALL & CO., (Nottm.) LTD., Dept. M
PHOTO WORKS, NOTTINGHAM

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer £1 : 1 : 0

The new "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.

R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.

MATHER'S for CAMERA EXCHANGES

BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLackfriars 6133. Telegrams: Sensitised, M/c.

17, JOHN DALTON STREET, MANCHESTER

PART EXCHANGE SPECIALISTS

The exchange of photographic apparatus is our business, we can be relied on to give you the best allowance on your instrument. Consult us before making your exchange.

GEORGE CHILDE LTD
PHOTO-CHEMIST
228, Roundhay Rd. Leeds Phone: 42057

The WORLD'S PREMIER M & W. ENLARGER M & W.
(48 Different Models made)
From £6: 10: 0 to £80: 0: 0
i.e. FILMAREX (vertical)
takes up to 6×6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser..... £11:8:6
R. E. Schneider, 46, Farringdon Street, E.C.4



REPAIRERS

REPAIRS.—Cameras and Projectors; shutters a speciality.—Watkins, 48, Gladstone Rd., Sparkbrook, Birmingham. [3726

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

PHOTOGRAPHS WANTED

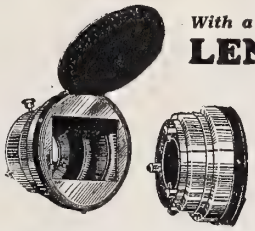
PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [3679

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

GET PERFECT PICTURES AGAINST THE LIGHT

With a 'ZODEL' LENS HOOD



Easily fixed and fits almost any camera. Telescopic and folds flat for carrying. An accessory you can't do without.

Model I, for lenses 1 to 1⅛ in., Model II, for lenses 1⅛ to 2 in. Each 7/6

WALLACE HEATON Ltd.
119 & 127, NEW BOND ST., LONDON, W.1

Ensign Autokinecam Turret Head, Dallmeyer f/1.9 lens, with case, for £30

Perfect. Approval. Several others similar. Unwanted apparatus taken.

PHOTO SUPPLIES LTD.
7, PELHAM STREET, NOTTINGHAM. Tel: 3445.

SPECIAL OFFER!

5½×3½ Glazed Prints 2½D. each

From any negative, on KODAK paper. Minimum order 3 for 7½d.

Send P.O. with order to:

G. FRANKLIN, 2, DERWENT STREET SUNDERLAND

THE CITY PHARMACY
FOR ALL PHOTOGRAPHIC SUPPLIES

WANTED URGENTLY!
LEICAS, CONTAXES, ROLLEIFLEXES AND ENLARGERS. Good cash prices given.

27, CHANCERY LANE, LONDON, W.C.2

PRINSEN

ELECTRIC EXPOSURE METER

The "Prinsen" is the simplest exposure meter controlled by a photo-electric cell. It needs only one simple adjustment according to the speed of the plate or film to be used, and will then indicate the correct exposure at any lens aperture. Model I, H. & D. scale. Model II, DIN scale.



PRICE ONLY £3 : 3 : 0

Ever-ready case, 5/- Case with sling, 7/6

Obtainable from all Photographic Dealers, or

SANDS HUNTER & CO. LTD.
37, Bedford Street, Strand, London.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, 29, The Promenade.
DEWSBURY.	C. D. Spedding, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

PHOTOGRAPHY WITH SERVICE

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS.

PART EXCHANGE—HIRE PURCHASE

G. E. BECKETT & CO.
77-79, OXFORD ROAD,
MANCHESTER, 1

'phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

USE OUR DEPOSIT SYSTEM AND AVOID ALL RISK.

SPECIAL ALLOWANCE

ON YOUR PRESENT APPARATUS IN PART PAYMENT FOR THE NEW ZEISS CONTAFLEX.

3¼×2½ Agfa Standard Roll Film, f/4.5 lens, delayed Compur. *Good condition.* Cost £6 15s. **£4:10:0**

3×4 cm. Voigtlander Perkeo, f/3.5 Skopar, Compur. *Good condition* **£5:15:0**

3½×2½ Zeiss Ikonta 520/2, Tessar f/4.5, delayed Compur. *Good condition* **£7:12:6**

3×4 cm. Zeiss Kolibri, Tessar f/3.5, Compur, filter, case. *Good condition* **£7:15:0**

13.5-cm. Elmar f/4.5 Lens, for Leica. *As new*.... **£7:15:0**

Latest 3×4 cm. Zeiss Baby Ikonta 520/18, Tessar f/3.5, Rapid Compur 1/500th. *As new.* List £10 10s. **£8:15:0**

Beira Miniature, f/3.5 Xenar, Compur (for 36 pictures 24×36 mm. on 35-mm. film), ever-ready case. *As new* **£9:5:0**

3×4 cm. Dolly Miniature, f/2 Xenar, Compur. *Good condition.* List £12 15s. **£9:17:6**

3¼×2½ Ensign Autorange, Tessar f/4.5, delayed Compur 1/400th, filter, Proxar lens, case. *As new*..... **£9:17:6**

4.5×6 cm. T.-P. Bijou Reflex, 3¾-in. Cooke f/2.5 (size 4½×4½×5½ in.), 3 D.D. slides, F.P. adapter, case. *Good condition*.... **£10:17:6**

Interchangeable Leica Model I, f/3.5 Elmar, range-finder. *Good condition*..... **£11:15:0**

9.5-mm. Multi-speed Miller Camera, f/1.5 Dallmeyer, case. *As new*.. **£11:15:0**

16-mm. Bell-Howell Filmo, f/3.5 Cooke, case. *Good condition* **£12:10:0**

6×6 cm. Kodak National Roll Film Graflex Reflex, f/3.5 Bausch and Lomb Tessar, focal-plane 1/500th. *Good condition* **£12:15:0**

5-cm. Meyer Plasmat f/1.5 Lens, coupled for Leica. *As new*..... **£13:10:0**

4½×2½ N. & G. Roll Film Excelsior, 136-mm. Ross Xpres f/4.5, rise and cross front, direct finder. *Very good condition.* List £29 10s. **£14:15:0**

6×6 cm. Zeiss Super Ikonta 530/16, Tessar f/3.5, delayed Compur 1/400th. *As new.* List £25 15s. **£19:15:0**

2½×1⅝ Latest Multi-speed Exakta, Tessar f/2.8, delayed action, case. *As new.* List £30 ..... **£23:10:0**

Roland Miniature, 16 pictures on 3¼×2¼ film, 7-cm. Plasmat f/2.7, delayed Compur, combined view and range finder, auto coupled, ever-ready case. *As new*..... **£23:10:0**

Model III Leica, f/2 Summar, fixed mount. *As new* **£29:10:0**

Zeiss Contax Model I, f/2 Sonnar, ever-ready case. *Good condition* .. **£32:10:0**

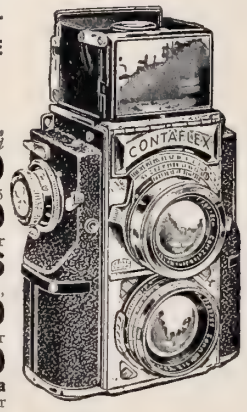
Latest 9×12 cm. Zeiss Miroflex, 16.5-cm. Biotessar f/2.8, 6 slides, filter, case. *As new* **£47:10:0**

16-mm. Ensign Super Kinecam, 1-in. lens f/1.5, 2-in. Dallmeyer lens f/1.9, also 4-in. Dallmeyer lens f/4.5, 3 filters, case. *Good condition* ... **£49:17:6**

Above are at

28 OLD BOND ST.
London, W.1

Telephone: Regent 1228.



BARGAIN LIST AND GUIDE TO NEW MODELS

Also latest literature, post free anywhere.

THE NEW ROLLEICORD MODEL II

In stock at these addresses

London:
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch, 1, Copthall Chambers, Throgmorton St., E.C.2.
35, Brompton Rd., S.W.3.
2, Northumberland Avenue, W.C.2.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd., W.1.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
Croydon.—12, George St.
Kingston.—30–32, Thames St.
North Harrow.—537, Pinner Rd.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.



With Zeiss Triotar f/4.5 and Compur shutter 1/500th sec., T. and B. **£14:10:0**

With Zeiss Triotar f/3.5 and Compur **£16:0:0**

Ever-ready Case **£1 0 0**

Generous Exchange Allowances.

Deferred Terms Arranged.

Cine-Kodak Titler. *Good condition.* List £2 ..... **£1:5:0**

Electric Bewi Exposure Meter. *Good condition.* List £4 ..... **£2:10:0**

2½×1⅝ Vanity Kodak, f/6.3 lens, Diomatic shutter, in green with green morocco case to match. *As new* **£2:10:0**

4½×2½ Kodak Six-16, f/6.3 lens, O.V. shutter. *As new.* List £3 17s. 6d. **£2:10:0**

Photoskop Exposure Meter. *As new.* List £3 15s..... **£2:15:0**

Minifex, f/3.5 Vidar, 3-speed, for 36 pictures 13×18 mm., soft case. *Good condition*..... **£2:19:6**

3¼×2¼ Ensign Carbine, Ensar f/4.5, Compur, case. *Good condition*..... **£4:5:0**

3×4 cm. Fotet, Vidar f/4.5, Compur. *As new* **£5:10:0**

4¼×3¼ T.-P. Special Ruby Reflex, 6½-in. Cooke f/3.5, revolving back, 3 slides, F.P. adapter, case. *Fair condition* **£7:17:6**

Voigtlander Prominent, f/4.5 Heliar, delayed Compur, for 8 or 16 pictures on 3¼×2¼ film, case. *Excellent condition* **£15:15:0**

16-mm. Zeiss Movikon, Sonnar f/1.4, case. *Excellent condition.* List £100 17s. 6d.. **£75:0:0**

Above are at

35 BROMPTON RD.
London, S.W.3

Telephone: Kensington 2052.

4.5×6 cm. Gaumont Blocknote, 72-mm. Krauss Zeiss Tessar f/6.3, speeded shutter, 6 slides, case. *Fair condition* **£1:17:6**

3¼×2¼ Voigtlander, Skopar f/4.5, Compur, frame finder. *Good condition.* Cost £6 17s. 6d. **£3:17:6**

3¼×2½ Marion Soho Dainty Reflex, 5-in. Cooke f/4.5, 3 D.D. slides. *Fair condition* **£4:17:6**

3¼×2¼ Cocarette, Tessar f/4.5, Compur, frame finder, case. *Fair condition*.. **£5:5:0**

3¼×2¼ Nettel Tropical Cocarette, Zeiss Tessar f/4.5, Compur, rising front, frame finder. *Good condition* **£6:17:6**

Zeiss Ikonta 520 F, 16 pictures on 3¼×2¼ film, Novar f/3.5, Compur. *As new.* List £9 **£6:17:6**

4½×2½ Icarette 502, Zeiss Tessar f/4.5, Compur, frame finder, plate back for 3¼×2¼, 3 slides, screen, case. *As new*..... **£8:8:0**

4.5×6 cm. Meyer Miniature Reflex, revolving back, rack focussing, with 3½-in. Meyer Trioplan f/3, in helical focussing mount, 3 slides, F.P. adapter, case. *Good condition* **£9:17:6**

3¼×2¼ Zeiss Miroflex, Model 859/3U, Tessar f/4.5, 6 slides, F.P. adapter, case. *As new.* List £40 .... **£25:0:0**

Above are at

281 OXFORD ST.
London, W.1

Telephone: Mayfair 0859.

Come and compare the latest models at one of our addresses

DOLLOND AND AITCHISON LTD. ESTD. 1750.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Good exchange allowance.

3¼×2½ Etui, Radionar f/4.5, 3 speeds, F.P. adapter. *Good condition* **£3:0:0**

6½×4¾ T.-P. Triple Extension Field, 8½-in. Rodenstock Trinar f/6.3 lens, roller-blind shutter, 3 D.D. slides, also 5-in. Wide-angle lens on separate panel, case. *Good condition* **£3:3:0**

9.5 Pathe B Motocamera, f/3.5 lens, case. *Good condition.* List £6 16s. 6d..... **£4:10:0**

4¼×3¼ T.-P. Special Ruby Reflex, revolving back, 5¾-in. Cooke f/4.5, 6 slides, F.P. adapter, case. *Fair condition* **£5:0:0**

4.5×6 cm. Ernemann Focal-plane, 7.5-cm. Zeiss Tessar f/4.5, 2 slides, F.P. adapter, case. *Good condition*..... **£5:0:0**

4.5×6 cm. Ica Bebe, Tessar f/4.5, Compur, 6 slides, F.P. adapter case. *Very good condition*..... **£5:5:0**

4¼×3¼ Ensign Popular Pressman Reflex, revolving back, 15-cm. Zeiss Tessar f/4.5, 12 slides, case. *Fair condition*..... **£5:15:0**

3¼×2½ Ensign Special Reflex Model SR/14, 5-in. Aldis-Butcher f/4.5, 6 slides, F.P. adapter. *Good condition* **£6:17:6**

4.5×6 cm. Ica Minimum Palmos, focal-plane, 8-cm. Zeiss Tessar f/4.5, 6 slides, F.P. adapter, case. *Very good condition* **£7:17:6**

Above are at

12 GEORGE ST., CROYDON

Telephone: Croydon 0781.

3¼×2¼ Ensign Carbine, rise and cross front, Zeiss Tessar f/4.5, delayed Compur, frame finder. *Good condition* **£6:9:6**

3¼×2¼ Ensign Focal-plane Roll Film Reflex, Aldis-Butcher f/3.4, leather case. *Good condition* **£7:10:0**

4-in. Wide-angle Ross Xpres f/4 Lens, in delayed-action Compur shutter, 1/200th, covers 5×4 in. (the only lens which can be used for infra-red and ordinary photos without variations in focus). *As new.* Cost approximately £16.. **£7:10:0**

8½-in. Cooke Aviar f/4.5 Lens, with flange. *As new* **£8:10:0**

Kodak Retina, f/3.5 lens, 2 filters, case. *Good condition.* **£8:17:6**

4¼×3¼ Adams' Hand, 5¾-in. Zeiss Tessar f/4.5, self-capping focal-plane, 1/8th to 1/1,000th, T. & B., 12 slides, case. *Good condition*..... **£9:17:6**

4¼×3¼ Thornton-Pickard Press, 6-in. Meyer Trioplan f/3, 3 D.D. slides, case. *Good condition* **£12:10:0**

16-mm. Cine-Kodak B, f/1.9 lens, case. *Good condition*..... **£13:10:0**

4×4 cm. Latest Rolleiflex, f/2.8 Tessar, sunshade, ×2 filter, ever-ready case. *Good condition.* List £28 8s. 6d. **£16:17:6**

16-mm. Ensign Model 6, Dallmeyer f/1.5 lens, set of filters and holder, case. *As new* .. **£17:10:0**

Above are at

73 LORD ST., LIVERPOOL

Telephone: Bank 4927.

And at:—
Crouch End.—17, Topsfield Parade.
Holloway.—66a, Seven Sisters Rd.
Upper Tooting.—216, Upper Tooting Rd., S.W.17.
Catford.—62a, Rushey Green.
Watford.—142, St. Albans Rd.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.



DOLLOND OWL No. 4

General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3¼×2¼ in., self-erecting front, hinged back, pressure-plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body 6½×3×1⅜ in.

PRICE 55/-

Brown leather sling case, velvet-lined, lock and key. Price **7s. 6d.**

If you have cine apparatus for disposal, we would like to make a cash or exchange offer.

MINIATURE CAMERA SERVICE . . .

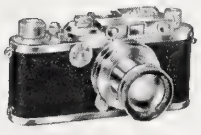
DON'T MISREAD THE HEADING! It's the **cameras** that are miniature. The service we offer is **the greatest ever known.**

WE ALONE OFFER YOU A COMPLETE MINIATURE SERVICE...

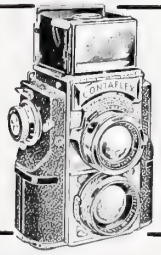
- **FREE INSURANCE** for any miniature camera costing £10 or more. It does not matter whether you bought it from us or elsewhere.
- **FREE EXPOSURE RECORD CARDS** for Leica and similar cameras for customers registered with us.
- **FREE FILM POSTING BAGS** for films to be sent for developing, etc.
- **AUTOMAX ENLARGEMENTS** (regd.) $3\frac{1}{4} \times 2\frac{1}{4}$ from miniature negatives at the cost of contact prints, 2d. each.
- **REGISTER YOUR CAMERA WITH US NOW** and let us send you "Leica News" or any other appropriate literature, free, as published.

WE STOCK EVERYTHING YOU NEED . . . *AND EVERYTHING NEW FOR EVERY CAMERA!*

Leica



The most popular miniature camera. Models from **£16 19 0.** All models in stock. Type illustrated is Model IIIa, with f/2 lens, **£43 0 0**



Zeiss Contaflex

The new miniature roll-film reflex, incorporating photo-electric cell exposure meter.

F/2.8 lens model **£64 12 6**
F/1.5 lens model, illustrated **£87 2 6**

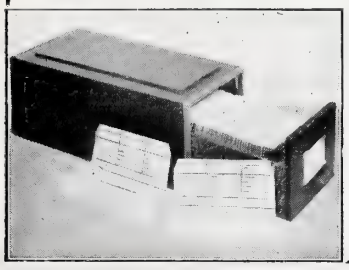
Contax II

The latest model by Zeiss. Range-finder incorporated in view-finder. Models from **£40 10s.** to **£65 15s.,** with f/1.5 lens.



ACCESSORIES OF EVERY KIND–LARGE OR SMALL

"WALLACE HEATON" LEICA NEGATIVE FILE



A convenient box file holding 450 exposures, cut in strips of three. Chemically pure paper folders printed so that all technical data can be written. Price 21s. complete.

Developers, Etc.

Paraphenylene Diamine. The finest fine-grain developer. Sufficient for 20 oz., per tin.....1s. 0d.

Tetenal Ultrafin. Non-poisonous fine-grain developer, can be used six times .....4s. 0d.

Supramin. Non-poisonous paraphenylene developer. Can be used repeatedly.....2s. 4d.

Johnson's Fine-grain Developer. Can be used repeatedly.....1s. 0d.

Buffered Borax. Per tin for 32 oz.....1s. 9d.

Agfa Atomal.....2s. 0d.

Eukobrom. The new developer for enlargements (Made by Tetenal Co.).....3s. 0

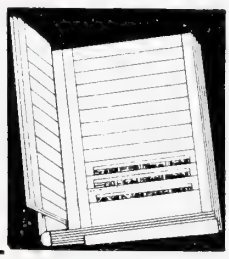
NEGATIVE STORAGE BOOKS

Carrying 36 exposures on each side of each page.

Type A. For 10 films of 36 exposures..5s. 6d.

Type B, for 20 films of 36 exposures....8s. 9d.

Type C, for 30 films of 36 exposures....12s. 6d.



GUARANTEED "SECOND-HANDS"—FOR CASH OR EASY TERMS

LEICA

Leica Model I, f/3.5 lens, non-interchangeable **£8 17 6**
Leica Model II, f/3.5 lens **£18 18 0**
Leica Model III, f/3.5 lens **£22 10 0**
Leica Model III, chromium, f/2 ..... **£34 10 0**
Leica Model IIIa, chromium, f/2 ..... **£37 10 0**

All good as new.

Leica Model II, black, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £25 10s..... **£19 19 0**
Leica Model I, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £16 10s..... **£9 9 0**
Leica Model I, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £16 10s..... **£9 9 0**
Leica Model II, black, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £25 10s..... **£19 19 0**
Leica Model II, black, f/2 Summar lens, focal-plane shutter, 1 to 1/500th sec. Cost £39 10s..... **£33 10 0**
Leica Model II, chromium, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £27 17s..... **£21 10 0**

MISCELLANEOUS

6 · 6 cm. Auto. Rolleiflex, f/3.8 Tessar lens, Compur shutter, 1 to 1/300th sec. Cost £22 10s..... **£16 16 0**
6 · 6 cm. Non-Automatic Rolleiflex, f/3.8 Tessar lens, Compur shutter, 1 to 1/300th sec. Cost £18 10s..... **£10 10 0**
16-on. V.P. Gucki Camera, f/2 Xenon lens, Compur shutter, 1 to 1/300th sec. Cost £16 16s..... **£11 11 0**
4 · 3 cm. Kolibri Roll-Film Camera, Zeiss Tessar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £12 17s. 6d... **£3 17 6**
Minifex Miniature Camera, f/3.5 Victor lens, Vario shutter. Cost £8 15s..... **£3 18 6**
6 · 6 cm. Non-Automatic Rolleiflex, f/4.5 lens, Compur shutter, 1 to 1/300th sec. Cost £18 10s..... **£9 9 0**
V.P. Weeny-Ultrix Roll Film, Zeiss Tessar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £14..... **£9 9 0**
Peggy 35-mm. Roll Film Camera, Tessar f/2.8 lens, Compur shutter, 1 to 1/300th sec. Shop-soiled. Cost £31 10s. **£23 10 0**
16-on-2B Ikonta, Tessar f/4.5 lens, Compur shutter, 1 to 1/300th sec. Cost £10 ..... **£7 7 0**
Kodak Retina 35-mm. Camera, Xenar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £10 10s..... **£7 7 0**

CONTAX

Contax, original model, f/3.5 lens..... **£15 15 0**
Contax, slow-speed model, f/2.8 lens..... **£19 19 0**
Contax, slow-speed model, f/2 lens **£32 10 0**
Contax, slow-speed model, f/1.5 lens..... **£42 10 0**

All fully guaranteed.

Contax Model I, f/1.5 Sonnar lens, focal-plane shutter, 1 to 1/1,000th sec. Cost £56 5s..... **£42 10 0**
Contax Model I, f/3.5 Tessar lens, focal-plane shutter, $\frac{1}{2}$ to 1/1,000th sec. Cost £31..... **£24 10 0**
Contax Model I, f/1.5 Sonnar lens, focal-plane shutter, $\frac{1}{2}$ to 1/1,000th sec. Cost £56 5s..... **£42 10 0**
Contax Model I, f/3.5 Tessar lens, focal-plane shutter, $\frac{1}{2}$ to 1/1,000th sec. Cost £31..... **£24 10 0**
Contax Model I, f/3.5 Tessar lens, focal-plane shutter, $\frac{1}{2}$ to 1/1,000th sec. Cost £31..... **£24 10 0**
Contax Model I, slow-speed model, f/1.5 5-cm. Sonnar lens, focal-plane shutter, $\frac{1}{2}$ to 1/1,000th sec. Cost £56 5s..... **£42 10 0**

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.

WALLACE HEATON LTD.

THE MINIATURE CAMERA SPECIALISTS

119 & 127, NEW BOND STREET, LONDON, W.1

Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8

BY APPOINTMENT.

Phones : MAYFAIR 0924-5-6-7.

Save those sunny hours

Store up your happy memories on Selochrome —the roll film that makes every snap a picture.

SELOchrome

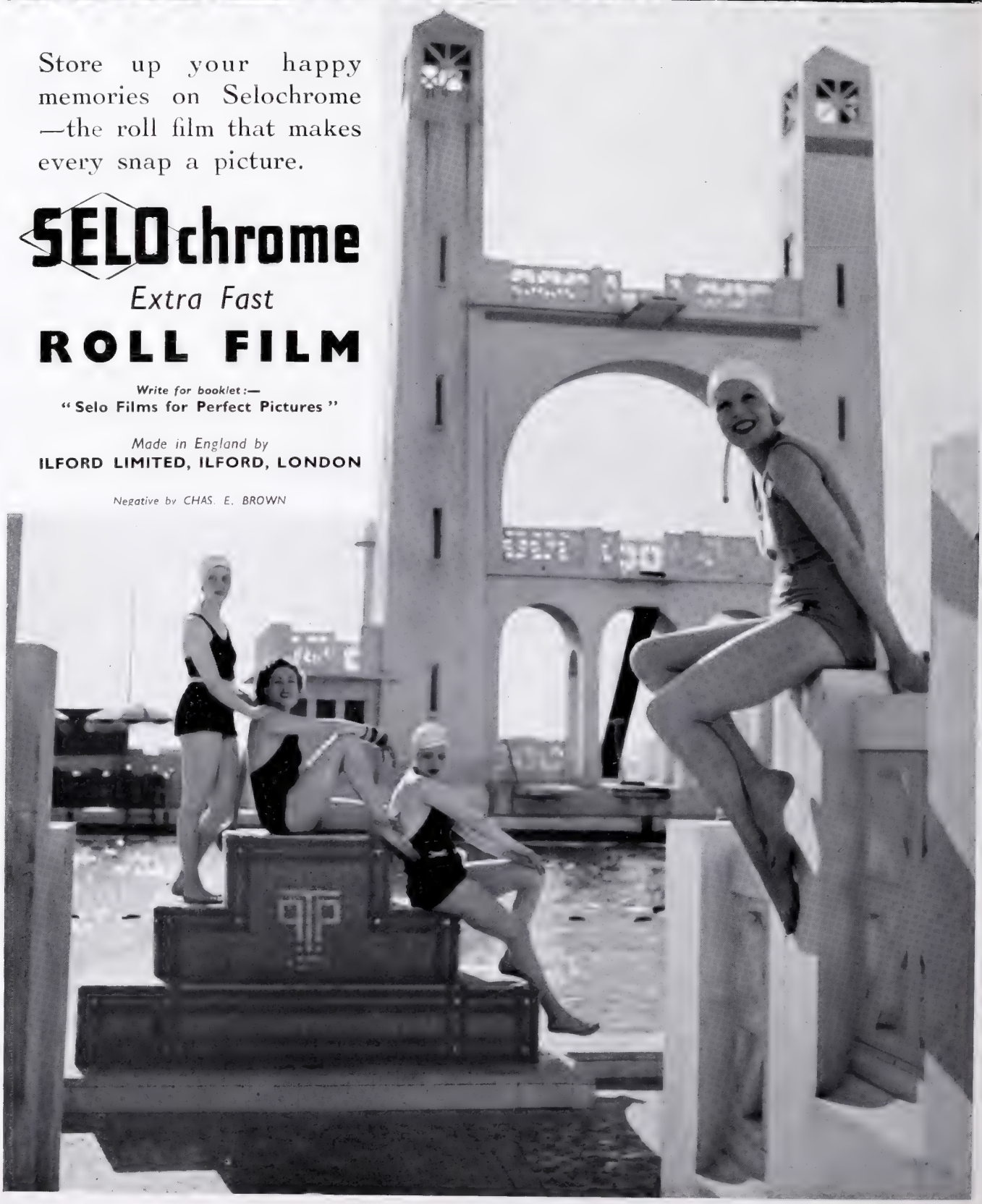
Extra Fast

ROLL FILM

Write for booklet:—
"Selo Films for Perfect Pictures"

Made in England by
ILFORD LIMITED, ILFORD, LONDON

Negative by CHAS. E. BROWN



Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

~ The Journal for Everybody with a Camera ~

Vol. LXXXII. Wednesday, September 2nd, 1936. No. 2495.



...ight—Registered as a Newspaper for transmission in the U.K.



The finest contribution ever made by photographic chemists and emulsion makers to fine photography—



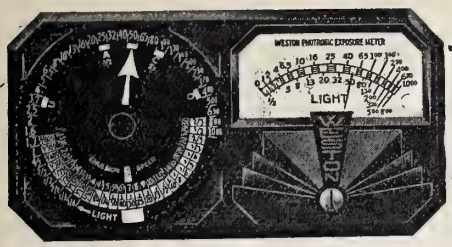
"Panatomic" is
PANCHROMATIC

"Panatomic" is
SUPERFINE GRAINED

"Panatomic" is
ANTI-HALATION BACKED

An excellent, all-round, well-balanced film. Made in Roll Film, Film Pack and Cut Film form. From your Kodak Dealer.

KODAK LIMITED . KODAK HOUSE . KINGSWAY . LONDON, W.C.2



BUY A WESTON METER ONCE FOR CORRECT EXPOSURES ALWAYS



A Weston Meter will save all your precious shots—get one now and shoot with confidence. If you are confused by the un-correlated film ratings of H. & D., Scheiner or DIN, you can forget it if you own a Weston. All films, however rated, are tested by Weston and given a Weston number. The instruction book tells you the Weston number of the film you are using. By setting the meter accordingly, correct exposures for every kind and rating of film can be read off without calculations of any sort. So when you buy a Weston Meter you buy a complete system of film speed ratings. Other Weston features are : Absolute permanence of the "**Photronic**" light cell—it will not vary with age, sunlight cannot harm it, and greater sensitivity—indoor shots as well as low light values out of doors. Narrow angle of view. Simpler to use. Weston quality and dependability.

Leica Meter, made specially for Leica cameras **£5 : 19 : 0**
Universal Meter, for all still and ciné cameras Leather case, 10/- extra.

Call for a demonstration, or write or phone for literature (Mayfair 7511).

WESTON *Exposure Meter*

WALLACE HEATON LTD.
The Weston Specialists
127, NEW BOND STREET, LONDON, W.1
BY APPOINTMENT

Also at 47, Berkeley Street, W.1, and 43, Kensington High Street, W.8

Can you take snaps like this?—

THEN SEND YOUR ENTRIES FOR WALLACE HEATON'S

35-mm. STILL CAMERA COMPETITION

Open to users of cameras taking 35-mm. film as their negative medium, including Leica, Contax, Contaflex, Retina, Rolleiflex (if used with cine-film attachment).

The Competition is open until September 30th. Your photographs can be of any subject—but they must be taken on 35-mm. film. Prints should not be smaller than 6×4.

Any number of prints can be sent in in any one week, but each photograph must have the coupon attached. In addition to the big prize

A WEEKLY PRIZE OF £1-1-0

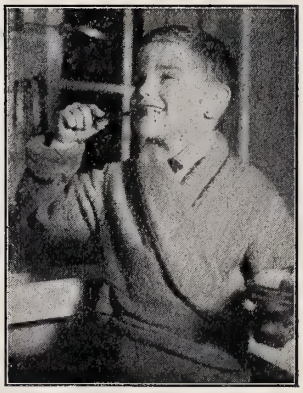
will be awarded every week for the best photograph submitted in that week.

Each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used.

For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s. ; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of prize-winning prints must be made over to us without further payment.

In addition we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd.
All prints will be judged at the end of the Competition for the final prize of £25 cash. Acceptance of these rules and conditions is a specific condition of entry.

£25 CASH PRIZE will be awarded for the best picture submitted during the run of the Competition.



★ This snap won a cash prize in a recent Wallace Heaton competition.

COUPON which must be attached to your entry.
WALLACE HEATON
35-mm. Film Competition.
September 2nd, 1936.

SEND IN YOUR ENTRIES NOW TO: "COMPETITION,"

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

THE FIRST OF NINE MONTHLY PAYMENTS SECURES ANY ITEM!

BUY WHERE the RANGE and SERVICE ARE BEST!

EXPERT UNBIASED ADVICE ON YOUR CHOICE OF APPARATUS!

★ THE FINEST SELECTION

Every well-known maker of still and ciné apparatus is represented in our huge range. We stock every accessory, too, and any new instrument introduced by any maker is to be seen **first** at our branches. Free demonstration of any apparatus given with pleasure.

★ VERY EASY PAYMENTS

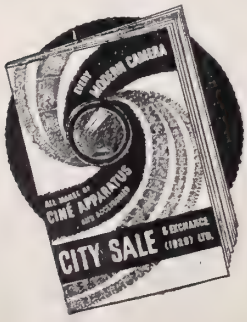
Do you know that the first of nine monthly payments secures any instrument at City Sale? Why not buy this easy way and enjoy the use of your purchase while paying the balance. No harsh formalities or personal questioning.

★ EXCHANGE Allowances

Why not let us have your surplus apparatus, still or ciné, in part payment for your fresh purchase? We are famed for our exceptionally high exchange allowances. Send your used camera with your order and let us quote you on it.

★ CATALOGUES POST FREE

The one illustrated below contains 84 pages of newest still and ciné apparatus and accessories. There is also our latest bargain bulletin, which contains hundreds of used but guaranteed snips at pounds below list prices. Both lists are free. Send at once.

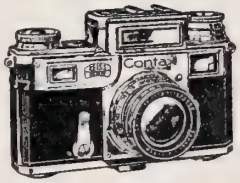




THE NEW 16-mm. "MAGAZINE" CINÉ-KODAK

Magazine loading with 50-ft. spools. Footage indicator, three speeds—8, 16 and 64 frames. Takes five interchangeable lenses, and is fitted with f/1.9 lens as standard. Universal view-finder. Complete with either sling or combination case **£40:0:0**

Nine monthly payments of 93/4.



THE NEW "CONTAX III"

with built-in photo-electric exposure meter

In other respects Contax III does not differ from Contax II. Fitted with Zeiss Tessar lens, 2-in. focal length.

F/3.5 ..... **£53 : 0 : 0**
F/2.8 ..... **£55 : 15 : 0**
F/2 ..... **£63 : 0 : 0**
F/1.5 ..... **£78 : 5 : 0**



"OMBRUX"

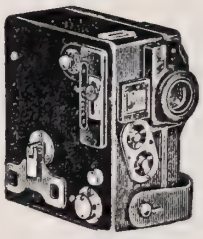
The photo-electric cell meter with a marvellous lens which makes it the finest instrument on the market at such a price. Gives dead-accurate readings for still camera work. In ever-ready case..... **67/6**



RANGE-FINDER "BESSA"

With coupled range-finder and optical view-finder, fitted next to the focussing control. The famous trigger release is fitted under the baseboard. Yellow filter is incorporated for use when required. Compur **Rapid** shutter, speeded to 1/400th sec. With 4-element Skopar f/3.5 lens..... **£18:15:0**

Nine monthly payments of 43/9.



"DITMAR"

Visible footage indicator. Two speeds. Parallax compensation. Single picture device. Telephoto, portrait, wide-angle and filter attachments fitted by Universal screw mount. F/2.9 lens.... **£12:12:0**

Nine monthly payments of 29/5.



"EXAKTA"

For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror for eye-level work and magnifier for fine work, speeds from 12 to 1/1,000th sec., f/3.5 lens, from **£19:10:0**

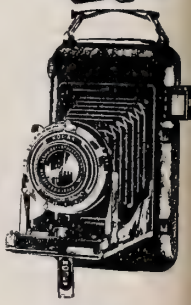
Nine monthly payments of 45/6.



"ROLLEIFLEX"

The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.. **£25:0:0**

Nine monthly payments of 58/4.



"REGENT"

The latest model, taking 8 or 16 pictures on 3¼×2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter, speeded to 1/400th sec., complete with leather case.... **£20:0:0**

Nine monthly payments of 46/8.

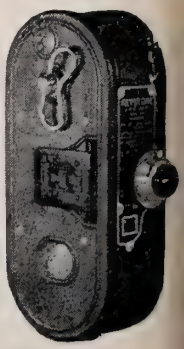
Kodak Six-20, as well as other Kodak models from 5/- upwards, all in stock.



SUPER IKONTA

Takes 11 pictures on 3¼×2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, Compur **Rapid** shutter, speeded 1 to 1/400th sec. With f/2.8 Zeiss Tessar lens..... **£28:5:0**

Nine monthly payments of 66/-.



KEYSTONE "8"

One of the smallest and lightest ciné cameras in the world. Simple loading by daylight or at night. Is fitted with direct-vision and auxiliary view-finders. 3 speeds. Strong, silent motor takes 25-ft. films at a winding. Footage indicator, geared to mechanism. Interchangeable lenses. With strap handle for convenient carrying.

With f/1.9 lens **£16:16:0**
F/3.5 ..... **£10:10:0**

Nine monthly payments of 39/3 or 24/6.



"ROLLEICORD II"

Automatic film wind. New type reflex hood, and larger magnifier. Depth of focus and focussing knob combined. Engraved exposure plate. Takes all Rolleiflex accessories, excepting angle mirror. Takes 12 exposures on 3¼×2¼ roll film for 1/-.

With Zeiss Triotar f/4.5 and Compur shutter, 1/300th, T. and B. **£14:10:0**

Zeiss Triotar f/3.5 ..... **£17:10:0**

Nine monthly payments of 33/10 or 40/10.

THIS IS OUR BARGAIN PAGE . . . but there is only room to give just a rough idea of the hundreds of similar values we have in stock. Every instrument, although used, is fully guaranteed, and has, where necessary, been thoroughly overhauled in our special department. Look through the columns below—that "expensive" camera you've longed for is here, at pounds below list price.

54 LIME STREET
LONDON, E.C.3 MANSION HOUSE 0180

3¼×2¼ Latest Makina, coupled range-finder, with parallax movement, f/2.9 Pentac lens, 3 slides, diaphragm ring. Never used and unsoiled **£32:0:0**

Model II Leitz Leica, coupled, f/3.5 Elmar, L/case.. **£19:0:0**

Zeiss Contax, f/3.5 Tessar, high and low speeds, ever-ready case. Cost £32 8s. 6d. **£22:10:0**

4½×6 Dallmeyer Speed, f/2.9 Pentac lens, 6 slides, F.P.A., case **£7:10:0**

3¼×2¼ Carbine Roll Film, f/4.5 Tessar, Compur, L/case..... **£5:12:6**

3¼×2¼ Tessco Folding, double ex., f/4.5 Carl Zeiss Tessar, Compur, 12 slides, F.P.A., L/case..... **£6:17:6**

3¼×2¼ N. & G. New Special Sibyl, f/4.5 Xpres, F.P.A., L/case, 2 slides.... **£7:17:6**

3¼×2¼ Mentor Compact Reflex, f/4.5 Carl Zeiss Tessar, 3 D.D. slides, F.P.A. and case .. **£5:17:6**

3¼×2¼ Ensign Vertical Enlarger, 4½-in. condenser, f/6.3 anastigmat lens, electric fittings, base easel. As new .. **£6:7:6**

Several Good Enlargers at bargain prices. Details on application.

6×6 Rolleicord, f/3.8 Carl Zeiss Triotar, Compur,.. **£11:17:6**
L/case.....

3×4 Perkeo, f/3.5 Skopar, Compur **£5:7:6**

V.P. Dallmeyer Baby Speed Reflex, revolving back, f/2.9 Pentac, focal-plane shutter, 3 slides, F.P.A., L/case. Cost £33 10s. **£14:17:6**

200-B Pathe Cine Projector, adjustable resistance **£13:17:6**

Pathe Home Cine Projector, type C motor, group resistance, super attachment **£8:17:6**

16-mm. Siemens-Halske Cine Camera, f/2.5 Busch Glaukar lens, slow motion, variable speeds, L/case.... **£21:10:0**

Latest Model K Cine-Kodak, f/1.9 anastigmat. As new **£27:10:0**

3¼×2¼ Compact Graflex Reflex, f/4.5 Ross Xpres lens, 3 D.D. slides, L/case. Cost £25 .. **£5:17:6**

N. & G. Baby Sibyl, f/4.5 Cooke lens, 3 D.D. slides, F.P.A., supplementary reflex finder, L/case **£7:7:0**

16-ex. on 3¼×2¼ Balda Roll Film, f/2.9 Zeiss Trioplan lens, D.A. Compur, L/case **£6:17:6**

Dekko Cine Camera, f/1.9 anastigmat, L/case..... **£8:15:0**

90/94 FLEET STREET
LONDON, E.C.4 Phone: CENT. 9391

¼-pl. Planex Reflex, Cooke f/6.5, focal-plane shutter, 4 slides, roll-holder, leather case.... **£4:4:0**

2¼ square Rolleicord, f/4.5 Carl Zeiss Triotar, Compur shutter, leather case.... **£9:9:0**

2¼ square Voigtlander Brilliant, f/4.5 Skopar, Compur shutter, leather case **£4:17:6**

9.5-mm. Pathe Model B Motocamera, f/3.5 anastigmat, motor drive.. **£4:12:6**

Postcard No. 3a Special Kodak, Goerz Dagor Series III f/6.8, Compound shutter, canvas case..... **£2:12:6**

3¼×2¼ Ensign Selfix, Ensar f/4.5, Mulchro shutter, leather case..... **£3:15:0**

¼-pl. Soho Reflex, Ross Xpres f/4.5, Kershaw focal-plane shutter, revolving back, 6 double slides, F.P.A., leather case. Splendid order..... **£15:15:0**

3¼×2¼ No. 6 Carbine Roll Film, Aldis f/4.5, Compur shutter, leather case.. **£3:18:6**

3½×2½ Venus Wafer Folding Pocket, Carl Zeiss Tessar f/4.5, D.A. Compur shutter, 6 slides, Proxar and Distar lenses, filter and leather case. Indistinguishable from new **£10:7:6**

3½×2½ Zeiss Ikon Ikonta, Carl Zeiss Tessar f/4.5, Compur shutter. New condition **£9:17:6**

3½×2½ Maximar Folding Pocket, Dominar f/4.5, Compur shutter, 6 slides and case... **£4:15:0**

¼-pl. National Enlarger, Petzval objective, negative carrier, plano-convex condenser, gas fittings..... **£4:17:6**

Whole-plate Watson's Acme Conical Field, R.R. lens, swing and reversing back, 2 slides, tripod and case..... **£5:5:0**

V.P. Goerz Tenax, Dogmar f/4.5, Compound shutter, F.P.A..... **£3:15:0**

¼-pl. Ensign Vertical Enlarger, f/6.3 anastigmat, plano-convex condenser, carrier, electric fittings..... **£7:17:6**

9×12 cm. Mentor Folding Reflex, Ross Homocentric f/5.6, focal-plane shutter, 3 slides, leather case..... **£3:18:6**

45×107 Voigtlander Stereo Flectoscop, f/4.5 Heliar lens, Compur shutter, leather case. Nice order **£10:17:6**

¼-pl. Goerz Anschutz Focal-plane, Dagor Series III f/6.8, self-capping focal-plane shutter, 2 D.D. slides..... **£5:17:6**

3½×2½ Ica Reflex, T.-P. Cooke f/4.5, focal-plane shutter, revolving back, 6 slides, canvas case..... **£3:19:6**

84 ALDERSGATE ST.
LONDON, E.C.1 Phone: NAT. 0591

Ensign ¼-pl. and 3½×2½ Magnacam Enlarging Attachment for use with own camera. Electric fittings **£1:1:0**

¼-pl. Kodak Roll Film, f/6.8 Goerz anastig. lens, fully-speeded shutter.... **33s. 0d.**

¼-pl. Sanderson Field, all usual movements, f/7 Ross Zeiss Convertible anastig. lens, 14 and 11½ in. in the singles, roller-blind shutter, 3 slides, tripod and case **£9:9:0**

3¼×2¼ Dallmeyer Pentac Roll Film, f/2.9 anastig. lens, Compur shutter **£5:5:0**

5×4 Anschutz, f/6.8 double anastig. lens, 2 D.D. slides.. **£3:3:0**

¼-pl. Ensign Special Reflex, reversing back, f/3.9 Cooke anastig. lens, 13-in. f/5.5 Teleros, interchangeable, reversing back, 6 slides, F.P.A. & case **£16:16:0**

¼-pl. Ensign Roll Film, f/7.7 Aldis, fully speeded shutter..... **19s. 6d.**

¼-pl. Popular Pressman Reflex, 6-in. f/4.5 Dallmeyer Serrac lens, reversing back, 6 slides, F.P.A., leather case **£5:17:6**

V.P. Autographic Kodak, f/7.7 anastig. lens, focussing **£1:7:6**

V.P. Speed Graphic Roll Film, focal-plane, f/5.6 Cooke lens **£2:15:0**

P.C. S.C. Goerz Anschutz, f/4.8 Celor, 3 double slides, F.P.A., leather case **£4:15:0**

3½×2½ T.-P. Reflex, f/4.5 T.-P. Cooke, revolving back, 3 double plate-holders and case..... **£7:10:0**

3¼×2¼ Carbine Roll Film and Plate Camera, f/4.5 Lumar anastig. lens, Compur shutter, focussing screen, 3 slides.... **£3:19:6**

4-drawer 2-in. Diameter Telescope, high- and low-power eyepieces, leather covered and sling..... **£3:3:0**

¼-pl. New Ideal Sibyl, f/4.5 Ross Xpres, rising and cross front, 6 single slides. As new.. **£7:7:0**

3½×2½ Salex D.E. Folding, f/6.8 double anastig. lens, Compur shutter, 6 slides, roll-film holder and case.... **£3:15:0**

6½×3½ Stereo Goerz Anschutz Focal-plane, f/6.8 Goerz Dagor lenses, 6 D.D. slides, leather case..... **£6:17:6**

45×107 Glythoscope Stereo Camera, 6 slides, leather case .. **£1:2:6**

45×107 Verascope, f/6.8 Dagor lens, changing-box, leather case **£4:12:6**

59/60 CHEAPSIDE
LONDON, E.C.2 Phone: CITY 1124/5

Cine-Nizo 9.5-mm., f/2.8 lens, hand crank, for trick effects, complete with carrying-case. First-class condition **£7:12:6**

Model 70 Filmo, 100-ft. capacity, f/3.5 Cooke lens, 2 speeds, complete in case **£16:10:0**

Model C Kodascope Projector, Universal resistance, 100-watt lamp, still-picture device. Cost £18 18s..... **£8:17:6**

Ensign Autokinecam Model 6, f/1.9 Dallmeyer lens, 3 speeds, in carrying-case..... **£14:17:6**

Cine-Kodak Model B, f/3.8 lens. Cost £25..... **£7:12:6**

Dekko Cine Camera, f/3.5 lens, with Motrix drive. Cost £10 10s. Working order..... **£1:15:0**

Campro Camera-Projector, 9.5-mm., complete with carrying-case. Cost £3 17s. 6d. Good order..... **£1:18:6**

200-B Pathe Projector, motor drive, tilting base. Condition as new..... **£10:10:0**

Latest Model 5 Victor 16-mm. Cine Camera, with 5 speeds, Prismatic focussing, parallax finder, 100-ft. capacity, fitted 1-in. f/1.5 Speed and 4-in. Telephoto lens, complete in carrying-case. Cost over £60 ..... **£43:10:0**

4×4 Automatic Rolleiflex, f/2.8 Zeiss Tessar, ever-ready case **£17:10:0**

Model 617 Weston Exposure Meter..... **£6:17:6**

Ombrux Photo-electric Meter, in case..... **£2:2:0**

Photoscop Photo-electric Meter, with case..... **£1:9:6**

¼-pl. T.-P. Imperial Enlarger, f/6.8 anastigmat lens, 5½-in. condenser, electric fittings. New condition..... **£4:17:6**

¼-pl. Ensign Cameo, f/4.5 Aldis lens, Compur shutter, double extension, 3 slides, F.P.A., and leather case .. **£3:17:6**

35-mm. Kodak Retina, f/3.5 Xenar lens, ever-ready case. New condition..... **£7:17:6**

1a Pocket Kodak, f/6.3 anastigmat, Kodak shutter..... **£1:17:6**

¼-pl. Popular Pressman Reflex, f/4.5 Zeiss Tessar, 6 slides and case..... **£7:7:6**

4½×6 V.P. Meyer Reflex, f/3 Meyer anastigmat, with Telephoto attachment, 6 slides, roll-holder, focal-plane shutter, revolving back, leather case..... **£13:17:6**

¼-pl. Marion Soho Reflex, f/4.5 Zeiss, 6 slides, leather case **£15:0:0**

BRITAIN'S LARGEST RETAIL PHOTOGRAPHIC AND CINÉ DEALERS!

CITY SALE AND EXCHANGE (1929) LTD.

IF YOU DON'T SEE WHAT YOU WANT Here —WRITE AND TELL US!

The New SIMPLICITY and Certainty

with which correct exposure can be ascertained with the New "Avo" Exposure Meter has won enthusiastic praise from professional and amateur photographers alike. It is the simplest and most dependable meter ever made. The quickest to use. A boon to all photographers, saving time, materials and opportunities.

MR. OLIVER G. PIKE, F.Z.S., F.R.P.S., M.B.O.U., *writes, "My film, 'Nursery Island,' owes the excellence of its exposures to your 'Avo' Meter .... My 'Avo' told me the right stop every time, and I cannot speak too highly of it."*



- Unique method of exposure indication.
- Extreme sensitivity. Gives exposures from 60 secs. to 1/2,000th of a sec.
- Fits vest pocket. Size only 2½ × 2½ × 1 in.
- Influenced solely by light received from normal picture angle.
- Can be held and operated in one hand without removal from leather case.

BRITISH MADE

63/-

Real morocco ever-ready case (as illustrated) 5/- extra.

The New **'AVO' EXPOSURE METER**

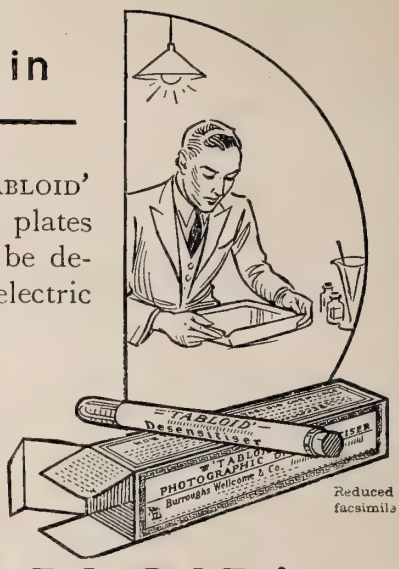
For "Still" or Cine Cameras

Fully descriptive leaflet post free from :

THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT CO., LTD.
Winder House, Douglas Street, London, S.W.1. *Phone : VICtoria 3404/7*

Develop in Comfort——

After using 'TABLOID' DESENSITISER, plates and films may be developed in gas, electric or candle-light. (Panchromatics in yellow light).



Reduced facsimile

TRADE MARK **'TABLOID'** BRAND

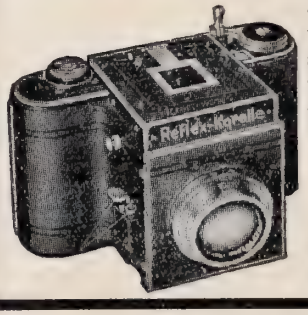
Desensitiser

Cartons containing 25 products, 1/6
All Photographic Dealers

BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

Pho. 1624 *Copyright*

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼ × 2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

THIRD EDITION —*Revised throughout*

PHOTOGRAPHY MADE EASY

By R. CHILD BAYLEY

By careful study of this book the novice with a camera will be able to get a greater proportion of successful photographs than would usually be the case. It should form as much a part of the outfit as the camera itself.

Price 2/- net. By Post 2/3

Obtainable from all leading booksellers, or direct by post from the Publishers

ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1

"The Amateur Photographer." 2/9/36.

SPECIAL NOVICES' COMPETITION

Title .....

Name and address .....

.....

This Coupon to be affixed to back of print.

"The Amateur Photographer." 2/9/36.

"A.P." SPECIAL COMPETITION COUPON

This Coupon to be affixed to back of print.

"The Amateur Photographer." 2/9/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Wednesday, September 30th.

"The Amateur Photographer." 2/9/36.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Wednesday, September 30th.

"The Amateur Photographer." 2/9/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Wednesday, September 30th.

"The Amateur Photographer." 2/9/36.

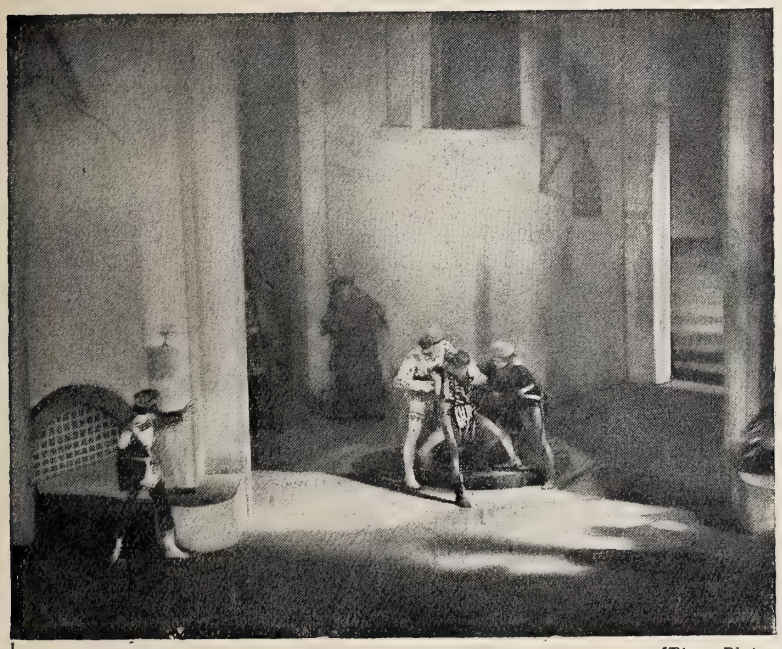
PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 2/9/36.

ENQUIRY COUPON

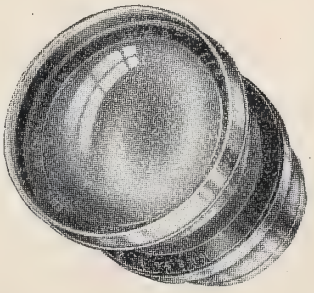
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.



[Times Photo.

THIS is an example of the way in which a Taylor-Hobson lens copes with the exacting requirements of stage photography. The professional or amateur photographer who wants the finest results from difficult subjects should use no other.

A remarkable stage picture



made by a remarkable LENS

TAYLOR·HOBSON
lenses
MADE BY TAYLOR, TAYLOR & HOBSON LTD., LEICESTER



Granville PRODUCTS PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with " GRANVILLE " ; if you have years of experience, change to " GRANVILLE." You will never change again !

"THE GRANVILLE GUIDE"

This new publication is a **superb** 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to : PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables :
" GRANVILLE,
LEAMINGTON."
Telephone : 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse
and Showrooms :
13, GRAY'S INN ROAD, W.C.1
Telephone : Holborn 5688.



There is an ILFORD PLATE for every occasion

Ilford Auto-Filter Plates, H. & D. 400, are ideal for capturing the delicacy of natural greens and yellows. They are by far the most popular amateur plate.

Ilford Special Rapid Panchromatic Plates, H. & D. 400, are of steeper gradation than the Soft Gradation Panchromatic Plates. They have great latitude and full colour-sensitivity, and are splendid all-round plates.

Ilford Soft Gradation Panchromatic Plates, H. & D. 700, give delightfully soft tones. They are fully colour-sensitive and reliable to the utmost degree.

Made in England by ILFORD LIMITED · ILFORD · LONDON

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, SEPTEMBER 2ND, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2495.

TOPICS of the Week

AT the London Salon the last prints to be laid before the selection committee are being delivered to-day; at the R.P.S. the usual mass of entries has been under treatment for a fortnight. In a few days both exhibitions will throw open their doors, and this is a sort of signal for the opening of all sorts of photographic activities up and down the country for the "winter" season—a more lively and busy one than the "summer." New societies are springing up, new syllabuses are beginning to appear, and in many other directions there are unmistakable signs of vigorous photographic life and enthusiasm. The possibilities and interests of photography are greater and more numerous now than ever before, and the hobby is decidedly perennial instead of seasonal as it once was. Which is all to the good.

Cheerful Dark-rooms.

It makes us cheerful—as well as the dark-rooms—to read in a manual for radiographers which has just come our way a plea for brighter dark-rooms. The walls, it says, should not be painted black or red. Light and cheerful colours are preferable for psychological reasons, when, as happens among radiographers, so many hours of the day must perforce be spent in the dark-room. The ceiling may be painted light green if a green ceiling reflector safelight is used, or buff if red safelights are employed. The general illumination should be indirect. It is unfortunate that photography should have had such funereal associations. Every jest about the professional features his black cloth, and the idea which many people have of the amateur is of someone who belongs to his dark-room as much as the monk of old to his cell. Improvements in material, apparatus, and processes, as well as better knowledge of the science of illumination, have wrought some deliverance.



THE SHRIMPER.

A contre-jour study. This type of subject is always interesting.

Off the Main Line.

We wish some diligent compiler would make a volume about the achievements of the amateur, not in photography alone. We have just been reminded that even the great scientific activities of Sir Isaac Newton were strictly those of an amateur, and that his real business was that of director of the Royal Mint. William Gilbert, who established the magnetic nature of the earth, and was the father of modern experimental science, and gave the word "electricity" to the language, was in all these respects an amateur, his profession being that of court physician to Queen Elizabeth and James I. The greatest astronomers were, all of them, amateurs at the game. The difference between an amateur pursuit and a profession has been well put: You adopt a profession; a hobby adopts you. The choice of a profession means strain and thought, whereas one usually slips into a hobby. There has been some controversy whether it is better to have a hobby which bears indirectly on one's main work in life or one which is as far away from it as possible. It is a dispute which can never be settled. It depends entirely upon the individual, whether he has a one-way or a two-way mind.

When Something Turns Up.

One of the perennial delights of photography is the unexpected—the thing that turns up in the picture when you never knew it was there. Every photographer has had that experience, even the most

casual—or perhaps one should say, especially the most casual. You feel rather like the hen that has hatched out a duck's egg. Apparently even in the world of the painter such things are also possible, to judge from a story which Mr. E. V. Lucas, in one of his latest books, tells against himself. He describes how he was sitting for a portrait by Sir William Rothenstein in the latter's studio. There he sat through three afternoons while Rothenstein measured, recorded and talked. The talk was excellent, and the picture, when finished, was a perfect likeness of Beerbohm Tree! Dare we hint that photographers have similar surprises?

A Photographic Department de Luxe.

The new Anatomy Building of St. Bartholomew's Hospital in Charterhouse Square has a photographic department calculated to excite envy even among those least addicted to that vice. It is really one of the finest departments we have ever seen, and, to use a hackneyed phrase, no expense has been spared in its furnishing and equipment. There was a time when it was thought, especially in colleges and such places, that because photographic operations had in part to be carried out in darkness, therefore subterranean quarters, cramped surroundings, and primitive conditions generally would serve the photographer. In this new department the photographer has an opportunity to breathe, and he has everything to his hand. The enlarger alone, we believe, has cost some £120, and the photomicrographic apparatus about £300. Another feature of the Anatomy Department is the museum, which is divided into bays, each bay devoted to a special subject in medicine, and in addition to the specimens on the shelves, there are on the walls of each bay photographs, photomicrographs, and X-ray films further illustrating the subject—an idea which might be more pursued in museums in general.

"The Amateur Photographer" EXPOSURE TABLE—*September*

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m. double these exposures. From 6 to 8 a.m. or from 4 to 6 p.m., treble them.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 4 p.m., for instance, will be those to be given between 3 and 5 p.m., by the clock, during "summer time."

Subject.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
Open seascapes and cloud studies	1/25 sec.	1/40 sec.	1/75 sec.	1/100 sec.	1/120 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/15 ,,	1/25 ,,	1/45 ,,	1/60 ,,	1/75 ,,
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/8 ,,	1/12 ,,	1/25 ,,	1/30 ,,	1/40 ,,
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/5 ,,	1/10 ,,	1/20 ,,	1/25 ,,	1/30 ,,
Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage	1/3 ,,	1/4 ,,	1/8 ,,	1/12 ,,	1/15 ,,
Portraits or groups taken out of doors, not too much shut in by buildings	1½ ,,	1 ,,	2/3 ,,	1/3 ,,	1/4 ,,
Portraits in well-lighted room, light surroundings, big window, white reflector ..	5 secs.	4 secs.	2 secs.	1½ ,,	1 ,,

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

Ultra Rapid.

AGFA, Special Portrait.
" Isopan ISS Film.
" Super-speed Film.
" Isochrom Film.
" Ultra Special.
BARNET, Press and Super Press.
" XL Super-speed Ortho.
" Soft Panchromatic.
" Studio Fast.
" Ultra Rapid.
EASTMAN, Par Speed Cut Film.
" S.S. Cut Film.
" S.S. Pan. Film.
GEVAERT, Super Sensima.
" Sensima Fast.
" Sensima Ortho.
" Super Chromosa.
" Roll Films and Packs.
ILFORD, Golden Iso-Zenith.
ILFORD Iso-Zenith.
" Hypersensitive Pan. Plates and Films.
" Portrait Film (Ortho Fast).
" Monarch.
" Press.
" S.S. Ex. Sens.
" Zenith Ex. Sens.
" S.G. Pan.
ILLINGWORTH, Fleet.
" Super Fleet.
" Super Fleet Ortho.
" Pan. Fleet.
IMPERIAL, S.S.S. Press Ortho.
" Eclipse.
" Eclipse Ortho Soft.
" Eclipse Soft.
" Eclipse Ortho.
" Eclipse Pan. Soft.
KODAK, Verichrome Film.
" Super Sensitive Pan. Film.
" Panatomic.
MARION, Record.
" Iso Record.
SELO, Selochrome Roll Film and Film Pack.
" Selo. Pan. Roll Film.
VOIGTLANDER, Illustra Film.
WELLINGTON, Anti-screen. X Press.
ZEISS IKON, Pernox Roll Film and Packs.

Extra Rapid.

AGFA, Chromo.
" " Isolar.
" Extra Rapid.
" Isolar.
" Iso Rapid.
AGFA, Iso Rapid Chromo.
" Roll Film.
BARNET, S.R. Pan.
" Studio Ortho.
ENSIGN, Roll Film.
GEVAERT, Filtered Ortho.
" Chromosa.
" S.R.
" Regular Cut Film.
ILFORD, Auto. Filter.
" S.R. Pan.
" Pan. Film.
" Rapid Chromatic.
IMPERIAL, Non-filter (new series).
" Eclipse Pan. B.
" S.S. Ortho.
KODAK, Roll Film and Film Pack.
PATHE, Roll Film.
SELO, Roll Film.
ZEISS IKON, Roll Film and Film Pack.

Rapid.

BARNET, S.R.
" Self-screen Ortho.
ILFORD, Screen Chromatic.
" S.R.
" Commercial Ortho Film.
IMPERIAL, Non-Filter.
" S.R.
" S.R. Ortho.
KODAK, Cut Film.

Medium.

ILFORD, Empress.
" Chromatic.

Ordinary.

BARNET, Ordinary.
GEVAERT, Ordinary.
ILFORD, Ordinary.
" Rapid Process Pan.
IMPERIAL, Ordinary.
" Pan. Process.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Fog, Scratches and Spots

In these days when small negatives are made intended for enlargement, it is most necessary that they should be free from defects. This article deals with some common faults, and shows how to trace the causes.

IT is very important for the modern photographer to do all in his power to prevent the possibility of scratches, spots, or any similar defects in his negatives. This is the case because most workers in these days use small, or "miniature," sizes, and the slightest imperfection renders the negative useless for its purpose.

The first step is to ascertain the cause of the defect in order that it may be prevented in future. This should always be done, whether the negative affected is a valuable one or not.

This is one of the most common causes of defects in negatives and one of the most difficult to trace, as to cause, and especially in the case of a film camera. The fog may be general, or confined to patches; it may appear upon some negatives, and not in others.

If there are fogged areas at the edges of the film at the top or bottom, it may be caused by a badly fitting back on the camera. Sometimes, however, the cause is a thin place in the bellows, or light may "creep in" between the blades of the shutter.

A simple way of finding out exactly where light enters is to take the camera into the dark-room and to cut a sheet of rapid bromide paper so that it fits into the back of the instrument. The bromide paper is backed with a piece of black paper from a discarded film, and the camera closed in the usual way. It is then exposed to light action, preferably out of doors, for several hours. The bromide paper, when removed, is developed and fixed, and will generally indicate where the light enters. It may be a simple matter to repair, or the instrument may be sent to a trade house specialising in this work.

There are many possible causes of scratched negatives. In the case of plates the scratches may be caused by rubbing the surfaces of two plates together, when removing from the packing. Scratched negatives will also result if the draw-out shutter of the dark-slide is bent, or dented, and touches the film in passing. This kind of scratch is of the "telegraph wire" type, similar to that found upon roll films.

It must be realised that in the case of small plate-holders there is a very little clearance between the film of the plate and the shutter.

The roll-film user needs to be especially careful to avoid the several causes of scratched negatives. These are more rare than was formerly the case, through the fact that most manufacturers give the film a coat of protective varnish which acts as an effective preventive.

The familiar "telegraph line" scratches, which run across the film in the direction that the film travels through the camera, are generally the result of some roughness on the surface over which the film runs. It may be due to the rollers being too tight, or the pressure plate exercising its function too strongly.

Care must be taken not to wind the film with the camera closed, there being so little clearance between the film surface and the bellows that there is risk of scratching the film.

Another point that needs attention is that the camera must be free from dust, or grit; the latter, especially, if coming into contact with the film while the latter is being wound, or under pressure, will certainly cause scratched negatives. This is very important when loading the camera upon a sandy beach, and especially if wind is blowing.

Provided that it is properly threaded, the well-designed camera will permit the film to be wound with sufficient tightness to prevent light from entering. Some photographers, when removing the spool after exposure, twist the spool to tighten it with a view to preventing the admission of light. This practice is to be deprecated, for not only is it unnecessary, but it is a very fruitful cause of scratches.

Film-pack negatives should be free from scratches, provided that the draw-out shutter of the adapter is smooth, and free from indentations.

Apart from pin-holes, which are caused by dust inside the camera, or by dust deposited upon the plates during loading, spots upon negatives arise from several causes, and some of these are very difficult to detect.

A very common defect is the white clear spot, due to air-bells upon the film during development, which prevent the solution from reaching the emulsion. Care in working, swabbing the surface of the plate or film during development will prevent these, as will the use of water that has been boiled and allowed to cool for making up solutions.

Photographers are occasionally puzzled as to the cause of black spots, or comet-like markings, of irregular form. These are the result, in most cases, of lack of care in working. They may be caused by chemical dirt in the form of small particles of developer such as amidol, that have been spilt and not properly wiped up. These, finding their way to sensitive material, cause black spots.

The same can be caused by the use of solutions which contain undissolved chemicals, or by shaking up a developer that has a precipitate thrown down after storage. Irregular markings, mottling over the negative, are due to insufficient agitation of the developer in tank or dish.

These defects are obviously due to lack of care, and the photographer should regard them as warnings, and be thankful if they appear upon unimportant negatives.

SHADOWS for their own SAKE

By S. ALTSON PEARL.

COMING events, it is said, cast their shadows before. Before what, the proverb does not bother to mention; but certainly not before the lenses of our cameras. I, at least, have never had the privilege of photographing either a coming event or its shadow; nor have I heard of any brother photographer who has experienced this psychic thrill.

On the other hand, many completely material objects throw shadows which are not only as real as anything this side of relativity can be, but which provide excellent subjects for our cameras. Shadows of a kind can, of course, be found in very nearly every photograph taken, but as a rule, although they may be quite strong in intensity, as in the average scene



Steel Shadows.

lit by sunshine or strong artificial light, they play quite a subordinate part in the composition.

Shadows for their own sake are, however, what I am advocating; photographs in which strong, well-defined shadows are the chief part of the composition. Of course, there is nothing at all new in the idea of snapping interesting shadows; there must be few possessors of cameras who have not done it at some time or other; but I think even fewer make a habit of consciously looking for interesting shadow effects.

To those who intend to follow my advice in this matter, a further word. Do your shadow-seeking for the most part when the sun is fairly low in the sky, that is, when shadows are at their longest and best—and remember that very few shadows are to be found at or near eye-level; the most attractive "patterns" are generally to be seen on the ground beneath your feet, or on vertical surfaces above your head.

For instance, the illustration "The Spire," showing the shadow of a church spire spread over the surrounding streets and gardens, represents about the most strenuous piece of



5 p.m.

photography I have ever attempted, necessitating an adventurous climb up 150 feet of steeplejack's ladder to the top of the spire. I must admit that I would never have accomplished it without the constant encouragement of one of the 'jacks; the worthy fellow followed me up all the way, encouraging me with light jest and quip, whenever, as frequently happened, my spirits showed sign of failing. The shadows of both of us are visible as small "bumps" just below and to the left of the spire's tip.

"5 p.m." was obtained at the cost of some slight discomfort, though not the faintest risk, by leaning as far out as possible over the parapet of a vertical embankment. On the other hand the other illustration did not call for any acrobatics whatever, beyond those involved in pointing the camera up.

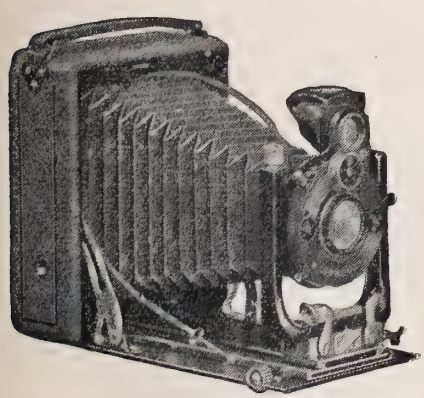
Having, then, found your shadow subject, the rest is simple. To emphasise the shadows, it is as well to give a trifle less exposure, and an equally small amount more development of the negative, than normal; in other words, aim to produce a negative of fairly strong contrast, but do not overdo it.



The Spire.

SHOP-SOILED NEW CAMERAS

At Greatly Reduced Prices



ZEISS LENS CAMERA FOR $4\frac{1}{4} \times 3\frac{1}{4}$ PLATES or FILMPACKS

The camera has full double extension, vertical and horizontal rising front, large brilliant reversible view-finder, focussing screen fitted with hood, Carl Zeiss f/6.3 Triotar anastigmat lens, 13-cm. focus, in Compur shutter, speeds 1 to 1/250th sec., with cable release, including 2 plate-holders.

CASH PRICE **£4 : 12 : 6**

"PILOT" Miniature Reflex

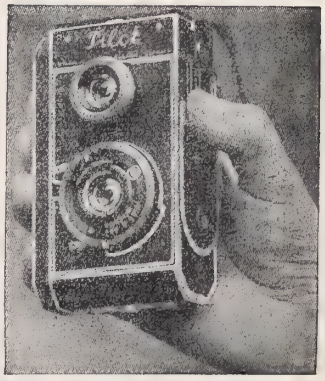
For 16 exposures on V.P. Roll Film of any make.

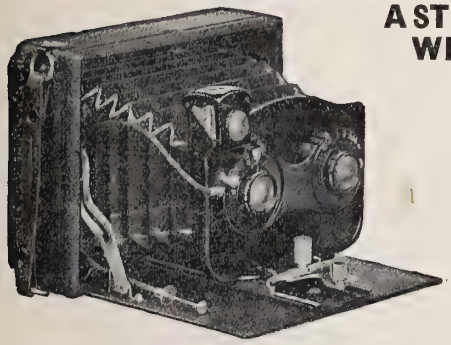
At the touch of a button the Pilot opens to "infinity" position, the hood springs into place and the camera is ready for use. A simple lever movement changes the film.

Magnifier over ground-glass screen for ultra-sharp focussing. Additional finder for upright eye-level pictures.

With f/3.5 Zeiss Tessar lens and Compur shutter, 1 to 1/300th sec. **CASH PRICE** **£14 : 0 : 0**

With f/2.8 Zeiss Tessar lens **CASH PRICE** **£16 : 15 : 0**



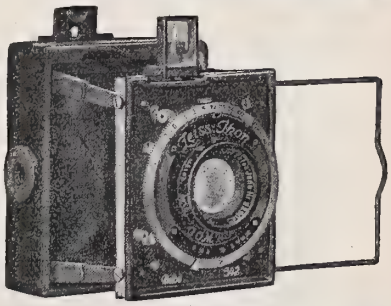


A STEREO CAMERA WITH VIEWER

Special clearance offer of Folding Stereoscopic Cameras fitted with special f/8 Aplanat lenses in Automat shutter, speeds 1/25th, 1/50th and 1/100th sec., also B. and T., with trigger and cable release, brilliant view-finder, lever focussing, focussing screen fitted with hood, as listed at £5 5s. Including three 9×12 cm. plate-holders or 9×12 cm. film-pack holder, with Camerascope stereo viewer.

CASH PRICE **£2:5:0**

ZEISS IKON BÉBÉ CAMERA



An exceptional opportunity to obtain a high-grade camera fitted with **Carl Zeiss f/4.5 Tessar** lens, in **D.A. Compur** shutter, complete with 6 plate-holders and leather case. The Bébé camera is exceedingly rigid. Focussing to 6 ft. by means of lens mount. Size 6.5×9 cm. ($3\frac{1}{2} \times 2\frac{1}{2}$ in.). Light and compact. New and unused. List price £23 12s. 6d.

CASH PRICE **£9 : 17 : 6**



VOIGTLANDER "VAG" PLATE CAMERAS

These are brand new cameras as received from the manufacturer. These models having been discontinued, we are offering them at 25 per cent below the maker's list price to clear.

$3\frac{1}{2} \times 2\frac{1}{2}$ **Voigtar** f/6.3 Voigtar anastigmat lens, 3 single plate-holders, 3-speed Embezet shutter. List price £4 18s. Cash price..... **£3 13 6**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Voigtar,** f/6.3 Voigtar anastigmat lens, 3-speed delayed-action Embezet shutter, 3 single plate-holders. List price £5 8s. 9d. Cash price..... **£4 0 0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Voigtar,** f/6.3 Voigtar anastigmat lens, Ibsor shutter, speeds 1 to 1/125th sec., 3 single plate-holders. List price £6 6s. Cash price..... **£4 15 0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Voigtar,** f/4.5 Skopar anastigmat lens, in Ibsor shutter, speeds 1 to 1/125th sec., 3 single plate-holders. List price £7 10s. Cash price..... **£5 12 6**

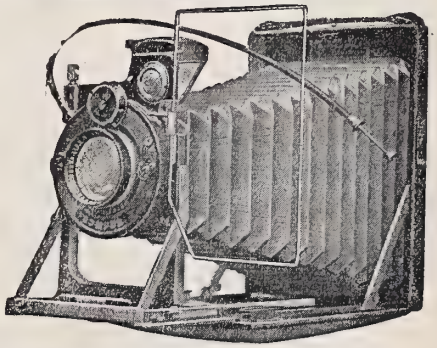
$4\frac{1}{2} \times 3\frac{1}{4}$ **Voigtar,** f/6.3 Voigtar anastigmat lens, 3-speed Embezet shutter, 3 single plate-holders. List price £5 11s. Cash price..... **£4 3 6**

$4\frac{1}{2} \times 3\frac{1}{4}$ **Voigtar,** f/6.3 Voigtar anastigmat lens, Ibsor shutter, speeds 1 to 1/125th sec., 3 single plate-holders. List price £6 16s. Cash price..... **£5 2 6**

$4\frac{1}{2} \times 3\frac{1}{4}$ **Voigtar,** f/4.5 Skopar anastigmat lens, Ibsor shutter, speeds 1 to 1/125th sec., 3 plate-holders. List price £8 7s. 6d. Cash price..... **£6 5 0**

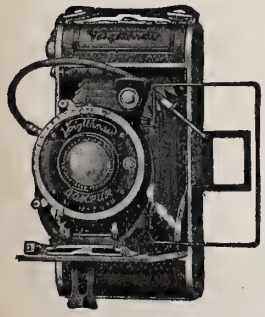
"PATENT ETUI" CAMERA

9×12 cm. or $4\frac{1}{2} \times 3\frac{1}{4}$ in.



Carl Zeiss f/6.3 anastigmat lens, in Compur shutter, speeds 1 to 1/250th sec., including cable release, rack and pinion focussing movement, micrometer screw rising front, brilliant view-finder with spirit level attached, also wire frame finder, focussing screen fitted with hood, film-pack holder for 9×12 cm. film packs (3 plate-holders for 9×12 cm. plates will be supplied in lieu of the film-pack holder if preferred). Adapter for $4\frac{1}{2} \times 3\frac{1}{4}$ plates or film packs included.

CASH PRICE **£4: 12: 6**

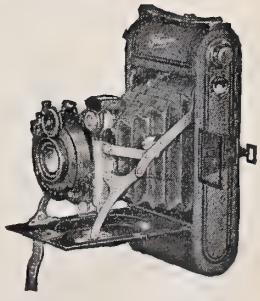


VOIGTLANDER "INOS" Roll-film Cameras

De luxe quality $2\frac{1}{4} \times 3\frac{1}{4}$ Roll Film Cameras for 8 or 16 exposures. Automatic self-erecting front, unique focussing device independent of lens mount, new and unused, with Heliar f/4.5 anastigmat lens, in D.A. shutter, speeds 1/25th, 1/50th, 1/100th of a second. **Cash Price** **£4 18 6**

Ditto, with Heliar f/4.5 lens, in D.A. Compur shutter, speeds 1 to 1/250th sec. **Cash Price**..... **£9 18 6**

IHAGEE "ULTRIX" ROLL-FILM CAMERAS



Self-erecting front. Takes standard size $3\frac{1}{4} \times 2\frac{1}{4}$ films, 8 exposures. Brilliant and wire-frame finders, f/4.5 Ihagee anastigmat lens, delayed-action Compur shutter, speeded 1 to 1/250th sec., T., B., with shutter release.

CASH PRICE..... **£4:18:6**

For Roll Films or Plates. Self-erecting front, f/6.3 Ihagee anastigmat lens, 3-speed shutter, brilliant reversible view-finder, plate back, with hooded focussing screen, 3 single plate-holders.

CASH PRICE..... **£3:18:6**

Extra for Leather Case, 6/6.

THESE CAMERAS ARE OFFERED FOR CASH ONLY

SANDS HUNTER & CO., LTD.

37, BEDFORD STREET, STRAND, LONDON, W.C.2

A new conception in MINIATURE CAMERA DESIGN has been established with the



CONTAX II. A combined distance meter and view-finder has for a long time been desired by all 24×36 mm. workers. And now for the first time, this facility, together with many other unique refinements, is offered in the new 1936 model of Contax II. This combination not only ensures speedy manipulation, but enables focussing to be performed while paying full attention to the composition of the picture in the view-finder.

CONTAX II

For want of a more suitable expression, the Contax II may be described as a de Luxe precision miniature camera, and in addition to the already well-known features of the Contax I, it provides :—

- Distance meter and view-finder combined in one aperture.
- Shutter speeded to real 1/1,250th second—fast enough for close-up rapid sports work.
- The whole range of shutter speeds always visible—all controls are conveniently located on top of the camera.
- If any improvement could be made to the shape of the Contax I this has been effected in the Contax II, the elegant die-cast metal body is finished in chromium plate, and the picture number indicator is built in.
- For the first time in a miniature camera, a built-in delayed-action release is provided.

All enthusiastic miniaturists anxious to keep their photography up to the minute, will be interested in the Contax II. Full particulars, together with name of nearest stockist, free on request.

IMPORTANT
All Zeiss Ikon Cameras sold by us in Great Britain are equipped with distance and depth-of-focus scales in English feet. Also diaphragm scales are engraved according to the R.P.S. standard.

ZEISS IKON

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

Readers' Hints, Tips and Gadgets

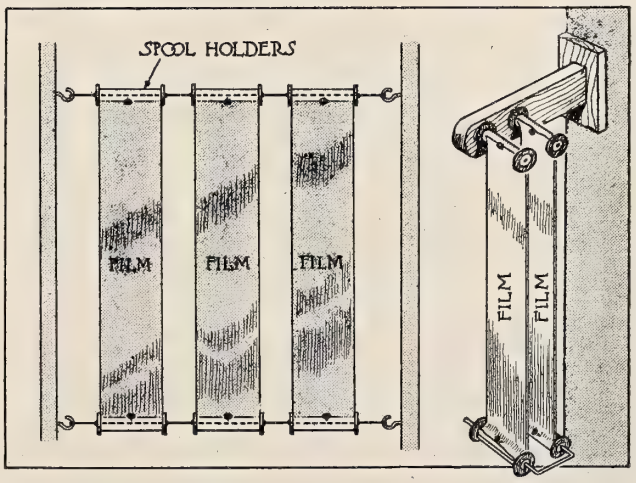
A NEW USE FOR ROLL-FILM SPOOL-HOLDERS.

THE empty spool-holders of the wooden type that are usually thrown away when the films have been developed can be put to further use for drying the films.

Take a number of these spools and clear out the central bore with a skewer or drill so that they can be run easily on string. As will be seen in the illustration, any number of these spools can then be threaded on string to accommodate the roll films to be dried. The top of the film is pinned to the wooden spindle. At the bottom of each film a further spool is pinned and it will be found convenient to thread these spools in a similar fashion to those above. In this way, each film is secured taut for drying purposes and is also prevented from blowing about, and possibly injuring the next one to it. The surplus water can also be removed more readily.

Where space is restricted, the spools can be put closer together as suggested in the right-hand sketch and the total number supported on a wooden bracket fixed to the wall out of the way. As before, a spool-holder can be pinned to the bottom of each film, and, if necessary, the centres can be wired together to keep them perfectly still. If this method is used, allow as much space as possible between the films in order to hasten drying.

R. H. COLLINS.



FOOLPROOF LIGHTING FOR THE DARK-ROOM.

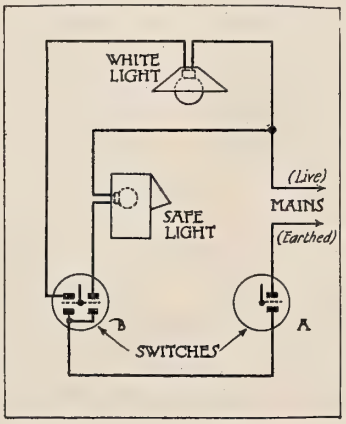
HAVING had the white light accidentally switched on for me while I was developing out some bromides under the safelight, I set out to devise a foolproof lighting circuit that would prevent any similar catastrophe in the future.

The following device is both practical and simple enough for any amateur to do, although it is as well to get an electrician to do it if in doubt.

In the diagram, the safelight and the white light are shown with A and B, the two switches (both left in open circuit) that work these lights.

When the switch A is switched on on first entering the room the white light only appears, the safelight being still out. When, however, the switch B is switched on, the white light is automatically extinguished, and the room is illuminated only by the safelight.

This arrangement makes it impossible to switch on the white light before having first extinguished the safelight, and this action of putting out the safelight acts as a reminder, to check and assure oneself of any sensitive material left exposed before the white light is put on. Only one of the lights can appear at the same time, and the white light can be only extinguished finally at the door, when leaving the room.

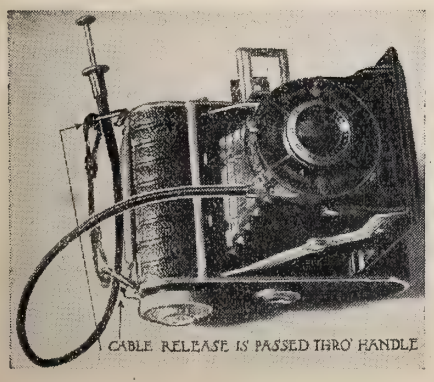


The wiring of the arrangement is perfectly straightforward—A is a double-pole, one-way switch, and B is a double-pole, two-way change-over switch. Note that both the switches are in the earthed lead of the mains supply.

The working details are as follows: The switch A is closed on entering the room, and the white light appears. When work is to commence, the switch B is moved, and the safelight comes on, automatically extinguishing the white light. The white light will appear again only when the safelight is extinguished. Should the switch A be touched when the safelight is on, the room will be in total darkness.

Apart from the safety given by this arrangement in safeguarding the accidental fogging of sensitive material, the saving in electric current, when reckoned over a period, and by the safelight not being in use when the white light is on, is quite appreciable.

D. ALDWYN JAMES.



A SIMPLE WAY OF AVOIDING CAMERA-SHAKE.

A COMMON cause of camera-shake when using a small instrument, fitted with a diaphragm shutter, at eye-level is the fact that the body of the camera is held firmly by one hand only, the other hand being partly occupied in manipulating the shutter release. To hold the camera firmly with both hands it is advisable that the release should be on the camera body itself, so that it can be operated with one finger only. This can be arranged as illustrated.

A cable release of greater length than normal is used (9 in. is a good size) and is passed through the supports of the carrying-handle before being screwed into the shutter mount. The camera may then be held firmly against the face, and a slight movement of the forefinger is sufficient to release the shutter. In the illustration the end of the cable release is shown some distance away from the camera for the sake of clearness; in use the part normally held between the fingers is prevented from moving by the carrying-handle support, against which it rests. Using this method, it has been found possible to give exposures of 1/5th second without camera-shake being apparent in the negative.

S. R. PITMAN.

Holiday Pho

By DONALD G. SHELDON.

When you go away for holidays you probably take a selection from your lighter apparatus and trust to luck. At home you can have it all to go at, choosing the articles most likely to be required on each outing. What is more important still, you can develop each day's "bag" as you get it, without any of the difficulties encountered when away from home. Then, if you find you have spoilt a picture, you may still have the chance of taking it again. This is more satisfactory

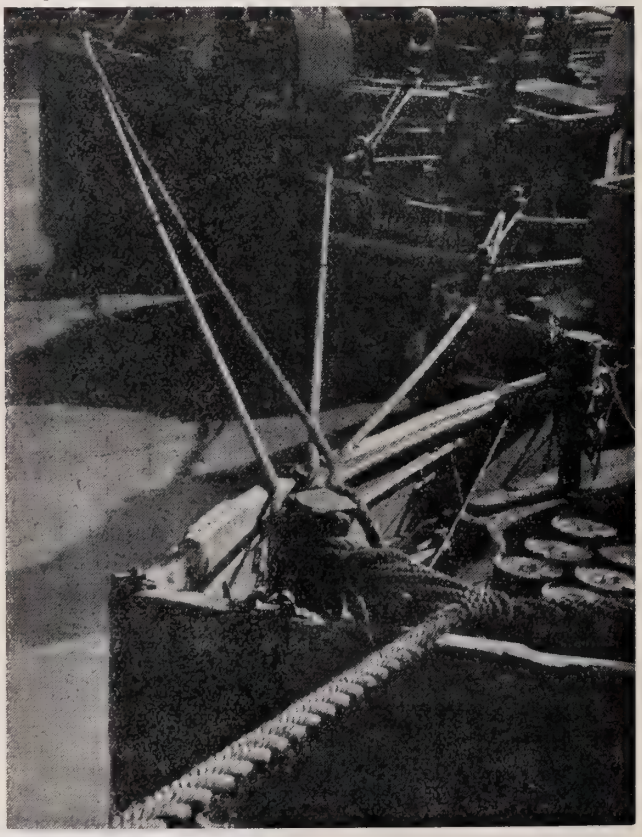


In the station entrance.

ALTHOUGH the railway and bus companies, using Press announcement, illustrated circular and pictorial poster, exhort us at all times of the year to explore the beauties of Britain instead of going abroad, why not spend at least a part of your holidays in your own town or district?

If you are a slave of routine, going to work by the same route at the same hour, visiting the same parts of your town with monotonous regularity day after day, try this idea. Set off one day on the old familiar route, but at a different hour. You will be astonished at the number of things you hadn't noticed before. The people you meet are different; buildings and vistas are transformed by the change in the angle of the lighting. When you see these familiar sights in new guise, your camera should have a busy time. Moreover, you'll have time to loiter now; time to wait for suitable figures or groupings in your scene; time to seek fresh viewpoints.

Have you noticed that when you visit another town you can usually find something good to take? You go in an enquiring mood, expecting to find pictures — and you do. Well, your home town has got subjects worthy of your attention also, and if you adopt the "visitor attitude" you will come across all sorts of things that you had missed before.



A dock corner.



A riverside snap.

than arriving from abroad to find that you have made some fatal error and cannot repeat the exposures.

While you are about it, you should explore any parts of the town where you don't often go. Try all those side alleys; poke your nose into old yards. Inspect road repairs and building operations—the British workman on the job makes a good model. Look in at the railway station and the goods yard. If your town has a river or docks the waterside will bristle with opportunities for picture-making. Don't neglect the market; you will probably find here more subjects than you have films for.

A word about your methods

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

tographs at Home

when seeking subjects including groups of people or single figures. If you wish to get pictures without camera-conscious models, your apparatus should not be too conspicuous. It is no use expecting to rig up tripods in the market-place.

I find it best to prowl about with a small camera, focussed at fifteen feet,



The morning promenade.



Yacht racing in the Park.

with the lens-hood on and shutter set. This preparation often gets me pictures before my victims are aware of my presence, and at that distance the perspective is good. To have to grope in pocket or case for your camera and get it ready after you have found your subject, is to ask for disappointment in this class of work.

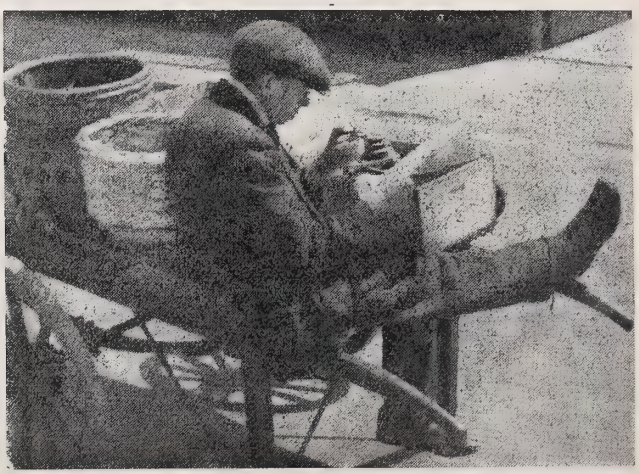
If the weather should be unkind, visit your local churches and museums. These will probably reveal many interesting subjects which are new to you. Permission to photograph is usually readily granted by the vicar or curator, provided that you do not intend to use flashlight. Here you will find subjects and lighting to test your skill to the utmost. If you are unsuccessful you can gain information from your failures and try again with more hope of success.

Do not forget that your town looks very different after dark, and that one or two evenings should be reserved for night photography. Fast panchromatic materials have brought this within the scope of almost any camera, so if you haven't done any before, begin now. Whether you can take night "snapshots" including figures will depend on your lens and the brilliance of the lighting; street scenes without figures can be done with any camera whose shutter will give a time exposure.

Finally, as a contrast, try the parks. Here you will be alert for snapshots of children playing games, fishing for tiddlers, or feeding the ever-popular swans on the lake. The drinking fountain, tennis courts and bowling greens, children's paddling pool, and refreshment booths are all good places to watch. If you still have any plates or films left after haunting these regions for an hour, you had perhaps better ignore this article and go abroad for your holiday after all.

The accompanying illustrations are not supposed to be pictures of exhibition standard. I took them on my own home holiday, and I put them in to let you see that I have practised what I preach.

What is that? You have already been away for your holiday? Well, the best of the sort of holiday I am suggesting is that it may be seized at any time, even if only for an hour or so.



Lunch-time interval.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, September 2nd.

Borough Polytechnic P.S. "Thoughts on Art." T. F. Garnish.

Thursday, September 3rd.

Camberwell C.C. Lecture—Colour Process.
Hammersmith Hampshire House P.S. "Colour and Stereoscopic Photography." A. Hill and O. G. Wheeler.
Kinning Park Co-op. C.C. Suggestions for Winter Syllabus.
N. Middlesex P.S. Competitions—Prints—Slides—Members' Queries.
Rochdale P.S. Gadgets. H. H. Stansfield.
Sinclair P.C. "The A.P." Prize Slides.

Friday, September 4th.

Sheffield P.S. 246, West Street. "Optics." Mr. Andrews.

Saturday, September 5th.

Accrington C.C. L. and C.P.U. Ramble to Liverpool.
Blackburn and D.C.C. L. and C.P.U. Ramble to Liverpool.
Blackpool and Fylde P.S. L. and C.P.U. Ramble to Liverpool.
Bolton C.C. L. and C.P.U. Ramble to Liverpool.
Bradford P.S. Goit Stock, Harden. J. F. Mather.
Bristol P.S. Almondsbury.
Bury P.S. L. and C.P.U. Ramble to Liverpool.
Cripplegate P.S. Epping Green. A. F. Snell.
Dennistoun C.C. Blantyre and Calderwood Estate. T. Hamilton.
Derby P.S. Calke Park.
Hackney P.S. Outing—Greenwich. A. Miles.
Hull P.S. Houghton Woods. E. Tomalin.
Kinning Park Co-op. C.C. Outing to Georgetown.
Leigh Lit. S.P.S. L. and C.P.U. Ramble to Liverpool.
Letchworth C.C. Oughtonhead. N. J. Bowyer-Lowe.
Liverpool A.P.S. L. and C.P.U. Ramble.
Medway A.P.A. Cooling Castle. J. Stacey.
Norwood C.C. Strand-on-the-Green. A. W. Ketteridge.
Oldham P.S. L. and C.P.U. Ramble to Liverpool.
Oldham Equitable P.S. L. and C.P.U. Ramble to Liverpool.
Rotherham P.S. Edwinstowe and the Dukeries. E. G. Alderman.
Sheffield P.S. Youlegreave Church. V. J. Watson.

Saturday, September 5th (*contd.*).

Singer C.C. Greenock.
St. Helens C.C. L. and C.P.U. Ramble to Liverpool.
Stockport P.S. L. and C.P.U. Ramble to Liverpool.
Walthamstow and D.P.S. Last day of Annual Exhibition.

Sunday, September 6th.

Blackburn and D.C.C. Coniston. J. Elvidge and H. Holden.
Bournemouth C.C. Outing to Sandbanks.
Harrogate P.S. Hackfall and Mickley. C. E. Hartley.
Ilford P.S. Essex Outing. Mr. Styles.
L.C.C. Staff C.C. Hascombe. B. C. Rayment.
Leigh Lit. S.P.S. Ashurst Beacon. W. H. Holding.
Sinclair P.C. A Visit to Whipsnade Zoo.
Southampton C.C. Beginners' Evening. Demonstration—Preparing the Exhibition Print.
Stafford P.S. Kinver Edge. B. Sinkinson.

Monday, September 7th.

The Camera Club, Leica Section. Informal Meeting.
Ipswich and D.P.S. Holiday Prints and Ciné Films.
Leeds C.C. Demonstration on Mounting Prints. David Holmes.
Luton and D.C.C. Meeting to discuss Winter Syllabus.
Oldham Equitable P.S. Advance, Novice and Technique Print Competitions.
Walthamstow and D.P.S. A Talk on the Exhibition.

Tuesday, September 8th.

Hackney P.S. My Recent Holiday. Several Members.
Manchester A.P.S. Question Evening.
Swansea and D.C.C. Best Holiday Print.
Windlesham C.C. Photographic Alliance Competition Prints, 1935.
Wood Green P.S. Miss Dorothy Wilding's Portfolio.

Wednesday, September 9th.

Solihull P.S. Competitions. "Landscapes or Seascapes."
Stockport P.S. "Autumn Photography." P. S. Wilkinson.
Stretford C.C. Monks Heath. Mr. Higgins and Mr. Howard.

A Prize Competition for Novices

THIS competition is specially for those readers of "The A.P." who are Novices; that is to say, amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups, or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices still have time in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.
The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.
The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.
Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices" Competition.

CAN THE CAMERA LIE?—A New Competition

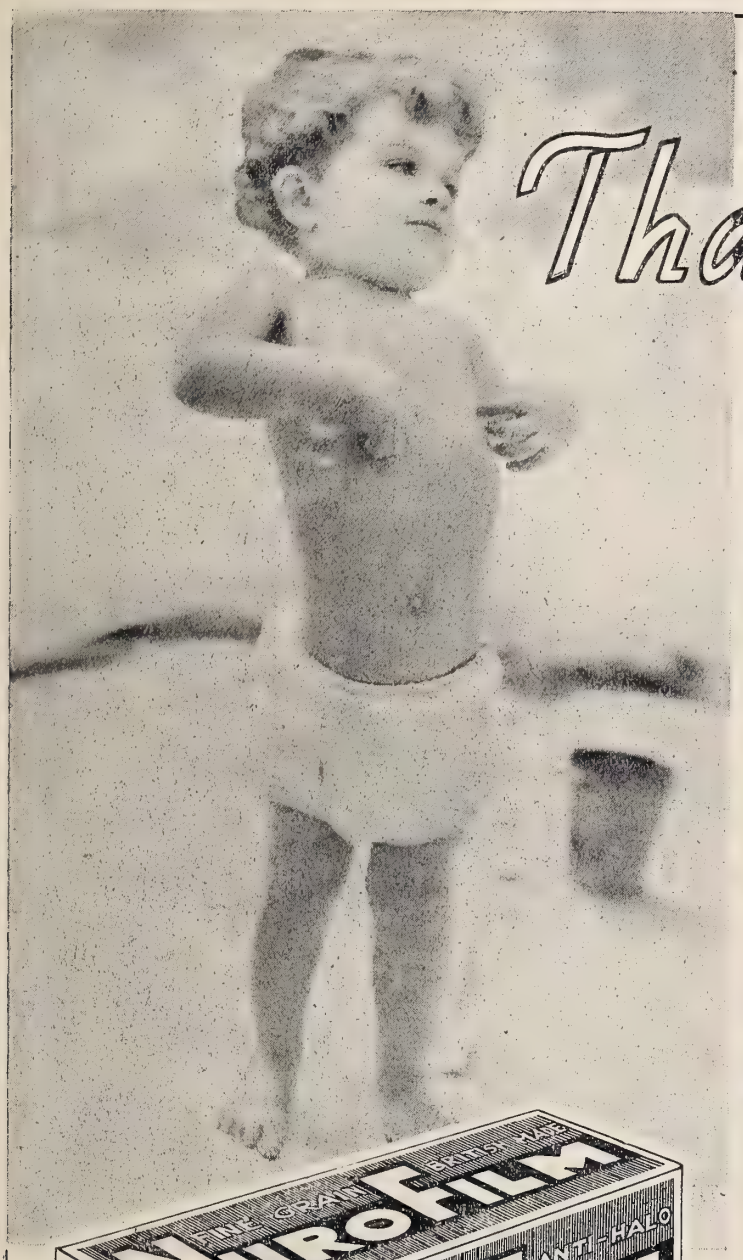
IN the Summer Number of *The Amateur Photographer*, published on July 22nd, a new competition was announced in connection with articles that appeared in that issue dealing with "pictorial inexactitudes." It was demonstrated that by judicious application of the camera, combined with unusual viewpoints, or by double exposures, results were obtained that on their face value appeared to be unreliable.

In this competition, prizes are offered for the best photographic "untruth," but the prints must be quite straight and from untouched negatives. Combination prints, or prints that have been built up by cutting out other photographs and copying, or prints that have been obtained by various "control" methods, are not eligible for this competition.

The prizes are **5 guineas, 3 guineas, 2 guineas, 1 guinea** and **10s. 6d.** They will be awarded for what are considered to be the best efforts in making the camera "untruthful." The negatives of the winning prints and of any others must be submitted for inspection if required. Technical data should also be given regarding the production of the photographs.

There are no other conditions beyond those mentioned above. A special competition coupon, which appears each week in the advertisement pages, must be affixed to the back of each print. The closing date will be September 30th.

Entries should be addressed to the Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and should be marked on the envelope, "Special Competition."



That's fine!

SNAPS ON NURO FILM are always finer.... it is the FASTEST FILM YET



Obtainable through all branches of Boots The Chemists, Timothy Whites & Taylors, Taylors Dispensing Chemists, and from all progressive dealers. *STANDARD SIZES AND PRICES*

NURO FILM will help you, more than any other film can, to capture those delicate tones and crisp detail which will make your pictures outstanding. Take better snaps this year on NURO FILM.

S.B.Y.I

NURO FILM is the only film made on British Celluloid—

NURO (Biggleswade), Ltd., Biggleswade, Beds.

NURO FILM

What is "The WESTMINSTER"?

"The Westminster" is a group of four highly specialised shops, each in itself complete as a large-scale store devoted to "Everything Photographic—Ciné and 'Still'." At each and all you will find a homely, sociable atmosphere, in which all amateur photographers and home ciné enthusiasts may satisfy their needs, and obtain freely just the information and advice that they require. You can always buy "Out of Income" on specially favourable conditions, and Exchange your present camera for another on the most advantageous terms—at "The Westminster."

'SIXTUS' Photo-Electric Exposure Meter for LEICA



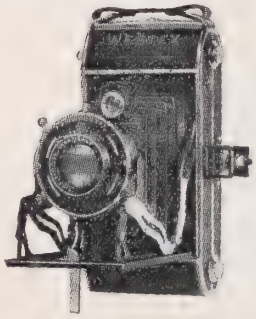
Four times as sensitive as earlier models. Direct readings even in dark interiors. Most compact, with protective case securely fixed. Held by one finger. Measures only 2¼ × 2 × 1 in. Complete in case.

£5 : 5 : 0

Nine monthly payments of 12/3.

INCOMPARABLE "WESTEX" Roll Film Cameras

● STILL QUITE UNBEATABLE



"WESTEX Four-Five"

8 or 16 on normal 3¼ × 2¼ film. Very highest quality in every detail. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, plated edges, best leather covering and bellows. Quick self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back, panchromatic safety windows. Easy and delightful to handle, yet suitable for the most advanced work anywhere. By far the best all-round value offered. Obtainable only at the Westminster..... £4 : 8 : 9

Nine monthly payments of 10/5.

Velvet-lined Leather Case, 6/9 extra.

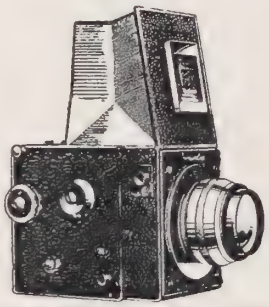
"WESTEX Junior"

Takes 8 pictures 3¼ × 2¼ on standard film. Fine f/6.3 anastigmat in focussing mount. Self-erecting front, ready at a touch, direct-vision and brilliant finders. Quite unparalleled at its price 42/6

Nine monthly payments of 5/3.

● BENTZIN "PRIMARFLEX"

Compact and Versatile Reflex.



Takes 12 pictures 2¼ × 2¼ in. on standard 3¼ × 2¼ roll films; also 4½ × 6 cm. plates.

SPECIAL FEATURES:

One revolution of winding-head automatically and simultaneously performs four functions—i.e., winds shutter, sets mirror, operates film counter, winds film.

Self-capping focal-plane shutter, 1 to 1/1,000th sec., T. and B., deep focussing hood with magnifier, additional direct-vision finder, interchangeable lens mount.

With 10-cm. f/2.8 Meyer Trioplan anastigmat ..... **£31 : 10 : 0**

Nine monthly payments of 73/6.

Plate-holders, each.....7s. 6d.

Other prices on request.

FILMAREX VERTICAL ENLARGER DE LUXE



F/4.5 anastigmat, one hand lever rise and fall, with automatic locking, in three models for negatives up to 4 × 4 cm., 6 × 6 cm. and 3¼ × 2¼.

Model I, 4 × 4 cm., enlarges 2 to 10 times linear. Complete with condenser

£9:13:6

Nine monthly payments of 22/7.

Model 2, 6 × 6 cm. Complete with condenser **£11:8:6**

Nine monthly payments of 26/8.

Model 3, 3¼ × 2¼ ..... **£15 : 15 : 0**

Nine monthly payments of 36/9.

● GET IT AT THE WESTMINSTER YOU CANNOT DO BETTER . . . . .

NEW DOLLINA

(Coupled Range - finder)

This popular miniature is now fitted with most efficient coupled range-finder. Takes 36 on standard 35-mm. film. Safety winding prevents double exposures. Focussing can be set with camera closed. All-metal leather covered.

F/2.9 Radionar, Compur Rapid, 1/500th.

£14:12:6

Nine monthly payments of 34/2.

F/2.8 Tessar

£18:18:0

Nine monthly payments of 44/1.

F/2 Xenon

£19:19:0

Nine monthly payments of 46/7.



THE LATEST ROLLEICORD



With its notable improvements the New Rolleicord becomes a real "Camera-de-Luxe," despite its economical price. Film wind is now automatic; overlapping of exposures impossible. New type hood and larger magnifier, and new ultra-efficient eye-level focussing arrangements. Focussing knob combines depth-of-focus indicator, and engraved exposure scales are provided. Both f/4.5 and f/3.5 models take all Rolleiflex accessories (angle mirror only excepted). Both models, too, are leather covered.

Zeiss Triotar f/4.5 and Compur shutter to 1/300th sec., T. and B. **£14 : 10 : 0**

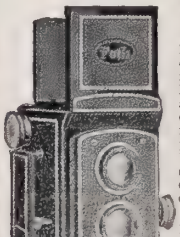
Nine monthly payments of 33/10.

Zeiss Triotar f/3.5, ditto **£17 : 10 : 0**

Nine monthly payments of 38/6.

Ever-ready Case, £1 0 0.

ASTONISHING VALUE



FOTH FLEX TWIN LENS

12 pictures 2¼ × 2¼ on normal 3¼ × 2¼ film. With f/2.5 Foth anastigmat, automatic film counter, focussing magnifier, focal-plane shutter, 1/25th to 1/500th sec. and Time, with delayed action. Price only **£13:10:0**

Nine monthly payments of 29/4.

Also with f/3.5 Foth anastigmat, as above at .. **£10:7:6**

Yet another List of Early Autumn Offers at 81 STRAND, W.C.2

Call, write, or phone.

● ***(see below)***

Model II Leica, f/2.5 Hektor anastigmat, self-capping focal-plane, speeds 1/20th to 1/500th sec. and Bulb..... £22 17 6

Model II Leica, f/3.5 Elmar anastigmat, shutter as above..... £19 17 6

10.5-cm. f/6.3 Elmar Long-focus, to fit above..... £6 17 6

2.8-cm. f/6.3 Hektor, for above £8 8 0

5-cm. f/3.5 Elmar Anastigmat, chromium £7 5 0

4½ × 6 cm. Dallmeyer Speed, f/2.9 Dallmeyer Pentac, self-capping focal-plane shutter, speeds 1/8th to 1/1,000th sec., T. and B., complete with 2 double slides and F.P. adapter..... £7 17 6

4½ × 6 cm. Minimum Palmos, f/2.7 Zeiss Tessar anastigmat, self-capping focal-plane shutter, 1/50th to 1/1,000th sec., T. and B., complete with F.P. adapter and leather case £11 17 6

4½ × 6 cm. Ermanox, f/2 Ernostar anastigmat, self-capping focal-plane shutter, speeds 1/20th to 1/1,000th sec., T. and B., complete with 6 single slides and F.P. adapter £12 17 6

6 × 6 cm. Automatic Rolleiflex, f/3.8 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B..... £18 17 6

6 × 6 cm. Voigtlander Brilliant, f/6.3 Voigtar anastigmat, speeded shutter, 1/25th, 1/50th, 1/100th sec., T. and B... £2 19 6

2¼ × 3¼ Ihagee Folding Reflex, f/4.5 Veraplan anastigmat, self-capping focal-plane shutter, speeds 1/10th to 1/1,000th sec., T. and B., complete with 3 single slides and F.P. adapter. As new..... £15 17 6

2¼ × 3¼ Superfekta, f/3.8 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B., complete in leather case £19 17 6

Zeiss Ikon Super Nettel, f/3.5 Zeiss Tessar anastigmat, self-capping focal-plane shutter, speeds 1/5th to 1/1,000th sec., T. and B. £16 17 6

520 Ikonta, f/4.5 Novar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B..... £5 17 6

520 Ikonta, f/6.3 Novar anastigmat, Derval 3-speed shutter..... £4 5 0

3¼ × 2¼ Super Ikonta, f/3.8 Zeiss Tessar anastigmat, delayed-action Rapid Compur shutter, speeds 1 to 1/400th sec., T. and B. As new..... £18 17 6

ENLARGERS

3¼ × 4¼ Zeiss Ikon Miraphot Enlarger, f/4.5 Tessar anastigmat..... £9 17 6

3 × 4 cm. A/VO Ensign Magnaprint, automatic, f/4.5 Dallmeyer anastigmat £6 17 6

2¼ × 3¼ Zeiss Ikon Miraphot Enlarger, f/4.5 Tessar anastigmat..... £7 17 6

3¼ × 4¼ V.N. Semi-Automatic Enlarger, f/4.5 Dallmeyer anastigmat, fitted with Auto. print-holder..... £6 12 6

5 × 4 or 6½ × 3¼ Record Horizontal Enlarger..... £7 12 6

SPECIAL LENS OFFERS

12-in. f/6 Adon No. 2 Series 10 Telephoto £5 5 0

9-in. f/5.6 Dallon Telephoto.... £6 15 0

11-in. f/5.6 Dallon Telephoto.. £7 10 0

12-in. f/6 Dallon Popular Telephoto £6 0 0

12½-in. f/6.3 Zeiss Tele-Tessar, for Miroflex £10 15 0

and a large selection of others

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE, Ltd.

81, STRAND, W.C.2 - - - - - *TEMple Bar 2710.*

and **111, OXFORD ST., W.1** *GERrard 1432.* ‖ **24, CHARING CROSS RD., W.C.2** *TEMple Bar 7165.* ‖ **119, VICTORIA ST., S.W.1** *VICTORIA 0669.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

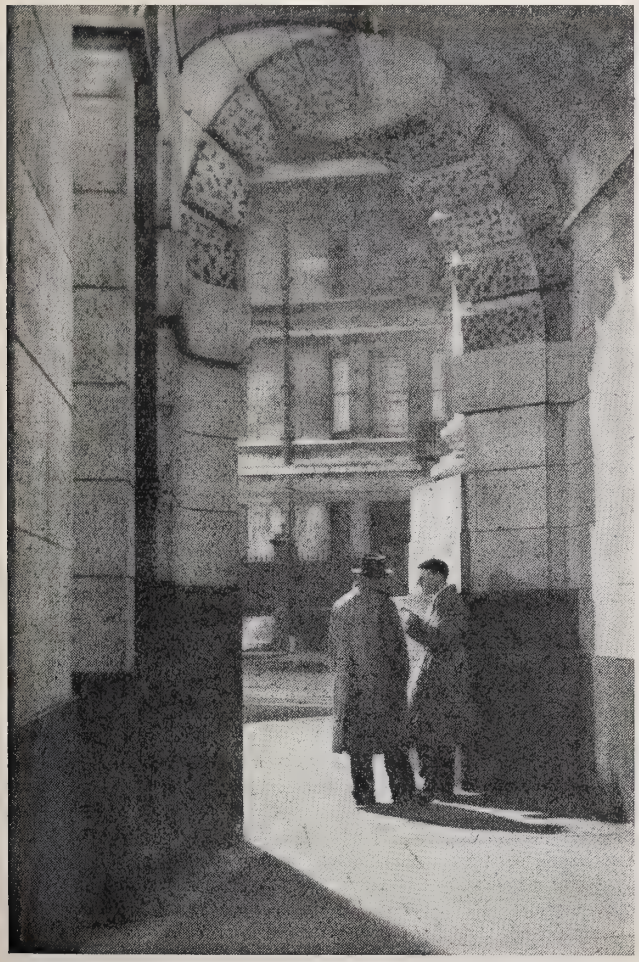
Methods and Ideals of well-known Pictorial Workers.

No. CCCXLIX.

Mr. A. PITMAN.

From information communicated to our Special Representative.

"MY aim in photography is to record impressions, and not to follow slavishly the works of far better exponents and technicians than myself. I believe that photography should be the visible expression of the individual, and for that reason I wonder why so many photographers appear to look at a subject, not with a view to reproducing their own impressions, but rather as though they wonder whether the result will be a compositional success.



GOSSIPS. *A. Pitman.*

"Most of my present work is done with a Rolleicord camera, a very versatile instrument, and one which has the additional advantage of allowing the photographer to view his subject while the exposure is being made. Also always in my pocket is an Ikonta, which is my constant companion; so much so that when I am without it I do not feel fully dressed. My cameras will not, of course, tackle every job—few could; but within the limits of any camera the results depend entirely on the operator. The man behind the camera is the dominating factor, not the camera itself.

"As to negative material, I use Panatomic film almost exclusively for ordinary subjects, relying on Ilford Hypersensitive for night work. I expose fully, to such an extent as to render development, in D76, fully complete in three minutes. Short development is essential to minimise the incidence of grain, a very important point to consider if big enlargements are contemplated. I do not use a tank, preferring the old-fashioned see-saw method, mainly, I think, because I do like to see the subject grow under my hand, as it were.

"I like a negative which, while not too dense, is of sufficiently robust quality to permit of printing on a normal grade of paper. After development and fixing, the film is washed for at least one hour, is then given a rinse in a dilute acetic acid bath, receives a final wash in running water, and is then wiped off with a soft pad of chamois leather which has previously been damped.

"My enlarger (home-made) is of the condenser type, fitted with an Ensar f/4.5 lens of 100-mm. focus. Most prints are perfectly straight, but when necessary I have no objection to local control while enlarging, and will even descend to doctoring a print subsequently if improvement is gained thereby. Various makes of paper have been tried from time to time, but now I use nothing other than Gevaert or Barnet bromide, both of which give, as far as I am concerned, as full a tonal range as is needed. I keep at hand a packet of half-plate paper of cheaper quality on which I make test prints.

"For developing prints I use the Ilford M.Q. formula, I.D. 20, and always develop to finality, as I think that by this method alone is it possible to exploit fully the entire range of any paper. After fixing, washing in running water follows, again for at least one hour. This process must be thorough, especially if subsequent toning is contemplated. A large number of prints are bleached and redeveloped, this method giving richer blacks than are, I consider, obtainable by single development. The final processes of spotting, stumping and mounting are, perhaps, by no means the least fascinating of them all.

"I would, in conclusion, endorse the remarks so often expressed on this page. If you have not already done so, join a photographic society. The knowledge you will gain, and the friendships you will make, will richly repay you for the subscription charged. Also the competitions arranged by the society, together with those appearing in *The Amateur Photographer*, will supply the incentive so necessary to the would-be serious picture-maker."

(*A further example of Mr. Pitman's work is reproduced on one of the centre Art pages.*)

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

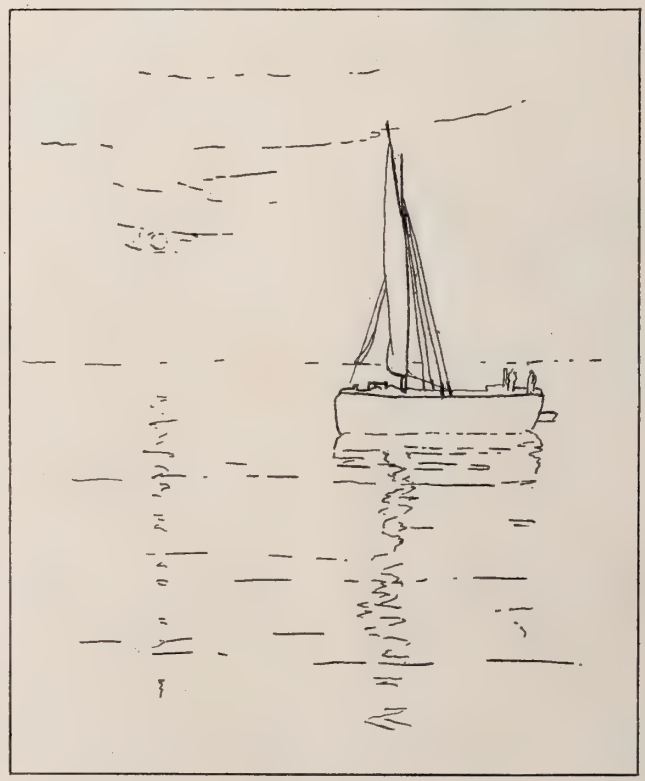
"SUN AND MIST," *by Wm. Jackson.*

ONCE again the virtue of simplicity is convincingly demonstrated. As far as subject material is concerned, it is limited in this picture to nothing but a boat and sea and sky. It is true, no doubt, that the sky is embellished by the inclusion of the sun and a few light clouds, and that the water is relieved by its ripples and reflections, but, for all that, the three elements provide the essentials, and, while nothing more seems to be needed, it is certain that nothing could be taken away without adversely affecting the appeal of the impression.

The restriction of the subject matter not only has the effect of lessening the problems arising in connection with the arrangement of the composition, but it also enables the features suggested by the title, which constitute the pictorial motive, to be well and truly conveyed.

The feelings of light and atmospheric mist are beautifully suggested, and, in addition, there is a sense of peace and quietude that renders the picture very satisfying and restful to dwell upon. Much of this suggestion of restfulness arises from the static impression which follows upon the predominating influence of horizontal and vertical lines. Practically all of them are either one or the other. The lines of the clouds, the ripples on the water, and the hull of the boat are inclined towards the horizontal, and those of the reflections and the sail are, to all intents and purposes, perpendicular. Some of these lines are slightly curved, but, while the variation is sufficient to avoid anything in the nature of an impression of monotony, the departure from the true level and upright is small and does nothing to mar the suggestion of quietude.

It is exceedingly well conveyed, and the subject was caught at a most fortunate moment. Its choice reveals a high measure of artistic vision, and, in the arrangement, the standard achieved is almost equally good. The boat naturally attracts the attention, in the first instance, as the most prominent element of the picture. Its mass and depth of tone are considerable and carry more weight than anything else, and the attraction so exerted is enhanced by force of position and by the suggestion of



imitation imparted by its reflection. Its supremacy seems unquestionable, and its weight of tone allows the lesser attraction of the sun and the path of light it casts along the water to serve as supporting accents.

Such an arrangement is perfectly satisfactory and does not offer any occasion for adverse criticism, but, just as was the case with another picture reviewed in our issue for the 26th August last—"Scintillation," by H. W. Lambert—it is possible that a composition of somewhat greater strength might result if the light of the sun and its reflections were brought more into conjunction with the dark of the sail and its repetition below. It is probable that this state of affairs would have happened had the exposure been deferred a moment or so, for the boat appears to be travelling towards the left and it would not take long for it to get into line with the sun.

There might be some little advantage in the alternative arrangement, and it would be interesting to make a comparison between the two. Which would be preferred is largely a matter of personal taste, and, for all that is known about the circumstances prevailing at the time, there may have been some condition or other which rendered it impossible for the revised arrangement to be secured. Still, the possibility is one that is worth consideration, and, on another occasion, might well be tried.

Another point that arises in connection with the arrangement is the placing of the boat. The student of composition is frequently warned against placing the principal object in the centre or on either the vertical or horizontal centre lines. In the general run of subjects, the rule is one that should be observed, but, in a case like this, although the hull of the boat rests practically dead on the horizontal centre line, it is made to appear above it because of the long stretch of reflections below, or, put in another way, the reflections create an illusion that it is higher in the picture space than it actually is. To put it higher would involve a suggestion of eccentricity in the choice of a viewpoint, and, if it were lower, much of the value of the reflections would be lost.

The exigencies of the subject seem to demand a departure from the normal form of arrangement. That being so, the violation of the rules, which should not be arbitrarily regarded, is certainly justified. "MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



SUN AND MIST.

By Wm. Jackson.

(From the Advanced Workers' Competition.)



FULL STEAM AHEAD.

By Arthur Keen.

(From the Advanced Workers' Competition.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



JUDEX.

By A. Pitman.

(See article, "How I make my Exhibition Pictures.")



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Queen's View, Loch Tummel.*" *By A. G. England.*

2.—"*The Woodland Path.*" *By G. Brown.*

3.—"*In the Shadows of Box Hill.*" *By F. G. Reid.*

4.—"*Post Hill Bridge.*" *By Ella B. Sykes.*

5.—"*Morning on the Banks.*" *By E. W. Barton.*

6.—"*Poplars.*" *By Joan K. Holland.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

THERE are the makings of an excellent landscape subject in No. 1 of the prints reproduced on the opposite page—"Loch Tummel," by A. G. England. The lines, however, do not fall quite as happily as they might; the weather conditions could, perhaps, be more favourable; and there are bits of intruding foliage on each side which form a disturbing feature.

Line in Landscape.

In a subject of this type, the distance is of considerable importance. The summit of the mountain, even if it does not happen to be the centre of interest, attracts a good proportion of the attention, and, in order that its position should be strong enough to maintain that attention, it should be placed more towards, but not too near, the centre.

Roughly, it should be placed about three-quarters of an inch to the right, but the existing arrangement of the middle distance should be much about the same. It is the relationship between the hillside coming down from the left and the mountain that is at fault, so that it is not a question of altering the line of sight, but of changing the point of view. The choice of a standpoint more to the right is indicated, for this would bring the distant mountain more to the right while leaving the hillside as it now stands.

The change would also involve a revision of the foreground, but it is quite likely that one that makes up equally well could easily be found, once the proper relationship between middle distance and distance had been settled, and then the lines of the composition would fall more happily together.

Weather Conditions.

If the print is any criterion, the weather conditions were very dull at the time of exposure. There is a slight suggestion of luminosity in the sky, nevertheless, but it is scarcely sufficiently pronounced to take rank as an effect and, from the pictorial point of view, the subject seems rather lacking in motive.

The vitality and life that only sunshine seems to confer is absent, and, for this sort of thing, no better weather can be chosen than when sunlight is intermittent and alternating with stretches of cloud shadows.

Here the clouds are too continuous, and, until they broke, the conditions that are in mind would not arise. Still, it is something to note that a very good rendering of the sky, such as it was, has been secured, and this, having regard to the manner in which blank skies predominate in the work of beginners, is something to have achieved.

An equally good rendering of cloud forms is to be seen in No. 6, "Poplars," by Joan K. Holland, and, in this instance, there seem to be some traces of sunshine in the lighter tones of the meadow towards the right. It might have been appreciably more pronounced with advantage, and the small tree in the foreground would have been better omitted. The choice of material, otherwise, is decidedly promising, and, perhaps, another visit to the same spot might result in an improved composition.

Position and Placing.

Without an exact knowledge of the ground, it is scarcely possible to offer a definite opinion, but it does seem as though a viewpoint more to the right and looking somewhat to the left might prove productive.

It would, at all events, be worth the trouble of making another visit, and, at the same time, it would be as well to keep in mind the possibility that an upright picture, instead of a horizontal, might be better suited to the character of the trees. With No. 5, "Morning on the Banks," by E. W. Barton, the rendering of the sky does not attain the same standard. It is regrettably blank and lacking in tone, and does not compare at all favourably with the prints already discussed. Nor are Nos. 3 and 4, "In the Shadows of Box Hill," by F. G. Reid, and "Post Hill Bridge," by Ella B. Sykes, any better. Some improvement, no doubt, could be obtained, in each of these three cases, by arranging for printing to be carried a shade or so farther, but it is questionable, even if this were done, if the skies would show as good a range of tone as Nos. 1 and 6.

The probability is that only the expedient of using a sky filter at the time of exposure would have enabled an equivalent representation to be produced, and now, unfortunately, it is too late for the suggestion to be adopted. The point should be borne in mind for future guidance.

Light Filters and Skies.

It is a distinct advantage to note such matters as this, for there is no doubt but that, used in conjunction with colour-sensitive plates or films, a light filter does enable a better rendering of sky tone to be secured than can be obtained by any other means.

In other respects, No. 5 shows a good idea of arrangement, though the tree on the left would be better placed if it were put about a quarter to half an inch to the right. The light stretching across the print just beyond the foreground strikes a pleasing note of variegated tone, and the distance completes a well-chosen scene.

In No. 3, the intruding branches on the right are a bit distracting, and either the whole of the tree, to which they belong, should be included, or they should be omitted altogether.

The lighting is too full on the side of the bridge that is presented to the viewer to be quite satisfactory in the case of No. 4, for there is no shadow to relieve its tone and not a little of its beauty of form is lost in consequence. A glancing light would be far more effective, for not only would it be inclined to introduce the required shadow tone as a relief, but it would also show the texture of the stonework to much better advantage.

Woodland Subjects.

No. 2, "The Woodland Path," by G. Brown, avoids the difficulty of obtaining a rendering of sky tone by the simple expedient of excluding it almost altogether, the small bit showing through the foliage being neither here nor there.

It is, however, a woodland subject and of a different character from any other on the page. All the same, it would be as well if some of those bits of light could be toned down a trifle, particularly near the edges, as they are inclined to draw the attention away from the sunlit path, which, judging from the title, is intended to be the main attraction, and which, so long as those lights are present, cannot maintain its supremacy.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

WORKING UNDER DIFFICULTIES.

IF I were in a more cynical mood than I happen to be, I should probably blurt out that photographers work under difficulties at all times and in all circumstances; but there is no disputing the fact that there are occasions—very rare in my experience—when everything happens to be in favour of our getting what we want, or something approaching it.

This is a story of difficult conditions.

I made a brief pilgrimage—there one day and back the next—to the little Suffolk town of Lavenham. Time was when it was one of the most flourishing weaving towns in East Anglia—and that is saying a good deal. Now it is so fast asleep that it has not even a cinema or a Sunday train, and very few people have so much as thought of "improving" their Tudor houses.

But my first difficulty arose from the fact that nearly all the few streets of the town were dug up to lay water mains, and the old market cross was hidden by stacks of pipes. Whenever I selected a typical house or a quaint street I found a foreground of trench, heaps of clay, pipes and notice-boards. I don't know why all this should have been reserved for my visit, when nothing of similar magnitude has been undertaken for two or three centuries.

What with the water question and the gloomy weather I retreated into the fifteenth-century church, familiar to me by photographs and engravings; but not having intended to go there till later, I had no focussing cloth with me. But I had my tripod, and the focussing screen of my $3\frac{1}{2} \times 2\frac{1}{2}$ camera had a folding hood, which got in the way of my nose even if it did not shut out much extraneous light.

If the sun had only peeped through it would have been in just the right position for the elaborate porch, Fig. 1. But I had to make the best of a rather flat lighting, and did what I have often done with apparent success in similar cases. I gave a full exposure, and instead of getting contrast by prolonged development I got it by subsequent intensification of the full-detailed but rather thin result. I think this dodge has its advantages.



Fig. 1.



Fig. 2.

Even without a focussing cloth I managed the font and aisle and some general views, focussing at f/4.5 and stopping down to f/16—a good all-round stop, I think, for interior work. When it came to a carved oak screen in a corner of the north aisle I simply could not see parts of it even at f/4.5, and had to judge the invisible from the visible. By stopping down again to f/16 and giving an exposure of a couple of minutes I got the rendering reproduced on the back cover, which reveals the further fact that I was working on Selochrome film pack.

The pew-end in Fig. 2 involved me in the most extraordinary bodily contortions in trying to study the image, and I suddenly realised that I was arousing the curiosity, not unmixed with apprehension, of a couple of American visitors. I have no doubt I shall figure as the subject of a side-splitting travel yarn.

In the dark recesses on the left of the pew are some carved misericordes. There was no getting a tripod in the space, so I stood my camera on a

large book on the shelf of the pew, and tilted up the back with another book. But however I squinted and squirmed I could not see the subject properly. So I opened a hymn-book and stood it on the top ledge of the miserere, focussed on that, judged the position of the rest, removed the book, and gave an exposure of four minutes at f/16.

Then I slid books and camera along the pew opposite the next carving, and repeated the operation. The next shift gave me—this time in three minutes—the one shown in Fig. 3. I think the other two are better, but I show this one, as it represents the "pelican" tearing its own breast to nourish its young—a legend pictorially told by the Egyptians some three thousand years ago.



Fig. 3.

Before I left the town I managed to pick up by degrees some more outdoor subjects. Some of them, when the light was better, were the usual average snaps at 1/25th of a second with f/8 or f/11. In several cases I did what I think might well be done oftener when focussing screen and tripod are available. At my leisure I arranged the subject on the screen—viewpoint, composition, rise or fall of front, stop, shutter speed—and then awaited a favourable moment for firing the shutter. It is a "snapshot" carefully arranged beforehand.

In the end I found myself with some thirty whole-plate prints, which, although I say it, convey an excellent idea of the characteristics of Lavenham. I worked under difficulties, but difficulties, it is said, are made to be overcome. W. L. F. W.

FAIR PLAY FOR THE VERTICAL LINES

A LARGE amount of ink has been spilled by various writers on the subject of perspective—especially with regard to buildings and the treatment of their perpendicular lines.

The traditional method of depicting these is, as everyone knows—to retain their uprightness—in photography by means of rising front or swing back, or a combination of both. During the last few years, however, a new school of thought has come into being, the disciples of which have decided that vertical lines must (or may) be treated in the same manner as horizontal parallel lines, that is, they must (or may) converge as they recede upwards.

Let us examine one or two aspects of this problem, which, so far as the writer is aware, have not as yet been discussed. Suppose we consider the position of the eyes. Nature has set these in the face or head horizontally, not only in the case of man but of all other animals; in the latter case, no doubt, for the purpose of being able to appreciate any threatened danger, which, of course, would come, not from above, but from a more or less horizontal direction. No one can dispute the fact that the range of vision horizontally is a very much wider one than vertically.

Now, in looking along a street or railway track the eyes are able to take in the whole of the length from a distance of a few feet without consciously moving the eyes. What happens, though, when we view, say, a six-story hotel or factory from across the street? Viewing either of these in the same manner as the railway track, one cannot see comfortably, and without some movement of the eyes, much above the second or third story; the whole of the building (vertically) has to be viewed in continuous sections from base to top, or vice versa, by upward and downward movement of the eyes (and head).

A more distant view, then, is required to take in the building without moving the eyes.

Now the writer would like to ask the stunt merchants of the converging vertical lines school to say, honestly, if at this farther distance the opposite sides of the hotel (or factory) *do* appear to converge.

In the majority of instances, space, we know, is restricted, but that is the photographer's misfortune, not his fault. The fault lies in not taking advantage of an apparatus which will enable him to get vertical lines vertically on the plate. The advent of the miniature camera, with its ease of manipulation and lack of rising front, is, in the writer's opinion, responsible for 99 per cent (or more) of the weird photographs of apparently drunken buildings.

Let us take another point of view (in both senses of the phrase). If the receding verticals of a building are to be treated as are receding horizontals—edges of pavements, etc.—the position of the photographer should be similar in both cases. Now in viewing the latter (edges of pavements, etc.), for example, the photographer is upright, that is, the line of his body is at right angles to the ground. Notice the difference when viewing the hotel. Instead of being at right angles, he is parallel to the walls (and verticals), and this is the reason why he cannot appreciate the full extent of the building as he can of the street.

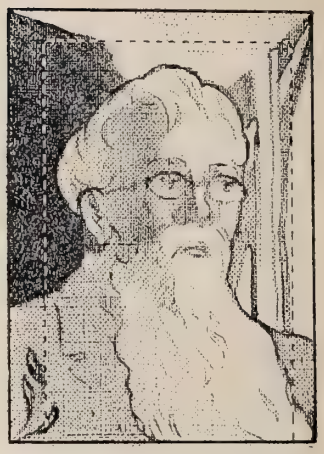
Therefore, for the two cases to be comparable the photographer must lie on his back, and look upwards along the front of the building, and then, and *then only*, will he be able to see it with its perpendiculars assuming convergence.

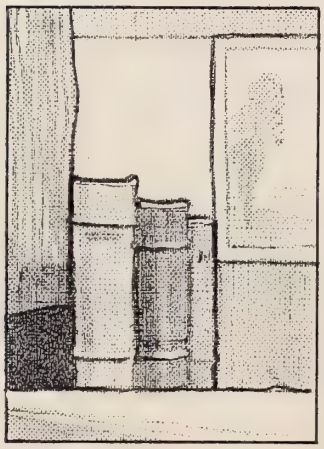
Now if these people are honest and consistent in their attitude to the laws of perspective, let them photograph their tall buildings from this worm's-eye viewpoint, or, conversely, imitate the child's idea of receding horizontal parallels, and reproduce these as really parallel lines. We know (and they know) that this is impossible, but the rendering of vertical parallels *is* possible.

HERBERT MILLS.

Picture Points

No. 15 (New Series) *by RICARDO*





Lines Running into Each Other.

THIS is a fault very frequently found in prints from both beginners and advanced workers.

If we compare the two different sketches of the books we can see immediately the effect of allowing lines or contours of shapes to run into each other.

In the top sketch, this fault has been made in many places in order to emphasise its weakening effect. The lines of the background just coincide and run into the edge of the books as well as those of the frame and base. Not only does this destroy the effect of depth or modelling, but it makes it rather difficult to determine the exact shape of objects, and so becomes uninteresting. By comparing the two sketches we can see how this fault can be avoided and note the improvement made. It so happens that only straight lines have been dealt with in this instance, but it can also occur with any other type of line, whether a gradual or sharp curve, or whether it is well pronounced or softly defined.

It is very difficult to remove these faults once the print is made, so it will save much time and trouble if it is borne in mind before the exposure is made.

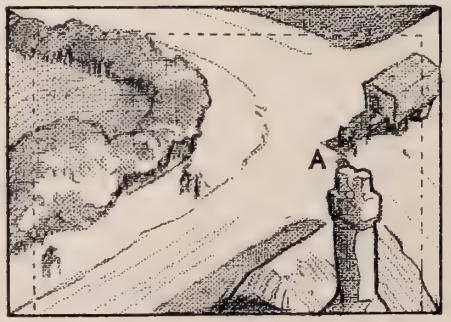


Watch the Corners.

LIKE many other points in composition, it seems trivial in itself, yet it is a point well worth watching, and will contribute towards good composition.

In the top sketch the subject matter has been so arranged that the contour lines are running to each of the four outside corners. Because they meet exactly at the corners they have the effect of drawing the attention towards each corner away from the main point of interest, which lies elsewhere in the picture space. It will be noticed that they need not necessarily be thin lines but can be the contours of any tone. Should the contrast between the two tones be strong, like that in the top left-hand corner of the portrait, it has naturally a greater attraction. Again, should two or more lines meet exactly at the corner, the pulling power of this corner is further increased.

The reason is not hard to see. If we have two lines, whether straight or curved, meeting at a point, there is a natural tendency for the eye to go to this point of intersection. This is illustrated in the lower sketch where the horse just meets the chimney-pot at A. The attention is greater than it would be if the horse were removed a little downwards towards the left thus avoiding a point. In each of the four corners of the lower sketch the fault has again been made, but with varying degrees of attraction. Such a fault can only be removed by either trimming or retouching, and a suggested trim is marked in dotted lines.

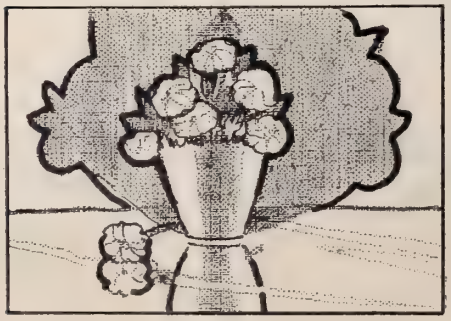


Repetition—Further Good and Bad Examples.

IT must be emphasised again that wherever repetition is used it must not be so pronounced and so evident as to draw attention to itself, or it will immediately become uninteresting and monotonous. It should always be introduced so that it is quite subordinate to the main point of interest and yet unconsciously strengthen and support the general design.

Repetition can take the form of lines or shapes and light or dark tones. It can also be found in any type of subject once the device is recognised. The two illustrations here show further examples of the use of repetition, both good and bad. On the left a dual lighting has been arranged so that the shadow on either side repeats the contour of the flower group, while further repetition is obtained by the use of a polished surface in which the shape of the vase is again duplicated. The effect of so much and such pronounced repetition obviously weakens the general arrangement and has defeated its purpose.





On the right, we have a similar object, but now with only one light placed at a suitable angle. The shadow is now not so exact a duplicate of the group, and the contour is much more pleasing. We have again obtained repetition, but in a more varied form, and this is the best illustration of what is meant by good repetition. In order to emphasise this point, the lines concerned have been made purposely thick and bold in both sketches.

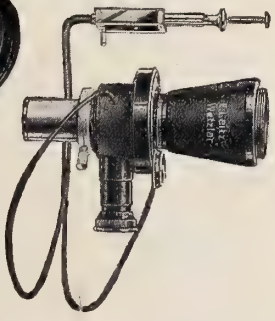
MINIATURE CAMERAS OF DISTINCTION *By R. G. LEWIS.*

As is generally known, the firm of R. G. Lewis is the only one of its kind specialising exclusively in miniature apparatus. We stock every miniature camera of repute. Besides the cameras themselves, we have about 500 accessories for the Contax and a similar number for the Leica. We also stock every accessory for the Rolleiflex, Exakta and Super Ikonta, all fine-grain developers and every type of miniature film on the market.



THE LEICA

Perfected instrument of precision covers with its enormous range of special accessories every branch of photography—yet the Leica is the lightest and smallest universal camera. The camera illustrated is a Model IIIa, fitted with f/1.9 Hektor lens and Vidom universal finder. Write to us for complete descriptive literature.



THE LEITZ MICRO ATTACHMENT for the LEICA CAMERA

The Leica micro attachment is one of the most interesting and useful of Leica accessories. By virtue of the possibility of taking up to 36 exposures without changing the film-chamber, the Leica camera with the micro attachment is of special service in cases where it is desired to study and to record photographically an object undergoing rapid changes. Price, with automatic release, £11 7s. 6d.



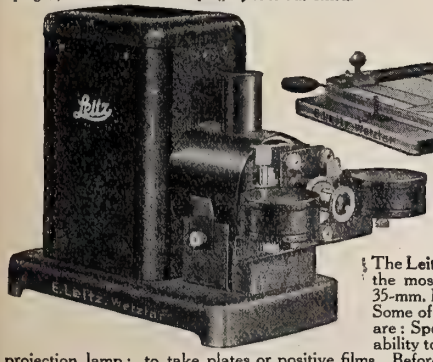
THE LEITZ TELYT LENS

The Leitz 20-cm. f/4.5 Telyt lens has the longest focus of all Leitz special lenses and is particularly suited to bird photography, big-game photography, etc. It is fitted with a reflex attachment and a double release. Price £37 16s.



THE LEITZ FOCOMAT ENLARGER

The most efficient fully automatic enlarger for miniature negatives at present obtainable. Takes up to 4×4 negatives. Especially well ventilated lamphouse. Supplied with a glassless negative carrier, doing away with the risk of getting Newton's rings. Price, with 20-in. upright, £16 6s. 40-in. upright, 17s. 0d. extra.



THE LEITZ "HIGH INTENSITY" VIII-K PROJECTOR

For the Projection of 35-mm. Dufaycolor.

The Leitz VIII-K Projector is by far the most satisfactory for use with 35-mm. Dufaycolor, Agfacolor, etc. Some of its most attractive features are: Special water cooling system, ability to take a very high powered projection lamp; to take plates or positive films. Before the lamp is a three-lens condenser ensuring faultless illumination right up to the edges of the screen. The front lens is interchangeable in order to allow variation of the condenser to take lenses of various focal lengths. Price: With front attachment, £18 6s. With 120 projection lens, £22 3s. 6d. Write for full description.

THE FINE-GRAIN DEVELOPMENT OF MINIATURE FILM. OUR SERVICE

We are the only firm undertaking exclusively the fine-grain development of miniature film. Where enlargements not exceeding approximately 10×8 inches are required from Leica negatives, our normal tank development in fine-grain developer is perfectly satisfactory. In the case, however, of customers requiring very considerable enlargement from their negatives, or very special work for exhibition purposes, etc., we instituted at the beginning of the year our now well-known "Paraphenylene Service." Films for paraphenylene treatment are developed individually in Correx tanks, each film, from the time it goes into the tank until it finally leaves the drying cupboard, being handled throughout by a photographer with a ten years' experience of miniature technique.

IMPORTANT

In view of the confusion existing on the question of the previous exposure required where paraphenylene development is intended, we would particularly draw the customer's attention to the following points, which are based on experience gained from thousands of spools developed in this manner.

1.—SUPER-SPEED PANCHROMATIC FILMS (Agfa ISS, Kodak Super X, Perutz, Peromnia, etc.) it is *not essential* to increase the exposure when paraphenylene-diamine development is contemplated. In many circumstances, especially under artificial lighting conditions, this is in any case impossible. If customers will state when forwarding their films whether exposure has been normal, ample or even short, we will vary the constituents of the developer accordingly. A "straight" paraphenylene-diamine developer does not require over-exposure, but it is true that by the addition of glycin a slightly finer grain is obtainable, and in this case about half again to double the normal exposure is desirable.

2.—FINE-GRAIN PANCHROMATIC FILMS (Agfa FF, Panatomic, Perutz, Rectepan etc.).—In no circumstances must these films receive more than normal exposure. This fact, which does not seem to be generally appreciated, is of utmost importance. An over-exposed fine-grain panchromatic film developed in paraphenylene-diamine will produce a dense, contrasty negative of poor enlarging quality and by no means of the finest grain.

Finally, customers sending their miniature films to us for development may do so with the full confidence that they will not be just well developed, but that we will produce from them undoubtedly the finest results it is possible to obtain at the present stage of photographic dark-room technique. (Prices for standard fine-grain development, 1s. 6d. per spool. For individual development in paraphenylene-diamine, or in any other developer selected by the customer, 5s. 6d.)

ALL FILMS DEVELOPED BY OUR SPECIAL PARAPHENYLENE SERVICE ARE TREATED WITH "TEITEL'S SCRATCHPROOF."

OUR MINIATURE CAMERA REPAIR SERVICE

We are now able to place at the disposal of miniature camera users a well-equipped repair department. Repairs to miniature apparatus call for a high degree of technical skill, long experience and many special tools. Previously, damaged or expensive cameras usually meant waiting weeks—often months—while they were returned to Germany. We can now undertake practically any repair and return the apparatus within a few days. Repairs to miniature cameras only can be undertaken.

THE FOLLOWING CAMERAS REPRESENT A VERY SMALL BUT TYPICAL SELECTION OF OUR SECOND-HAND STOCK. WE HAVE A LARGE CHOICE OF SECOND-HAND LEICAS, CONTAXES, EXAKTAS, SUPER IKONTAS AND ROLLEIFLEXES. ALL ARE FULLY DESCRIBED IN OUR WEEKLY LIST WHICH WILL BE SENT ON REQUEST. A GUARANTEE OF OPTICAL AND MECHANICAL PERFECTION ACCOMPANIES EACH CAMERA.

Contax Model II, f/2 Sonnar lens, ever-ready case. As new	£39 10 0
Contax Model II, f/2.8 Tessar lens, ever-ready case. As new	£34 10 0
Leica Model III, black, f/3.5 Elmar lens, ever-ready case. As new	£23 17 6
Leica Latest Standard Model, black, fitted short base range-finder and case. As new	£14 7 6
Latest Automatic Rolleiflex 6×6, f/3.5 Tessar lens, Rapid Compur shutter, ever-ready case. As new	£20 10 0
Super Ikonta 530/16, f/2.8 Tessar lens, ever-ready case. As new	£23 17 6
Exakta Model A, f/2.8 Tessar lens, leather case. Excellent condition	£17 10 0
Contaflex, f/2 Sonnar lens, ever-ready case. As new	£55 0 0
Super Ikonta 530/2, f/3.8 Tessar lens, Rapid Compur shutter, ever-ready case. As new	£18 17 6

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1

(HOLBORN 4780)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

THE 'RETINA'

The Precision-Made 'Miniature' You CAN Afford

The 'Retina' is very modestly priced as 'Miniatures' go. It is excellently equipped, nevertheless, and the fact that it was chosen by the Everest Expedition speaks for its utter reliability under far worse conditions than you are ever likely to experience. Leading features: Schneider or Zeiss Tessar *f*3.5 Lens; Compur or Compur-Rapid Shutter, with speeds up to 1/300th or 1/500th second respectively; automatic exposure counter; optical eye-level viewfinder. The 'Retina' holds 36 exposures at a loading, using Kodak 35 mm. Film—"Panatomic" or Super Sensitive Panchromatic grades. A fine little, capable little camera. See it at your Kodak Dealer's.



KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

DON'T GUESS; DON'T GAMBLE!

The NEW EXAKTA REFLEX

IS THE BEST OF ALL THE MINIATURES



Exakta fitted with electric Vacublitz attachment for standard flash-bulbs, extra .....£2 5s.

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

For V.P. Films, 4×6.5 cm.

Prices for "MULTI-SPEED" MODEL B.

Exaktar Anastigmat f/3.5....£19 10s.
Zeiss Tessar Anastigmat f/3.5 £23 10s.
Zeiss Tessar Anastigmat f/2.8 £27 10s.
Meyer Primoplan f/1.9.....£39 10s.

Extras:

Tele-Megor Hugo Meyer, 15 cm. £11 10s.
Wide-angle Tessar f/8, 5.5 ..£13 10s.
Ditto, Dallmeyer f/11, 2⅜ in.....£6 6s.

EXAKTA HANDBOOK

Just published. Fully explains this beautiful camera. Post free, 3s. 6d.

THE LABORA TANK

With Patent Apron. Best and easiest to use. Each .....25s. 0d. V.P., 3¼×2¼ and Leica sizes.

Illustrated Brochure of Cameras and Accessories post free.

CARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.



EASILY THE MOST SENSITIVE PHOTO-ELECTRIC METER AVAILABLE TO-DAY

Gives direct readings in relatively dark interiors as well as very bright exteriors. Scale clearly shows readings from 1/1,000th second to 4 minutes. The "SIXTUS" has no tables, yet it is capable of use with any film or plate from 6 DIN, 17° Scheiner to 21 DIN, 32° Scheiner, and with lenses from f/1.4 to f/45. The protective-case of the "SIXTUS" is securely fixed to the instrument and serves the dual purpose of a carrying case and convenient holder when using the meter in its normal working position. Complete in its case the "SIXTUS" weighs only 5 oz. and measures 2½×2×1 in. Can easily be operated by one hand.

COMPLETE IN BAKELITE CASE - 5 GUINEAS.

NEW "SIXTUS" METER FOR THE "LEICA"

Specially calibrated—showing all aperture values and times of exposure for the "LEICA." Built to the same design as the ordinary "SIXTUS," £5 5 0.

STOCKED BY ALL GOOD PHOTOGRAPHIC DEALERS.

Fuller details from

J. H. DALLMEYER LIMITED

31, MORTIMER STREET, LONDON, W.1

Phones: Museum 6022-3-4. *Works: Willesden, N.W.10.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, September 30. Rules in issue of August 26.

The Amateur Photographer Novices' Competition. Prizes of Roll Films for Novices' Prints. Closing date, September 30. Rules in this issue.

The Amateur Photographer Special Competition, illustrating "Can the Camera Lie?" Entries close September 30.

Wallace Heaton "35-mm. Film Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

I Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

The Folkestone Camera Club, Competition for the best photographs of Folkestone.—Entries close September 30. Cash prizes. (Ernst. F. Davidson, Hon. Secretary, Folkestone Camera Club, Town Hall, Folkestone.)

Chicago International Salon.—Open, July 23–October 4. (Alex. J. Krupy, Chicago C.C., 137, North Wabash Avenue, Chicago, Ill.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

Forty-fifth Toronto Salon of Photography.—Open, August 28–September 12. (W. H. Hammond, Secretary, Toronto Salon of Photography, 2, Gould Street, Toronto, Canada.)

Tweede "Focus" Fotosalon.—Open, September 12–27. (Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands.)

South African International Salon.—Open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Open, September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Buffalo C.C. Fourteenth Annual Salon of Photography.—Open, September 6–27. (H. W. Schonewolf, 528, Elmwood Avenue, Buffalo, N.Y., U.S.A.)

Morecambe, Heysham and D.P.S.—Open, September 9–16. (James F. Levisohn, B.Sc., 5, Douglas Drive, Heysham, Lancs.)

Fotoclub Zagreb, Fourth International Salon of Photography.—Open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Entries, September 2; open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Lincoln Camera Club.—Entries, September 5; open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

XII Salon International de Fotografica, Zaragoza, Spain.—Entries before September 10; open, October. (Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7, Zaragoza, Spain.)

Third Canadian International Salon of Photographic Art.—Entries, September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

Windlesham C.C.—Entries, September 10; open, September 25–26. Classes for members (Beginners, Advanced, Professional, also Open Class). (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

IV International Hungarian Exhibition.—Entries, September 15; open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Entries, September 21; open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Service Co. (London), Ltd., Happy Camp Snaps Competition. Cash prizes.—Entries, September 30. (Service Co. (London), Ltd., 273, High Holborn, London, W.C.1.)

Coronet Midget Camera Competition. Cash prizes.—Entries, September 30. (Coronet Camera Co., 310, Summer Lane, Birmingham, 19.)

Eighth International Photographic Salon of Japan.—Entries close in Tokyo September 30; open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan.)

Photographic Society of America 100 Print Salon.—Entries, October 1. Limit 4 prints. Entry fee $1.00. (Dever Timmons, Salon Secretary, Box 216, Cashocton, Ohio.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Entries, October 1; open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

G.E.C. (Coventry) Third Annual Exhibition. Open classes for members of Midland Federation Clubs.—Entries, October 14; open, November 9–14. (P. H. Crosby, Hon. Sec., G.E.C. Photographic Society, General Electric Co., Ltd., Coventry.)

Johnson's "Holiday" Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr. 69, Antwerp.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

30.

SURFACE DOPE FOR PRINTS

ENLARGEMENTS which look flat and lacking in sufficient contrast can be made to look richer in tone quality and reveal shadow details by treating the surface with the following mixture:—

Turpentine	2 parts
Mastic varnish	1 part
Linseed oil	1 part

All of the above should be of artist's quality for clarity and permanence. Mix thoroughly and apply liberally on a wad of cotton-wool to the print surface. When the entire surface has been covered, take a fresh wad of cotton-wool and remove as much as possible of the dope applied. The print should then be set aside to dry for a day or two.

This dope will remove any pencil or conté retouching, but will not affect water-colour spotting. But if large areas have been treated with water colours the dope will tend to reveal the brush marks. For this purpose, it is better to dope the surface first and then retouch the large areas with an oil pigment of suitable colour.

This dope can be used on most surfaces or types of photographic paper, and by increasing the proportion of turpentine it will dry quicker, but the sheen will not be so bright.

INDEX FOR FACTS AND FORMULÆ

FOR the benefit of readers who are preserving the complete series of Facts and Formulæ, the following index of the first thirty is given herewith for ready reference.

The numbers refer to the order in which they appeared.

1. Roll Film Sizes and Numbers.
2. Metol-Hydroquinone (M.Q.) for Negatives and Bromide Papers.
3. Fixing Baths.
4. Lens Apertures and Relative Exposures.
5. Toning Bromide Prints.
6. Focal Lengths of Lenses, and Sizes Normally Covered.
7. Negative Reducers.
8. Colour Filters.
9. Amidol Developer.
10. Weights and Measures.
11. Fine-Grain Developers.
12. Miniature Camera Sizes.
13. Hyperfocal Distance.
14. Intensifiers.
15. Maximum Exposures for Moving Objects.
16. Mountants.
17. An Enlarging Table.
18. Permits.
19. Exposures for Moving Objects.
20. Self-toning Papers.
21. Depth of Field.
22. Factorial Development.
23. Focussing Point.
24. Gaslight Papers.
25. Copying Rule.
26. Quick Drying for Negatives.
27. Supplementary Lenses.
28. Desensitisers.
29. Calculating Lens Apertures.
30. Surface Dope for Prints.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

September 2nd, 1936

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Making Nature Films

By H. EMMETT.

The animated photography and photomicrography of Pond Life on ciné film is not so difficult as most amateurs think, as the following article proves.

THOSE of us who attend the local ciné theatre have seen occasionally such wonderful films as the "Secrets of Nature," or "Crystal Growth under the Microscope." One has wished for more of this class of work, for, after all, what is more wonderful, or so instructive, as the presentation of Nature's secrets upon the ciné screen?

We may think that this is a highly specialised branch of photography, but the making of such films is well within the scope of the amateur, both from a technical and financial point of view; in fact, the whole outfit for a home-made ciné-micrograph apparatus costs far less than many still cameras to-day.

The filming of such subjects as sticklebacks or tadpoles can be accomplished quite easily in a small rectangular glass tank, this being more or less proportional to a single frame of 9.5-mm. film. The tank can be made of two half-plates and wood strips made suitably water-tight. In such a tank I have kept tadpoles alive from the frog-spawn stage up to their transition into frogs, by adding fresh water once a week and putting in a little watercress.

The Water Tank.

The filming of tadpoles is very little different from the making of ciné titles—one has only to put the tank at the same distance away from the lens as one would a printed title, to ensure that the focussing is correct. The lighting is the more important, and by experimenting with back (transmitted) light one can obtain beautiful results, similar to those seen in a well-lighted aquarium.

Experimenting with the subject soon decides which is the correct angle of lighting, and whether a black, grey or white background is the most effective.

My own chief difficulty in the filming of tadpoles was not one of technique, but consisted in getting the tadpoles to swim about in the open, instead of grouping together in clusters on the bottom and in the corners of the tank. I found that sudden sharp taps upon the table caused them to scatter in all directions, and it was during these active moments that I set my camera going.

To make a successful film one must have plenty of tadpoles in the tank, say about 100 in a tank holding about half a pint of water.

Any pond in summer-time contains a wonderful supply of life of many types. Apart from our familiar tadpoles, there are various forms of minute life, such as water-fleas, cyclops and diatoms.

For the filming of these minute forms, one requires a microscope in combination with a ciné camera—a low-power instrument will suffice—and an objective of about ½ in., sufficient to reveal the structure of our friend the water-flea.

Photomicrographic Apparatus.

My own apparatus for this class of work—usually described as ciné-micrography—consists of a baby Pathé camera, microscope and a Pointolite. The whole apparatus is arranged horizontally with the camera resting on an adjustable support, so that the lens can be brought almost in contact with the microscope eyepiece if desired, as shown in the illustration.

When a water-flea is to form the subject of the film it is withdrawn from the pond-bottle by means of a thin glass tube, and is placed on the centre of a microscope slide. A little Plasticine ring is then pressed down around it, about ⅛ in. high, and after it is filled in with a spot of water, a microscope cover-glass is pressed gently on the top. We have now got the water-flea in a little sealed-up panel, all on its own, so that it cannot move far in any direction. It is now placed under the microscope objective and the Pointolite switched on. The next procedure is to cut a little piece of thin ground glass of such dimensions that it will fit neatly, matt side nearer the lens, in the film gate of the camera, so that the subject can be placed in position and focussed by means of the microscope focussing screw. This is essential for sharp focussing. All is now ready for filming: remove the focussing screen, load the camera, wind up the motor, and film for about five to ten seconds at a time, observing the movements of the subject on the microscope stage at the same time by means of a magnifying reading glass.

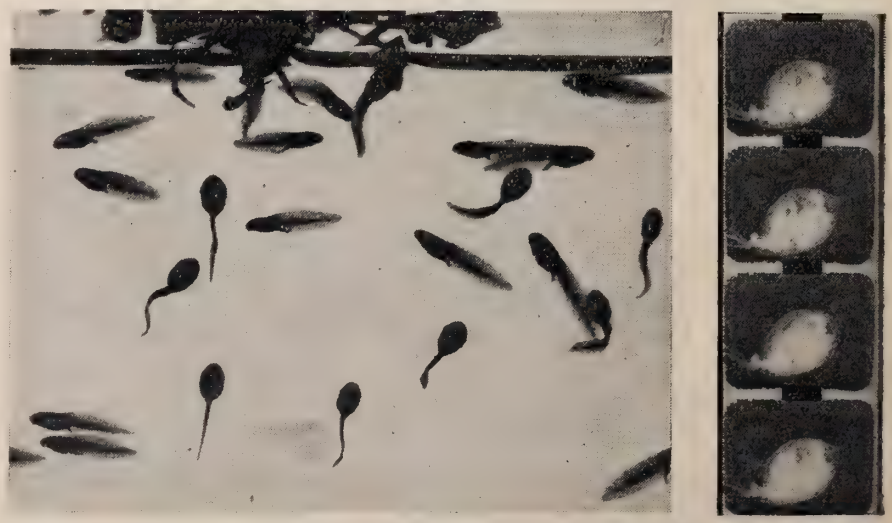
In my own case of filming this wonderful form of pond life I was able to obtain a full thirty feet of film showing almost every possible movement of legs, antennæ and internal organs.

Semi-transparent Objects Best.

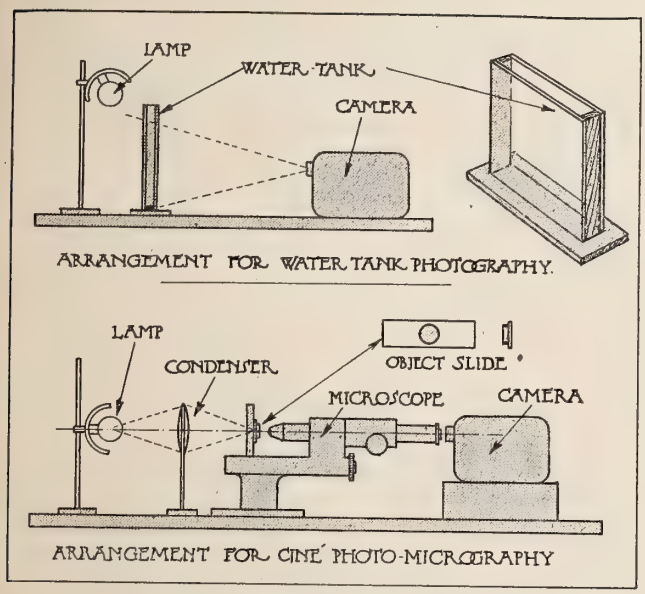
The water-flea is a good subject, both for photomicrography and ciné-micrography, because of its delicate and semi-transparent nature. It is very common in ponds, and one can obtain many specimens merely by filling a bottle with pond water taken at random.

I have given only a rough outline of the methods I myself have used, though I hope sufficient to give a "spur" to those who wish to undertake this fascinating class of work.

A great asset in ciné-micrography is to possess a camera the lens and lens mount of which will screw out. I have



The illustration on the left shows the back-lighted tank of tadpoles. On the right is a short strip of 9.5-mm. film of the water-flea, also photographed in animation.



Illustrations of the two methods described.

had my own camera altered in design by the manufacturers, so that this can be done. By dispensing with the camera lens one can focus directly on to the ciné film, and utilise the whole field of the film. However, this alteration, though an advantage, is not essential; I have made successful films with and without the camera lens in position.

When an ordinary Pathé camera is used for ciné-micrography its lens is placed close to the microscope eyepiece. The rays of light from the eyepiece pass through the camera lens, the lens being of no value at all in forming the image on the film. However, because the lens is in position the image formed on the film is within a circle of about two-thirds of the film frame, but when the film is projected this circular effect is not displeasing, for it is a common thing in scientific work to display photographs within a circular mask.

Pond life will live in a large glass bottle for twelve months or more, if fresh water is added occasionally; in fact, the inhabitants of the bottle tend to increase rather than to decrease as time goes on. One can easily observe the movements of the water-fleas and cyclops with the naked eye by putting a bright light behind the bottle.

The film I have used chiefly in ciné-micrography has been Pathé R.O.F., and I have had no trouble with exposure or development of same.

It is wise to make a trial test on a few inches of film to ensure that exposure is correct, before running off the whole thirty feet.

In the case of filming "growing crystals" I have had very pleasing effects by using ordinary slow film, and developing it only to the negative stage, this procedure giving a practically grainless result upon projection.

I have found such films have met with great applause when projected with my ordinary ciné films of sports, etc., at shows during the winter months. There is no "news value" about Nature films, but they can be shown often, without losing interest; like "good books," time has no effect upon them.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

We have just received the new Zodel book from Wallace Heaton, Ltd., a fully illustrated catalogue of 36 pages of cameras and equipment, together with current prices. This catalogue will be sent post free to all readers on application to this firm at 127, New Bond Street, London, W.1.

The latest winner of the Wallace Heaton Weekly Competition was William E. Jordon, 47, Dollis Road, Church End, Finchley, N.3, to whom an award of 21s. has been made. Full particulars of this competition will be found in our advertisement pages.

There is a movement in the Harpenden district to form a photographic society, and it is probable that a preliminary meeting will be convened at the end of September or early in October. Meanwhile, those interested in the proposition are requested to communicate with Mr. J. H. L. Adams, 12, Moreton Avenue, Harpenden, Herts.

A developing tank for roll films that is instantly adjustable to take any of the most popular sizes of films is the outstanding feature of the "Perplex" tank. It consists simply of an inner cage which holds the film, and the outer case which is fitted with a removable lid and holds 16 oz. of solution. It is made throughout of hard moulded material which is impervious to all the usual solutions. The cage is shaped like a spool-holder with very large circular ends. On the inside faces of each of these two ends is a continuous spiral groove into which the film is fed, and which supports the film at an even spacing throughout all the various processes. There is thus no need for an apron; the spiral channel has a pitch of $\frac{1}{4}$ in., and is $\frac{1}{8}$ in. deep, and allows free access of the solution to the film. The film must be loaded into the cage in the dark-room, but it enters and rolls round in the top and bottom spiral grooves very easily. One of the two ends slides up and down the middle spindle and automatically drops into position for each of the various widths of film, $2\frac{1}{2} \times 4\frac{1}{4}$, $2\frac{1}{4} \times 3\frac{1}{4}$, 2×3, $1\frac{5}{8} \times 2\frac{1}{2}$ and 35-mm. (12 exp.). A key-way down the centre spindle provides accurate alignment for the adjustable end, so that the beginning of each of the two spirals exactly coincides for loading purposes. Running along the bottom of each spiral groove there is a series of slots which afford a free flow of solution to the entire surface of the film. When the cage is loaded with the film it is placed into the outer case and the lid fitted while still in the dark-room. All further operations of developing, fixing and washing can now be carried out in daylight, and the solutions are poured in, and removed by two cavities in the light-tight lid. A separate key spindle allows the cage to be rotated in the outer case for agitating the film in the solutions. The "Perplex" tank, price 25s., is obtainable from The Westminster Photographic Exchange, 111, Oxford Street, London, W.1, or any of its branches.

Readers who are for any reason unable to attend or belong to a photographic society will be interested to know that the Forest Hill Postal Club has a few vacancies for keen workers of the intermediate class. Full particulars from the Hon. Secretary, C. W. H. George, 20, Gordonbrock Road, London, S.E.4.

A new book, entitled "X-ray Manual," has just been published by Kodak, Ltd., Kingsway, London, W.C.2. It deals with all the various aspects of radiography and is an excellent, well-illustrated handbook for all who are engaged in this work. The apparatus, exposure, shadow formation, intensifying screens and the dark-room equipment and processing, etc., are all dealt with in detail. It will be sent gratis to all who are actually engaged on X-ray work on receipt of their trade card or letter heading.

A course of photographic lecture-demonstrations has been arranged by the Herefordshire Education Committee. For the whole course of about sixteen lectures the fee is only three shillings. The series commences on Monday, October 19th, and early application to join should be made to Mr. P. H. Alder-Barrett, St. Owen's Evening Institute, Hereford.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Viewing Filter.

I have in my possession a dark yellow brown glass, 1½ in. square, and have been told this is a viewing filter. Is this so, and what is its exact purpose? J. G. T. (London.)

From the description supplied we think it is the Wratten Monochromatic Viewing Filter, made by Kodak, Ltd. It is intended to be used for viewing the subject to be photographed and should be held about an inch away from the eye. The colours in the subject are then neutralised as far as possible so that their tone values will approximate to those ultimately given by the monochromatic rendering in the negative. It is for use in conjunction with orthochromatic negative material and normal yellow filter.

Mottled Films.

What is the cause of the curious mottling on the enclosed plate? It is typical of many I develop, even though the plates and the developer were perfectly fresh. Can they be removed? T. T. (London.)

The marks are undoubtedly due to uneven development caused through the developer being allowed to act on the emulsion without occasional rocking. This fault is more common with dish development than with tank development. Although it is quite unnecessary to keep the dish or tank rocking all the time, an occasional agitation in both directions, to ensure uniform development will prevent such marks occurring. There is no remedy for them once they are evident on the negative.

Grammes to Grains.

If weights of chemicals are given in grammes how can I find the equivalent in grains? G. B. B. (Guildford.)

It will be sufficiently accurate for photographic purposes if you reckon a gramme as being 15½ grains.

Cut Films.

Are there any disadvantages with cut films, as very few amateurs seem to use them? J. D. F. (Brighton.)

The main reason why amateurs do not use cut films is that they require a little more care in processing than plates, and necessitate extra carriers for the dark slides. These are perhaps the only disadvantages with cut films. They are, however, superior for reducing bulk for storing purposes, compared with plates, and are considerably cheaper than film packs. They have a much thicker base than either pack films or roll films, and do not damage so easily. There is, of course, no difference in the emulsion compared with their corresponding plate, pack or roll film.

Chemical Focus.

What is the meaning of chemical focus when applied to a lens? J. D. M. (Guildford.)

If you substitute "actinic" for "chemical" it is easier to understand. It is used in contradistinction to the visual focus of a lens and in practice they are both applied to Meniscus lenses that to-day are fitted only in very cheap film cameras. If we were to place a ground-glass focussing screen in place of the film and focus (if possible) a distant scene, we would find that when we substituted a film for the ground glass and made an exposure, the scene would be quite fuzzy. If, however, we were to move the lens a little nearer to the film instead, the picture would then be quite sharp. The reason is that we focussed the subject by means of the "visual" light, to which the eye is most sensitive to the yellow rays, but the photograph was made mainly by the "actinic" or "chemical" light, or the ultra-violet rays. These two different rays cannot be brought together at one single point, on the negative, by a cheap Meniscus lens and needs a Meniscus *achromatic* lens, which is corrected for these two rays. The difference between the actinic and visual focus is about 1/40th of the focal length, so that for a 4-in. lens we should have to move the lens 1/10th in. nearer to the film after focussing.

Under-developed Negatives.

Can you tell me if the enclosed negative is under-exposed or under-developed? A. G. A. (Birmingham.)

The negative is obviously under-developed because detail can be seen even in the clearest or shadow portions, and this denotes that exposure was ample. The negative is "soft" or "thin" because the developer was not allowed to work on the emulsion long enough to build up the correct contrast. If the negative were under-exposed there would have been no detail visible at all in the clear parts, while the denser areas would have been dark according to the time the negative was in the developer. We advise you to intensify the negative in the chromium intensifier.

Drying Marks.

What is the cause of the mark on the enclosed negative? It was not there after developing or fixing. O. D. F. (Halifax.)

There seems little doubt that the marks were caused by uneven drying after the final washing. Always make a practice of swabbing the negative free from all surplus water on the emulsion side before putting it aside to dry. It is equally important to see that they are not left to dry where they can be splashed again, and this could easily have been the cause of your negative being marked. When plates are placed in a rack to dry, place them all one way, i.e., emulsion of one plate facing the glass side of the next, and allow at least half an inch between each two If they are not dry all over when required they must not be removed and dried off by heat, as this will be almost sure to cause a "tide-mark" to show round the damp portion when it is finally dried.

Small Stops and Definition.

Is it a fact that greater detail can be secured by using a smaller stop on the lens? W. E. M. (Wembley.)

It depends on the type of lens used, and on whether "greater detail" means a greater depth of field. On many of the old types of single lenses sharp definition of the *focussed* object could only be secured by comparatively small stops, because of the poor corrections between the visual and actinic rays. With the modern anastigmat, provided that a certain point on an object were correctly focussed on the plate, it should be just as sharp at f/4.5 as it would be at f/32. The depth of field and its definition, however, increases as the lens is stopped down, whether it is an anastigmat or a simple meniscus lens.

It is New! It is Different!!

You have never before read a photographic book as helpful and instructive as—

PHOTOGRAPHY AND THE ART OF SEEING

By Marcel Natkin, D.Sc.

Some of the 34 Chapters—

Photography and Reality : Pictorial Photography ; Realism in Photography ; Photography for Advertisement.
Composition : Unity ; Interpretation ; Setting ; Harmony and Spacing ; Lines in a Composition ; Atmosphere.
Lighting : Shadows ; Against the Light ; Night Scenes ; Perspective ; Relief ; Expressions of Movement.
Personality : The Head ; The Figure ; Snapshots ; The Nude ; The Group.
Suggestions for Spring ; Summer ; Autumn ; Winter.

Illustrated by the following famous photographers—

Pierre Adam ; Albin Guillot ; Boucher ; Brassai ; Remy Duval ; Goursat ; Keighley ; Kertesz ; Kollar ; Krupy ; Man Ray ; Meerkamper ; Natkin ; Person ; Schall ; Sougez ; Vadas ; Wolff.

Size 11 in. × 9 in. Photogravure throughout. Strongly bound in Art Vellum. Jacket illustrated by F. J. MORTIMER, F.R.P.S.

10/6 net Price 11/- post free

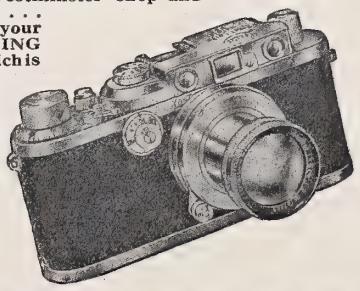
THE FOUNTAIN PRESS, 19 CURSITOR STREET, LONDON, E.C.4

The WORD

LEICA

● **To all who follow the modern trend in Cameras that word "LEICA" means much. And at each and all of the "Four Westminsters" it has a significance all its own. There, LEICA Cameras and the wide range of LEICA accessories—hardly less notable than LEICAS in themselves—play a very big part in day-to-day and hour-to-hour activities. At any of the "Four Westminsters" you can see and examine the whole LEICA range.**

● **Go then into any Westminster shop and learn all about LEICAS . . . and EXCHANGING your present Camera, or BUYING OUT-OF-INCOME, which is easily arranged—at the "Four Westminsters."**



This is the LEICA Model IIIa, automatic focussing f/2 Summar lens, Shutter speeds to 1,000th. Costs £43, or 9 payments of £5 0s. 4d. (Other models from £16.)

● *Ask about Special Leica "Valoy" and "Focomat" Enlargers.*

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE, LTD.

81 Strand, W.C.2 (*Temple Bar* 2710)
111 Oxford Street, W.1 (*Gerrard* 1432)
119 Victoria Street, S.W.1 (*Victoria* 0669)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

YOU GET

"A GOOD DEAL"

from the

NEWPORT CAMERA EXCHANGE

5, HIGH STREET, NEWPORT, MON.

ALL CAMERAS FROM A BROWNIE TO A LEICA

Foth-Derby 16-on-V.P., f/3.5 lens, focal-plane shutter, 1/5th to 1/1000th sec. As new. List £5 5s. For.. £4 4 0
Zeiss Contax, f/2 Zeiss Sonnar, 5-cm., latest model. As new. List £41. For £31 0 0
Zeiss Kolibri 16-on-V.P., f/3.5 Novar lens, Telma shutter. As new. List £8 2s. 6d. For..... £4 15 0
Ensign Midget, Model 33, All-distance, in slip case. As new condition. List 33s. For..... £1 5 6
Polyscop Stereo, f/5.5 Bausch Omnar lenses, shutter 1/3rd to 1/250th sec., auto-plate magazine. Perfect. For £3 15 0
Ensign Carbine ½-pl. Roll Film, f/4.5 Doppel lens, Compur shutter, R. and C. front. Perfect condition. For £3 15 0
Zeiss 520, f/3.5 Zeiss Tessar, Compur Rapid shutter. Cost £11 17s. 6d. As new..... £9 0 0
Zeiss 520, f/4.5 Novar, 1/300th sec., Compur. Cost £7 2s. 6d. As new..... £5 0 0
Wirgin, f/3.9 lens, Compur shutter, 8 or 16 on 3¼ × 2¼. Cost £6 15s. As new..... £4 17 6
Voigtlander Virtus, f/3.5 Skopar lens, Compur shutter. Cost £9 17s. 6d. Perfect £6 7 6
Kodak Six-Twenty, f/6.3 lens, leather case. Cost £4. As new £2 10 0
Zeiss 520, f/6.3 lens, Telma shutter. Perfect.. £2 15 0
Nagel Vollenda, f/4.5 lens, takes 16 pictures on V.P. film. As new..... £3 5 0
Thornton-Pickard Junior Special Reflex 3¼ × 2¼, f/4.5 Ross Xpres, roll-film adapter, F.P. adapter, cable release, solid leather case. Perfect..... £8 10 0
Kodak Six-20, f/4.5 lens, delayed-action shutter. Cost £5 5s. As new..... £4 4 0
Zeiss Super Ikonta 2¼ × 2¼, f/2.8 Tessar lens, Compur Rapid shutter. Cost £28 5s. As new..... £21 10 0
Voigtlander Avus 3¼ × 2¼, double extension, f/4.5 Skopar lens, Compur shutter, 6 slides. Perfect condition £4 15 0

BRADY & MARTIN LTD.

SELECTED SECOND-HAND BARGAINS

EXCEPTIONAL VALUE ALL GUARANTEED

½-pl. Popular Pressman Reflex, Cooke Aviar f/4.5 lens, 7-in. focus, 6 slides, leather case. New condition **£8 10 0**
No. 2c Special Kodak, Zeiss Tessar f/4.5, Compur shutter, range-finder, rising front, leather case. As new **£6 15 0**
Goerz Tenax Roll Film, 4½ × 2½, Dogmar f/5 lens, Compur shutter, fitted new bellows and guaranteed **£4 10 0**
3½ × 2½ Agfa Standard Plate Camera, f/4.5, 3 slides, F.P. adapter **£2 5 0**
Pathescope Motocamera de Luxe, f/2.5 lens, Telephoto lens, case. Cost £19 15s. 6d... **£11 10 0**
Metrophot Photo-electric Meter. Cost £4. Perfect..... **32s. 6d.**
Drem Justophot Meter. Perfect..... **15s. 0d.**
3¼ × 2¼ Wirgin Plate Camera, Meyer Trioplan f/2.9 lens, Compur D.A. shutter, 3 slides, F.P. adapter. Cost £11 12s. 6d. Unsoiled..... **£7 10 0**
Ensign Kinecam Model 8, turret head, 1-in. f/1.5, 2-in. f/1.9, and 4-in. f/3.5, leather case. Cost £68 7s. Unmarked and as new..... **£45 0 0**
De Vry 35-mm. Cine Camera, 100-ft. daylight loading, clockwork drive, Dallmeyer f/1.9 lens. Very little used **£15 0 0**
Drem Cinophot Exposure Meter, in case. As new **12s. 6d.**

A large range of new Cameras, Cine Cameras, Projectors and Accessories. Part Exchange.

29, MOSLEY STREET, NEWCASTLE-upon-TYNE

Established 1855.

GUARANTEED BARGAINS

CINÉ APPARATUS.

Pathe Motocamera de Luxe, £10 10s. model. New condition..... **£5 0 0**
Pathe Motocamera de Luxe, Zeiss f/2.9. New condition **£6 6 0**
Cine-Kodak 8-mm., f/3.5. As new..... **£6 17 6**
Filmo 70DA, 4 lenses and case. New condition **£67 10 0**
Pathescope 200B, with resistance. As new **£11 10 0**
Ensign Simplex Pockette, Dallmeyer f/3.5. As new **£12 10 0**
Latest Dekko, f/2.5. As new..... **£5 5 0**
Miller Camera, f/3.5. As new..... **£4 10 0**

MINIATURE CAMERAS.

Leica III, Black, Summar f/2. New condition **£27 10 0**
Leica IIIa, Chromium, Summar f/2. As new **£33 10 0**
Leica III, Black, Elmar f/3.5. As new.... **£21 10 0**
Hektor 13.5-cm. As new..... **£13 10 0**
Elmar 9-cm. As new **£8 10 0**
Vidom Finder. As new..... **£3 3 0**
Contax I, Tessar f/3.5. New condition.. **£18 10 0**
Contax I, Tessar f/2.8. New condition.... **£21 0 0**
Contax I, Sonnar f/2. New condition.... **£27 10 0**
Voigtlander Brilliant, Skopar f/4.5, Compur **£4 0 0**
Rolleiflex Auto., f/3.8. Perfect, 6 × 6 ... **£15 0 0**
Super Ikonta 530LCpR. As new..... **£13 0 0**

GEORGE CHILDE PHOTO-CHEMIST LTD
228 Roundhay Rd Leeds Phone: 42057

AMATEUR CINE SERVICE

Whilst the name of our organisation would imply that we are mainly concerned with matters cine, we would mention that cinematography and miniature photography go hand in hand. All the well-known miniatures are definitely in stock. We offer equally attractive allowances for either cine or photographic equipment, and shall be pleased to quote you without obligation.

Leica IIIa, f/1.9 Rectilinear Hektor. Demonstration-soiled £43 17 6
Leica IIIa, f/2 Summar. Demonstration-soiled. E.R. case £33 15 0
Leica IIIa, f/2.5 Hektor. As new. E.R. case.. £26 7 6
Leica IIIa, f/3.5 Elmar. Demonstration-soiled. E.R. case £23 17 6
Leica III, chrome, f/2 Summar, E.R. case..... £29 17 6
Leica II, f/2.5 Hektor. As new. E.R. case.... £20 17 6
Leica I, f/3.5 Elmar, interchangeable..... £9 15 0
Contax II, f/2.8 Tessar. Month old..... £35 17 6
Zeiss Super Nettel, f/2.8 Tessar. Unsoiled.... £17 17 0
Super Ikonta, 530/2UCpR. Cost £19..... £14 12 6
Makinette, f/2 Anticomar. As new, 2 filters.. £16 16 0
Kodak Pupille, f/2 Xenon, filters, lens hood.... £15 17 6
Voigtlander Prominent, f/4.5 Heliar. As new.. £14 17 6
Pilot Twin-lens Reflex, f/2.8 Tessar. As new.. £13 10 0
Kodak 620 Duo, f/3.5 Tessar, Compur. Demonstration-soiled..... £8 19 6
Dollina Range-finder, f/2.9 Cassar. Demonstration-soiled £9 18 6
Kodak Vollenda, f/3.5 Tessar, Compur. As new.. £8 17 6
Ensign Midget, f/6.3. Demonstration-soiled.... £1 17 6
Ensign Double 8, f/4.5 Ensar. Demonstration-soiled £2 16 6
Purma Speed Camera, f/8.8. As new..... £1 7 6
Voigtlander Reflex Stereoscopic Camera, f/4.5 Skopar, Compur shutter. With extras costing over £45 in all £10 10 0

LEICA, CONTAX and ROLLEIFLEX Accessories in excellent condition offered at approximately 25 per cent off list prices.

MINIATURE CAMERA AND HOME MOVIE SPECIALISTS

52 WIDMORE Rd, BROMLEY, KENT
'Phone, RAV. 1926

Cage Birds
and AQUARIA WORLD

IS THE LEADING JOURNAL FOR BIRD LOVERS

Useful articles for beginners and old hands. Free advice and help by experts, and the fullest, promptest reporting of all shows are some of the features of this popular journal.

A weekly that no breeder can do without.

Published every Friday. Price **2d.**

CUT out this coupon and post to address below in unsealed envelope bearing ½d. stamp.

Please send me **FREE** specimen copy of "Cage Birds." A.P.

NAME .....

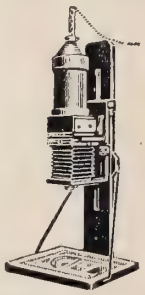
ADDRESS .....

.....

THE PUBLISHER, "CAGE BIRDS,"
DORSET HOUSE,
STAMFORD STREET, LONDON, S.E.1

T.-P. PERFECTA ENLARGER

With Dallmeyer F/4.5 Anastigmat.



A Word on Enlarging

CRISP, PIN-SHARP enlargements cannot be made with ANY enlarger.

The essential features for print-like pictures are :

ADJUSTABLE LIGHT SOURCE.
MATCHED CONDENSERS
A GOOD ANASTIGMAT LENS.
FINE FOCUSSING AND A RIGID INSTRUMENT.

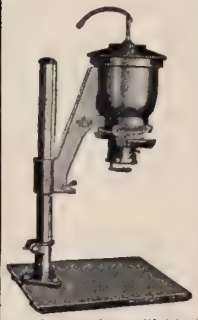
These features and many more beauties are in this enlarger. Get one of these and be really satisfied with your enlargements.

For 2¼ in. square negatives £8 12 6
For 3¼ × 2¼ in. negatives.. £8 17 6

Write for List.

CASH : TERMS : PART EXCHANGE

F.E. JONES PHOTOGRAPHIC SPECIALIST
3, BREEZE HILL, LIVERPOOL 9.



"VERTEX" 1936 Models

The most comprehensive range of PHOTOGRAPHIC ENLARGERS. MECHANICALLY IMPROVED PERFECTED LENSES.

Specially designed for enlarging from miniature negatives. Spacious well-ventilated lamphouse to prevent over-heating. Single type condenser (the best for minimising grain). **THE ACME OF SIMPLICITY:** one-hand manipulation by means of automatic column-lock, and focussing on lens mount. Fitted with red swing-filter for rapid work. Anyone can easily master its operation in a few minutes.

No. 204, for negatives up to 1¾ × 1¾ in., f/6.3 lens..... £6 6 0
No. 205, for negatives up to 1¾ × 1¾ in., f/4.5 lens.... £6 17 6
No. 206, for negatives up to 1¾ × 1¾ in., f/4.5 lens, with iris stop..... £7 7 0
No. 207, for negatives up to 1¾ × 1¾ in., f/4.5 four lens (Tessar type) objective, with iris stop..... £8 8 0
No. 208, special model for Contax, takes Contax lenses £6 6 0
No. 209, special model for Leica, takes Leica lenses.... £6 6 0
No. 216, for negatives up to 2¼ × 2¼ in., f/6.3 lens..... £7 7 0
No. 217, for negatives up to 2¼ × 2¼ in., f/4.5 lens.... £8 8 0
No. 218, for negatives up to 2¼ × 2¼ in., f/4.5 lens, with iris stop £8 17 6
No. 219, for negatives up to 2¼ × 2¼ in., f/4.5 four lens (Tessar type) objective, with iris stop £10 10 0

Other Specialities : Ultrasorban Colour Filters, Lios-Scope, Lios-Grandoscope, Lios-Periscope, "Framex" Range-finders.

F. MORAT & CO., LTD.
68, BASINGHALL STREET, LONDON, E.C.2
Phone : MET. 3131.

SAVILLE'S

GUARANTEED BARGAINS

Super Ikonta II, Tessar f/3.8 and Compur Rapid. Cost £27. Used twice only..... £22 10 0
Zeiss Nettar, f/4.5 Novar and Compur Rapid. As new £7 5 0
Voigtlander Bessa, coupled range-finder, f/3.5 Helomar. Demonstration-soiled only..... £14 5 0
Leica IIIa, chromium, f/2 Summar..... £34 10 0
Rafix, for 8 or 16 on 3¼ × 2¼, Leitz Elmar f/4.5 and Compur, leather case. Perfect..... £7 10 0
Agfa Speedex O, Compur, f/3.9 Solinar..... £3 15 0
Kodascope Eight Projector, £9 9s. model.... £6 10 0
Cine-Kodak Eight, f/3.5, and filter. As new £7 19 6
Zeiss Super Nettel, f/3.5 Tessar. Perfect.. £18 19 6
Kodak Six-Twenty, f/4.5 anastigmat, Compur £6 5 0

4, Goodramgate,
YORK

"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday. 4d.

SIMPLEX AUTOMATIC DAYLIGHT-LOADING DEVELOPING TANK



For roll films (2¼ × 3¼ in.)

Is the latest and definitely the simplest tank yet obtainable. There are absolutely no spare parts whatsoever. Convenient loading in broad daylight, thereafter developing, fixing, and washing are done without removing the film from the tank. Entirely constructed of bakelite, therefore proof against acids and easy to clean. NO APRON. Price, complete with wooden box for storage.

37/6

Write for full particulars of other priced tanks for Leica and V.P. sizes to the sole importers :

THE NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone : MUSEUM 4142.

BATHES BARGAINS

Voigtlander Perkeo, half-V.P., f/3.5 Skopar, Compur £5 10 0
Coronet Cine Camera, 9.5. As new..... £2 5 0
¼-pl. Ensign Popular Reflex, f/4.5 Tessar, 6 slides £7 10 0
Super Ikonta, 3½ × 2½, f/4.5 Tessar, Compur.. £12 10 0
Baby Ikonta, f/6.3 Novar, Derval shutter.... £2 2 0

A few Box Cameras, from 4s. 6d. to 8s. 6d.

ALL OUR SECOND-HAND CAMERAS ARE IN PERFECT WORKING ORDER.

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

TO D&P TRADE **FINISHERS**

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3½ × 2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES !

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips Dishes, Films, Chromium and Ferrotype Plates, etc., etc

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

City Photo Works BLUE LABEL

Gaslight and Bromide Papers are the easiest to work, non-staining, and give clean prints, full of detail.

	1 gross		1 gross
V.P.	1/6	4¼ × 2¾	3/4
3½ × 2½	2/6	4¼ × 3¼	3/9
	16 sheets		36 sheets
6½ × 4¾	1/3	.. ..	2/3
8½ × 6½	1/10	.. ..	3/9

POSTCARDS.—50, **1/9** ; 100, **3/-** ; 500, **11/6.**
GASLIGHT PAPER.—3½ × 2½, from **1/6** gross.
SLIP-IN FOLDERS : 3½ × 2½, 100 **1/6** ; P.C., 100 **2/-** ; Heavyweight embossed, 100 **3/6** ; ½-pl., 50 **2/-** ; whole-plate, 25 **2/6.**

WRITE NOW for BIG FREE CATALOGUE giving particulars of Papers, Postcards, Plates, Roll Films, Mounts, Wallets, Folders, Chemicals, Developers, etc.
Sample of Gaslight Paper free on request.

CITY PHOTO WORKS
119, Eastbourne Rd., SOUTHPORT

REFLEX-KORELLE



For 12 exp. (2¼ × 2¼) on 8-exposure 3¼ × 2¼ roll film, f/3.5 Victar lens **£10 10 0**

F/2.9 Victar lens **£11 11 0**

F/3.5 Tessar lens **£17 17 0**

F/2.8 Tessar lens **£19 19 0**

New focal-plane shutter, 1/25th to 1/500th sec.



LATEST MULTI-SPEED EXAKTA PLATE-BACK MODEL

Self-capping focal-plane shutter, speeded from 12 secs. to 1/1,000th sec. Delayed-action device with f/2.8 Tessar lens **£30 10 0**

With f/3.5 Tessar **£26 10 0**

Takes full-size V.P. film and complete with 3 single metal slides.

GENEROUS EXCHANGE ALLOWANCES

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

SAVED!

ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .

"TEITEL'S *Scratchproof*"

will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions

POST **5/-** FREE.

Obtainable from all reputable dealers.

TO CINÉ USERS! We also supply Teitel's **NEW LIFE** for rejuvenation of old films.

Write for particulars

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

GAMAGES

SECOND-HAND BARGAINS

8 or 16 on 2¼ × 3¼ **SUPER IKONTA,** f/4.5 Tessar, D.A. Compur, ever-ready case. Cost £19. All as new..... **£14:12:6**

16-on-2¼ × 3¼ **VOIGTLANDER VIRTUS,** f/3.5 Heliar, Compur shutter, case. As new.... **£7:17:6**

16-on-V.P. (3 × 4 cm.) **VOIGTLANDER PERKEO,** f/3.5 Skopar, Compur shutter. Good condition **£5:17:6**

35-mm. **CONTAX,** f/3.5 Tessar, coupled range-finder, latest slow-speed focal-plane shutter. List £31. As new..... **£22:17:6**

3¼ × 2¼ **SOHO REFLEX,** f/3.5 Ross Xpres, 3 D.D. slides, hide case. All as new. Magnificent outfit costing £35..... **£24:7:6**

VOIGTLANDER BRILLIANT, f/6.3, 3-speed shutter, ever-ready case. List £4 5s. 6d. As new..... **£2:15:0**

2¼ × 3¼ **AJAX ROLL FILM,** f/6.3 anastigmat, 3-speed shutter..... **£1:7:6**

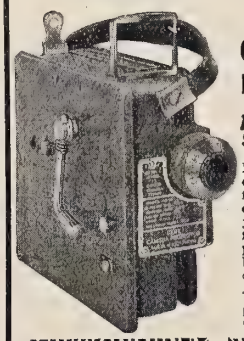
CAMPRO 9.5-mm. COMBINED CINE CAMERA AND PROJECTOR. Cost £3 3s. As new **£1:15:9**

TO-DAY'S OUTSTANDING VALUE IN NEW CAMERAS
The "WIRGIN"

This special model takes 8 or 16 pictures on 2¼ × 3¼ roll film. F/4.5, Prontor II shutter speeded 1 to 1/150th sec. Two finders, self-erecting..... **£4:5:0**

DELIVERED ON FIRST OF 9 MONTHLY PAYMENTS OF 10/-

NEW AND IMPROVED MODEL
"CAMPRO" COMBINED CINÉ CAMERA & PROJECTOR
for standard 9.5-mm. film.



Fitted with f/3.5 lens, double-claw movement, fine quality Garrard clockwork motor. Projects up to 60 ft. of Pathe film. Illumination is provided by a 6-volt battery, or with the help of a transformer direct A.C. mains.

Six-volt battery.....2/6
Transformer 9/6

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF 7/-

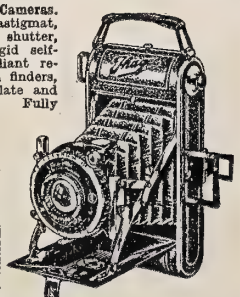
£3:17:6

NEW "IHAGEE ULTRIX" CAMERAS AT A BIG REDUCTION

2¼ × 3¼ Folding Roll Film Cameras. Fitted f/4.5 Ihagee anastigmat, delayed-action Compur shutter, rapid and absolutely rigid self-erecting movement, brilliant reversible and direct-vision finders, hinged back, pressure plate and simple loading device. Fully guaranteed.

Present List Price £6 10s.

GAMAGES PRICE 5 Gns.



Delivered on first of 12 monthly payments of 9/3

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: HOLborn 8484*

BAKER'S OF HOLBORN

WEEKLY BARGAIN LIST

Zeiss Ikon Ikoflex Camera, Novar f/4.5 lens, Compur Rapid shutter, in ever-ready case. Cost £11 18s. **£8 5 0**

Presentation Model V.P.K., f/6.3 anastigmat, speeded shutter. As new **£1 19 6**

Zeiss Contax Camera, with f/2 lens. As new **£31 0 0**

3½ × 2½ **Soho Reflex,** latest model, Xpres f/4.5 lens, 3 D.D. slides, F.P. adapter, changing-box, in case. As new **£18 10 0**

4½ × 6 cm. **Ernemann Focal-plane Camera,** Tessar f/4.5 lens, in case. As new..... **£11 10 0**

4½ × 6 cm. **Ernemann Reflex,** Ernostar f/4.5 lens, purse case **£15 0 0**

4½ × 6 cm. **Adams' Vesta,** f/4.5 Ross Tessar lens, 6 slides, in case **£3 19 0**

3½ × 2½ **T.-P. Reflex,** Cooke f/4.5 lens, 3 slides, roll-holder **£6 0 0**

9 × 12 cm. **Ica Focal-plane Press Camera,** f/4.5 Tessar lens, 12 lock-in slides, F.P. adapter. Fine condition **£12 10 0**

Bewi Photo-Electric Exposure Meter, in case .. **£3 15 0**

Dallmeyer Telephoto Lens, 3-in. f/4, suitable for 16-mm. Ciné Camera. As new..... **£3 17 6**

Dallmeyer Adon Telephoto Lens..... **£1 10 0**

LIBERAL ALLOWANCE ON YOUR OWN CAMERA IN EXCHANGE.

C. BAKER
244, HIGH HOLBORN, W.C.1

TURNER'S CAMERA EXCHANGE

HAVE IT

(IT=Anything Photographic, plus Service).

Whether you want a Contax III at £63, or a Gelatine Filter at 6d.

Or that Super Part-Exchange Allowance

PLUS a personal **SERVICE** with a straight deal

IT is AT

9, PINK LANE *Phone:* 22655
NEWCASTLE on TYNE

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S Clearance Sale.—Press, Miniature, Cine Cameras ; no reasonable offers refused.—45, Newington Butts, S.E.11. (Rodney 3773.) [0037

ALLENS.—Contax I, latest wedge range-finder, Sonnar f/2, £29/17/6 ; Baby Ikonta, Novar f/4.5, £2/19/6 ; Ensign Roll Film Reflex, Ensar f/4.5, £4/5.

ALLENS.—3¼×2¼ Mentor Reflex, Tessar f/4.5, case, 6 slides, F.P.A., £12 ; Super Ikonta, 8 or 16, Tessar f/4.5, Rapid Compur, £14/10 ; Nagel Rolloroy, Elmar f/3.5, Compur, case, lens hood, £8/10.

ALLENS.—Zeiss Adoro Episcope, £11/10 ; latest Ikoflex II, Tessar f/3.5, £16/10 ; Ensign Midget, Doublet lens, 22/6.

ALLENS.—3a Kodak, Tessar f/4.5, range-finder, Compur, £5/5 ; 3¼×2¼ Ihagee Auto. Ultrix, f/4.5, Compur, £4/15 ; Foth-Derby, f/2.5, £5/17/6.

ALLENS for Generous Allowances.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. Phone, Collyhurst 2980. [0087

NAGEL Pupille, Leitz Elmar f/3.5, Leitz range-finder, filter, leather case ; condition as new ; cost £18 ; accept £9.—Harris, 80, Wardour St., W.1. [4526

RETINA, f/3.5 Tessar, Compur Rapid, 1/500th, case, filter ; new condition (1 month), £8/10. —Fairholme, Farnham, Surrey. [4702

BABY Ikonta, 16-on-V.P., Novar f/4.5, Derval shutter, soft leather case, good condition, £3/7/6 ; Zeiss Ikon Kinamo S10, Tessar f/2.7, leather case, good condition, £7/12/6.—McLaren, Dalriada, Forsyte Crescent, S.E.19. [4705

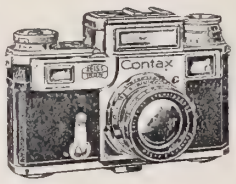
ROLLEICORD II, exceptional opportunity, latest model, Triotar f/4.5, unpacked and unused ; week old, £11/10 ; no offers.—Greenstone, 6, Cecil Hill, Bournemouth. [4707

Available from our Stock Now!

The "Wonder" Camera
CONTAX III

THE "LAST WORD" IN A MINIATURE.

1.—Fitted with Photo-Electric Meter, giving correct exposure instantly.
2.—**Combined range- and view-finder** in the one eye-piece. Metal focal-plane shutter, speeds from 1 to 1/1,250th sec., with delayed action, with f/2 Zeiss Sonnar.. **£63**



Or 12 monthly payments of £5 10s. 3d.

SOME MORE SUPER BARGAINS FOR "A.P." READERS

Zeiss Ikon Icarette 2¼×3¼, f/4.5 Zeiss Tessar lens, Compur shutter **£5 5 0**
Icarette Roll Film and Plate Model, f/4.5 Zeiss Tessar lens, Compur D.A. shutter **£9 15 0**
3¼×2¼ Norfolk Roll Film Camera, f/4.5 Meyer Trioplan lens, Compur D.A. shutter..... **£3 15 0**
3¼×2¼ Ikonta, f/4.5 Zeiss Tessar lens, Compur D.A. shutter **£7 15 0**
2¼×3¼ Nagel Roll Film, f/4.5 Nagel anastigmat lens, Pronto shutter, colour filter, release **£3 10 0**
Voigtlander Virtus (16 on 120), f/3.5 Skopar lens, Compur shutter, Rhaco colour filter and lens hood in case, zip purse..... **£7 7 0**
Standard Leica Model I, f/3.5 Elmar lens, lens hood, charger, leather case..... **£11 19 6**
Leica Model III, f/2 Summar, Universal finder, reflecting finder, leather case. As new..... **£36 8 0**
3¼×2¼ Etui Plate Camera, f/4.5 Zeiss Tessar lens, Compur D.A. shutter, rising front, 3 single slides, F.P. adapter **£8 8 0**
3¼×2¼ Ensign Auto-Speed Roll Film, Aldis Uno anastigmat f/4.5 lens, focal-plane shutter, rising front, leather case. New, special offer..... **£10 10 0**
Foth Roll Film, Doppel anastigmat f/4.5 lens, 3-speed shutter **£2 10 0**
1a Cocarette, f/6.3 Conastigmat lens, Derval shutter, leather case..... **£1 15 0**
Six-16 Kodak, f/4.5 Kodak anastigmat lens, Compur shutter, D.A., release. Camera unused..... **£6 19 6**
Bell & Howell Filmo Projector Model RT, 750-watt, with resistance and case. Condition as new..... **£42 0 0**
Home Movie 9.5-mm. Projector, latest type, double claw, complete with motor and super attachment, also double resistance **£7 7 0**
Ditmar 9.5-mm. Camera, 2 speeds (16, 32), Berthiot f/1.8 lens. Condition as new **£12 12 0**
Model B Pathe Motocamera, f/3.5 lens..... **£3 15 0**
Coronet Cine Camera, 9.5-mm., f/3.9 anastigmat lens, leather case **£1 18 6**
Dekko 9.5-mm. Cine Camera, f/2.5 T.T. & H. lens, latest type gate, complete with de luxe combination carrying-case. New condition **£6 12 6**

All are in guaranteed good condition. 5 days' approval against deposit.

SHEFFIELD PHOTO Co. Ltd.
NORFOLK ROW, (FARGATE)
SHEFFIELD — *One minute walk from Town Hall*

Grams: Photo, Sheffield. Phone 22079 (2 lines).

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.
For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

SALEX 3¼×2¼ Reflex, f/4.5, hooded back, 3 slides, F.P.A., hide case, 3 gns., offer considered.—Wood, 10, Peverell Park Rd., Plymouth. [4710

BESSA, Voigtar f/4.5, Prontor, trigger ; as new, £4/5.—Pike, 22, Furnival St., E.C.4. [4711

POSTCARD Kodak, f/6.3 anastigmat, Velosto 1/300th, 35/- ; Dallmeyer Convertible f/6.3, 4½, 6, 12 in. focus, Acme 1/300th, 35/- ; both perfect ; deposit system.—Guy, Ropery Cottage, Willington Quay. [4712

AS New.—Baldi 16-on-V.P., f/2.9, Rapid Compur, 1 to 1/400th sec., case ; list £9 ; bargain, £6/5. —Marshall, 278, Witton Rd., Aston, Birmingham. [4713

3½×2½ T.-P. Junior Special Reflex, f/4.5 Cooke, 8 slides, F.P.A., case, £7 ; or near offer. —Tyson, 4, Cleardene, Dorking, Surrey. [4715

LEICA Model IIIa, chromium, Summar lens f/2, brown leather case ; cost £44 ; never used ; any offers ?—Box 9083, c/o "The Amateur Photographer." [4716

ENSIGN Midget and half-V.P. Magnaprint Enlarger ; cost £4/10 ; as new, £3/3.—Box 9084, c/o "The Amateur Photographer." [4717

REGENT Kodak, Zeiss Tessar f/4.5, built-in range-finder ; guaranteed perfect ; new condition, £14.—Major Young, Hawthornes, Chorlton Lane, Cheltenham. [4719

ZEISS Trona, Compur, list £17, £8 ; Mentor Focal-plane, cost £30, £13 ; both 3¼×2¼, f/4.5 Tessars, leather cases, F.P.A.'s ; bought new, perfect.—69, Cambridge Rd., Southport. [4721

3½×2½ Soho Reflex, latest model, as new, Zeiss f/4.5, 3 D.D. slides, F.P.A. ; bargain, £18.—Box 9086, c/o "The Amateur Photographer." [4723

ENSIGN Folding Camera 3¼×2¼, double extension, plate back, f/4.5 lens, Compur, £4/10.—42, Radlett Rd., Watford. [4724

APPARATUS and Literature, etc., useful to intending free-lance ; stamp for particulars.—Clift, 27, Hugh Rd., Smethwick, Staffs. [4741



DUNSCOMBE'S CAMERA COLUMN

'SERVICE SUPREME'

NOW PASTE THIS IN YOUR ALBUM

ABOUT PROCESSING

We take great pride and care in all classes of DEVELOPING, PRINTING and ENLARGING, as well as special photographic work which is either too difficult or too much bother for other folks to do.

If you require anything out of the ordinary in the way of that maligned term "photo finishing," just let us know and we will quote by return giving fullest information.

We do NOT advocate a rush service as it is not possible to achieve the best possible results, but prefer to take our own time and do the job properly WITHOUT EXTRA CHARGE to the usual standard prices.

Extensive alterations to our plant and new equipment recently installed for high-class work by fully-trained staff.

MINIATURE PROCESSING

of all types of film emulsions (including Dufay-Leica colour films), using the finest chemicals and most suitable formula. Contact printing on continuous perforated paper. Positive film printing for projection. Contact or enlarged Lantern Slides in black-and-white or tinted finish. Enlargements from 3½×2½ to 22×16 in.

GENERAL PHOTOGRAPHIC WORK.

Copying and Reproduction Negatives by contact, reduction or enlargement. Lantern Slides from large or small negatives or prints.

Black-and-white or Toned Enlargements of all sizes supplied on any grade of Kodak or Agfa papers of customer's own choice—again without extra charge.

Originals, Negatives, Prints, Legal Documents, Drawings, Maps, etc., and all classes of private photographic work treated with absolute confidence and despatched by registered post.

Prints or Enlargements dry-mounted on mounts or in customer's own albums, and titled if desired. LARGE SELECTION of loose-leaf and bound ALBUMS at popular prices from pence to pounds.

● ● ●

Any make of camera from 5/- to £50 supplied right away for Cash, Exchange, or on Hire Purchase Terms financed entirely by this old and widely respected company.

GET A GOOD DEAL FROM DUNSCOMBE'S

M. W. DUNSCOMBE LTD.
5 & 7, ST. AUGUSTINE'S PARADE
BRISTOL

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

4½×6 Ernemann Folding Pocket, focussing adjustment, rack rising and cross front, reversible finder, fitted Ernotar f/4.5, Chronos shutter, 1 to 1/300th, 3 slides, F.P. adapter, leather case, £3/15.

9×12 and ¼-pl. Zeiss Ikon Miroflex Folding Reflex, cross front, wire frame and reflex finder, quick-wind focal-plane shutter, 3 to 1/2,000th, fitted Tessar f/4.5, yellow filter, 6 slides, F.P. adapter, leather case, £26/10.

WESTON Universal Exposure Meter, Model 650, for still or cine cameras; list price £5/19; our price, £4.

POSTCARD Klimax Folding Pocket, rack focussing, rack rising and cross front, reversible finder, fitted Aldis Uno anastigmat f/7.7, Lukos III shutter, also 4-in. Ross W.A. Symmetrical f/16, 10 slides, F.P. adapter, £3/15.

1-PLATE Thornton-Pickard Ruby de Luxe Reflex, 4 rack rising front, rack focussing, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, fitted Dallmeyer Pentac f/2.9, 3 D.P. holders, F.P. adapter, roll holder, leather case; fine order, £17/10.

1-PLATE Thornton-Pickard Reflex, rack focussing, 4 rising front, sky-shade, deep triple detachable focussing hood, reversing back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, fitted Dallmeyer anastigmat f/4.5, 12 slides, leather case, £8.

3½×2½ Newman & Guardia Folding Reflex, Serrac f/4.5, 3 D.D. slides, F.P. adapter, leather case, £18/10.

1-PLATE Thornton-Pickard Duplex Ruby Reflex, 4 full double extension, rack rising front, sky-shade, deep focussing hood, revolving back, focal-plane shutter, 1/10th to 1/1,000th, fitted Dogmar f/4.5, Mackenzie slide, 6 envelopes, F.P. adapter, leather case, £8.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

22/- Ensign Midget, in carton, 12/6; Voigtlander Brilliant, f/6.3, ever-ready case, filter, as new, unused, cost £4/15/6, £3/15, or offer.—26, Bradford Rd., Wrenthorpe, Wakefield. [4726

LEICA III, f/3.5, chromium, case, hood, filter, Manual, Bewi meter; cost £40, all new July; accept best offer over £27.—Whittick, 3, Orchard Rise, Kingston-on-Thames. [4727

WHOLE-PLATE Thornton-Pickard, shutter, lens, 3 D.D. slides, new condition, 35/-; ½-pl. Dallmeyer, square, shutter, lens, 3 D.D. slides, 30/-. L. M., 89, Upper Stanhope St., Liverpool, 8. [4728

CERTOTROP 3½×2½, f/2.9 Xenar lens, D. ex., Compur D.A., 6 slides, F.P.A., leather case, filter; all as new, £9.—295, Dill Hall Lane, Church, Accrington. [4729

3½×2½ Mentor Reflex, rack focussing, revolving back, f/1.9 Prolinear anastigmat, 5½-in. focus, 3 D.D. slides, F.P.A., L/case, £14.—C. Burke, 34, Corfe Avenue, South Harrow, Middlesex. [4730

3½×2½ Ensign Reflex, revolving back, Aldis f/4.5, 1/15th to 1/1,000th sec., 12 slides, roll-film holder, 3 filters, holder, case, £5/5; good condition.—Holbrook, 94, Mansfield Hill, Chingford, E.4. [4731

BEAUFORT Tropical Reflex, teak, brass bound, 3½×2½ (also takes 3¼-in. square), triple extension, 6 book-form double-backs, F.P.A., Ross Tessar 6-in. f/4.5 and 13-in. f/7 Bistelar, fair second-hand condition, £12; Ross Telecentric 13-in. f/6.8, £6 (almost new).—Shone, Fors, Meols Drive, Hoylake, Wirral. [4732

OLD Age compels selling out; all good condition, dead cheap; ½-pl. H.S. Sanderson, anastigmat, case, slides; Whole-plate Triple Extension, slides, lens; anastigmats, portraits, Rectigraphs, sundries; stamp for particulars.—Box 9099, c/o "The Amateur Photographer." [4736

ICARETTE 4¼×2¼, f/4.5 Tessar, films, plates or packs, Compur D.A., Proxar, filter, adapter, etc., £9.—Lunsden, 103, Old Road West, Gravesend, Kent. [4742

BEST EXCHANGE & DEFERRED TERMS

OFFERED BY THE SERVICE COY.



ROLLEICORD II AND ROLLEIFLEX ROLL-FILM REFLEX

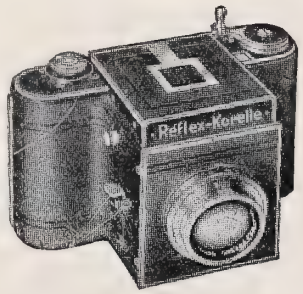
Purchase by Service Terms.



6×6 cm. Automatic Rolleiflex, f/3.5 Zeiss Tessar lens, new 1/500th sec. Compur shutter ..... **£25 : 0 : 0**
Or 12 equal payments of £2 3 9 per month.

Model II 6×6 cm. New Rolleicord, f/3.5 Zeiss Triotar. Compur shutter to 1/300th sec..... **£17 : 10 : 0**
Or 12 equal payments of £1 10 7 per month.

6×6 cm. Rolleicord, f/4.5 Zeiss Triotar, Compur shutter..... **£14 : 10 : 0**
Or 12 equal payments of £1 5 4 per month.



REFLEX-KORELLE

A POPULAR MIRROR REFLEX

For 12 exposures (2¼×2¼) on 8-exposure 3¼×2¼ roll film.

Focal-plane shutter—one control for setting and changing film, speeds 1/10th to 1/500th sec. and B., Reflex and D.V. focussing.

Prices with:		Or 12 payments:
F/3.5 Victar	£10 10 0	Per month.....18/4
F/2.9 Victar	£11 11 0	Per month.....20/2
F/3.5 Zeiss Tessar	£17 17 0	Per month.....31/2
F/2.8 Zeiss Tessar	£19 19 0	Per month.....34/10

IKOFLEX MODELS 6×6 cm. 12 exposures on 2¼×3¼ Film.



MODEL II.

F/3.5 Zeiss Tessar lens, in Compur Rapid shutter, 1 to 1/500th sec., T. and B. Reflex focussing with large magnifier, also direct-vision finder, automatic numbering device, well finished in fine leather covering.. **£20 10 0**
Or 12 equal payments of £1 15 10 per month.
With f/3.8 Zeiss Triotar **£14 15 0**
Or 12 equal payments of £1 5 10 per month.

IKOFLEX I.—An inexpensive model.

Twin-lens roll-film reflex as illustrated, 6×6 cm., 12 exposures on 3¼×2¼ film.
With Novar f/6.3 lens, Derval shutter **£6 12 6**
Or 12 monthly payments of 11/7.

With Novar f/4.5 lens, Derval shutter..... **£7 15**
Or 12 monthly payments of 13/6.



***The Latest* WESTON EXPOSURE METER**

For still or ciné.

Price £5 : 19 : 0 Or 9 equal payments of 13/11 per month. Descriptive price list free.

Phone : Holborn 0664 (3 lines). **Established 1889**

The Service Company Ltd LONDON

289, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

ROLL Film Baby Sibyl, f/4.5 Tessar, £5/5; also Special 4-valve A.C. Mains Radiogram, new, £10; genuine bargain; would exchange modern Camera.—How, 109, Thurlow Park Rd., London, S.E.21. [4744

LEICA III, Chromium, Summar f/2, zip pouch, numerous gadgets, Leitz tank, Ensign Magnaprint Enlarger, fitted for Leica; all unscratched, £35.—271, High St., Hounslow. [4745

ENSIGN Autorange, Ensar f/4.5, Mulchro, leather case; new, July, 1936; £6; deposit system. Cockin, Highgate, Haden Hill, Old Hill. [4746

3½×2½ Zodel de Luxe, double extension, f/4.5, D.A. Compur, F.P.A., roll-holder, wide-angle, Telephoto attachments, filters, case; as new, £6. —Cooper, 35, Hoop Lane, Golder's Green, N.W.11. [4748

ROLLEICORD, Triotar f/4.5, Compur, leather case; as new, £7/10; deposit system.—Kuchlin, Nortonthorpe, Bexhill-on-Sea. [4749

COUPLED Baldaxette, f/2.8 Xenar, D.A. Compur, parallax corrected; cost £18/15; perfect, £13/10.—BCM/PROVIDENS, London, W.C.1. [4750

LEICA IIIa, f/2 Summar, chromium, used four times only, as new, £35; Zeiss Nettar, f/3.5 Novar, Compur Rapid, cost £9/10, £7, as new; Rolleicord, Model I, f/3.8 Triotar, cost £14, as new, £12; Nagel 2¼×3¼ Plate, f/6.8 Nagel anastigmat and F.P.A., cost over £5, as new, £2/10; exchanges considered; many other bargains.—Pelling, Turnham Green Terrace, Chiswick. CHIS. 2784. [4751

£6 V.P. Korelle, f/2.9 Xenar, 6 slides, F.P.A. —39, Ninth, Ashington, Northumberland. [4753

ROLLEICORD, f/3.8, perfect condition, new June, maker's guarantee, £10/10; Proxars No. 2, £1; Morocco Case, 12/6; Zeiss Folding Wood Tripod, 7/6.—D. Ponton, 66, Ashburton Rd., Croydon. [4754

ROLLEIFLEX 6×6, f/3.5 Tessar, as new, E.R. case, £17; approval against deposit; offers.—F. R. Hall, 8, Glasslyn Rd., Crouch End, N.8. [4755

CUNNINGTON, Broadmead Rd., Folkestone.—Rolleiflexes and Rolleicords in stock; exceptional exchange terms.

KORELLE 3¼×2¼ Folding Roll Film, f/4.5 Tessar, Compur, as new, £6/6; Optochrom Automat Developing Tank, new, 25/-.—Above.

BABY Sibyl, Xpres, 3 D.D. slides, F.P.A., hood, filter, case, £7.—Above. [4756

SUPER Ikonta, 8 or 16 on 2¼×3¼, f/4.5 Tessar, E.R., filter, Optochrom daylight tank, lot £13/10, or exchange Leica II, f/3.5 Elmar, 5-cm., E.R., cash adjustment.—2, Pengwern Terrace, Wallasey, Cheshire. [4757

AGFA Speedex, f/3.9, Compur, with Rhaco view-finder; as new, cost £5/18; sacrifice, £4/4.—Swarbrick, 103, Queen's Rd., Blackburn. [4758

LEICA I, with range-finder, in leather case, perfect condition; first £7 secures; no offers.—Good, 42, The Larches, N.13. Tel., Palmers Green 4883. [4759

ERNEMANN 4½×6 cm., f/1.8 Zeiss, focal-plane, 1/1,000th sec., 20 slides, screen, case, £14; or exchange Contax Enlarger and cash.—West, 10, Mincing Lane, E.C.3. [4760

ENSIGN Speed Film Reflex, f/4.5 Aldis Uno, K2 filter, £4/10; no offers.—Box 9107, c/o "The Amateur Photographer." [4762

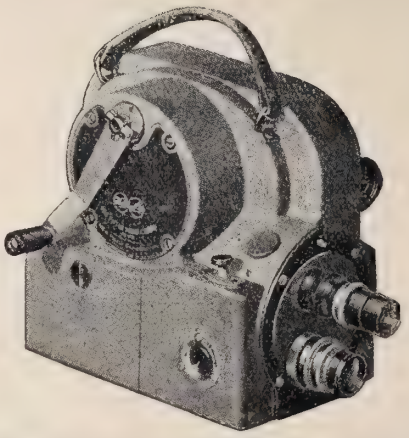
ENSIGN Multex, Ross Xpres f/1.9, 16 on V.P., new last June, ever-ready case, £24.—Box 9108, c/o "The Amateur Photographer." [4763

ENSIGN Reflex, ¼-pl., Cooke f/4.5, F.P.A., roll-film adapter, 2 slides, fair condition, £4; also Set Supplementary Lens, 10/-, Sky Filter, 8/6; Daylight Tank, for 2¼×3¼, 5/-; Daylight Enlarger, ¼ to whole-plate, £1; or exchange.—C. Ridge, Milton Damerel, Brandis Corner, N. Devon. [4764

ZEISS Super Ikonta 2¼×3¼, Tessar f/4.5, ever-ready case and 2 portrait lenses, £12 or best; deposit system.—Box 9112, c/o "The Amateur Photographer." [4766

10×15 cm. P.C. Adams' Minex Folding Reflex, S.C. focal-plane shutter, 6 D.D. slides, 8-in. Cooke f/5.6, case, excellent condition, £20, or nearest; also 3¼×2¼ Zeiss Icarette, latest model, Tessar f/4.5, D.A. Compur shutter; as new, £7.—Box 9111, c/o "The Amateur Photographer." [4768

292-MM. (11½-in.) f/5.5 Teleros Lens, focussing mount, adapter for N. & G. and 3¼×2¾ Miroflex, perfect, £6; 17-in. Teleros, 3-power f/6.3, screw fitting for shutter, or with focussing mount, perfect, £10; Zeiss Helios Exposure Meter, £2/10; 145-mm. 5¾-in. f/6.3 Zeiss Tessar, focussing mount, £4.—Bowyer-Lowe, Commerce Lane, Letchworth. [4701



Amaze your friends by taking your own personal talkies this year with the New R C A Sound Camera, 16-mm. type, turret head, latest new model taking silent or sound with perfect quality, absolute silent running, built to high precision by the world-famous R C A engineers, yet simple to use as an ordinary silent camera.

New Low £95 Price

We are New British Agents for this new latest model that is having a sensational demand.

EXCHANGES. INSTALMENTS, 9, 12, 18, 24 MONTHS

500 WATT. 1,600 ft.

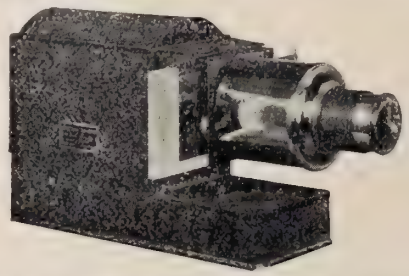
£39 : 10 : 0

The New De Vry 16-mm. Projector, triple-claw action, 500-watt **DIRECT** illumination, large f/1.65 lens, booster reflector, takes any reel 100 ft. to 1,600 ft. (the latter giving one hour show at one threading). Built by the famous De Vry engineers, who are setting a new high standard to 16-mm. by machines made on sturdy 35-mm. De Vry lines, giving highest possible quality. Complete in ready-for-action case.

Seven days' approval against remittance willingly.

PROJECT

Your Dufaycolor natural colour pictures, or make fascinating lantern slides from your pictures, and surprise your friends by projecting them on a screen.



Edwin Gorse introduces this new Home Projection Lantern that will give you a 5-ft. picture, and show your pictures to advantage. All-metal body, compact home design, ample ventilation, hinged back door, 6-in. focus lens, double condensers, slide carrier, complete in case.

Your pictures are better projected. Take up this new hobby now and surprise your friends by a projection show.

50/-

Seven days' approval against remittance. Immediate refund if not delighted. Or 10/- down and 2/6 weekly.

"INTERMITTENT"

The New "DE VRY" Projector has set a new high 35-mm. type standard to 16-mm. projection, giving 35-mm. high quality perfection. 16-mm. De Vry Intermittent Superlux Projector, large f/1.65 lens, 750-watt (or 1,000-watt) direct illumination, 1,600-ft. capacity, radial type illuminated dial showing all controls in the dark, the famous 35-mm. De Vry "gear chain" drive, largest 35-mm. super condensers, and everything built for 35-mm. quality. The **Secret** is—the new system De Vry **Intermittent** sprocket drive (like all 35-mm. machines). **No claws,** no grabbing, no wearing film. Intermittent **always** in contact with **five** perforations at edges of film.

The World's Finest 16-mm. Superlux Projector.

75 gns.

TALKIE Model, 165 gns.

EDWIN GORSE

86, ACCRINGTON ROAD, BLACKBURN

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [4692

B. & H. 400-watt 57GG Projector, oval base, pilot light, var. lamp res., spare bulb, all movements, case, with 200-250 volt mains transformer, very little used, perfect, £32; deposit.—The Yews, Haywards Heath, Sussex. [4659

16-MM. Silent Projector, Ensign SS300B, spare lamp, etc., as new, £18; Silver Screen, 8×6 ft., on rollers, £2; demonstration.—Hill, 19, Thayer St., W.1. [4722

SIMPLEX Pockette, American Model CC, Dallmeyer 1-in. f/2.9 lens and 3-in. f/3.5 Telephoto, with 2× filter, all contained in special flat sling case; as new, £20.—Box 9097, c/o "The Amateur Photographer." [4734

MOVIES at Home.—How to make your own Cinema Projector; particulars free.—Moviescope (A), Pear Tree Green, Doddinghurst, Essex. [4761

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

MAGNIPHOT Enlarger, with special Zeiss anastigmat, new condition, £7; Zodel Stereo Roll Film Camera, £5.—Box 9100, c/o "The Amateur Photographer." [4737

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

YOUR Camera and Barker's concentrated Light Cabinet will do anything, enlarge to 28 in., do copying and project; 15/-; approval.—Barker, Shore Place, Gourock. [4604

OPTOCHROM Daylight Loading Developing Tank, 3¼×2¼; new condition, 25/-.—Lloyd, 71, Clarendon Rd., Leeds. [4704

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

1-PLATE Anschutz or Palmos Press Camera, f/4.5 4 lens; good condition.—Turner, 136, Main St., Alexandria, Scotland. [4703

WANTED.—T.-P. 3¼×2¼ Horizontal Reflex; deposit system.—Box 9044, c/o "The Amateur Photographer." [4706

WANTED.—Slide Projection Lantern, about 16-in. focus, electric; price, particulars.—Box 9060, c/o "The Amateur Photographer." [4709

EXCHANGE.—Exakta Model A, f/2.8 Tessar, Dallon f/5.6, for Super Ikonta.—Box 9085, c/o "The Amateur Photographer." [4718

WANTED.—Elmar f/3.5 and Summar f/2 Lenses. —BM/BRCN, London. [4725

Coronet

50 GUINEAS for MIDGET SNAPS

A COMPETITION OPEN TO ALL USERS OF CORONET MIDGET CAMERAS.

Any number of 3½ by 2½ in. prints may be submitted. The only condition is that the pictures must be taken with a CORONET Midget Camera on CORONET Midget Film.

CLOSING DATE: SEPT. 30th, 1936.

1st PRIZE: 25 GUINEAS
2nd PRIZE: 10 GUINEAS
3rd PRIZE: 5 GUINEAS
10 PRIZES OF 1 GUINEA

ASK YOUR NEAREST DEALER FOR FREE ENTRY FORM AND FULL PARTICULARS.

CORONET CAMERA CO., BIRMINGHAM, 19.

EXCHANGE AND WANTED

WANTED for Cash.—Anastigmat Lenses, 5 to 14 in., f/7.7 to f/6.—Optical Exchange, 99, Waterloo St., Glasgow. [4733

WANTED Urgently.—3½×2½ Reflex, highest grade, Adams, Soho, Mentor, etc.; must be latest model with easily interchangeable lenses; about 5-in. and 8-in. and telephoto, f/3.5 or f/4.5; send full particulars to—Box 9098, c/o "The Amateur Photographer." [4735

FOLDING Reflex Wanted.—N. & G. Special or similar; also 9-in. or 10-in. large aperture Telephoto for reflex.—Box 9101, c/o "The Amateur Photographer." [4738

WANTED.—Mentorette, Exakta, Mentor-Compur or Superfekta; also Dallmeyer or similar V.P. Reflex.—Box 9102, c/o "The Amateur Photographer." [4739

WANTED.—Hand-Stand Focal-plane, Adams' Vaido or similar; size immaterial, but price must be low.—Box 9103, c/o "The Amateur Photographer." [4740

WANTED.—Resistances, lamps, films and accessories Pathe Home Movie; wanted—Leica, Contax.—Below.

EXCHANGE, Sell.—Ross Wide-angle Binoculars, Stepnada, £10; also New Special Sibyl, many accessories, £7/15.—317, Shirley Rd., Southampton. [4743

WANTED.—3½×2½ Graflex or Soho; Six-20 Duo Kodak.—1, Ringwood Crescent, Nottingham. [4747

WANTED.—45×107 Stereo Accessories, Voigtlander and Ensign Cameras.—Thornley, Rossendale, Marple, Cheshire. [4752

WANTED.—Enlarger, miniature negs., preference Magnaprint; state price, lens, etc.—Box 9109, c/o "The Amateur Photographer." [4765

WANTED—Twelve used ½-pl. Metal Slides, good condition, state price.—Box 9110, c/o "The Amateur Photographer." [4767

MATERIALS

BRIGHTON.—Kimber's "Brighton" Gaslight Paper, in Soft, Normal, Vigorous, and Extra Vigorous, 3½×2½, 2/- gross, post 3d.; 4½×2½, 2/8 gross, post 4d.; superb quality. I have also about £800 of surplus material at exceptionally low prices; lists and samples free.—Kimber's, 61, Grand Parade, Brighton. [0001

CITY PHOTO WORKS.—First Quality British Gaslight and Bromide Paper, 3½×2½, 2/- gross (quantities); Postcards, 2/1 100 (quantities); Folders: Postcard, 2/- 100; 3½×2½, 1/6 100; ½-pl., 50 2/-; Whole-plate, 25 2/6; write for Free Catalogue of all D. & P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Catalogue free. Satisfaction guaranteed.

ATTWOOD.—Genuine Surplus Glossy Gaslight Paper, vigorous and normal, 3½×2½, 1/6 gross.

ATTWOOD Bromide Paper, glossy, velvet and matt, normal and vigorous: ½-pl., 72 sheets 2/6; whole-plate, 4/-; also Cream, Natural and Silky Grain.

ATTWOOD First Quality Bromide and Gaslight Postcards, all grades: 50 1/6, 100 2/9, 500 12/-, 1,000 21/-.

ATTWOOD Bromide and Gaslight, Singles, Postcards, commercial, all grades: 1/9 100, 15/- 1,000; Bromide Strips, 15/6 1,000.

ATTWOOD Special Line.—½-plates, 300 and 400 H. & D., 2/9 dozen, 4 dozen 10/-; reliable for outdoor work.

ATTWOOD Mounts, paste-on, for ½-pl., white, grey, brown, 50 3/6; for whole-plate, 6/-.

1-PLATE Grey Folders, two-piece, 2/- dozen; for 2 whole-plate, 3/- dozen; all post paid; prompt dispatch; satisfaction guaranteed.—Attwood, Chapel Lane, Hadleigh. [0025

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

THE NEW "AVO"



63/-
Leather case 5/- extra.

YOURS FOR 5/8 down and 11 similar monthly payments.

Visit us at 52, CHEAPSIDE, E.C.2
IT WILL PAY YOU.

NEW MODEL DEKKO



Entirely Re-designed Model.

The Finest 9-mm. Camera

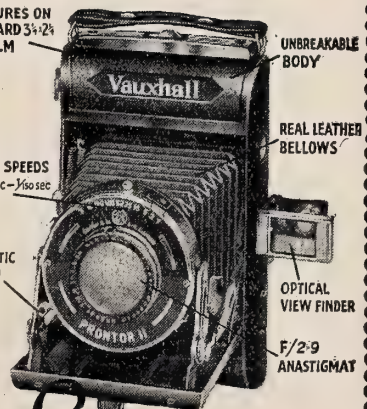
F/1.9 Dallmeyer or Ross.

YOURS FOR
19/-
down

And 11 similar monthly payments.

CASH PRICE - £10 : 18 : 6

A NEW MODEL



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR 8/9 down and 11 similar monthly payments.

Or with Compur "S," £6 15 0. Compur Rapid, £7 19 6.

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1
TELEPHONE VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE CITY 5482

The NEW

"SUPRAMIN"

Finest of Fine-grain Developer.

The ONLY Non-poisonous, Non-staining Paraphenylene Diamine Developer.

NEW FEATURES—only obtainable from

"SUPRAMIN"

- Compensates for variations in exposures and produces uniform gradation.
- Can be used repeatedly. One 36-oz. carton will develop 4 to 6 Leica films.
- Requires no increase of exposure.
- Keeps perfectly in solution.
- Gives still finer grain.
- Negatives can be intensified and retain finest grain.

COMPLETE Development Chart. No increase of price.

To make 72 oz. .. **4/-** Smaller size to make 36 oz... **2/4**

Obtainable from all dealers, or direct from :

L. A. LEIGH & CO.

179, WEST END LANE, LONDON, N.W.6

Phone : MAIDA VALE 7902.

Sole Agents for Irish Free State : BROWNE & NOLAN, LTD., 41/2, NASSAU STREET, DUBLIN.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & F. James, 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

The **POLYTECHNIC SCHOOL** *of* **PHOTOGRAPHY**

gives complete courses of instruction in

PROFESSIONAL PORTRAITURE, COMMERCIAL PHOTOGRAPHY, RETOUCHING, FINISHING, AND MINIATURES.

Day and Evening Classes.

The School Year commences :—Day School, 22nd Sept., Evening Classes, 28th Sept., 1936.

Full Particulars from the Director of Education :

THE POLYTECHNIC, REGENT ST., W.1

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7 ; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7 ; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7 ; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7 ; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight : 20×16 6/3 dozen ; 15×12 4/3 ; 12×10 7/3 36 sheets ; 10×8 5/- ; whole-plate 3/3, 9/6 gross ; ½-pl. 2/-, 5/9 gross ; ¼-pl. 3/6, 4¼×2¾ 3/6, 3¼×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous : 1/1-pl., 3/6 36 sheets, 10×8 5/-, 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper : 1¾×2¾, 1/6 gross ; 3¼×2½, 1/6 72 sheets, 2/6 gross ; 4¼×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross ; ¼-pl., 2/- 36 sheets, 3/6 72, 6/6 gross ; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces : Vigorous, 3/- 100, 1/9 50.

KALTON Plates : ½-pl., 4 dozen 12/- ; Postcard, 4 dozen 8/9, backed 9/9 ; ¼-pl., 3 dozen 5/-, backed 5/9 ; 3¼×2¾, 4 dozen 5/-, backed 5/9 ; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures : 1¾×2¾, 9/- dozen ; 3¼×2¾, 9/- ; 2¾×4¾ 11/- ; 6 exposures : 3¼×4¾, 18/- ; 5¼×3¾, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¾, 3 packs 5/3 ; ½-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600 : ½-pl., 3 dozen 5/- ; Postcard, 4 dozen 8/9 ; ¼-pl., 12/-, 33/- gross ; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000 : 3¼×2¾, 4 dozen 5/4 ; ½-pl., 3 dozen 5/3 ; ¼-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1¾×2¾ and 3¼×2½, 10/- dozen, 2¾×4¾ 12/- ; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¾, 3 packs 5/9 ; ½-pl., 9/3.

KALTON Chemicals, bottled : Amidol, 1/2 oz. ; Metol, 1/4 ; Hydrokinone, 10d. ; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure : 10×8, 36 sheets 5/- ; 1/1-pl., 3/3, 9/6 gross ; ½-pl., 2/-, 6/6 gross. [0009

BURT'S for Reliable Plates, Postcards, Papers, etc. ; all goods guaranteed ; we pay postage ; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards ; Gaslight and Bromide, vigorous and normal ; all surfaces ; First quality, 1/6 50, 2/9 100 ; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal ; all surfaces : 3¼×2¾, 1/- 72 sheets, 1/10 gross ; 4¼×2¾ and ½-pl., 1/9, 2/9 gross ; ¼-pl., 1/6 36 ; whole-plate, 2/6 36. [0026

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross ; Postcard Enlargements, assorted, 2/- dozen ; per negative, 1/6 dozen, 12/- gross ; surfaces : matt, semi-matt, cream, glossy ; Leica Service. —Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d. ; for 2/6 we develop and print 7×5 in. your six or eight exposure film ; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3¼×2¾ 10d., post free ; Prints 1d. ; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

DEVELOPING and Printing, quality work, returned same day as received : 3¼×2¾ 1/- ; Postcards 2d. ; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [4493

The "LEUDI"

THE SIMPLEST, SMALLEST AND CHEAPEST EXPOSURE METER

PRICE ONLY 5/-



Leather Purse Case 1/-

From all dealers.

SANDS HUNTER & CO., LTD.

37, BEDFORD ST., STRAND, LONDON, W.C.2

THE

BIRMINGHAM AGENTS

FOR ALL THE LEADING MAKES OF CAMERAS AND PHOTOGRAPHIC APPARATUS — STILL AND CINÉ —

ARE

GALLOWAYS

VICTORIA SQUARE

Opposite G.P.O. Phone : MID. 5670.

TO MINIATURE CAMERA USERS

If you really are particular about FINE GRAIN PROCESSING by Specialists you need not hesitate about sending your next film to us.

We really are experts in this most important branch of photography, and yet **YOU PAY NO MORE** for this specialised service.

Our 4×3 F.G. Enlargements at **4d. each** will convince you of what Quality Enlarging really is.

POST YOUR NEXT ORDER TO

COVERDALES

19, PARLIAMENT STREET, YORK

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer £1 : 1 : 0

The New "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.

E. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.

MATHER'S *for*

CAMERA EXCHANGES

BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams : Sensitised, Mfg.

17, JOHN DALTON STREET, **MANCHESTER**

RAINES

for **LEICA** *Service*

A Complete Service for all who use a Camera. For over 40 years RAINES have been famous for Developing, Printing and Enlarging.

Normal Prices. Send for particulars.

RAINES & CO. (Ealing) LTD.
THE STUDIOS——EALING, W.5
Phone: EALING 3177.

FILMS WASTED!
BECAUSE YOUR EXPOSURES ARE INCORRECT.

PRACTOS

Exposure Meter is always reliable. Never varies.

Scientifically designed and specially accurate for Interiors, Colour work and Artificial Light. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue Viewfinder.....27/6
Model I (without Finder), ditto.....22/6
"Junior" Model 15/-
All in Leather Cases.



GARNER & JONES LTD.
Polebrook House, Golden Square, W.1

PHOTOGRAPHY WITH SERVICE

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS.

PART EXCHANGE—HIRE PURCHASE

G. E. BECKETT & CO.
77-79, OXFORD ROAD,
MANCHESTER, 1
'phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½×4¼ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists: 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

FINEST Quality Enlargements on attractive papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

GLAZED Enlargements: ½-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

COLOURED Enlargements from 9d.; Retouching, Finishing.—Dawson, 58, Doughty St., London, W.C.1. [4720

REPAIRERS

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

REPAIRS.—Cameras and Projectors; shutters a speciality.—Watkins, 48, Gladstone Rd., Sparkbrook, Birmingham. [3726

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

EVENING Class.—Cripplegate Institute, Golden Lane, City (3 minutes Aldersgate St. Met. Station), instructed by John H. Gear, Hon. F.R.P.S.; Wednesdays, 6.30-8; commencing 30th September; open to all; Miniature, Pictorial, Commercial, General Photography; fully practical; three months' course, 15/-; particulars write Manager Institute. [4714

PHOTOGRAPHS WANTED

CHILDREN and Animals, also any other subject that is suitable for reproduction on calendars, only really good attractive subjects required, state price with specimen.—G. Robinson, Calendar Publisher, 30, St. Nicholas St., Ipswich. [4652

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [4708

MISCELLANEOUS

CAMERA Insurance covers all risks, annual premium from 5/-; see full details in last week's advt. or write—Norwich Union Insurance Societies, Norwich, or 49, Fleet St., E.C.4. [4636

The WORLD'S PREMIER M & W. ENLARGER M & W.
(48 Different Models made)
From £6: 10: 0 to £80: 0: 0
i.e. FILMAREX (vertical)
takes up to 6×6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser..... **£11: 8: 6**
R. E. Schneider, 46, Farringdon Street, E.C.4



SALANSON LTD.

"Best in the West."

SELECTED USED BARGAINS

ALL GUARANTEED

3×4 Kodak Pupille (as new), f/2.8 Tessar, Compur, leather pouch **£14 15 0**
V.P. Icarette, f/4.5 Tessar, Compur, suede pouch **£4 19 6**
16-on-2B Dallmeyer Dual, f/3.5 Dallmeyer, Compur, leather case..... **£8 15 0**
520 Zeiss Ikonta, f/3.5 Novar, Rapid Compur **£6 15 0**
3½×2½ Ensign Roll Film and Plate Camera, f/6.3 Tessar, Compur, 4 slides, F.P. adapter, leather case **£4 17 6**
1a Cocarette, f/4.5 Sonnar, Compur, leather case **£5 17 6**
3½×2½ N. & G. Sibyl, f/4.5 Ross Xpres, 3 D.D. slides, F.P. adapter, light filter and leather case.. **£10 10 0**
½-pl. Cameo, f/6.3 Tessar, Compur, 8 slides **£3 17 6**
Model II Leica, f/3.5 Elmar..... **£17 17 0**
½-pl. T.-P. Reflex, f/4.5 Aldis, 6 slides.... **£3 17 6**
7½-in. Ross Homocentric f/4.5, in flange.. **£2 5 0**
6½-in. f/3.5 Cooke Anastigmat..... **£2 17 6**
9.5-mm. Dekko Cine Camera, f/3.5 Dallmeyer **£4 17 6**

Highest Allowances in Part Exchange

20, HIGH STREET, BRISTOL
AND
119, QUEEN ST., CARDIFF

SHARLAND

SECOND-HAND BARGAINS

Dekko Cine Camera, f/2.5 Taylor lens. In fine condition. Unscratched..... £5 10 0
Siemens Model B 16-mm. Cine Camera, with f/2.8 lens. A bargain..... £22 10 0
Pathe 200-B Projector. Demonstration model only. As new £12 10 0
Movikon Cine Camera Outfit, with 3-in. Telephoto lens and case. The enthusiast's outfit £89 0 0
Rangefinder Bessa, f/3.5 Helomar. Perfect condition £12 5 0
V.P. Kodak Autographic.....15s. 0d.

Let us have your Enquiries.

9/10, THAVIES INN,
HOLBORN CIRCUS, E.C.1
Established 75 years.
Central 6751

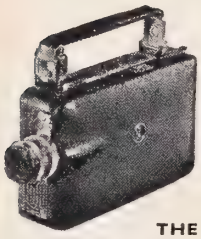
ROLL FILMS

H. & D. 1300

NEW STOCK Develop by 1938.
With Craftsman **money-back guarantee.**
SHOWCARD FREE TO DEALERS.
4/6 for 12 rolls, 4 exposures 3½×2½; **8/-** for 12 8-exp. Retail at **6d.** and **1/-.** Send **6d.** for 4-exp. or **9½d.** for 8-exp. film as a trial.
MARSHALL & CO. (Nottm.), LTD., Dept. M
PHOTO WORKS, NOTTINGHAM

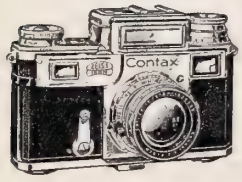
SPECIAL OFFER!

5½×3½ Glazed Prints 2½D. each
From any negative, on KODAK paper. Minimum order 3 for 7½d.
Send P.O. with order to:
G. FRANKLIN, 8, DERWENT STREET SUNDERLAND



THE NEW MAGAZINE CINE-KODAK

No threading. Magazine loading, 50-ft. 16-mm. film. Each magazine has footage indicator. Speeds 8, 16, 64. Scene-timer. Five interchangeable lenses available. universal finder. Panchromatic, Super-Sensitive Panchromatic and "Kodachrome" film available. Price, with Kodak f/1.9 lens and case..... **£40:0:0**

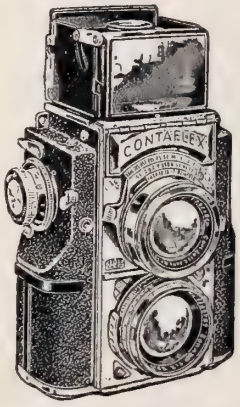


IN STOCK AT



THE NEW ROLLEICORD II
With Zeiss Triotar f/4.5 and Compur..... **£14:10:0**
With Zeiss Triotar f/3.5 and Compur..... **£17:10:0**
Ever-ready Case, £1 0 0

London:
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch, 1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
Croydon.—12, George St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.



THE NEW ZEISS CONTAFLEX

SPECIAL ALLOWANCE ON YOUR OWN CAMERA IN PART PAYMENT

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Bargain list and guide to new models. Also latest literature, post free anywhere. Please state requirements.

V.P. Kodak Series III, f/5.6 lens, Diomatic shutter. *Good condition.* List £3 10s..... **£1 17 6**
5½×3½ Carbine, 6-in. Ross Xpres f/4.9, Compur, leather case. *Good condition* **£1 19 6**
3×4 cm. Ensign Double 8, case. *As new.* List £3 12s. 6d... **£2 12 6**
9.5 Coronet B, case. *Very good condition.* List £4 5s..... **£3 0 0**
Weston 650 Leicameter. *Good condition.* List £5 19s. .. **£3 19 6**
9.5 Dekko, f/2.5 Taylor-Hobson. *Good condition.* List £7 16s. 6d. **£5 10 0**
78-mm. Kodak Tele f/4.5 Lens, for Cine-Kodak B. *Good condition.* Cost £12 ..... **£6:17:6**
16-mm. Zeiss Projector, 100-watt. *Good condition*..... **£7:10:0**
4½×3½ Kodak Revolving Back Graflex Reflex, 6⅜-in. Kodak f/4.5, 2 D.D. slides, case. *Good condition*..... **£9:15:0**
16-mm. Cine-Kodak B, f/1.9 interchangeable lens, case. *Good condition* **£12:12:0**
4×4 Automatic Rolleiflex, f/2.8 Tessar, lens hood, filter, E.R. case. *Very good condition* **£16:17:6**
16-mm. Ensign Kinecam 6, 1-in. Dallmeyer f/1.5, case. *As new.* List £25 .. **£17:10:0**
4½×3½ Latest Triple Extension Linhof, 13.5-cm. Tessar f/4.5, delayed Compur, 12 slides. *As new.* Cost £40..... **£19:17:6**

Above are at

73 LORD ST. LIVERPOOL, 2
Telephone: Bank 4027.

Bewl Standard Exposure Meter, case. *Good condition*..... **£3 3 0**
3½×2½ Adams' Vesta Focal-plane, 112-mm. Ross Zeiss Tessar f/4.5, 12 slides, F.P.A., case. *Good condition*..... **£5 17 6**
3¼×2¼ Tropical Cocarette, f/4.5 Tessar, Compur, rising front. *Good condition.* **£6:17:6**
3½×2½ T.-P. Junior Special Reflex, 5-in. Cooke f/4.5, revolving back, 6 slides, F.P.A. *Fair condition.* Cost £13 4s. **£6:17:6**
3×4 cm. Baby Ikonta, Tessar f/4.5, case. *As new* **£7 15 0**
9×12 cm. Miraphot Enlarger, Novar f/6.3 (adapters ½-pl. and 3½×2½). *As new.* List £11 ..... **£7:15:0**
2¼×2¼ Foth-Flex Reflex, f/3.5 Foth, case. *Good condition.* List £10 19s. **£7:17:6**
4½×3½ Adams' Videx Reflex, 150-mm. Ross Zeiss Tessar f/4.5, 4 D.D. slides, lens hood, filters, case. *Good condition* .. **£7:17:6**
2¼×2¼ Noviflex Reflex, f/3.5 Meyer Trioplan. *As new.* List £12 12s..... **£8:17:6**
Leica II, f/2.5 Hektor, E.R. case. *Good condition* **£19:10:0**
16-mm. Bell-Howell Filmo 57A, 2-in. lens, 200 or 250 watt, case. *Good condition*..... **£25:0:0**
9×12 cm. Nettel Miroflex, 16.5-cm. Tessar f/2.7, 6 slides, F.P.A., 3¼×2¼ roll-film holder, filter, Lios exposure meter, case. *Good condition* **£32:10:0**

Above are at

281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.

New Model Zeiss CONTAX III in Stock

5½×3½ Voigtlander Roll Film, f/4.5 Skopar, Compur. *Very good condition*..... **£3 10 0**
4¼×2½ Kodak Series III, f/4.5 Tessar, Compur. *Very good condition*..... **£5 15 0**
5×4 Goerz Anschutz Press, 15-cm. Celor f/4.8, F.P. adapter, filter, case. *Good condition*..... **£5:17:6**
3×4 cm. Baby Ikonta, Novar f/3.5, Compur. *Good condition* **£6:17:6**
Retina, f/3.5 Xenar. *As new*..... **£8:5:0**
2½×1½ N. & G. Roll Film Baby Sibyl, Tessar f/4.5. *Good condition*..... **£8:15:0**
3½×2½ Makina, f/2.9 Plaubel, roll-film bolder, F.P. adapter, case, filters. *Fair condition* **£12:10:0**
4¼×2½ N. & G. Roll Film Excelsior, Ross Xpres f/4.5. *Very good condition.* List £29 10s..... **£14:15:0**
6½×4¾ (13×18 cm.) T.-P. Double Extension, 8¼-in. Heliar f/4.5, focal-plane shutter, 3 D.D. slides, F.P. adapter. *As new*..... **£16:16:0**
5½×3½ Tropical Sanderson, 6½-in. Ross Combinable f/5.5, Compur, 3 postcard slides, also 3½×2½ changing-box, 12 slides, case. *As new*..... **£19:10:0**
9×12 cm. Zeiss Miroflex, 15-cm. Tessar f/4.5, 6 slides, F.P. adapter, case. *Good condition.* Cost £40 ..... **£19:15:0**
Model II Leica, 2-in. Dallmeyer Super-Six f/1.9, E.R. case. *Good condition.* List £35 ..... **£25:0:0**
Contax II, Sonnar f/2. *As new.* List £50 10s..... **£45:0:0**

Above are at

28 OLD BOND ST.
London, W.1
Telephone: Regent 1228.

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750
OPTICIANS TO H.M. GOVERNMENT

8.P. Cine Projector Tripod. *Good condition.* List £5 10s. **£3 0 0**
3×4 cm. Vollenda, f/3.5 Radionar, Compur. *Fair condition* **£3 15 0**
9.5 Pathe Motocamera B. *Good condition.* List £6 6s.. **£4 4 0**
9.5 Pathe Luxe Motocamera, f/3.5 lens. *Good condition* **£4 10 0**
Kodascope Eight. *Good condition.* List £9 9s. **£7:7:0**
9.5 Pathe Luxe Motocamera, f/2.5 lens, also Tele attachment, case. *Good condition* **£11:0:0**
16-mm. Ensign Autokinecam, f/2.8 Cinar, case. *As new.* List £18 18s... **£15:15:0**
16-mm. Cine-Kodak BB, f/1.9 interchangeable lens, case. *Very good condition.* Cost £27 10s... **£15:15:0**
Bell-Howell Straight Eight, f/2.5 lens, case. *As new.* List £20 15s. **£18:18:0**
16-mm. Kodascope A. *Good condition*..... **£20:0:0**
16-mm. Siemens Home Projector. *As new.* List £36 ..... **£30:0:0**
16-mm. Ensign Super Kinecam, f/1.5 Cinar, also 3-in. Dallmeyer f/3.5, case. *Good condition.* List £59 **£35:0:0**
Zeiss Contaflex, Tessar f/2.8, filters, case. List £68. *As new..* **£54:0:0**

Above are at our Stock Exchange Branch

1 COPTHALL CHAMBERS
Throgmorton St., London, E.C.2
Telephone: Metropolitan 5351.

3×4 cm. Zeiss Kolibri, f/3.5 Novar, delayed Telma, case. *Very good condition* **£4 4 0**
Voigtlander Virtus, 16-on-3¼×2¼ film, f/4.5 Skopar. *As new* **£4 17 6**
Ensign Magnaprint V2 Enlarger, negatives up to 4¼×3¼, Ensar f/6.3. *Good condition.* **£6:15:0**
4¼×3¼ T.-P. Junior Special Reflex, 5½-in. Cooke f/4.5, filters, Rollex R.F. adapter, F.P.A., 6 slides, case. *As new.* List £16 15s... **£8:8:0**
Rolleicord, f/4.5 Triotar, E.R. case. *Excellent condition* **£9:9:0**
3¼×2¼ Zeiss Double Extension Icarette, Tessar f/4.5, delayed Compur, plate back, 3 slides, F.P.A., screen, Protar and Distar lenses, filter, case. *Very good condition.* Cost £22..... **£11:15:0**
9×12 cm. Nettel Deckrullo Focal-plane, 15-cm. Ernemann f/3.5, Leitz range-finder coupled to lens, 9 single and 3 double slides, F.P. adapter, case. *Good condition* **£13:10:0**
Leica I, Elmar f/3.5, also 4-in. Dallon Tele f/5.6, range-finder, case. *Good condition* ... **£14:10:0**

Above are at

537 Pinner Rd.
North Harrow,
HARROW
Telephone: Pinner 2780.

4½×3½ Goerz Roll Film, f/6.3 Tenastigmat, Compur, rise and cross, case. *Very good condition* **£2 10 0**
4½×2½ Kodak Series III, f/6.3 Kodak, Diomatic shutter, rising front, case. *As new*.... **£3:15:0**
3½×2½ Wirgin Auto, f/4.5 Wirgin, Prontor delayed, 1 to 1/150th sec., direct finder. *Shop-soiled.* List £4 14s. 6d. **£3:17:6**
3½×2½ Ensign Double Extension Cameo, Ersar f/4.5, Mulchro shutter, 5 slides, roll-film holder. *As new* **£5:0:0**
4¼×2½ Kodak Six-16, f/4.5 Kodak, delayed Compur, case. *As new.* List £8 10s..... **£6:10:0**
3½×2½ Ica Folding Reflex, Tessar f/4.5, 3 D.D. slides, F.P. adapter, case. *Good condition* **£7:10:0**
4¼×3¼ T.-P. Junior Special Reflex, 6-in. Dallmeyer Press f/3.5, also 12-in. Dallmeyer Tele f/4.5, F.P.A., 6 slides, case. *Good condition.* **£15:15:0**
List £31 10s.
3½×2½ N. & G. Special Folding Reflex, 5½-in. Pentac f/2.9, 3 D.D. slides, F.P. adapter, lens hood, case. *Good condition.* Cost £61 3s. **£27:10:0**

Above are at

2 Northumberland Avenue, London, W.C.2
Telephone: Whitehall 3301.

And at:—
35, Ludgate Hill, E.C.4.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd., W.1.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Holloway.—66a, Seven Sisters Rd.
Crouch End.—17, Topsfield Parade.
Watford.—142, St. Albans Rd.
Kingston.—32, Thames St.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.



DOLLOND OWL No. 4

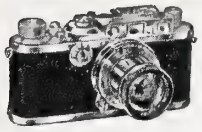
General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3¼×2¼ in., self-erecting front, hinged back, pressure-plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body, 6½×3×1¾ in.

PRICE 55/-

Brown leather sling case, velvet-lined, lock and key. Price.....**7s. 6d.**

WHAT WE DO TO HELP YOU!

. . . . below are some of the exclusive facilities we offer to miniaturists and amateur cine users



LEICA

The most popular Miniature camera. Models from.. **£16: 19 :0**

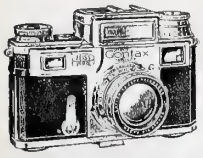
All models in stock. Type illustrated is Model IIIa, with f/2 lens.... **£43 : 0 : 0**



REGENT

Kodak's Latest Camera. For 8 or 16 pictures on 3¼ × 2¼ roll film. Has coupled range-finder, Compur shutter and f/4.5 Zeiss Tessar lens. With leather case **£20:0:0**

Nine monthly payments of 46/8



CONTAX III

Splendidly improved and fitted with built-in photo-electric exposure meter. As usual, we have the **first** models ready for immediate delivery.

F/2.8 Zeiss Tessar **£55:17:0**
F/2 Sonnar.... **£63 : 0 : 0**
F/1.5 Sonnar.. **£78 : 5 : 0**

See it now at Bond St.

FOR THE MINIATURIST

Free "All Risks" Insurance on Miniature Cameras, value £10 or over, whether bought from us or not.

"Leica News" free monthly to all registered Leica owners.

Free Instruction Cards for Leica users.

Exposure Cards free to all Miniature Camera users.

Special fine-grain developing service for miniature film.

Automax (Regd.) 3½ × 2½ enlargements from miniature negatives, 2**s.** dozen.

Colour films for miniature cameras.

All the latest books on miniature cameras in stock. State what make your camera is and we will tell you the book which gives you the best advice on its uses.

FOR THE CINÉ ENTHUSIAST

Every make of ciné film, colour or black-and-white, Kodachrome, etc. Fresh stock always.

Free processing and prompt despatch all "Reversal" films.

Free criticism of customers' films in our own demonstration theatre, and aids to ciné photography.

Free use of our ciné theatre to customers.

Demonstrations by experts at customer's own home or in our studios.

Splicing, Editing, Titling, etc., on the premises promptly and cheaply.

Ciné photographs of weddings and other functions.

Evening shows by expert operators in customers' homes, anywhere in England.

Very complete lending library of all sizes of sound and silent ciné films.

HAVE YOU HEARD OF OUR SPLENDID NEW SERVICE ?

Our "MICROLUX" Service of developing in Paraphenylene-Diamine and other agents ensures the best results from your film; results which have so minute a grain size that they will enlarge twenty diameters or more without the grain becoming apparent, but owing to the nature of this development it is **essential** that films for "MICROLUX" development receive at least **twice the normal exposure.** Providing this extra exposure is given, negatives developed by our "MICROLUX" process possess a quality that cannot be equalled by ordinary methods, but to submit a film which has received merely the bare minimum exposure to this form of development will not yield good results. The latter we can also develop under the same "INDIVIDUAL" conditions, but in this case the results are not of such microscopic grain size. We offer this service, confident in the belief that it will meet the requirements of those careful workers who would always do their own processing had they the convenience.

"MICROLUX" and "INDIVIDUAL" Development Prices.

Leica, Contax and similar films: Per 36 exposures, **4s. 6d.**; per 12 or 18 exposures, **3s. 6d.**

All other 6, 8, 12 or 16 exposure films (up to 3¼ × 2¼ size): Per film, **3s. 6d.**

Note.—When sending films for this special treatment it is more than usually necessary to advise us as to the make and type of film used.

TRY THESE DEVELOPERS

"W.H." Paraphenylene-Diamine. The finest fine-grain developer. Sufficient per tin for 20 oz.. **1s. 0d.**
Tetenal Ultrafin. Non-poisonous fine-grain developer, can be used six times..... **4s. 0d.**
Supramin. Non-poisonous paraphenylene developer. Can be used repeatedly..... **2s. 4d.**
Johnson's Fine-grain Developer. Can be used repeatedly..... **1s. 0d.**
Buffered Borax. Per tin for 32 oz..... **1s. 9d.**
Agfa Atomal..... **2s. 0d.**
Johnson's new **Ultra Fine-grain** developer, containing Meritol, per 20-oz. tin..... **2s. 0d.**
Eukobrom. The new compensating developer for enlargements. Per tin..... **3s. 6d.**

SPECIAL USED BARGAIN OFFERS

SECOND-HAND GUARANTEED MINIATURE CAMERAS.

1—Contax Model I 35-mm. Miniature, Tessar f/2.8 lens, focal-plane shutter, 1/25th to 1/1,000th sec. Cost £30 ..... £20 10 0
2—Leica Model III, chromium, Summar f/2, focal-plane shutter, 1 to 1/500th sec. Cost £40 16s. £34 10 0
3—Leica Model II, black, Elmar f/3.5, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s. £19 19 0
4—Leitz Elmar f/3.5 5-cm. Chromium Lens, for Leica (coupled), in metres. Cost £8 14s. £6 6 0
5—Leitz Elmar f/3.5 5-cm. Chromium Lens (coupled), for Leica. Cost £8 14s. £6 17 6
6—Contax 35-mm. Miniature f/3.5 Tessar, focal-plane shutter, ½ to 1/1,000th sec. Cost £31 ..... £19 19 0
7—Leitz Elmar f/3.5 50-mm. Lens, for Leica, coupled for range-finder. Cost £8 10s. £5 5 0
8—Leitz Thambar f/2.2 9-cm. Telephoto Soft and Sharp-focus Lens, for Leica (coupled). Cost £21 19s. £18 18 0
9—Zeiss Sonnar f/4 13.5-cm. Telephoto Lens, for Contax (coupled). Cost £21 11s. 6d. £14 14 0
10—Contax I 35-mm. Miniature, Tessar f/3.5, focal-plane shutter, 1/25th to 1/1,000th sec. Cost £27 10s. £19 19 0

HERE ARE TWO RECENT TESTIMONIALS :

Penzance, Cornwall.
17th July, 1936.
". . . It looks a fine bargain and I thank you for the consideration you have given."
T. W.

Birmingham.
" I must say how pleased I am with the way you have dealt with this transaction. Your part exchange terms are very fair and service is very prompt indeed."
J. H. R.

ANYTHING ON NINE MONTHLY INSTALMENTS AND GOOD ALLOWANCE ON YOUR USED OUTFIT. LISTS OF ANYTHING FREE FOR 2d. POSTAGE.

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.

WALLACE HEATON LTD

127, NEW BOND ST., LONDON, W.1

Also at 47, BERKELEY STREET (Next to Cooks Tourist Headquarters), LONDON, W.1, and 43, KENSINGTON HIGH STREET, LONDON, W.8

TELEPHONE : MAYFAIR 7511 (8 lines)

Established and continuous since 1839. Contractors to H.M. Government.

BY APPOINTMENT

THE ESSENTIALS OF OUR BUSINESS ARE QUALITY, SERVICE and COURTESY WITH LOWEST COMMERCIAL PRICES



Oak Screen, Lavenham, Suffolk

A SUPERB PICTURE

by

SELOchrome

FILM PACK

No more conclusive proof of the photographic efficiency of Selochrome Film Packs could be provided than this fine photograph by W. L. F. Wastell, Hon. F.R.P.S.

It leaves nothing to be desired in richness of detail and tone gradation.

Remember the six big advantages of Selochrome Film Pack — No fogging. Every film lies flat. All tabs are of different lengths. No sticking or slipping. Any film can be removed for development before the whole of the pack is exposed. Correct register with *all* adapters.

Made in England by **ILFORD LIMITED, ILFORD, LONDON**

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris: Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

~ The Journal for Everybody with a Camera ~

Vol. LXXXII. Wednesday, September 9th, 1936. No. 2496.



SELOchrome

Extra Fast ROLL FILM

Pictures of Happiness

TAKE THEM ON

SELOchrome

MADE IN ENGLAND BY

ILFORD LIMITED, ILFORD, LONDON.

Copyright—Registered as a Newspaper for transmission in the U.K.



Lightning speed!

Kodak
SUPER SENSITIVE
PANCHROMATIC FILM



Superfine quality!

Kodak
"PANATOMIC" FILM

You're always right in choosing

Kodak Film

because there's a grade for every picture need

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

PERFECT PICTURES DAY OR NIGHT

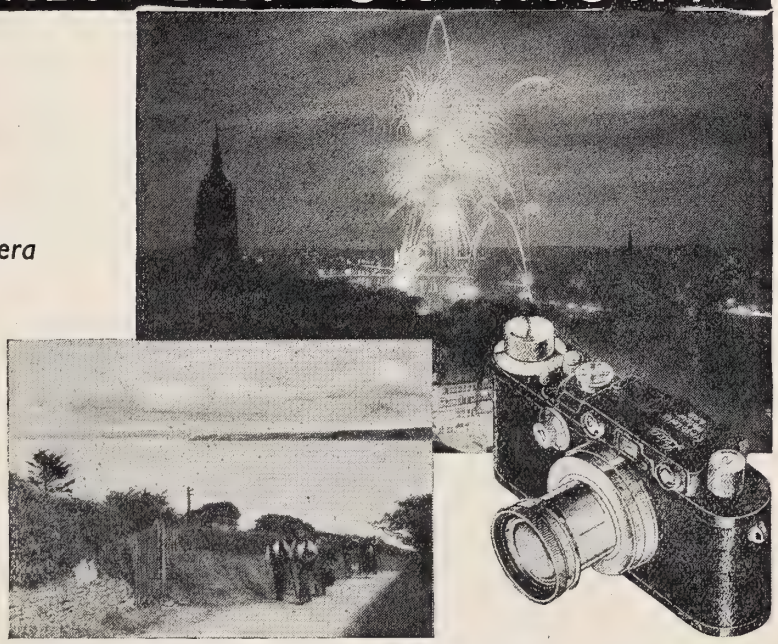
WITH **Leica**

The **PIONEER** *Miniature Camera*

Leica **created** the miniature camera vogue, and is to-day the acknowledged leader. Night photography without the aid of special lighting is only one of its many assets. The Leica pictures on the right are the merest indication of Leica possibilities. In addition it will give superlative results of portraiture, architecture, animals, flowers, and close-up work of all descriptions. It is also largely used by doctors and research workers for intricate detail work.

Model II, with f/3.5 Elmar	£23	10	0	cash, or 9 monthly payments of	61/10
Model III, with f/3.5 Elmar	£30	10	0	cash, or 9 monthly payments of	71/2
Model III, with f/2 Summar	£39	10	0	cash, or 9 monthly payments of	92/2
Model IIIa, with f/2 Summar	£43	0	0	cash, or 9 monthly payments of	£5 0 4

The most generous exchange allowances in the trade. Ask for particulars of special Wallace Heaton facilities to registered Leica owners. Over 500 Leica Accessories actually in stock.



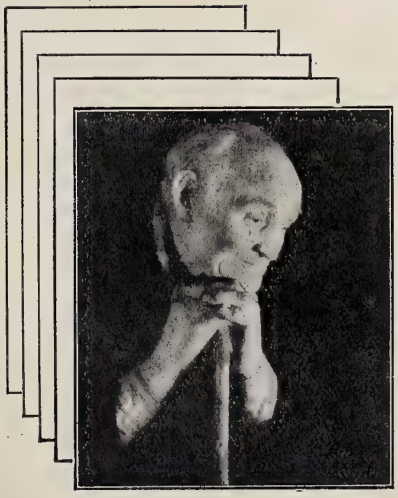
By Appointment

WALLACE HEATON LTD.

THE LEICA SPECIALISTS

127, NEW BOND STREET, LONDON, W.1

'Phone 7511 (8 lines). Also at 47, Berkeley St., W.1, and 43, Kensington High St., W.8.



This snap won a cash prize in a recent Wallace Heaton Competition—Why not send YOUR efforts as soon as possible?

COUPON which must be attached to your entry.
WALLACE HEATON
35-mm. Film Competition.
September 9th, 1936.

ONLY 3 WEEKS LEFT

TO WIN A PRIZE IN WALLACE HEATON'S

35-mm. Still Camera Competition

Open to users of cameras taking 35-mm. film as their negative medium, such as Leica, Contax, Contaflex, Retina, Rolleiflex (if used with ciné film attachment).

The Competition is open until September 30th. Your photographs can be of any subject—but they must be taken on 35-mm. film. Prints should not be smaller than 6×4.
Any number of prints can be sent in in any one week, but each photograph must have the coupon attached.
Each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used.

£1 1s. AWARDED FOR EACH WEEK'S BEST PICTURE

For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of prize-winning prints must be made over to us without further payment.

In addition we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd.

FIRST PRIZE OF £25 CASH

Awarded for the best picture submitted during the run of competition.

All prints will be judged at the end of the Competition for the final prize of £25 cash. Acceptance of these rules and conditions is a specific condition of entry.

SEND IN YOUR ENTRIES NOW TO: "COMPETITION,"

WALLACE HEATON LTD.

127, NEW BOND STREET - - LONDON, W.1

"... THANKS FOR YOUR PROMPT

THE ABOVE IS AN EXTRACT FROM A RECENT LETTER—

OUR TERMS ARE THE EASIEST. We give you nine months to pay, and you start using your purchase after making the first payment. No harsh formalities. Only 5% is added to cash price—or 5/- if under £5. You can make your choice from the finest range of apparatus in the country.

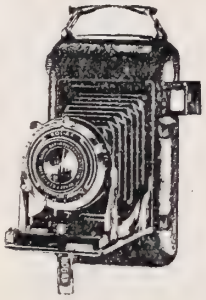
"ROLLEIFLEX"



The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.. **£25:0:0**

Nine monthly payments of 58/4.

"REGENT"



The latest model, taking 8 or 16 pictures on 3¼×2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter, speeded to 1/400th sec., complete with leather case... **£20:0:0**

Nine monthly payments of 46/8.

Kodak Six-20, as well as other Kodak models from 5/- upwards, all in stock.

SUPER IKONTA



Takes 11 pictures on 3¼×2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, Compur **Rapid** shutter, speeded 1 to 1/400th sec. With f/2.8 Zeiss Tessar lens **£28:5:0**

Nine monthly payments of 66/-

KEYSTONE "8"



One of the smallest and lightest ciné cameras in the world. Simple loading by daylight or at night. Is fitted with direct-vision and auxiliary view-finders, 3 speeds. Strong, silent motor takes 25-ft. films at a winding. Footage indicator, geared to mechanism. Interchangeable lenses. With strap handle for convenient carrying.

With f/1.9 lens **£16:16:0**

F/3.5 ..... **£10:10:0**

Nine monthly payments of 39/3 or 24/6.

"ROLLEICORD II"



Automatic film wind. New type reflex hood, and larger magnifier. Depth-of-focus and focussing knob combined. Engraved exposure plate. Takes all Rolleiflex accessories, excepting angle mirror. Takes 12 exposures on 3¼×2¼ roll film for 1/-.

With Zeiss Triotar f/4.5 and Compur shutter, 1/300th, T. and B. **£14:10:0**

Zeiss Triotar f/3.5 ..... **£17:10:0**

Nine monthly payments of 33/10 or 40/10.

90/94 FLEET STREET

LONDON, E.C.4 Phone: CENT. 9391

3¼×2½ Nettar Roll Film, f/4.5 anastigmat, Telmar shutter. New condition **£4:10:0**

¼-pl. Dallmeyer Reflex, f/3.5 Press anastigmat, focal-plane shutter, 6 slides, F.P.A., leather case.. **£9:17:6**

3½×2½ Salex Focal-plane, f/3.9 Murer anastigmat, focal-plane shutter, 4 slides **£3:18:6**

Model Six-16 Kodak, f/4.5 anastigmat, Compur shutter, leather case. As new **£5:17:6**

2¼ square Rolleicord, f/4.5 Triotar, Compur shutter, leather case **£9:0:0**

Eight 9×12 cm. Palmos Double Dark Slides, 7s. 6d. each, or the lot **£2:12:6**

35-mm. Kinex de Luxe Projector, Cooke lens, resistance to 250 volts **£3:3:0**

8×30 mm. Zeiss Deltrintem Prism Binocular, leather case **£10:10:0**

6×4½ cm. Voigtlander Pocket, Colinear f/6.3, 6 slides, F.P.A. **£2:15:0**

Ensign Midget Model 33, complete in purse. New condition **£1:4:6**

¼-pl. No. 3 Series III Kodak, f/4.5 Cooke Aviar, Compur shutter, leather case **£2:12:6**

¼-pl. Ensign Reflex, f/4.5 Cooke, self-capping focal-plane shutter, 6 slides..... **£5:17:6**

5×4 Goerz Anschutz Focal-plane, Celor f/4.8, focal-plane shutter, 3 D.D. slides..... **£5:17:6**

13-in. Cooke Series II f/4.5 Portrait Anastigmat, iris, diffusion focussing adjustment, in case **£8:7:6**

¼-pl. No. 3 Kodak, f/6.8 Goerz anastigmat, Compound shutter **£1:5:0**

2¼ square Voigtlander Brilliant, f/4.5 anastigmat, Compur, leather case **£4:17:6**

3½×2½ Venus Wafer Folding Pocket, Carl Zeiss Tessar f/4.5, D.A. Compur, 12 slides, Proxar and Distar lenses. As new.. **£9:15:0**

Whole-plate Watson's Acme Conical Field, every movement, R.R. lens, 2 D.D. slides, tripod and case **£6:17:6**

9×12 cm. Nettel Focal-plane, Aldis f/6 anastigmat, focal-plane shutter, 3 slides.. **£4:19:6**

16-mm. Minifex, fitted with f/3.5 anastigmat, Vario shutter **£1:18:6**

3¼×2¼ Voigtlander Prominent, Heliar f/4.5, Compur shutter, exposure meter, leather case, coupled range-finder **£13:17:6**

6×4½ cm. Ermanox, f/1.8 Ernostar, focal-plane shutter, 6 slides, F.P.A., leather case **£16:17:6**

84 ALDERSGATE ST.

LONDON, E.C.1 Phone: NAT. 0591

Model I Chromium Leica, f/3.5 Elmar, ever-ready case. Unsoiled. Cost £19 9s... **£15:0:0**

10.5 f/6.3 Elmar Telephoto, complete in leather case. Cost £11 1s. **£8:17:6**

Kodak Retina, f/3.5 Schneider anastig. lens, complete in case. Cost £12 10s. **£8:15:0**

4×3 cm. Piccochic, f/3.5 Meyer Trioplan in Ibsor shutter, speeded from 1 to 1/150th sec. and Time.. **£4:19:6**

1a Icarette Roll Film and Plate, f/4.5 Zeiss Tessar, Compur shutter, focussing screen, 3 3½×2½ metal slides **£6:17:6**

3½×2½ Salex Focal-plane, f/3.9 anastig. lens, 3 slides, F.P.A... **£4:12:6**

P.C. Salex Focal-plane, f/4.5 anastig. lens, 6 slides, F.P.A..... **£3:3:0**

¼-pl. Voigtlander Roll Film, double extension, f/6.3 Colinear lens, Koilos fully-speeded shutter.... **£2:2:0**

45 × 107 Glythoscope, 6 slides, leather case..... **£1:7:6**

3½×2½ Sibyl, f/4.5 Zeiss Tessar, 6 slides.... **£6:6:0**

P.C. T.-P. Revolving Back Reflex, 7-in. f/4.5 Tessar, quick-change back, 6 single slides **£12:10:0**

¼-pl. All-British Planex Reflex, f/4.5 Cooke anastigmat lens, revolving back, 3 D.D. slides..... **£4:19:6**

¼-pl. Cameo D.E., f/4.5 Zeiss Tessar, Compur shutter, 6 slides **£6:17:6**

9.5 Pathe Home Movie Projector, double claw, super attachment, motor drive, added resistance **£7:10:0**

9.5 Projector, ready for use off house current .. **17s. 9d.**

9.5 Miller Cine Camera, 1-in. f/3.5 Dallmeyer lens..... **£6:2:6**

16-mm. Model BB Cine-Kodak, f/1.9 anastig. lens. Cost £18 18s. **£15:15:0**

3½×2½ T.-P. Reflex, f/4.5 anastig. lens, 10-in. f/6 Dallmeyer Popular Telephoto lens, revolving back, 6 slides..... **£11:11:0**

½-pl. Salex Horizontal Enlarger, f/4.5 Dallmeyer anastig. lens, orange cap, 5½-in. condenser, complete with electric fittings. Unsoiled..... **£7:15:0**

3½×2½ D.E. Folding, f/4.5 anastig. lens, D.A. Compur shutter, 3 slides, F.P.A. and case **£4:17:6**

½-pl. Sanderson Field Camera, all the usual movements, f/4.5 Aldis lens, roller-blind shutter, tripod, 3 slides and case..... **£8:15:0**

SEND FOR OUR 84-PAGE CATALOGUE AND LATEST BARGAIN BULLETIN—

CITY SALE AND

AND COURTEOUS ATTENTION"

TESTIFYING TO TYPICAL "CITY SALE" BUSINESS METHODS

. . . AND BEST EXCHANGES. Why not let us have your used apparatus in part payment for your fresh purchase? We make the trade's highest exchange allowances. Buyers of used goods are allowed five days' free approval against full cash deposit—time to prove the big value they are getting.

59/60 CHEAPSIDE

LONDON, E.C.2 Phone: CITY 1124/5

Bolex Model DA, 16-mm. and 9-mm., resistance and case.... **£22:10:0**

Ensign Autokinecam, f/2.6 Cinar lens, leather case..... **£8:10:0**

Cine-Kodak Model B, f/3.5 lens, leather case.... **£7:0:0**

Cine-Kodak Eight, f/3.5 lens, leather case. As new..... **£7:5:0**

De Luxe Motocamera, f/2.5 anastigmat, Telephoto and case. New condition **£8:10:0**

Pathescope 200-B Projector, resistance and case **£12:0:0**

Dekko Cine Camera, f/1.9 Ross lens, leather case **£7:10:0**

Cine-Nizo 9.5-mm., 1936 Model, f/1.5 Plasmat lens, leather case **£14:10:0**

3×4 cm. Zeiss Kolibri, f/3.5 Tessar, Compur shutter, leather case **£8:17:6**

6×6 Automatic Rolleiflex, f/3.8 Zeiss Tessar, Compur shutter, ever-ready case **£16:12:6**

3¼×2¼ Roll Film Sibyl, f/4.5 Ross Xpres, rising and cross front, leather case. Excellent condition.... **£12:17:6**

¼-pl. Ditto, with Cooke lens **£8:17:6**

6×6 Voigtlander Superb, f/4.5 Skopar lens, Compur shutter, leather case **£14:7:6**

8×40 Zeiss Delactis Prismatic Binoculars, leather case..... **£12:17:6**

3¼×2¼ Zeiss Icarette, f/4.5 Tessar, Compur D.A. shutter, leather case **£7:12:6**

3¼×2¼ Super Ikonta, f/4.5 Tessar, Compur shutter, ever-ready case **£14:17:6**

35-mm. Zeiss Ikon Mirette Enlarger, for Leica or 3×4 roll films, f/6.3 Novar lens, condenser, and electric fittings **£4:12:6**

Kodak Vertical Enlarger, for any size up to 6×4, f/6.3 anastigmat lens, electric fittings. Cost £10 17s. 6d. **£6:12:6**

¼-pl. Adams' Idento, Zeiss Convertible Triotar f/6.3, Mackenzie slide, 12 envelopes, extension and case.... **£3:12:6**

6×6 Voigtlander Brilliant, f/4.5 Skopar lens, Compur shutter, leather case. New condition **£4:12:6**

3×4 cm. Gucki, f/2 Xenon lens, Compur shutter. New condition **£9:12:6**

P.C. Model IIIa Kodak, f/7.7 lens ..... **19s. 9d.**

¼-pl. Ensign Popular Reflex, f/4.5 Aldis anastigmat, 6 slides, F.P. adapter and case.. **£5:12:6**

54 LIME STREET

LONDON, E.C.3 MANSION HOUSE 0180

6×6 Voigtlander Brilliant, f/4.5 Skopar, Compur, ever-ready case. As new **£4:17:6**

6×6 Rolleicord, f/3.8 Carl Zeiss Triotar, Compur, L/case..... **£11:17:6**

4×4 Rolleiflex, f/2.8 Carl Zeiss Tessar, automatic, L/case and filter **£16:16:0**

3½×2½ Latest T.-P. Horizontal Reflex, f/4.5 Dallmeyer, 6 slides, roll-holder, L/case. Unsoiled **£7:10:0**

½-pl. Sanderson Field, triple ex., f/6 Dallmeyer Stigmatic, T.-P. R.B. shutter, 3-fold stand and 3 D.D. slides and case **£8:8:0**

¼-pl. Vaido Universal Hand and Stand, revolv. back, Dallmeyer 3-foci Stigmatic, Compound, 3 slides, F.P.A., L/case **£7:7:0**

4½×6 Dallmeyer Speed Reflex, f/2.9 Pentac, 3 slides, F.P.A., case. Cost £32 ..... **£14:17:6**

9.5-mm. Dekko Cine Camera, f/3.5 anas., Blendux exposure meter **£7:5:0**

½-pl. T.-P. Reflex, usual movements, f/4.5 Carl Zeiss Triotar, 6 slides, F.P.A. and case **£6:17:6**

16-ex. on 3¼×2¼ Super Ikonta, f/3.5 Tessar, range-finder, L/case **£13:17:6**

3¼×2¼ All-metal Zeiss Tesco, double ex., f/4.5 Tessar, Compur, 12 slides, F.P.A., L/case **£6:17:6**

9×12 Latest Voigtlander Avus Folding, double ex., f/4.5 Skopar, D.A. Compur, 3 slides, F.P.A. Cost £16 16s. **£7:10:0**

3¼×2¼ N. & G. New Special Sibyl, f/4.5 Ross Xpres, F.P.A., L/case **£6:2:6**

Dollina Miniature Camera for 35-mm. Film, range-finder, f/2.9 Cassar, Compur, Correx tank exposure meter, filter. Unsoiled **£14:17:6**

3¼×2¼ Latest Makina, f/2.9 Plaubel Anticomar range-finder, corrected for parallax, 3 slides. Never used **£31:10:0**

Model II Leitz Leica, f/3.5 Elmar, L/case.. **£19:10:0**

12-in. 1/4.5 Large Adon Telephoto, iris. Cost £17. **£9:17:6**

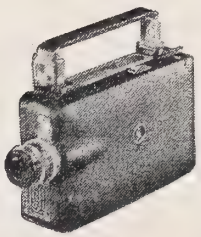
Latest 6×6 Rolleiflex, f/3.5 Tessar, high-speed Compur, L/case and filter **£19:10:0**

6×6 Voigtlander Superb Reflex, f/3.5 Skopar, Compur, L/case **£13:17:6**

Zeiss Contax, high and low speeds, f/3.5 Tessar, L/case. Cost £32 ..... **£21:10:0**

Several Good Enlargers, at bargain prices. Details on application.

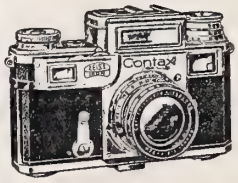
4½×6 V.P. Zeiss Minimum Palmos, f/2.5 Tessar lens, 12 slides, changing-box **£13:17:6**



THE NEW 16-mm. "MAGAZINE" CINÉ-KODAK

Magazine loading with 50-ft. spools. Footage indicator, three speeds—8, 16, and 64 frames. Takes five interchangeable lenses, and is fitted with f/1.9 lens as standard. Universal view-finder. Complete with either sling or combination case **£40:0:0**

Nine monthly payments of 93/4.



THE NEW "CONTAX III"

with built-in photo-electric exposure meter

In other respects Contax III does not differ from Contax II. Fitted with Zeiss Tessar lens, 2-in. focal length.

F/3.5..... **£53:0:0**
F/2.8..... **£55:17:0**
F/2 ..... **£63:0:0**
F/1.5 ..... **£78:5:0**



"OMBRUX"

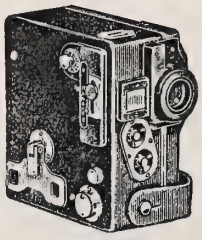
The photo-electric cell meter with a marvellous lens which makes it the finest instrument on the market at such a price. Gives dead-accurate readings for still camera work. In ever-ready case **67/6**



RANGE-FINDER "BESSA"

With coupled range-finder and optical view-finder, fitted next to the focussing control. The famous trigger release is fitted under the baseboard. Yellow filter is incorporated for use when required. Compur **Rapid** shutter, speeded to 1/400th sec. With 4-element Skopar f/3.5 lens **£18:15:0**

Nine monthly payments of 43/9.



"DITMAR"

Visible footage indicator. Two speeds. Parallax compensation. Single-picture device. Telephoto, portrait, wide-angle and filter attachments fitted by Universal screw mount. F/2.9 lens..... **£12:12:0**

Nine monthly payments of 29/5.



"EXAKTA"

For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror for eye-level work and magnifier for fine work, speeds from 12 to 1/1,000th sec., f/3.5 lens, from **£19:10:0**

Nine monthly payments of 45/6.

BOTH FREE AND POST FREE FROM ANY "CITY SALE" BRANCH

EXCHANGE (1929) LTD.

For those in search of photographic laurels

Get on the sunny side of selection committees, judges, editors and those who make the awards in photographic affairs, by printing your pictures in the rich warm tones of MEZZOTONE. Choose from the range of 9 attractive surfaces, and remember that the artistic merit is backed up by the technical excellence of the paper—the printing speed of which approximates to that of bromide paper.

MEZZOTONE

The Criterion RAPID CHLORO-BROMIDE PAPER & LANTERN PLATES

The Paper in 9 attractive grades | *The Lantern Plates, Per dozen* 1/10

CRITERION (Plates, Papers, Films) LTD., STECHFORD, Warwickshire. London Showrooms: 35, Essex St., Strand, W.C.2

UNLESS you are using a

ZEISS LENS

you are not producing your **BEST** work or making the most of your **OPPORTUNITIES.**

The **ZEISS** range of **PHOTOGRAPHIC OBJECTIVES** includes a lens for **EVERY** purpose. Write to-day for booklet P.51

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, London, W.1

Have you read—
PHOTOGRAPHY AND THE ART OF SEEING?

- It is the most modern book on artistic photography of all kinds.
- It is practical and contains 34 chapters (beautifully illustrated) on the various departments of photographic art.
- The beginner and the advanced worker alike will find it full of ideas.

Cover picture by F. J. Mortimer, F.R.P.S.

Price 10/6 net (By Post 11/-)
All Photogravure and artistically bound in strong cloth.

THE FOUNTAIN PRESS
19, CURSITOR STREET, LONDON, E.C.4

BOROUGH POLYTECHNIC
BOROUGH ROAD——————S.E.1

Evening Courses in
PHOTOGRAPHY

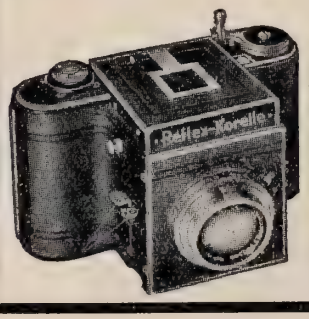
Beginning 28th September, 1936.

FRIDAYS—Photography: Lectures, demonstrations and practical work.

MONDAYS—Portrait Operating and Retouching: A practical course in studio work.

For further information apply to the Principal, and quote No. 234

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**
With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

PHOTOGRAPHY MADE EASY

THIRD EDITION
REVISED THROUGHOUT

By R. CHILD BAYLEY

Author of "The Complete Photographer," "Hand Cameras," "Photographic Enlarging"

Crown 8vo. 250 pp. Stout paper covers
Price **2/-** net By post **2/3**
Obtainable from all leading booksellers, or direct by post from the Publishers

AS EASY AS A·B·C

This is a book for photographic beginners, and, if carefully studied, it will enable the novice with a camera to get a greater proportion of successful photographs than would usually be the case.

"Photography Made Easy" should be read by everyone taking up photography: it should form as much a part of the outfit as the camera itself: it is an ideal present to give an amateur photographer.

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

YOU OUGHT TO TRY THE AZOL METHOD OF DEVELOPING

you will be surprised how easy it is to get successful results and how interesting the work becomes.

A 3-oz. bottle of AZOL will develop 3 dozen films $3\frac{1}{4} \times 2\frac{1}{4}$

Price 2/- per bottle

of every dealer

Write for our 5 free booklets

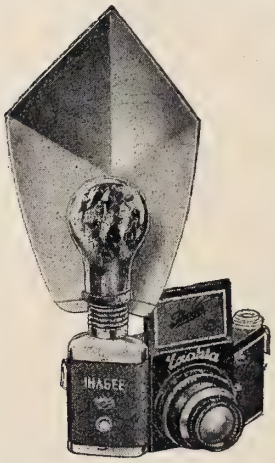
OR SEND P.O. 1/7 FOR A TRIAL SET of CHEMICALS
Including: 1-oz. trial bottle of AZOL, to develop 12 spools $3\frac{1}{4} \times 2\frac{1}{4}$.
4-oz. tin ACID-FIXING, to make 30 to 60 oz. solution.
1 Packet M.Q. Developer, sufficient to make 3 dozen Gaslight Prints.

Publicity Dept.:
JOHNSON & SONS
MANUFACTURING CHEMISTS LTD.
HENDON WAY, LONDON, N.W.4

DON'T GUESS; DON'T GAMBLE!

The NEW EXAKTA REFLEX

IS THE BEST OF ALL THE MINIATURES



Exakta fitted with electric Vacublitz attachment for standard flash-bulbs, extra.....£2 5s.

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

For V.P. Films, 4×6.5 cm.
Prices for "MULTI-SPEED" MODEL B.

Exaktar Anastigmat f/3.5.....£19 10s.
Zeiss Tessar Anastigmat f/3.5 £23 10s.
Zeiss Tessar Anastigmat f/2.8 £27 10s.
Meyer Primoplan f/1.9.....£39 10s.

Extras:

Tele-Megor Hugo Meyer, 15 cm. £11 10s.
Wide-angle Tessar f/8, 5.5..£13 10s.
Ditto, Dallmeyer f/11, $2\frac{3}{8}$ in...£6 6s.

EXAKTA HANDBOOK
Just published. Fully explains this beautiful camera. Post free, 3s. 6d.

THE LABORA TANK
With Patent Apron. Best and easiest to use. Each .....25s., 0d.
V.P., $3\frac{1}{4} \times 2\frac{1}{4}$ and Leica sizes.

Illustrated Brochure of Cameras and Accessories post free.

CARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1
Phone: GERRARD 2300.

"The Amateur Photographer." 9/9/36.

SPECIAL NOVICES' COMPETITION

Title .....

Name and address.....

.....

This Coupon to be affixed to back of print.

"The Amateur Photographer." 9/9/36.

"A.P." SPECIAL COMPETITION COUPON

This Coupon to be affixed to back of print.

"The Amateur Photographer." 9/9/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Wednesday, September 30th.

"The Amateur Photographer." 9/9/36.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Wednesday, September 30th.

"The Amateur Photographer." 9/9/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Wednesday, September 30th.

"The Amateur Photographer." 9/9/36.

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 9/9/36.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

Of course, you know—

that the Camera shown here is a LEICA—one of a wide range that you can see at any time at any of the FOUR WESTMINSTERS. Possibly you have thought that you would like to possess a LEICA—but price, and other considerations, may have caused you to hesitate. It is as well to know that you will find a Leica definitely easier to handle than the other cameras you have had—and it possesses helpful features all its own. You certainly needn't be *afraid* of a LEICA. For the rest, WESTMINSTER'S Liberal Exchanges and advantageous Out-of-Income arrangements are a sufficient answer to such other questions as may arise.



This is the LEICA Model IIIa, having shutter speeds up to 1/1,000th of a second, f/2 Summar lens, and, of course, completely automatic focussing. It costs £43, or can be acquired by 9 monthly payments of £5 0 4. There are other models from £16.

WESTMINSTER
PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669)
111 Oxford Street, W.1 (*Gerrard* 1432)
81 Strand, W.C.2 (*Temple Bar* 2710)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

FOR BETTER ENLARGEMENTS from Miniature Negatives



These new Selo Films for Leica, Contax and similar miniature cameras combine extreme sensitivity with fineness of grain. They yield sharp, clear enlargements almost indistinguishable from contact prints.

SELO H.P. FILM

FINE GRAIN HYPERSENSITIVE PANCHROMATIC

As fast as a fine grain film can be and remarkable for its fineness of grain. Difficult fast moving subjects can be photographed with the certainty that the negatives will be capable of enlarging to a great degree.

SELO F.P. FILM

EXTRA FINE GRAIN PANCHROMATIC

Absolutely the finest grain film made. Intended for the serious and exacting miniature camera user. Gives perfect negatives of first-rate enlarging quality.

SELOchrome FILM

SPECIAL FINE GRAIN ORTHOCHROMATIC

A splendid all-round film for every type of miniature photography by daylight. Anti-halo backed.

These Selo Films are contained in a special Daylight Cassette of patented design which gives greater safety in handling, prevents scratching and obviates friction. Your photographic dealer can supply.

Made in England by **ILFORD LIMITED • ILFORD • LONDON**

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, SEPTEMBER 9TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2496.

TOPICS of the Week

FROM the exhibitions of the Royal Photographic Society and the London Salon of Photography, both of which open to the public on Saturday next, the reports to hand indicate that two very fine shows will be presented this year. The entries have been more numerous than ever, and in the case of the Salon constitute a record. As a result, with such a large amount of good material to choose from, the standard of the exhibitions will be very high and our readers should on no account miss seeing them. They both remain open for a month. The first part of the annual exhibition of the Professional Photographers' Association is now open at the Prince's Galleries, Piccadilly, W. This section is devoted to "Photography in Commerce and Industry," to be followed in a fortnight's time by a display of British Professional Portraiture. The address of the R.P.S. is 35, Russell Square, W.C., and that of the Salon is The Royal Water Colour Society's Galleries, 5a, Pall Mall East, London, S.W.1.

The New Stamp.

We cannot share the indignation of the R.A.'s and others who have been protesting against the new postage stamps. It was quite time a movement was made towards something more simple and photographic, more modern and original, than the pretentious and over-elaborate designs which have given people all over the world a wrong notion of the quality of British art. It is true that it is less than one square inch of space that has to be filled, but when it is multiplied twenty million times a day—for that is what it amounts to—it is worth while filling it as pictorially as possible. All these wreaths and scrolls and meaningless emblems have made the British postage stamp not worth studying, which is the more of a pity because England is the home of the postage stamp, and the first stamp, the "penny black," issued very nearly a hundred years ago, was both simple and beautiful. We have a new reign which already has broken away in many respects from conventionality, and a King who, notwithstanding his forty-three years, has a head and features which bear the stamp of youth, and it is certainly worth while that the portrait of him which his subjects and others will most commonly see should be a living likeness, not an artist's convention, and should be unencumbered by stereotyped decorations. The portrait on the new stamps is one that should, in any case, appeal to our readers, as it is practically a direct reproduction from a photograph. The original print, by Hugh Cecil, is being exhibited by Royal permission at the London Salon of Photography.



LONDON LANDSCAPES (No. 45).

Bathing in the river at Bishop's Park, Fulham.

Too Close-ups.

In the Olympic games in Berlin cameras were attached to the blades of the oars in the rowing events, and in the mounted events to the saddles of the horses, also an automatically steered camera was fixed to run on a rail beside the 100-metre track. This idea appears capable of infinite extension. We are sure the manufacturers of cameras would not object if miniatures were used as bails on the wickets in test matches in order to get good views of the approaching ball and of the swing of the bat; perhaps even a tiny camera could be cunningly incorporated in a tennis racket, or take the place of the button on the point

of the fencing foil. A really riotous film might be made, if it has not already been done, by attaching a camera to the tail of the electric hare in a dog race. Spain has got other things to think of than bull-fights just now, but what a view of the dancing matador if a camera could be mounted on the bull's horn! Have our friends who specialise in Zoo photography thought of this possibility for more adventurous pictures?

Weighty Tomes.

Photographic textbooks grow bigger and bigger. Wall's "Dictionary of Photography" in its thirteenth edition ran to 645 pages, itself a reduction on the previous edition, which ran to 681. R. C. Bayley's "Complete Photographer" was of very modest length, taking not quite 400 pages, and the proceedings of the International Congress held in London in 1928 were compressed into fewer than 600. But what is one to say of the latest edition of L. P. Clerc's "La Technique Photographique," which occupies nearly 1,000 pages—960, to be exact—of large size and small print? It is occupied, too, entirely with technique, and does not enter into those questions of pictorial photography on which it is so easy to be expansive. It is the second edition of the work; the first edition, published a few years ago, took only 566 pages, so that there has been considerable enlargement in the meantime. One feature of the work is a bibliography, which shows how vast a library has accumulated on photographic subjects, and another is a chronology, with, on the average, a discovery or invention or notable happening for every year since Tom Wedgwood. What a prolific writer, by the way, is Mons. Clerc himself. His writings on photography go back to the closing years of the last century, and here he is, as fresh as paint, with 1,000 pages up to date.

Map-making by Photography.

An American Society of Photogrammetry has recently been formed at Washington. It is intended to be a clearing house of information on the subject of maps made from photographs. Incidentally, it is surprising how many and varied are the uses to which photogrammetry is now being put, from the stereoscopic plotting of the details of a street accident to the mapping on the scale of 1 : 5,000 of the crater of a volcano. A camera built in Munich is now being used to take colour photographs on aeroplane surveys.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

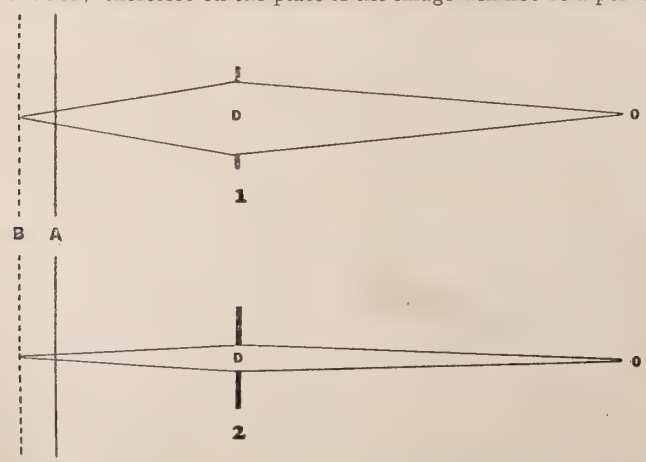
Effect of Stops.

If the lens is not in the correct position for giving a sharp image the picture will be fuzzy. How is it that a small stop will make it sharper? If the position is wrong, how can stops put it right? *R. R. (Hounslow.)*

In such a case the small stop does not necessarily put matters right, as you suggest, but it may make a considerable difference to the definition. In fact, if the error in position is only slight, and a sufficiently small stop is used, the definition may be quite satisfactory.

The diagram will help to make the matter clear. It is purposely exaggerated to show what happens.

A single point in the object being photographed is represented by O; the diaphragm in the lens is marked D; the plate is at A, but the lens is too near it, and is bringing the image of the point O to a sharp point on the plane B. The cone of rays of light passing through the stop has its apex at B instead of at A; therefore on the plate A the image will not be a point but a circle—the circle of confusion. The diameter of this circle is indicated by the part of the line A lying between the lines showing the boundaries of the cone.



In Fig. 2 the stop D is a smaller one, and therefore passes a smaller cone. It will be seen that the circle of confusion at A is much smaller than before, although the plane of sharp definition is still at B.

If B were nearer the lens than A, the effect would still be the same. The apex of the cone would fall on B, and the rays would then begin to diverge again, so that by the time they reached A they would form a disc instead of a point. The less the distance between A and B the smaller would be the disc, and with a small stop it might easily become a point.

Interior Exposures.

In the beginners' lessons mention has been made of the exposures for interior subjects. I have so far no experience of this work, but cannot understand why they are so long. Why should the inside of a church, for example, want sixty times the exposure for the outside of it? *R. S. E. (Tenby.)*

The outside of the church is receiving light from a vast area of sky, and this light is almost entirely excluded from the inside by the roof and walls. On entering some interiors when the light is brilliant outside, they seem very dark. After a time the eyes accommodate themselves to the weaker light, and the interior details become clearer and more easily visible; but there is a great difference between the power of the light inside and outside, even if the interior is well lighted by large windows with clear glass. The difference is much greater if the windows are small, low down, filled with stained glass, and obscured by buildings or trees.

There is another point to remember—the falling off of the light as we move farther from its source.

Imagine a long passage lighted by a single window at one end. An object one foot from the window may be nearly as well lighted as if it were outside; but at two feet it is receiving only one-fourth of that light, and at ten feet only one-hundredth of it. This in itself is a sufficient explanation of the necessity for long exposures with many interior subjects.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

TAKE IT IN *COLOUR!*

By H. E. GRIME.

A few remarks on the simplest of the colour processes concerning subject matter, exposures, cost, etc., from the beginner's standpoint.

SINCE the mosaic-screen types of colour transparency, such as Dufaycolor and Agfacolor, have been available in roll-film form I have exposed as many spools as rather limited means would afford. The results, to my own uncritical eyes, have been quite satisfactory, and I still like them in spite of their obvious faults.

The Attraction of Colour.

On my non-photographic friends, however, their effect has been astounding. Even those whose knowledge of photography should have taught them better looked upon them as little short of a miracle. The first question was, invariably, "How do you put the colour in?" But even after explaining that it was merely a matter of pressing the button they remained awestruck. They still get aching arms and cricked necks, holding them up to the nearest window.

The first talking picture, I am sure, caused less sensation in our little town than my bundle of colour photographs. Persons I had never spoken to before called to ask if they might take them home to show their wives. At my office, business was dislocated, and I was in bad odour with my boss until he, too, saw them and joined the admiring throng. I gained a quite undeserved reputation as an expert, which was highly amusing to the few real experts whom I know.

I quote this fragment of autobiography because I somehow think that many beginners are rather frightened of colour films. The fact is that if they will realise the limitations and observe the few simple rules, they will find that it is actually easier to produce good colour transparencies than the same quality of black-and-white prints. Of course, I do not suggest that colour films are more than a side-line, as it were, but still, they are a fascinating novelty, and are guaranteed to cause a minor sensation among "laymen."

Using Colour Films.

First of all, they are quite easy to handle, being loaded into the camera in the same way as an ordinary film. No filter is needed except when using artificial light, and the only "extra" is a safety cover over the red window to protect the panchromatic emulsion. There are six exposures only on the popular $3\frac{1}{4} \times 2\frac{1}{4}$ size of film, but those who, like myself, use $2\frac{1}{4} \times 2\frac{1}{4}$ will find it possible, with care, to squeeze eight exposures from the same length. Anything less than this last size I consider unsatisfactory, except for special requirements, which do not concern us here.

Exposures.

Correct exposure is even more important than with ordinary films. A black-and-white negative which has been wrongly exposed can, by the choice of printing paper, or by treatment of the negative itself, produce a passably good print. A colour film, on the other hand, must abide by the exposure, although there is a good deal of latitude in the emulsion. Over-exposure, which is rare, gives a "wishy-washy" result, lacking in contrast, whilst under-exposure, the most common fault, gives wrong colour values and produces effects that look quite unreal. Green objects, such as grass and vegetation, suffer greatly if the film is under-exposed, whilst blue is the colour which is least affected. A brown object may be almost lemon-coloured.

The makers give an exposure chart with each film, which should be used, and it may be checked by the use of the Burroughs Welcome calculator, using the light factor of $\frac{1}{4}$. It will be found, however, that except under really good conditions, exposures are quite long and a tripod or support for the camera is almost a necessity.

Subjects.

As for subjects, action photographs are more or less ruled out because of the length of exposure which is necessary. Still life is perhaps the best, and apart from the obvious, such as flowers and fruit, there are a surprising number of objects which will make good colour subjects. Portraits are quite good, but they demand a lot of care and can be embarrassing if one values the good opinion of the sitter. Landscapes, except where there is a lot of foreground, tend to be disappointing, and intensely blue skies should be avoided.

Clouds, of course, are quite charming, and have none of that "approaching storm" effect which a filter often gives to a black-and-white negative. Very strong sunlight, whilst showing all colours to advantage, also produces deep shadows, which tend to reproduce as an unpleasant purple.

One subject which I have found very satisfactory is a really good sunset which, if the exposure is shortened produces startling results.

The moderately high cost of these films has one advantage in that one is thereby extremely careful and exacting with each exposure. This may mean, on the other hand, that the colour film will remain in the camera for quite a long time during which many ordinary pictures are missed. Some method such as a reverse winding key, which enables the film to be taken out or replaced at any stage, will be found particularly useful.

Processing in the case of roll films is perhaps best done by the makers, although, again, the charges are quite high. Still, the finished results are handsomely mounted on card which makes them easy and safe to handle and they are accompanied by a criticism of the exposures by the examiner:

How to Look at Colour Films.

Examining the results can be quite an arduous business, as they have to be held up to the light to see them properly. To obviate this, a viewing-box can be made fairly easily. It consists of two wooden frames set at an angle like a retouching desk. A mirror is fixed into the base and a holder for the transparency above. If it is held so that the light passes through the film, the image will be reflected in the mirror and may be examined at leisure.

The best way of showing colour transparencies, however, is to project them through a lantern. The richness of the colour in a well-exposed example can only be fully appreciated in this way. The films will stand up well to the heat and light of the lantern, but it is unwise to leave them too long, a minute or two should be the limit, although I have left them as long as five minutes without apparent harm. It is better, perhaps, to use copies instead of the originals, if they are to be shown a good deal, as intense light undoubtedly has a deteriorating effect in time. Similarly, they should not be left too long in direct sunlight.

If there is one time of the year which simply shouts for colour treatment, it is that which is approaching now, when the leaves begin to turn. I hope that many of my fellow beginners will try to capture some of that brief autumn glory on a colour film.

NIGHT Photography *OUT-of-DOORS*

By HAROLD G. GRAINGER.

THE availability of increasingly rapid emulsions has played an important part in the popularising of night photography, not only indoors, but out-of-doors as well.

Possessors of apparatus embodying large-aperture lenses naturally enjoy extra advantages over those whose equipment is less expensive, for smaller lens apertures prohibit the inclusion of moving figures. Plenty of pleasure and satisfaction are obtainable, however, by those (the great majority, by the way) who, though only using economically-priced cameras, are able to discriminate in their choice of subject. Given suitable circumstances, plates or films of a speed of 2,000 H. & D. will permit snapshot exposures of 1/10th sec., and will yield negatives which, though thin, are of good printable quality, at apertures of f/4.5. It should be remembered, however, that if it is feasible for one to five seconds to be given, negatives are decidedly superior.



A street scene at Eastbourne. 20 secs., f/6.5. S.G. Pan.



The Fountain, Cheltenham Promenade. Orange light. S.G. Pan. plate. 6 secs., f/4.5.

As in ordinary photography, colour and darkness or lightness of tone of subject has an important bearing on the length of exposure necessary. Distance from the subject and the strength or power, as well as the colour of the illumination, must be taken into account.

Not only seaside resorts but some inland towns which specially cater for an influx of visitors appear to spare no expense in providing, in addition to the usual white lights, arrangements which show the subject bathed, in turn, in all the colours of the rainbow. Among the most beautiful examples is the fountain on Cheltenham Promenade, an illustration of which is given here.

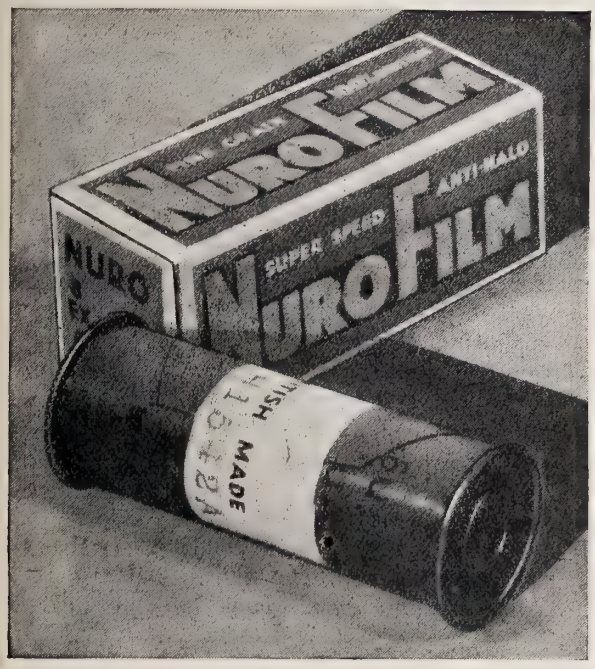
Quite a different type of subject is the Eastbourne street scene. The source of illumination, the powerful lights of a cinema, were fortunately masked by intervening buildings. Here again the camera had to be used on a support to permit the exposure of 20 secs. at f/6.5 on an S.G. Pan. plate. Motors and buses were passing along the street during the exposure. This trouble was overcome by holding from time to time, as necessary, a letter wallet in front of, but not touching, the lens.

A paramount necessity if glare from lights outside the margins of the subject is to be avoided—a condition which inevitably causes serious loss of quality in the negative—is a lens hood. When plates are used they should be backed, not only because lights have to be considered, but contrasts in the subject are always steep.

Care is necessary in the development of negatives taken under such conditions. The type which gives the best print is one that might be called thin; this involves a shorter development time than usual.



The Bandstand at Night, Scarborough Spa. 3 secs., f/4.5. Eclipse plate.



Some Critical Comments on Nuro Film

Enthusiastic Amateurs give their opinions on the New and only entirely British Film . . .

EVERY day more amateurs are responding to the exceptional appeal of NURO Film. Testimonials from all parts of the country prove the enthusiasm with which NURO, the first All-British film, is being received.

Very Fine Grain.

The extra-fine grain of NURO Film ensures that the smallest details and gradations of tone are captured.

L. B. (Edinburgh) writes:

"I am not backward in cursing products that I do not find satisfactory, so do not let me hesitate to commend you on your very satisfactory Roll Film. I have used during these last few months about two dozen and a half and I have had a larger percentage of good results both in electric light and daylight. . . . . I find the grain of these films of yours quite fine for enlarging up to full-plate size."

Consistently Good Results.

The possibility of error is greatly reduced with NURO on account of its greater latitude.

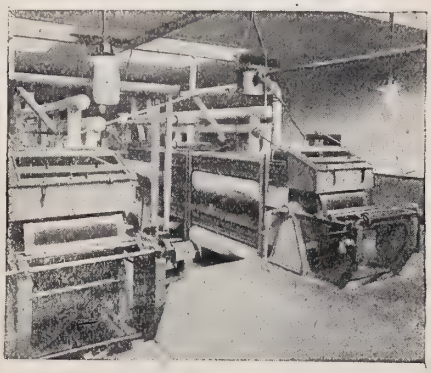
A. A. M. (Kelso) writes:

"I feel under an obligation to forward you the enclosed photographs. Unable to reconcile your claims in regard to the latitude of NURO Film with its very modest price, I subjected it to a very exacting test by exposing a 6d. film on one subject in a series of quick snapshots, allowing myself time to make, and note, changes in aperture and exposure settings. These varied from f/16 to f/6.3, and from 1/100th sec. to 1/25th sec. Thereafter the film was developed . . . and yielded, much to my astonishment, six very excellent negatives.

"Such consistent results have encouraged me to send you the results of my test."

EXCEPTIONAL LATITUDE.

NURO'S "lastic latitude" with the greater variety of exposures it allows opens up fascinating, new possibilities to the amateur photographer.



Celluloid Casting Machines.

A. S. (Horley) writes:

"I should like to tell you how delighted I was with the results. They were exposed behind a focal-plane shutter, at exposures rating from 1/25th sec. to 1/80th sec., and although they were all exposed under very different conditions of lighting, the results were excellent in every way; gradation of tone was excellent, and none of the high-lights showed the slightest suspicion of clogging. Where figures were taken under trees, detail was in evidence in the darkest shadows. I must certainly congratulate you on putting such a remarkably fine film upon the market at such a reasonable price."

An Excellent All-round Film.

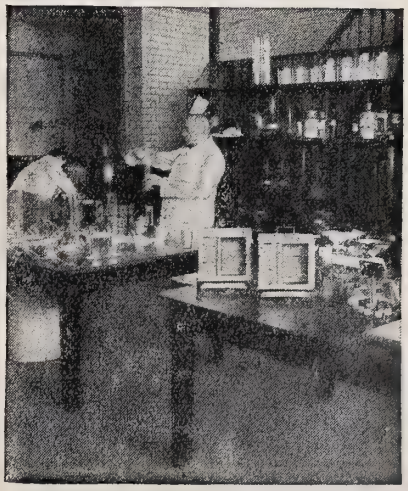
In their determination to produce a roll film a little nearer to perfection than any other, the makers of NURO have incorporated every feature which can help to provide the amateur with the film he has been looking for. (The speed is 27° Scheiner).

Made Entirely in Britain.

The production of NURO Film marked an epoch in roll-film manufacture. For the first time a British roll film is being manufactured throughout in this country, in British factories, by British workpeople, and using British-produced celluloid.

Obtainable through all branches of Boots The Chemists, Timothy Whites & Taylors, Taylors Dispensing Chemists, and from all progressive dealers.
STANDARD SIZES AND PRICES.

NURO (Biggleswade) LTD.
BIGGLESWADE, BEDFORDSHIRE.



The Research Laboratory. Every day samples of Nuro Film are tested to ensure maintenance of NURO quality.

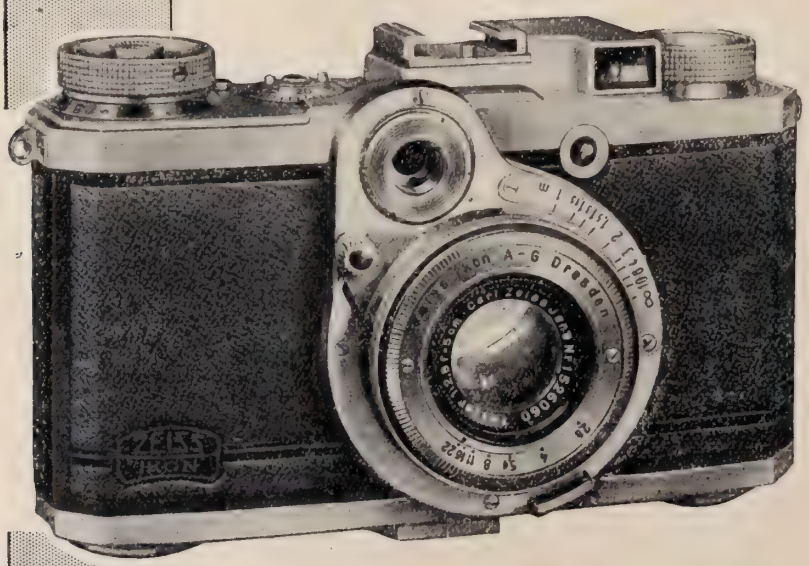
S.B./T2. [Advt.

Another Zeiss Ikon "Miniature"!

"What ! another Zeiss Ikon miniature," we hear our friends say. Yes, we believe that the miniaturist should have as large a choice of instruments as the devotee of the larger size cameras. That is why we are now introducing the Nettax to our range of miniature cameras.

The Nettax completes the Zeiss Ikon range of "miniatures." It is a beautiful instrument, and the body is shaped somewhat similarly to that of the Contax II, with chamfered corners and chromium finish. All the controls are situated on top of the camera, and the whole range of shutter speeds from 1/5th to 1/1,000th of a second are visible on one dial, in the centre of which is conveniently located the shutter release. No external parts move during exposure.

NETTAX



The Nettax, although not as versatile as the Contax, nevertheless provides a choice of wide-angle and long-focus Zeiss lenses, and focussing is performed by a coupled distance meter. The back of the Nettax is detachable for cleaning and permits use of a plate back.

The Nettax, on account of its somewhat simplified construction, is more moderately priced than the Contax, but nothing has been sacrificed in respect of quality of workmanship.

Ask your nearest high-class camera dealer to demonstrate the Nettax. Name of nearest stockist on request. A new publication dealing with all Zeiss Ikon miniature cameras—Contax, Nettax and Super Nettel—has just been published, entitled "Unfettered Photography." Copies free on application.

ZEISS IKON

ZEISS IKON LTD.

11, Mortimer House, Mortimer Street, London, W.1

Readers' Hints, Tips and Gadgets

A SINGLE LENS MAGNIFIER FOR THE REFLEX.

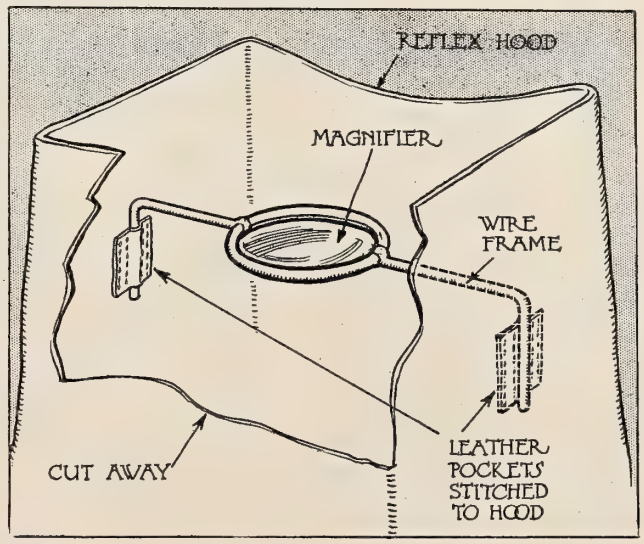
THE device described and illustrated here costs little and is easy to construct. As will be seen, it uses but a single lens like those in the miniature reflexes, and takes up less room than the larger proprietary makes and, of course, can be adapted to suit individual requirements.

The first thing to do is to measure the distance between the eyes in the customary position and the ground glass in the hood, and then take along a piece of news print or something similar to the local optician or stores and choose a lens that will suit the sight and give correct focussing for this distance. If an old spectacle frame is available, the lens can be fitted into this and a piece of wire soldered to each side, as shown in the illustration. Failing the convenience of a spectacle frame, a piece of thin three-ply wood is easily cut to suit and will be quite strong enough for hard wear.

The easiest and most practical way of finding the correct distance is to focus on a pencil mark on the ground glass with the camera pointing to the sky or some blank white object. This prevents confusion that might arise if the magnifier were focussed on the usual subject matter with varying planes.

Find the best position in this way between the eyes and ground glass for easy focussing, and sew a small leather loop on either side of the lens at this distance. The magnifier and frame is then slipped in and out when required.

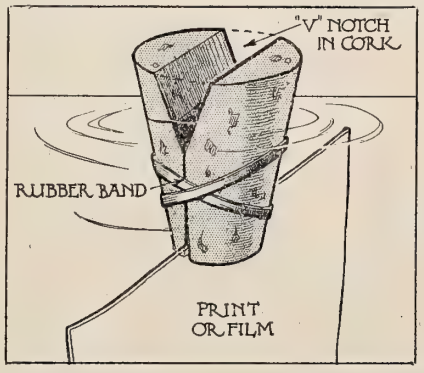
D. ALDWYN JAMES.



FLOATING GRIPS FOR PRINTS AND FILMS.

THE gadget described affords a very practical method of suspending the print or film in the water while it is washing, where deep dishes are available.

It consists simply of a large bottle cork and an elastic band. Cut the cork down the centre and then make a chamfer on the top inside edges to form a fairly deep V-cut, as shown. Next place the two pieces together again and twist the elastic band round the lower portion sufficiently tight to grip a piece of paper and to keep the two pieces in place. It will be found easier to cut the cork if the knife is sharp and dipped frequently into water. By this means a straight, clean cut is obtained, and no pieces are torn out of the middle of the cork, which would spoil the grip.



For small contact prints it is better to grip them in the middle of one edge than to use the corner only. For larger prints, and also for shallow baths, prints can be kept afloat, face downwards preferred, by means of two corks, one on each of the opposite sides of the print. It has been found practical to float an entire length of roll film by means of two of these corks, one each end, and kept apart by a thin wire cut to a suitable length. In this way the film should be floated face downwards to allow the hypo present in the emulsion to sink to the bottom of the dish. G. B. WEIR.

ADJUSTABLE PAPER-HOLDER AND FRAME.

IF your enlarger is not fitted with a masking carrier, the following provides a simple method of obtaining prints with white margins from any particular portion of a negative, as well as providing an adjustable holder for any size of paper.

It does away with the necessity of cutting special negative masks of varying sizes when the portion to be enlarged is at variance with the paper size used.

Cut three angles from a piece of stout cardboard. Make them an inch or two inches wide and about two inches longer than the largest size of paper to be used. From one of these, trim off the width of white margin desired, and glue it down underneath angle A so as to form a rebate. This rebate is indicated by the dotted line.

If there is any doubt that the cardboard is opaque, it is advisable to treat it with dead black, or face it with the black paper from a packet of bromide paper. In fact, the black face will be found to be very helpful when choosing the best portion of the negative, as the black absorbs the surrounding image and so allows one to concentrate on the most suitable area.

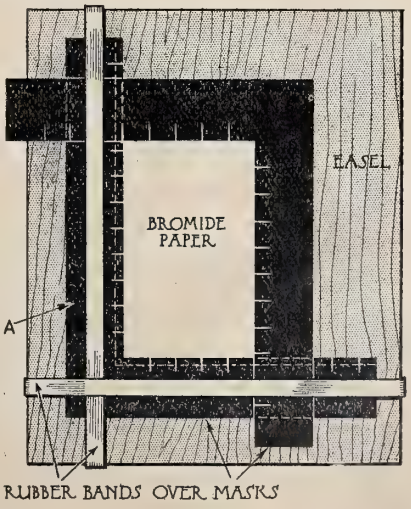
Then mark off in sections of, say, 1 in., as illustration. White ink or paint will be easily discernible in the dark-room. Pin this with the rebated side flat to the easel in the form of a letter L.

It will be found that suitable wide elastic bands, ½ in. in width, stretched round the easel will allow the angles to be moved freely and yet grip them sufficiently tight while printing.

The remaining angle is inserted beneath the rubber bands where it can be freely adjusted so as to include exactly what you desire.

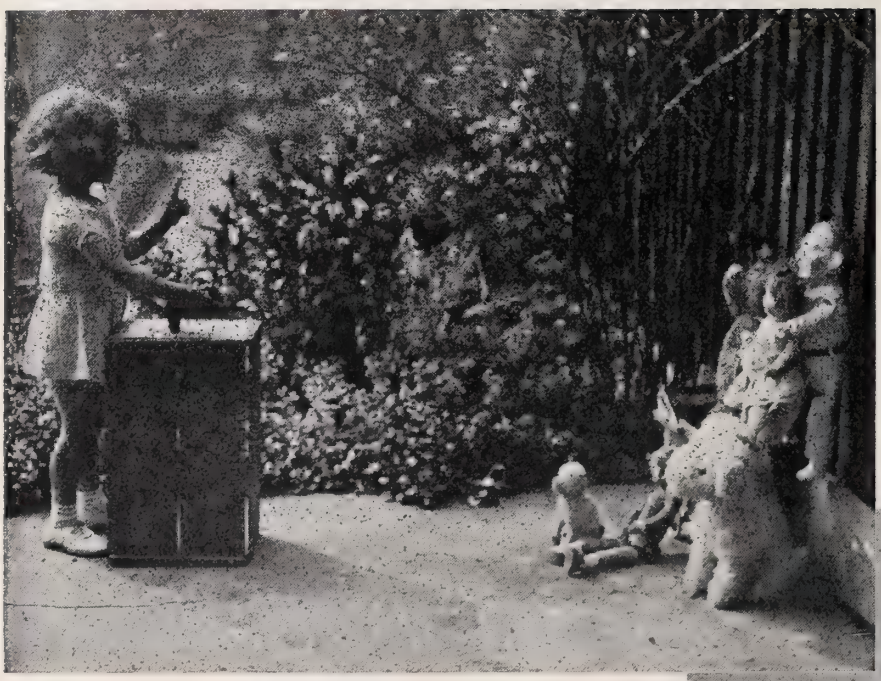
It is important to mark off the measurements correctly on the fixed angle or the picture will be out of square.

P. WALSHAM.



CHILDREN

By R. MOORE.



" Look pleasant, please."

ONE can imagine no better settings for pictures of children than gardens or parks. Of the two, gardens offer the better opportunities for photographic child studies, as the comparatively confined space compels the youngsters to " slow up a bit," for in parks and large open spaces healthy children naturally run and scamper all over the place.

Given a beautiful garden and one or two pretty children one would suppose that an hour spent with the camera would result in dozens of excellent pictures. But although a number of happy souvenirs can easily be secured, outstanding pictures are usually the result of careful planning, a deal of cunning, and an inexhaustible supply of patience.

The difficulties of this work in the average suburban garden are perhaps not apparent until one gets to work, for although the garden may abound in delightful settings, there may be an equal number of bad ones. One has to avoid wireless poles, brick walls, dust-bins, and other unpicturesque adjuncts of most suburban gardens, and the success of our pictures depends upon our ability to entice the children to the right settings.

This is why I mentioned cunning, for children often have to be coaxed into poses by really shameful and deceitful ruses. Unless you had actually assisted in arranging the picture " Great Expectations," and had personally fixed the pin to the piece of string and sat those two infants down to fish, you cannot realise the pangs of a guilty conscience, the shame of deceit. I even placed a jam jar ready to receive their catch. Nevertheless, I shall be forgiven when they grow up and they count this picture as one of their cherished possessions.



Bubbles.



The Rose.

Of course, if it is possible, it is always best to photograph the children entirely unposed, and, by " stalking," some very charming pictures can be secured. But it will be found that the quickest plan is to pre-arrange a setting, choosing a suitable background, and then enticing the models on to the " stage." Have the camera on a tripod ready focussed and shutter set so that one is free to play with the children until the required interest is aroused in their " staged " occupation, and then, stepping back, release the shutter.

Children are born natural imitators, and a very good scheme is to act just as you

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

n the GARDEN

wish the child to do, and in ninety-nine cases out of a hundred it will say " May I do that ? " For instance, if you want a child to sit on a box and blow bubbles, place the box and camera in position, and then sit on the box yourself and indulge in a few minutes' legitimate bubble-blowing. The child will soon intimate that you are encroaching upon its rights, and will want to take your place. Then is your opportunity.



Inland Waters.



Great Expectations.

" The Rose " was secured in this manner. It was only necessary to have the camera set ready on the tripod, and then casually walking by the flower I stopped to smell it, and, without a word, my little model followed suit. In such cases it is essential not to miss the first pose, for a child will not so successfully repeat it, if at all.

In the case of " Look pleasant, please," the little girl was actually allowed to take a photograph, and she is now the proud possessor of her very own snap of her dollies. Of course, this is running a certain amount of risk unless you are confident the child will not tamper with your camera should she find it lying about later on.

Such realism, where possible, greatly helps the photographer in his co-operation with his little models on future occasions.

Assistants are, of course, useful at times, provided they work strictly to your instructions. Tell them exactly what you are after, otherwise they may attract the child's attention just at the critical moment. In the majority of cases, however, it is better to work single-handed. There is no attempt at fussing then.

A final word—if you are photographing a child, especially a very young one (and decidedly if it is a baby) in the *back* garden, see that its mother is keenly interested in the flowers in the *front* garden. Your chance of success will be greater then.

And another final word. Whatever the delays, mistakes, disappointments and bad shots—and you cannot possibly hope to escape them—keep your temper, or at any rate keep up the appearance of doing so. An atmosphere of care-free jollity is essential ; the whole thing must be taken as an opportunity for some rare fun. What a lark !



Water Flowers.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

The latest winner of the Wallace Heaton Weekly Competition is N. G. Baguley, 11, High Street, Kenilworth, who has received an award of 21s. Full particulars of this competition will be found in our advertisement pages.

The Kentish Town Camera Club commences its winter session on Thursday, September 24th, at the Kentish Town Men's Institute, Holmes Road, N.W.5. The Club possesses a well-equipped dark-room, and apparatus and materials are available for the use of members. Full particulars can be obtained from the Hon. Secretary, Mr. T. Carey, 36, Fallow Court Avenue, North Finchley.

It is proposed to form an amateur film society in the Streatham district. The members will have an excellent start, for the Dyson Studio is being placed at their service. Any one interested is invited to write to the Secretary, Dyson Studio, 119, Mitcham Lane, S.W.16.

A new Circle of the Leica Postal Portfolios is now being formed for the circulation of large prints (maximum size 15×12 in.). Leica readers of "The A.P." can obtain a copy of the rules by applying to the Hon. Gen. Sec., Mr. A. Greenslade, 115, Worple Road, Wimbledon, S.W.20.

Readers in the vicinity of Stoke Newington and Upper Clapton in London who are interested in miniature photography are cordially invited to join the new miniature club which has just been formed in that district. Full particulars from the Hon. Secretary, Mr. C. C. Stewart, 7, Alcester Crescent, Upper Clapton, London, E.5.

The Harrow Camera Club have for the coming winter season again organised a comprehensive series of demonstrations and lectures for both beginners and advanced workers, and cordially invite all keen photographers in the district to their meetings on Tuesday evenings at the Conservative Hall, Lowlands Road, Harrow. The season begins with a talk by James Jarché on Press Photography on September 15th.

Readers who contemplate using the dark-room lighting circuit given in last week's "Hints and Tips" page are advised, according to the I.E.E. regulations, to transpose the words "live" and "earthed" given for the mains connection.

A photographic club has recently been formed in the district of Hornchurch, Essex. Readers interested are invited to write to the Hon. Secretary, Mr. F. Buckley, 14, Woodhall Crest, Hornchurch, Essex.

On Sunday, September 13th, the photographic party of the Southern Railway ramble will visit the picturesque Avon valley and Stonehenge. The special train leaves Waterloo at 9.36 a.m. and arrives back in London at 9.16 p.m. The return fare is 5s. Leader, Mr. A. E. Daly.

THE R.P.S. EXHIBITION

This Exhibition will be held at 35, Russell Square, from Saturday, September 12th to Saturday, October 10th, both days inclusive. The Exhibition will be open from 10 a.m. to 9 p.m. on Mondays, Wednesdays, Thursdays and Saturdays, and from 10 a.m. to 6 p.m. on Tuesdays and Fridays.

The following lantern lectures will be delivered on Tuesdays and Fridays during the exhibition at 7 p.m.

Tuesday, September 15th.—"Southward Bound." Records of a Cruise to Dalmatia and the Mediterranean in Dufaycolor and Kodachrome. By Frank R. Newens.

Friday, September 18th.—"The Cream of Cornwall." By Dr. P. Habberton Lulham.

Tuesday, September 22nd.—"The Scope for Photography." By Olaf Bloch.

Friday, September 25th.—The Lantern Slides accepted for the exhibition will be projected on the screen.

Tuesday, September 29th.—"Hill Cities of Tuscany and Umbria." By W. I. Croome.

Friday, October 2nd.—"Fès the Mysterious—the Inviolate City of Morocco." By James Shaw.

Tuesday, October 6th.—"Stories from Nature's Wonderland." By Oliver G. Pike.

Friday, October 9th.—"The Private Life of a Roll Film Spool." By H. Baines.

Seats for these lectures may be reserved in advance at a charge of 6d. each, but seats so reserved must be occupied by 6.55 p.m. Admission to the exhibition is free.

The Society issues two publications in connection with the exhibition—the Illustrated Catalogue, price 1s., by post 1s. 3d., and "The Year's Photography," containing a selection of pictures from the Pictorial, Natural History and Record Sections, reproduced in photogravure, price 2s. 6d. paper cover, by post 3s.; cloth bound 5s., by post 5s. 9d.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, September 9th.

Solihull P.S. Competitions. "Landscapes or Seascapes."
Stockport P.S. "Autumn Photography." P. S. Wilkinson.
Stretford C.C. Monks Heath. Mr. Higgins and Mr. Howard.

Thursday, September 10th.

Bury P.S. Annual General Meeting.
Camberwell C.C. Oil Pigment Demonstration. J. H. Clark.
Hammersmith H.H.P.S. Discussion on Prints. By Five Members.
Liverpool A.P.A. Informal Meeting.
N. Middlesex P.S. Schoolboys' Holiday Film. C. J. N. Redfern.
Oldham P.S. "How I make my Exhibition Prints." F. W. Ferguson.
St. Helens C.C. Evening Ramble to Shaley Brow.
Stretford C.C. Portrait Portfolio. Longworth Cooper.

Friday, September 11th.

Sheffield P.S. (Portrait Group). General Meeting of Group.

Saturday, September 12th.

Bath P.S. Lacock. G. E. Gibson.
Beckenham P.S. Otford. F. H. Elliott.
Bolton C.C. Hall-i'-th'-Wood. Leader, S. Lomax.
Bournemouth C.C. Outing to Kinson and Longham.
Bristol P.S. Stapleton Glen.
Hull P.S. Lincoln (Day Excursion). L. Kirk.
N. Middlesex P.S. Saturday Outing to Hampton Court. E. F. Fincham.
Northampton N.H.S. Hazelborough Woods.
Sheffield P.S. Longshaw. Miss L. E. Chapman.
Southampton C.C. Outing to Compton. R. W. Pyne.

Saturday, September 12th—(*contd.*).

S. Suburban and Catford P.S. Outing to the Temple. A. E. Marden.
Walthamstow and D.P.S. St. John's Church and Gate.
Woolwich P.S. Chislehurst and Caves. Leader, Mr. Boon.

Sunday, September 13th.

Blackpool and Fylde P.S. Littledale via Caton.
Borough Polytechnic P.S. A Ramble in Essex. Captain A. G. Buckham.
British Photographic Fellowship. Windsor.
Ipswich and D.P.S. Whole-day Outing to Blyth Valley and Suffolk Coast.
Luton and D.C.C. Little Brickhill. W. H. Harle.
Worcester C.C. Bredon.
York P.S. Knaresborough and Plumpton Rocks.

Monday, September 14th.

Bolton C.C. Council Meeting at 7.30.
Oldham Equitable P.S. "How I make my Exhibition Prints." W. Miller.
Southampton C.C. Outing for Night Photography—Preliminary Talk. R. T. Bruton.
Walthamstow and D.P.S. Pathé Ciné Demonstration. Miss E. A. Miller.

Tuesday, September 15th.

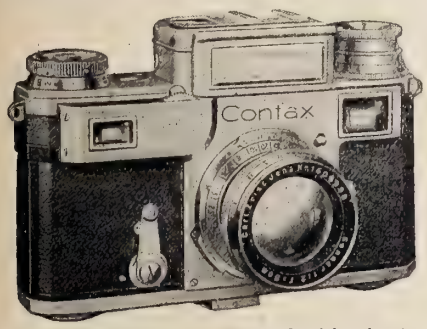
Hackney P.S. "Paper Negatives." G. Crosby.
Manchester A.P.S. "Ten Great English Cathedrals." T. Burton.
Palmers Green Ciné S. Discussion. Home Processing?
St. Bride P.S. All Sorts of Apparatus. G. M. Maynard.
Wood Green P.S. "Making the Exhibition Print." S. Bridgen.

Wednesday, September 16th.

Reading C.C. Visit to R.P.S. Exhibition.
S. Suburban and Catford P.S. Magazine Evening.

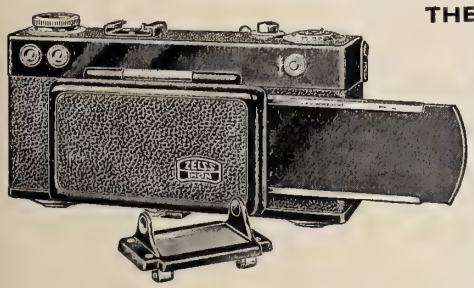
MINIATURE CAMERAS OF DISTINCTION *By R. G. LEWIS.*

As is generally known, the firm of R. G. Lewis is the only one of its kind specialising exclusively in miniature apparatus. We stock every miniature camera of repute. Besides the cameras themselves, we have about 500 accessories for the Contax and a similar number for the Leica. We also stock every accessory for the Rolleiflex, Exakta and Super Ikonta, all fine-grain developers and every type of miniature film.



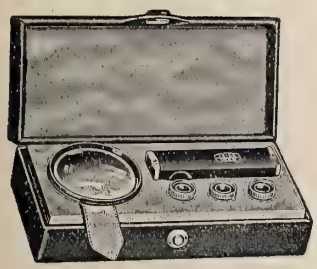
THE CONTAX

Of the Contax it may fairly be said that it anticipates and serves as a pointer to future miniature camera design. Unique features of the Contax as a 35-mm. range-finder type camera are its ability to take plates, its record maximum shutter speed (1/1,250th sec.), the f/1.5 Sonnar lens with which it may be fitted, and in the case of the Model III, illustrated, the built-in electric exposure meter. Interesting points about the camera include the range-finder and view-finder combined in one aperture, the delayed-action device in the shutter, and the really amazing system of accessories which make the camera adaptable for all specialised photographic purposes. Of this system space permits us to illustrate three accessories only (we would draw special attention to the Contameter, another unique Contax device), but we would suggest to any customer considering the purchase of a Contax that a call at our showrooms, where the full range may be demonstrated, would be repaid. We believe that we were the first people to realise that the Contax was a camera with a great future, and, as such, are in a position to pass on to the public that little extra experience we have gained.



THE PLATE BACK

For scientific or research purposes it is frequently desired to make only one or two exposures, or to use sensitive emulsions unobtainable in film form, i.e., infra-red or other specially sensitised plates. This is where the plate adapter—with its extreme simplicity of operation—becomes particularly useful. The standard back of the Contax is removed and a second back, carrying the plate adapter, slid into its place. Price of adapter with one holder for plates 30×45 mm., £4 12s. 6d.



THE CONTAMETER

This ingenious optical device makes it possible to photograph objects very close to the camera without a tripod—instantaneous exposures can be made with the camera held in the hand. It can best be described as a kind of distance meter, comprising interchangeable prisms by means of which it can be set in focus on the distance corresponding with the supplementary lens in use. Price of complete equipment for 20, 12 and 8 in., in case, £10 5s.

THE SPECIAL COPYING STAND

This instrument is especially adapted for making copies of flat originals and photographs of small objects same size or slightly reduced. Setting notches are provided for semi-automatic focussing over the range of degrees of reduction. The ground-glass screen of the adapter can also be used for focussing. The use of extension rings for the different degrees of reduction do away with the necessity for using supplementary lenses. Copying can also be carried out by daylight. Price £6 5s. Wooden case 10s. 6d. extra.



OUR UNIQUE PROCESSING SERVICE FOR THE MINIATURE CAMERA USER

In last week's *Amateur Photographer* we described the methods by which we ensure that in processing Leica and Contax films we are able to produce from them results that are as good as the present stage in the development of the chemical side of photographic technique will permit. This week we propose to say a few words about printing.

We make two kinds of enlargements from 24×36 mm. negatives: "Enprints" and first-quality enlargements. Enprints are enlargements from the whole of the negative on single-weight paper, velvet or glossy. First-quality paper is of course used, but no spotting or shading is done, as enprints are chiefly intended for record purposes. The prices of enprints are 2s. per dozen for 3½×2½ size and 2s. 6d. per dozen for the 4¼×3¼ size.

For our first-quality work we have in normal use fifteen different kinds of bromide papers. General favourites are Kodak Fine Grain Royal, Kosmos Cream Matt, Agfa Brovira Pastel and Ilford Silk Finish Rayon. We are quite willing, of course, at any time to employ for a customer's work any special kind of paper that is available in Great Britain. Our "first quality" work is first quality in every sense of the term. Enlargements are carefully spotted and shaded, and, where we are asked to do so, we are always pleased intelligently to select and enlarge from portions of the negatives. Prices of first-quality enlargements are 3s. 6d. per dozen for 4¼×3¼ size (quarter-plate), 5s. per dozen for 5½×3½ size (postcard) and 7s. 6d. per dozen for 6½×4¾ (half-plate). No extra charge is made for double-weight paper, and we always advise this. Customers are asked to mention when writing whether they prefer their prints with or without white borders.

THE FOLLOWING CAMERAS REPRESENT A VERY SMALL BUT TYPICAL SELECTION OF OUR SECOND-HAND STOCK. WE HAVE A LARGE CHOICE OF SECOND-HAND LEICAS, EXAKTAS, AND ROLLEIFLEXES. ALL ARE FULLY DESCRIBED IN OUR WEEKLY LIST, WHICH WILL BE SENT ON REQUEST. A GUARANTEE OF OPTICAL AND MECHANICAL PERFECTION ACCOMPANIES EACH CAMERA.

Contax Model II, f/2.8 Tessar lens, indistinguishable from new	£34 10 0
Contax Model II, f/2 Sonnar lens. Indistinguishable from new	£39 15 0
Contax Model I, wedge-type range-finder, f/3.5 Tessar lens, ever-ready case. New condition	£22 10 0
Contax Model I, wedge-type range-finder, f/2.8 Tessar lens, ever-ready case. As new	£24 10 0
Contaflex, built-in exposure meter. The most complete camera made, fitted f/2 Sonnar lens. Indistinguishable from new	£55 10 0
Super Ikonta 530/16, f/2.8 Tessar lens, ever-ready case. As new	£23 17 6
Super Ikonta 530/16, f/3.5 Tessar lens, ever-ready case. As new	£20 17 6
Super Ikonta 530, f/3.5 Tessar, normal Compur. As new	£13 10 0
Super Ikonta 530, f/3.5 Tessar, Compur Rapid, ever-ready case	£14 17 6
Super Ikonta 530/2, f/4.5 Tessar, Compur. As new	£13 15 0
Super Ikonta 530/2, f/3.8 Tessar lens, Compur Rapid, ever-ready case. As new	£18 15 0
Ikonta Model 520, 16 on 3¼×2¼, f/4.5 Tessar lens, Compur. As new	£7 17 6

"PHOTOGRAPHY AND THE ART OF SEEING"

This excellently translated and well-reproduced book in our opinion supplies a long-felt need. As the author himself mentions in the preface, "the artistic quality of a photograph is a function of the 'art of seeing'." Not everybody possesses this faculty, but this book will most certainly contribute largely towards cultivating it. Price 10s. 6d.

OUR MINIATURE CAMERA REPAIR SERVICE

We are now able to place at the disposal of miniature camera users a well-equipped repair department. Repairs to miniature apparatus call for a high degree of technical skill, long experience and many special tools. Previously, damaged or expensive cameras usually meant waiting weeks—often months—while they were returned to Germany. We can now undertake practically any repair and return the apparatus within a few days. Repairs to miniature cameras only can be undertaken.

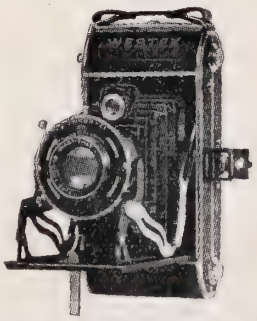
R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

COVERS THE WHOLE FIELD

"Everything Photographic—Ciné and 'Still'." And you may interpret these words as fully as you like. In fact, there are literally scores of things photographic that can be got **only** at the Westminster; nowhere else. Go to the Westminster, therefore. You cannot do better; in EXCHANGING and BUYING OUT-OF-INCOME, especially.

Incomparable WESTEX Roll Film Cameras

Still Unbeatable.



"WESTEX Four-Five"

8 or 16 on normal 3¼×2¼ film. Very highest quality in every detail. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, plated edges, best leather covering and bellows. Quick self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back, panchromatic safety windows. Easy and delightful to handle, yet suitable for the most advanced work anywhere. By far the best all-round value offered. Obtainable only at the Westminster..... **£4 : 8 : 9**

Nine monthly payments of 10/5.

Velvet-lined Leather Case, 6/9 extra.

"WESTEX Junior"

Takes 8 pictures 3¼×2¼ on standard film. Fine f/6.3 anastigmat in focussing mount. Self-erecting front, ready at a touch, direct-vision and brilliant finders. Quite unparalleled at its price **42/6**

Nine monthly payments of 5/3.

NEW WELTUR

Built-in Range-finder and View-finder combined.

Takes 16 2¼×1¾ on standard 3¼×2¼ spool. High-precision camera with self-erecting front and every up-to-date refinement at moderate price.

F/2.9 Radionar, normal Compur shutter **£17:17:6**

Nine monthly payments of 41/8.

F/2.8 Zeiss Tessar, ditto **£22:19:6**

Nine monthly payments of 53/7.

Compur Rapid shutter, 28/6 extra.



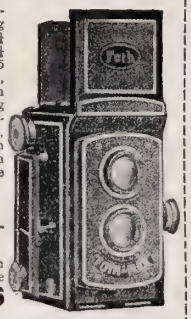
Astounding Value... FOTH-FLEX with 2.5 lens

Ultra-efficient twin-lens reflex, taking 12 pictures 2¼×2¼ on normal 3¼×2¼ film. With f/2.5 Foth anastigmat, automatic film counter, focussing magnifier, focal-plane shutter, 1/25th to 1/500th sec. and Time, with delayed action. Price only

£13:10:0

Nine monthly payments of 29/4.

Also with f/3.5 Foth anastigmat, as above at.. **£10:7:6**



VOIGTLANDER BESSA Now has Built-in Range-finder



Takes 8 pictures 3¼×2¼ or 16 2¼×1¾ on standard 3¼×2¼ film.

New design baseboard, ensuring enhanced rigidity. Unique trigger release under baseboard. Yellow filter permanently attached in folding mount. Quick self-erecting front, depth-of-focus scale.

F/3.5 anastigmat, in delayed-action Compur shutter, 1 to 1/400th sec., T. and B..... **£16:10:0**

Nine monthly payments of 38/6.

F/3.5 Skopar anastigmat, shutter as above..... **£18:15:0**

Nine monthly payments of 43/9.

F/3.5 Heliar anastigmat, shutter as above..... **£21 : 0 : 0**

Nine monthly payments of 49/-.

In latter model range-finder and view-finder are combined.

ENSIGN MAGNAPRINT

Midget Size.

F/6.3 Ensar enlarging lens, specially designed condenser for enlargements up to 15×12 in., chart giving various sizes. Takes Leica, Contax and all miniature negatives, also half-V.P. and others. Complete with electric fitting. Less lamp. Also special model for Standard Leica lenses.

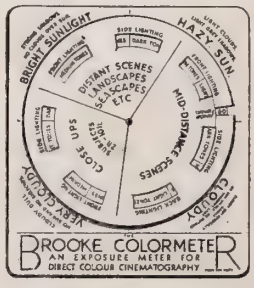
Either model **£4:10:0**

Nine payments of 10/7.



● BROOKE COLORMETER

New EXPOSURE CALCULATOR for KODACHROME and other Cine Colour Film. Simple and reliable in use. Slips into any pocket. Get one to-day. PRICE **8/6**



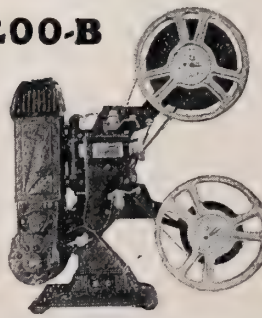
PATHESCOPE 200-B

9.5-mm. Projector

Fitted with highly efficient 200-watt direct lighting system, giving a brilliant screen picture 10 ft. wide. Flickerless projection. Very compact. Fan-cooled and asbestos-lined lamp-house. Simple threading. Universal tilting movement. Motor rewind, for use on A.C. or D.C. supply, complete with lamp and motor drive for use on 100-volt circuit, 300-ft. empty reel and flex..... **£15:0:0**

Nine monthly payments of 35/-.

Resistance for use on voltages 200 to 250, extra.... **£1:15:0**



ALL THESE BARGAINS ARE AT 111, OXFORD STREET, W.1

Call, Write, or Phone GERRARD 1432.

6×6 cm. Zeiss Ikon Ikoflex, f/6.3 Novar, n 3-speed shutter, leather case.. £5 12s. 6

6×6 cm. Rolleiflex, f/3.5 Tessar, in Compur shutter, latest pattern..... £19 10 0

6×6 cm. Rolleicord, f/3.8 Zeiss Triotar, Compur shutter, leather case.. £11 17 6

6×6 cm. Voigtlander Brilliant, f/7.7 lens £1 17 6

Contax Model II, f/2 Zeiss Sonnar. Up-to-date. New condition..... £40 0 0

3¼×2¼ Soho Focal-plane, f/4.5 Soho lens, 3 double slides, F.P. adapter, case £9 10 0

Leica II, f/2 Summar..... £25 0 0

3¼×2¼ Voigtlander Roll Film, f/4.5 Heliar, in Compur shutter, leather case.. £5 17 6

3¼×2¼ Icarette Double Extension Roll Film, f/4.5 Zeiss Tessar, in delayed-action Compur shutter, 3 slides, focussing screen £9 17 6

4¼×2¼ 1a Cocarette, f/4.5 Tessar, in delayed-action Compur shutter, leather case £8 17 6

4¼×3¼ Ica Lloyd, f/4.5 Zeiss Tessar, in Compur shutter, leather case.... £8 17 6

4¼×2¼ Icarette, f/4.5 Zeiss Tessar, in Compur shutter, leather case.... £6 17 6

5¼×3¼ Postcard Nixe Double Extension Roll Film, f/4.5 Tessar in Compur, 3 slides, focussing screen, leather case.. £10 17 6

6×6 cm. and 4½×6 cm. Super Sports Roll Film, f/2.9 Meyer Trioplan in delayed-action Compur shutter, 3 slides, focussing screen, leather case..... £8 5 0

3×4 cm. Baby Ikonta, f/4.5 Zeiss Tessar, in Compur shutter..... £6 17 6

6×6 cm. Super Ikonta, f/2.8 Zeiss Tessar, in delayed-action Compur shutter, leather E.R. case. Latest pattern..... £23 10 0

Purma Roll Film Speed Camera, in E.R. case ..... 32s. 6d.

4½×6 cm. Ikonta, f/3.5 Novar anastigmat, in Compur shutter..... £7 17 6

4½×6 cm. Baldax Roll Film, f/3.5 Meyer Trioplan, in Ibsor shutter..... £4 12 6

9×12 cm. Zeiss Minimum Palmos Focal-plane Press Camera, f/4.5 Zeiss Tessar, focussing mount, 3 double slides, leather case £15 10 0

¼-pl. Eastman View No. 2, f/6.5 Cooke, in Compur, long extension, no slides £5 7 6

¼-pl. Triple Victo Field Set, f/6.5 Cooke, 3 slides, tripod, case..... £8 0 0

3×4 cm. Ensign Auto. Magnaprint Enlarger, f/6.3 anastigmat lens. As new £7 10 0

3¼×2¼ Zeiss Ikon Miraphot Enlarger, f/4.5 Zeiss Tessar lens..... £8 5 0

16-mm. Cine-Kodak Model B, 100-ft. model, f/1.9 lens..... £15 10 0

8-mm. Cine-Kodak, f/3.5. New condition..... £6 18 6

9.5-mm. Coronet Cine Camera, Achromatic lens ..... 18s. 6d.

16-mm. Ensign Kinecam, f/2.8 Cinar, variable speeds, leather case.... £11 10 0

16-mm. Cine-Kodak Model K, up-to-date, f/1.9 lens, leather case..... £27 10 0

35-mm. De Vry Cine Camera, f/2.9 Dallmeyer Pentac, 24 pictures per sec., leather case..... £25 0 0

16-mm. Siemens Model B Tropical, f/2.8 Glaukar, 3 speeds, focussing adjustment. As new. Cost £36..... £25 0 0

4¼×6 cm. Ikonta, f/4.5 Zeiss Tessar, in Rapid Compur..... £8 17 6

4¼×6 cm. Victoria Roll Film, f/2.9 Radionar, in Rapid Compur shutter.... £6 12 6

● *A NEW AND NOTABLE BOOK*

Beautifully illustrated and full of most valuable hints and suggestions, "Photography and the Art of Seeing," by Marcel Natkin, will greatly help you to get better and more varied pictures. At any "Westminster," price 10s. 6d.

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

111, OXFORD ST., W.1

PHONES & GRAMS
GERrard - 1432

And 119, Victoria St., S.W.1 *VICTORIA 0669.* || 24, Charing Cross Rd., W.C.2 *TEMple Bar 7165.* || 81, Strand, W.C.2 *TEMple Bar 2710.* ||

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCL.

Mr. L. W. OFFORD.

From information communicated to our Special Representative.

"MY idea of a picture is something which may be hung on the walls of a room and give permanent pleasure; a pretty good test, and difficult to live up to. This idea certainly rules out photographs of such things as a piece of cotton, two hairpins and a banana, grouped gracefully, with spotlight complete.

"I am convinced that a picture is born at the moment of exposure. If one does not visualise the finished print, and how it will be presented, at that moment, the probabilities are that the negative will never be used with much success. As soon as I see a subject that appeals to me I take it quickly; then think about it, study it, and take it again. Many a good opportunity is missed by not taking a subject promptly, and hesitating too long in consideration.

"I find my Rolleiflex a great help in this respect; the stop, shutter and focus can be adjusted in a few seconds. The negatives are on the small side, and need taking care of if 15×12 enlargements are to be made without trouble. I use Isopan film, and with suitable development I find that a 2¼-in. square negative will enlarge to 15×12 in. on contrast Royal bromide without a sign of grain. This is not an advertisement, but praise where praise is due.

"When I have obtained the negative the next important step is to see that the print reproduces to others the exact effect that appealed to me at the time of taking the negative. Now, very often the picture one sees, and attempts to photograph, *is not there at all*, as one soon discovers on printing the negative. The *thing* you have photographed appealed to you at the time because perhaps you saw only certain things in it; or your mind conjured up a picture knowing the story of the place; or it may have been the peacefulness, sombreness and so on that made an impression. Small wonder, then, that when your prints present merely the stark facts you are disappointed.

"My object then is to try to get into my prints the *feeling* as well as the facts. And what is the method? It is not easy to answer that. It must necessarily differ with every print; but one thing is certain—you must know what you are aiming at. Like the artist, if you are not certain of what you wish to convey in the print you cannot make a good picture, though you may make a perfect print.

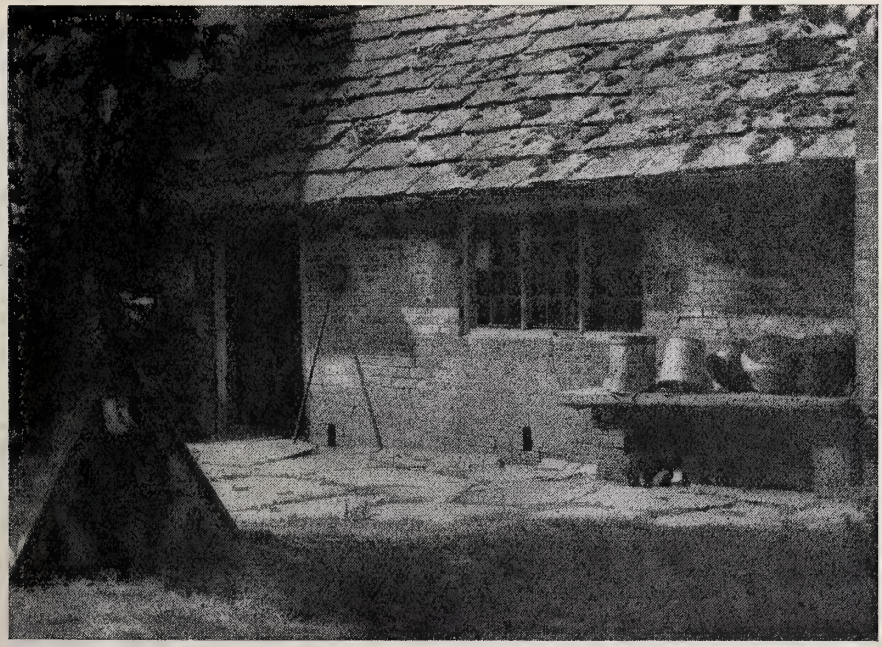
"I use all sorts of methods to try to get the print I am aiming for, copy negatives, paper negatives, multiple printing, and even bromoil. Feeling is obtained by accentuating the effect aimed at, and subduing all things not helpful to that effect.

"If the peacefulness of the subject is the main idea in view, simplify and simplify again; take out all the 'fiddling' things, and keep the print soft. If sunshine is the theme, rich deep shadows and brilliant high-lights make the sunlight sing!

"There is a great difference between a straightforward record and a really pictorial photograph.

"This article should really be entitled 'How I *try* to make my Exhibition Pictures.' It is difficult to live up to one's ideals. In other words, control is not easy, but it is great fun; and occasionally, when your print stirs the same feeling in a friend as the original inspired in you, you feel that, after all, the failures have been worth it."

(A further example of Mr. Offord's work is reproduced on one of the centre Art pages.)



FARMHOUSE BACKWAY. *L. W. Offord.*

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"AN OLD DOORWAY," *by C. F. Lonsdale.*

THE effect of evening sunshine is very attractively recorded in this picture, and it is interesting to note how the angle at which the light is falling tends to stress the details of the architecture and the texture of the wall, while the introduction of the figures lends a touch of human interest that considerably enlivens the literary content.

Almost inevitably, the figures assume pride of place as the centre of interest. The doorway may be indicated by the title, but it does not follow that the title indicates the motive, for, in other circles, it has become a fashion to call a picture after any quite subordinate incident, so much so that it was recently more or less creditably reported that an exhibitor was only restrained from calling a nude study, where the undraped figure was placed against a perfectly plain and nebulous setting, "The Red Shawl," by the frank and very pointed comments of his less sophisticated colleagues. However, in this example, the doorway does exist, and indeed is quite an important item, although, of course, it is outweighed by the greater attraction excited by the human element.



There is not much in it as far as placing is concerned, both figures and doorway occupying equally strong positions, with the doorway, perhaps, having a slight advantage on account of its proximity. But this is not sufficient to swing the balance over in its favour, for, apart from the human interest, the figures are presented in a depth of tone of appreciably greater weight and strike a much more forceful note.

Moreover, the contrast contained within the outlines of the figures is the greater. There is no light elsewhere so brilliant as that of their collars, nor is there a dark so intense as that of the garments the figures are wearing. Extremes of tone in conjunction create a considerable concentration of interest, and the greater the contrast the greater the attraction. On these several grounds, therefore, principality rests with the figures, and the doorway fulfils a secondary and quite subordinate function.

It serves to embellish the wall which forms the setting, and, indeed, its architecture lends it more than ordinary interest. Its attraction is enhanced by the play of light and shade upon it, an effect which also extends to the wall itself towards the left, where the shadow of an element outside the picture further diversifies the background and lends value to the sunshine. The shadow is useful, again, in that it establishes a connecting link between the two chief items of the subject material—the figures and the doorway—and it also links up with the lamp on the extreme left and above the figures. The connection confers a sense of cohesion upon the picture, and creates the necessary degree of unity.

But it also has an influence in imposing an order of precedence in the elements of the subject. The figures (1), as the chief centre of interest, are opposed by the secondary attraction of the doorway (2), but the opposition is dissipated or balanced by the introduction of the lamp (3).

In effect, it amounts to this. The doorway, in view of its position, size, and proximity, might possibly be held to conflict to some degree with the attraction of the figures. The eye would first be attracted to the figures, would pass from them to the doorway, and would not tend, despite the introduction of the intervening shadow, to return so quickly or inevitably as it should. With the inclusion of the lamp on the other side of the figures, another interest arises which attracts a certain attention and turns the balance over to the left-hand side. It takes from the pull of the doorway and enhances the attraction of the figures; or, put in another way, it turns what might have been a source of division of interest into a source of strength, by reason of the fact that the pull of the two elements, the doorway and the lamp, join to emphasise the figures lying in between.

Needless to say, it is scarcely possible that such a placing was consciously predetermined in this way. It is far more likely that the setting was first of all chosen and the figures waited for, the time of exposure being initiated by an instinctive appreciation that, at that moment, they seemed to be just where they ought to be, and appeared to fit in well with the rest of the subject.

It happened to fall out very well, and the composition makes up very satisfactorily, but, from the technical standpoint, the presentation suffers not a little from the indeterminate way in which the image is defined. A greater care in focussing seems to be needed, and, having regard to the slight depth of field, there should not have been any great difficulty.

"MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



AN OLD DOORWAY.

(From the Advanced Workers' Competition.)

By C. F. Lonsdale.



A MILL OF HOLLAND.

By L. W. Offord

(See article, 'How I make my Exhibition Pictures.")



EARLY AUTUMN SUNSHINE. By Mrs. N. Ashmore.

(From the Advanced Workers' Competition.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1—"*Shunting.*"
By Dr. K. B. Allan.

2.—"*Modern Transport.*"
By D. J. Reece.

3.—"*R.M.S. 'Queen Mary'.*"
By L. J. Parris.

4.— *The 5.30 Running into Abbey Station.*"
By H. Parker.

5.—"*In Dry Dock.*"
By C. J Henderson.

6.—"*About to Take Off.*"
By R. H. Donaldson.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

THE means of moving about, whether by sea or land or air, have always proved a source of interest. It is an interest that is fostered, in our childhood, by toy trains, motor cars, and model boats as well as, nowadays, by aeroplanes and dirigibles. It persists as we grow up, and it is no wonder that such of us as are also interested in photography seek to portray something of that attraction that lies in most forms of mechanical transport.

Ships and Engines.

It is possible, with such material, to find subjects of considerable pictorial appeal, although, as a general rule, it is necessary to embody the elements or an effect of nature as the means. More often, however, the interest is topical or purely restricted to that innate in the material itself, and it is in this category that No. 1 of the prints reproduced on the opposite page—"Shunting," by Dr. K. B. Allan—happens to fall.

In this instance it is a railway engine that forms the centre of interest. It is well taken, and, apart from a slight excess of contrast in the rendering—a fault that could be corrected by the substitution of a softer grade of printing paper—it does not call for any serious criticism as far as the photography is concerned.

The engine and its immediate surroundings are sharply focussed, the exposure is well judged, and there is no visible trace of diffusion of the image arising from movement of the subject during exposure. It is questionable, however, if it were wise to allow the engine to be placed so low and so much in the corner of the picture. It would tell to much greater effect if it were higher up and more to the right or more "in" the picture.

Spacing and Movement.

Even if it were only a little bit farther back it would claim a greater share of the attention, but it would be better still if it could be placed on the right-hand side of the picture so that more space were shown in front of it than behind.

The idea is that the greater space in front conveys a suggestion of motion. It seems to give a moving object space to move in the direction it is going, and, whenever possible, the point should be kept in mind when the portrayal of objects in motion is essayed. No. 4, "The 5.30," by H. Parker, provides an instance. The engine, here, is too centrally placed, and its position should be corrected by trimming three-eighths or half an inch from the right; but, even as it stands, it conveys a better sense of motion than No. 1, and this simply because it shows a relatively greater space in front.

The workmanship, too, is better, and the tonal harmony achieved compares favourably with its predecessor, there being less of a suggestion of "soot and whitewash" about it.

It is good clean work and provides an excellent record of the miniature train. No. 2, "Modern Transport," by D. J. Reece, seems slightly underprinted, but is otherwise equally good, and, here again, the illusion of the possibility of movement is sustained by the fact that there is more space in front of the machine than behind.

Angle of View.

The shape of the machine is nicely disclosed, a feature which is attributable to the fact that it is seen from a three-quarter point of view. This applies to most things, and not only in this instance, but the placing of the engines in Nos. 1 and 4 also shows the wisdom of choosing this angle for viewing such subjects.

Another aeroplane, but a diminutive model this time, also forms the subject of No. 6, "About to Take Off," by R. H. Donaldson. Here, again, the machine is seen from a three-quarter point of view, more inclined to broadside, perhaps, but still one that shows both front and side. It may not quite convey the same suggestion of the streamlined grace of form of No. 2, but this is not altogether due to the line of sight, as the two types of machine differ appreciably, and No. 6 has scarcely reached the same stage of development as the other.

But, as far as the beauty of shape is concerned, there is little that can compete with a racing yacht. The fact is evident from No. 5, "In Dry Dock," by C. J. Henderson, where the fine sweeping curves of the hull are shown to advantage. The angle of view is well selected, but, for similar reasons to those already outlined, it would have been better if it had been found possible to allow more space in front of the bow than at the stern.

Subject and Environment.

The boat may be stationary, but, whether moving or at rest, the same feeling persists concerning the manner in which it should be placed.

It is something of a pity, too, that the environment was so scrappy and inclined to fussiness. A dry dock, of course, is seldom characterised by any attractiveness of shape, and it must be admitted that there was little hope of securing anything much better. A higher viewpoint might possibly avoid that very busy sky-line, but it would probably be found that, if anything of the sort were attempted, something of the beauty of line of the vessel would be lost.

The root of the matter is that boats, like swans, are best seen in their natural environment, and, on land, they never attain the same appeal as they do on the water.

Similarly with aeroplanes; the best setting that can be chosen for them is the sky, but to get them in anything like a decent scale when they are actually in flight takes a bit of doing, and not only is it necessary to employ a very high shutter speed to avoid blurring of the image, but it demands a very nice judgment as to the moment for releasing the shutter, and considerable rapidity of action.

Another Problem.

In the case of a subject like No 3, "R.M.S. *Queen Mary*," by L. J. Parris, the problem is of a different order. The size of the vessel demands a very distant point of view, which, if she is at rest or approaching a harbour, is not easy to find.

Here, it seems evident that it was not possible to arrange for the whole of the vessel to be included, and, in such a case, it is not the bow that should be sacrificed, but the stern. The loss would be felt, of course, but the effect would be better if the stem were visible, for all the lines seem to lead to it, and there is a decided impression of failure about a rendering in which it is omitted. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

A NOTE ON FILTERS.

IN the issue of August 19th there was an article on filters. It gave a great deal of useful information, and I am supplementing some of the hints then given by a practical example.

Many beginners become uneasy if they are not using filters. They find that the most successful photographers use them as a matter of course, and they conclude that they are handicapped by neglecting this aid to good results. They are quite right. A great many subjects cannot possibly be rendered so well without a filter as with one.

This is no reason for the beginner flying to the other extreme and laying in a stock of miscellaneous filters—plain, graduated, pale, deep, yellow, orange, red, blue and green—without understanding either their purpose or their use. He had much better start with a simple yellow filter, that will require doubling, or at the most trebling the exposure,



Fig. 1.



Fig. 2.

and see what difference it makes in his results. He can do this only by making a number of pairs of exposures, one with the filter and the other without, and comparing the resulting prints.

Fig. 1 and Fig. 2 form such a pair—both on orthochromatic film, the first without a filter and the second with a plain yellow filter, which with this film demanded an exposure three times as long.

Fig. 3 is a key plan showing what the principal groups of flowers are, namely :

A.—Scarlet geraniums.
B.—White daisies.
C.—Yellow calceolaria.
D.—Salmon-pink geraniums.
E.—Light mauve violas.
F.—Light and dark blue lobelia.

Now the chief effect of the yellow filter is to allow the yellow rays to act throughout the longer exposure, while at the same time it cuts out blue rays which would otherwise be

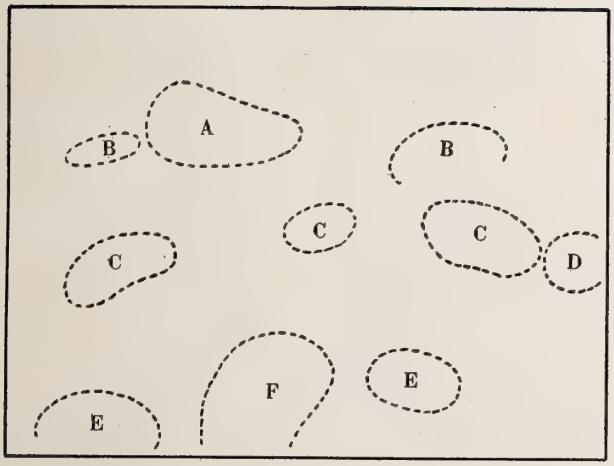


Fig. 3.

over-exposed. That is why the yellow calceolaria come out much brighter in Fig. 2, while the blue lobelia, notwithstanding the extra exposure, come out darker.

Greens, which contain both blue and yellow rays, are not so noticeably affected; but with a yellow filter a yellow-green will tend to be lighter in tone, and a blue-green darker.

In the original prints the violas are slightly darker in Fig. 2 than in Fig. 1, owing to the damping down of the blue. The white daisies naturally show no difference, neither do a few scattered pansies which are as near an approach to black as a flower can well make.

Also in the original prints, much more than in the reproductions, the scarlet geraniums are distinctly lighter in tone in Fig. 1. Considering that the film was orthochromatic, and not panchromatic, why should this be? With a panchromatic film, sensitive to red, they would have been lighter still in Fig. 1, and still lighter in Fig. 2. But on orthochromatic film, insensitive to red, it might be expected that they would come out equally black in both.

This is the explanation. The scarlet geraniums reflect a certain amount of bluish sky light. It is not apparent to the eye because of the overwhelming predominance of the strong red rays; but it is there. These weak blue rays are cut out by the yellow filter, and that is why the geraniums are darker in Fig. 2.

The salmon-pink geraniums are distinctly lighter in Fig. 1 than in Fig. 2. I prefer to receive an explanation of this rather than offer one. Sky light is not sufficient here.

The main lesson the beginner should learn from these actual examples is this: He should use a yellow filter when he wishes to lighten objects rich in yellow rays, and to darken objects rich in blue rays. Hence the value of such a filter in the familiar example of yellow clouds against a blue sky. A pale yellow makes a difference; a deep yellow makes more; a red exaggerates the contrast so that it is not realistic. The most useful all-round filter is a medium yellow.

When red rays are in evidence a panchromatic film should be used to do them justice. Sometimes a yellow filter is needed to hold back some of the blue rays, and sometimes not. There is no filter that is suitable for all subjects and conditions, and that is another reason why the beginner should walk warily at first. W. L. F. W.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

THE " OPTOCHROM " TANK.

SIR,—I note that your contributor, Mrs. K. M. Parsons, deplores the lack of a developing tank which gives negatives free from scratch or blemish.

I have used an " Optochrom " tank continuously for eighteen months, and can definitely state that it gives absolutely unblemished negatives. There is, of course, no apron, so that it is impossible to mark the negatives in any way. The ease of its daylight loading and the convenience of fixing and washing in the same tank have made it my most treasured accessory. The main point I find for successful operation is to keep the developer agitated throughout development.

Apart from being a satisfied user I have no interest in " Optochrom " products.—Yours, etc., J. C. JENKIN.

LATITUDE IN EXPOSURE.

SIR,—In your issue of August 19th a letter from a Mr. Paddock expresses surprise at a, presumed, statement about Ilford Dufaycolor film exposures.

It is apparent that a misconception exists here. On page 11 of the Ilford Book, " The Dufaycolor Process," the following statement appears:—

" Variations in exposure of at least 8 to 1 will not cause serious divergencies in the colour positives *if they are processed individually in accordance with the methods given here. If all exposures are developed for a fixed time, the latitude is of the order of* 4 *to* 1, *but can be increased by subsequent reduction or intensification.* Nevertheless, transparencies of maximum brilliance will only be obtained by correct exposure."

The emphasis is mine. As, later in the same chapter, we find detailed instructions for intensification and/or reduction of individual transparencies, *during the course of processing*, the estimated latitude of 8 to 1 is explained.

Personally, with two seasons of extremely successful Dufaycolor exposures behind me, I find that one need not worry unduly about latitude, provided that an accurate exposure meter be used on all occasions.

The range of subjects " shot " includes (a) interiors of crypts and ancient chapels, whose only illuminant was that of small stained-glass windows, (b) sparkling sea shots against the light, (c) portraiture, (d) a variety of gardens, and (e) almost innumerable beach, sea, sky, cliff and cave shots, so that accuracy of exposure was quite important.—Yours, etc.,
W. F. ELLIOTT.

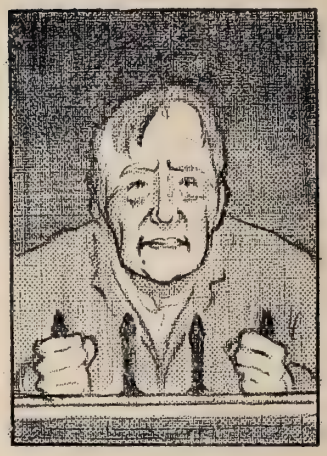
LENS FOCUSSING.

SIR,—I was interested to read, in your issue dated 26th August, your correspondent Mr. J. A. Miller's letter under the heading of " Lens Focussing," and I personally cannot agree with him in his contention that it is easier to estimate distances in yards than it is in feet. For myself I would find it extremely difficult to visualise distances in yards, and in any event the range of markings suggested would not, in my opinion, be suitable for general hand-camera work. I could not reconcile myself to use a camera with nothing on the scale between 6 and 12 feet, and the suggestion that distances could be adjusted to suit one of the standard yard distances engraved on the scale savours of adapting the job to suit the tool, instead of adapting the tool to the job, which is surely the only common-sense method.

The real solution of the focussing problem is, of course, the use of some form of range-finder which effectively eliminates all guess-work, and although range-finders are at present only found on the more expensive type of camera, I think the day is not far distant when they will be fitted as standard on the cheaper class of instrument. For many years I used roll-film cameras with focussing scales marked in feet and cannot say that I ever experienced great difficulty in obtaining accurate focus, but I recently purchased a camera of the popular twin-lens miniature reflex type which has effectively banished all focussing worries, and I am convinced that any amateur who has tried a camera with some form of visual focussing, or a range-finder, will never readily go back to the old method of an engraved scale and the estimating of distances.—Yours, etc.,
J. C. ARTHUR.

Picture Points

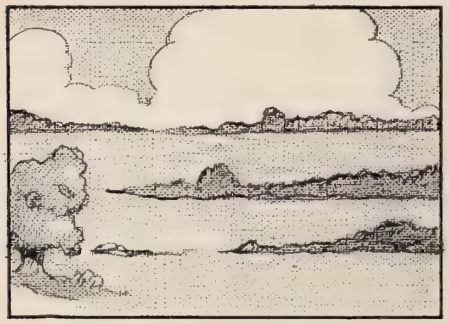
No. 16 (New Series) *by RICARDO*

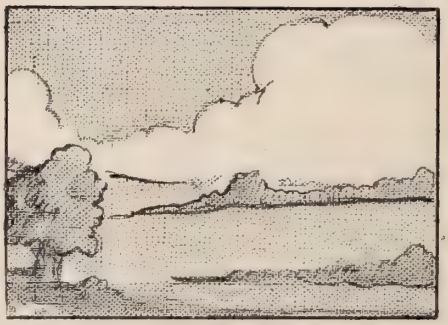


Variety of Areas.

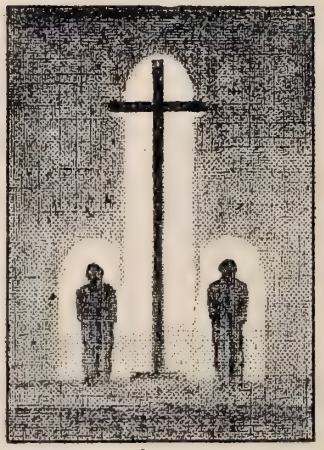
FOLLOWING somewhat on the lines of repetition, areas or shapes have also to be considered with regard to variety and monotony. There is just as much danger in repeating a shape too closely as far as area and shape is concerned, as there is with lines.

In the first sketch the landscape has been purposely divided into three sections, each of approximately the same area and the same shape. The question of tone does not enter into it at the moment, so that the tone of each is the same throughout. Were it not for the slight variation in the hedges, the subject would be far too monotonous and uninteresting. With a landscape such as this there is only one remedy and that is to select a viewpoint that would provide more variety, something like that in the lower sketch where the three divisions are varied in area. The effect here is much more pleasing and interesting.





The same point can be found in every type of subject. Should it be impossible to get variety in the various parts of the picture, we can relieve the monotony by varying the tones of each. This will be illustrated later on.



Where Central Interest is Justified.

EARLY in this series of picture points it was advocated that the centre of interest should be placed on one of the "thirds," and a diagram was given to illustrate it. This is very good advice, particularly for beginners, but as with all so-called laws and principles, it has its exceptions. Two examples are given here. The left sketch has been taken from an actual war memorial in Austria, and it would be difficult to find a more impressive picture of it than one taken from the exact centre of the subject. It gives a dignity and reverence that would be missing if the camera were so placed that the cross came on one of the thirds and giving more variety in the placing and size of the two figures. Here a central position is perfectly justified.

In the case of the portrait, all attempts at placing the head out of the centre line of the picture to make a more interesting arrangement would at once lose the dramatic touch that is so obviously the *motif* of the picture. It is not intended that the portrait in this instance should portray the character so much as the emotion, and there is a big difference between these two subjects.

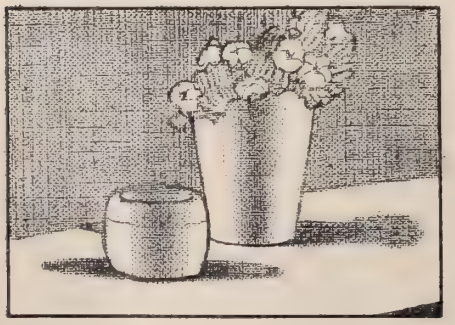
The conclusion we can draw from placing the interest in the centre line of the picture (and this does not necessarily mean the centre *point* of the picture) and placing the interest on one of the thirds, is that we must compensate for the lack of pictorialism by increasing the dramatic and impressive effect.

Suitable Lighting for Still-Life Subjects.

THERE is no doubt that artificial lighting is easily more popular than daylight, because of its convenience and constancy. While there are many good points to be said in favour of daylight, both diffused and direct, it is seldom available in the right direction and intensity at the right time. Although artificial lighting can be varied in direction, intensity and concentration, there is a danger of overdoing the number of sources of light.

An example is given in the left-hand sketch, where two lamps have been used at an equal distance and direction on either side of the subject. Consequently, it has set up a division of interest by causing a double shadow as well as a double high-light on each of the objects. It is always better to aim at one main source of lighting with a secondary light so placed to relieve slightly the shadows caused by the first. If we re-arrange the lighting, as shown in the second sketch, we can see the better effect of using a major and minor lighting. There is now variety in the high-lights as well as the shadows, and a much better light and shadow arrangement is possible.





At the same time, it will be noticed that the composition has also been re-arranged and shows corrections of faults previously discussed in the series, i.e., central placing, blank, monotonous tones, and lines running into each other.

It may be as well to point out, also, the fault of having a hard, unbroken, straight line to divide the ground from the background, as in the first illustration.

Rolleicord



Wanstead, E.11.

"... I have thoroughly examined and handled the camera and must praise the high qualities, both of finish and ease of using. I may say that I have changed to the 'Rolleicord' from a camera of almost equal price. Without wanting to appear too enthusiastic, I honestly consider I have at least £5 better value. The direct lighting arrangement is specially useful."

(Signed), J. H. R.

Hale, Cheshire.

"Thank you for your letter of the 24th inst. You can certainly use my letter in any way you like. It is merely the sincere appreciation of a very satisfied user of the 'Rolleicord' who has at last found THE camera."

Yours faithfully,

(Signed), R. B.

There are hundreds of delighted users of the Rolleicord, of which the writers of the above two letters are typical. There's no doubt it is to-day's finest value. Rolleicord embodies all these splendid features: Automatic film wind, new type reflex hood, large magnifier, depth-of-focus and focussing knob combined, engraved exposure plate, one-lever Compur shutter, speeded to 1/300th sec., T. and B. Takes 12 pictures on 8-exp. 3¼×2¼ roll film for 1/-, and shows your picture full size and right way up. Has leather-covered body. Takes all Rolleiflex accessories, except only the angle mirror.

With Zeiss Triotar F/4.5 lens, **£14 : 10 : 0**
With Zeiss Triotar F/3.5 lens, **£17 : 10 : 0**
Ever-ready Case, **£1 : 0 : 0**

THE GOLDEN BOOK OF THE ROLLEIFLEX - - 7/6

Contains 127 masterpieces of photography, with valuable data and information for Rolleicord and Rolleiflex users.

Free illustrated literature on request from the Sole Importers:

R. F. HUNTER LTD., "CELFIX HOUSE,"
51, GRAY'S INN ROAD, LONDON, W.C.1 *Phone: Hol. 7311/2.*

Rolleicord STOCKIST

LOOK FOR THIS SIGN ON YOUR DEALER'S WINDOW.



Granville PRODUCTS PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with "GRANVILLE"; if you have years of experience, change to "GRANVILLE." You will never change again!

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to: PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables:
"GRANVILLE, LEAMINGTON."
Telephone: 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

London Warehouse and Showrooms:
13, GRAY'S INN ROAD, W.C.1
Telephone: Holborn 5688.

Gevaert

For
Perfect Pictures



FILTERED-ORTHO
AND
CHROMOSA PLATES

For colour values as YOU see them.

Correct monochrome rendering of the colour values in landscapes—without the use of a light filter—and for recording the delicate tints and gradations of sky and cloud effects, which are inevitably lost on a plate that is not truly colour sensitive. "Chromosa" is a little more vigorous working than "Filtered-Ortho"; both are 300 H. & D. and rapid enough for all general instantaneous work. These are plates you should try—and compare.

GEVAERT LTD.
WALMER ROAD, LONDON, W.10

MAKE MONEY *with your camera*



We want all types of interesting Photographs from everywhere for publication in thousands of newspapers, magazines, etc., all over the world.

Here is a wonderful opportunity for YOU to "cash in" with your camera! Any ordinary camera will do. No particular experience or ability is required to commence this NEW profitable profession in **YOUR SPARE OR FULL TIME.**

It is an occupation with permanent MONEY - MAKING possibilities **FOR YOU.**

PERMANENT MARKETING SERVICE FOR YOUR PICTURES

We offer you the unique facilities of our special Marketing Department—*in accordance with our Marketing Agreement.*

By the J. P. D. "Dictograph" Method you will be shown every branch of the profession—from the actual taking, developing and printing of saleable photographs—to advice as to the requirements of editors of newspapers, magazines, periodicals, photographic agencies, advertising companies and other commercial firms.

Also, under our supervision and guidance, successes in prize competitions—regularly conducted by numerous journals—await your best efforts.

CONVERT A FASCINATING HOBBY INTO A WELL-PAID PROFESSION IDEALLY SUITED FOR BOTH MEN AND WOMEN.

You will enjoy the work, it is intensely interesting. You can devote just as much or as little time to it as you wish—we want indoor as well as outdoor pictures taken in rain, fog and snow as well as in sunshine—by day or night, in winter and summer—in city, town, seaside or country, on every day of the year. All suitable photographs are personally submitted to the best markets and highest prices obtained.

Fill in NOW and post coupon for this magnificent FREE BOOK

VALUABLE COUPON

Journalistic Photo Distributors Ltd., Dept. B.M.
Ludgate House, Fleet Street, London, E.C.4.

Sirs,—Please send me, without obligation, your FREE fully illustrated book, "Making Money with your Camera," which explains how, without previous experience, I may earn money with a camera by taking photographs for you; also particulars of your special marketing privileges. I enclose 3d. in stamps to help pay postage, etc.

Name .....
(Print plainly in pencil; ink will blot.)

Address .....

.....



THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Possibilities of Documentary Films

By ORLTON WEST.

THE majority of amateur films imitate commercial ones—their subjects, plots—even their titles. But is it worth attempting to compete with big studios who can afford those expensive sets and skilled players which alone make fiction films convincing?

Amateurs should surely be doing what big studios cannot and dare not do—experimenting with documentary films!

I do not mean the old-fashioned type of "interest" picture whose scenes were merely thrown together; but the modern documentary like Turin's "Turksib," Grierson's "Drifters," or Buchanan's "Cinemagazine," in which the material is skilfully and deliberately organised.

Tackled properly, this type of film can be made as dramatic as any murder plot, and far more original. From the amateur's point of view it has the advantages of cheap production and absence of sets—actual everyday "sets" being used instead. It also provides technical practice for the individual worker.

How, then, should a documentary subject be tackled?

We will choose the subject "Railway," for example. Since that vaguely suggests a chain of ideas, including stations, disasters, holiday travel, etc., we must be more definite and select a particular aspect of our subject.

A thrilling little film might deal merely with a single train journey—start with shots of the station, continue with crowds pouring into it, moving luggage, hurry, people boarding train, train starting, farewells, gathering speed of train; and finish with the engine approaching the buffers at the terminal station.

Another might deal exclusively with railway labour—an entirely different theme. It could record the labour of a single day, thus formulating itself into something more definite. This film might start with early morning shunting operations, show shunters, repair workers, wheel tappers, etc., at work, and finally, trains being put to bed in their sheds.

Having chosen a particular angle on our subject, the next thing is to think round it and collect as much material as possible from books and your own head. Then search for locations. Incidents and objects seen on a railway journey may suggest ideas. Conversations with railway workers may provide human touches which you can introduce if you have an eye to "entertainment value."

Make notes all the while, and then, from your mass of material, select what you can use, and, with it, sketch a scenario.

This should not be too rigid, since the structure of a documentary, unlike a story film, is not strictly controlled by movements of players and development of plot.

When preparing the schedule do not forget that the officials, and all the people who are responsible for the care and welfare or whatever it may be, are undoubtedly the finest source of information regarding the subject in question. A courteous approach and explanation will usually get their wholehearted support.

But beware of after-thoughts and wild ideas. Those which occur to you while using the camera should be included only if they fit in with the general scheme of the picture, and do not shoot off at a tangent from it. When for example, recording activity on a railway station, it would be unwise to expose many feet on traffic in the street outside it, just because the traffic is moving pleasantly. The point of the sequence is "station," not "street" traffic.

Confusion of thought—or purpose—is fatal to documentation. Planning is essential, or you will find yourself running wild with your camera, and shooting various odds and ends which cannot be assembled in the finished picture without destroying its force.

Those interested in the science—for it is a science more than an art—of constructive editing, will find full scope for experiment in the documentary film.

Bursts of action can often be introduced—and periods of inaction to contrast with them. Returning to our



Children in the Park. A subject full of action and colour for the ciné worker at this time of year.

railway example, the series of shots of the railway station would be quite static, but that of crowds entering the station would be full of rapid movement—long, medium, and close shots of people, handbags, luggage trolleys, porters, taxis, all moving in the *same* direction—towards the train.

A single long shot was the old-fashioned way of means of treating such scenes. It was the method of the theatre, not of the cinema.

Again, in filming the train journey, passing stations, signal boxes, signals, etc., could be best presented in a series of brief scenes to suggest their flashing by.

Whatever technique you employ, a shooting schedule is necessary, that is to say, a list of all scenes to be taken on particular locations. If station scenes occur at the beginning, middle, and end of your scenario, your schedule should tell you to take them all on the same morning or afternoon as the case may be.

If brevity is the soul of journalism, good photography is the soul of film documentation; for when you are dependent upon action and light and shade for the pictorial value of your scenes, a single obscure shot due to poor camera work may ruin a whole section, and cause a break in continuity and interest of your audience.

The wide variety of lighting and composition met with on exteriors gives valuable experience to the amateur camera-man, and if you do not use an exposure meter, it is worth making notes of apertures, lighting conditions, etc., for future reference.

This system of planning may sound rather complicated, but it may be applied to any subject under the sun, even those upon which professional producers are engaged.

Amateurs who live in cities are even better provided with subjects. A recently completed film tells the story of London's docks. Think of the possibilities there! Ships steaming up the river—men working the filling and emptying locks—ships docking—crews leaving, meeting families—cargoes being unloaded—loaded—cranes working—incidents on the quayside—ships departing. Even a simple story could be worked against such a setting.

Joris Ivens, a Dutch experimenter, has made films dealing with such simple events as a shower of rain, and a bridge of the Tower Bridge type opening and closing to allow the passage of vessels.

The latter picture was built with shots taken from many different angles—another fruitful field for experiment.

Another successful little picture suggestive to the amateur dealt with the River Thames, tracing its history, and its course, from source to mouth.

Present-Day Pitfalls

By T. F. LANGLANDS.

FROM the examination of the films taken by over a hundred different amateurs during the last few months, it is clear to the writer that each year sees a still higher standard of technical excellence being obtained by even the veriest beginners. To-day, that old bugbear, correct exposure, no longer floors the amateur—partly because of the more general use of meters—and the shots that are spoilt fail from quite different reasons.

Such exposure errors as one does meet with are on two extreme kinds of subject—long-distance views, and close-ups taken in the shade; and it does not seem to be sufficiently well understood that there is tremendously more punch in the light when taking a distant scene, particularly as a lot of light may be reflected from the ground. Most beginners who do go wrong trip up mostly on near portrait subjects which often suffer from gross under-exposure.

The passion for filming babies in dark areas with blackened brick walls for backgrounds is a mania which has to be seen to be believed, and it is really a most common occurrence only equalled by the anxiety to find dark banks of shrubbery and hedges for posing other close-up portrait shots to obtain contrast.

Why people have to be propped up near dark walls or hedges to be taken is a mystery, but it is being done every day and causes other troubles, apart from the actual exposure problem.

We have all seen portrait snapshots taken on the beach on a sunny day; the light reflected from sea and sky eats into the head and shoulders, giving an indefinite misty outline devoid of details and contrast. That is halation, and it is always present, lurking ready to bite into the dark shadow portions of the picture whenever dark shadows come against high-lights.

That introduces one of the arguments in favour of always using panchromatic film, not because it is faster or more colour-sensitive, but because of its superior anti-halation properties over the general run of ortho films, thereby reducing the spilling-over of light into shade.

It is best, then, to avoid too contrasty effects, particularly with portraits, and aim at getting all the range of tone even at the expense of making the picture a trifle flat. A shot with too much contrast will lack finer details, and it is surely detail that is chiefly prized on sub-standard films.

Two trial shots of any test subject, one taken in sunshine, the other in shade with a medium grey background, each with its appropriate exposure, will show that the less contrasty shot will be the truer, more pleasing, and show the greatest detail.

Coming now to other faults, the chief one that mars so many efforts is the irritating, nervous way in which cameras are jerked about. Animated pictures, certainly, but why so many dislocated ones? Why will amateurs stand a few yards away from a building and swing the camera up and down, left and right, getting it all in, bit by bit, jerk by jerk, when a shot taken from a slightly greater distance will save film and give better perspective.

Why not take moving objects by keeping the camera reasonably steady and letting the moving figures, traffic, etc., move across the field of view, instead of swinging the camera to and fro so that the whole street flutters jerkily along?

That is certainly the major fault in most amateur films, even in the case of those with a great deal of experience, and makes one wish at times that tripods were still necessities.

CAN THE CAMERA LIE?—A New Competition

IN the Summer Number of *The Amateur Photographer*, published on July 22nd, a new competition was announced in connection with articles that appeared in that issue dealing with "pictorial inexactitudes." It was demonstrated that by judicious application of the camera, combined with unusual viewpoints, or by double exposures, results were obtained that on their face value appeared to be unreliable.

In this competition, prizes are offered for the best photographic "untruth," but the prints must be quite straight and from untouched negatives. Combination prints, or prints that have been built up by cutting out other photographs and copying, or prints that have been obtained by various "control" methods, are not eligible for this competition.

The prizes are **5 guineas, 3 guineas, 2 guineas, 1 guinea** and **10s. 6d.** They will be awarded for what are considered to be the best efforts in making the camera "untruthful." The negatives of the winning prints and of any others must be submitted for inspection if required. Technical data should also be given regarding the production of the photographs.

There are no other conditions beyond those mentioned above. A special competition coupon, which appears each week in the advertisement pages, must be affixed to the back of each print. The closing date will be September 30th.

Entries should be addressed to the Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and should be marked on the envelope, "Special Competition."

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, September 30. Rules in issue of August 26.

The Amateur Photographer Novices' Competition. Prizes of Roll Films for Novices' Prints. Closing date, September 30. Rules in this issue.

The Amateur Photographer Special Competition, illustrating "Can the Camera Lie?" Entries close September 30.

Wallace Heaton "35-mm. Film Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

The Folkestone Camera Club, Competition for the best photographs of Folkestone.—Entries close, September 30. Cash prizes. (Ernst. F. Davidson, Hon. Secretary, Folkestone Camera Club, Town Hall, Folkestone.)

Chicago International Salon.—Open; July 23–October 4. (Alex. J. Krupy, Chicago C.C., 137, North Wabash Avenue, Chicago, Ill.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

Forty-fifth Toronto Salon of Photography.—Open, August 28–September 12. (W. H. Hammond, Secretary, Toronto Salon of Photography, 2, Gould Street, Toronto, Canada.)

Tweede "Focus" Fotosalon.—Open, September 12–27. (Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands.)

South African International Salon.—Open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Open, September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Buffalo C.C. Fourteenth Annual Salon of Photography.—Open, September 6–27. (H. W. Schonewolf, 528, Elmwood Avenue, Buffalo, N.Y., U.S.A.)

Morecambe, Heysham and D.P.S.—Open, September 9–16. (James F. Levisohn, B.Sc., 5, Douglas Drive, Heysham, Lancs.)

Fotoclub Zagreb, Fourth International Salon of Photography.—Open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Lincoln Camera Club.—Open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

XII Salon International de Fotografica, Zaragoza, Spain.—Entries before September 10; open, October. (Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7, Zaragoza, Spain.)

Third Canadian International Salon of Photographic Art.—Entries, September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

Windlesham C.C.—Entries, September 10; open, September 25–26. Classes for members (Beginners, Advanced, Professional, also Open Class). (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

IV International Hungarian Exhibition.—Entries, September 15; open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Entries, September 21; open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Service Co. (London), Ltd., Happy Camp Snaps Competition. Cash prizes.—Entries, September 30. (Service Co. (London), Ltd., 273, High Holborn, London, W.C.1.)

Coronet Midget Camera Competition. Cash prizes.—Entries, September 30. (Coronet Camera Co., 310, Summer Lane, Birmingham, 19.)

Eighth International Photographic Salon of Japan.—Entries close in Tokyo, September 30; open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo, Asahi Shimbun, Tokyo, Japan.)

Photographic Society of America 100 Print Salon.—Entries, October 1. Limit 4 prints. Entry fee $1.00. (Dever Timmons, Salon Secretary, Box 216, Cashocton, Ohio.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Entries, October 1; open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

G.E.C. (Coventry) Third Annual Exhibition. Open classes for members of Midland Federation Clubs.—Entries, October 14; open, November 9–14. (P. H. Crosby, Hon. Sec., G.E.C. Photographic Society, General Electric Co., Ltd., Coventry.)

Johnson's "Holiday" Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936. (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15 open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr, 69, Antwerp.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22-March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

31.

DRY MOUNTING

A VERY popular method of mounting photographs, as it permits prints to be mounted perfectly flat on any kind of support, permanently and without marking the print. Briefly, the method consists of the use of thin sheets of tissue paper as the adhesive, which have been saturated with a solution of shellac and dried. A sheet of this tissue is applied to the back of the print by touching it here and there with a hot iron or the back of a metal spoon, heated to about 160 to 170° Fahr. This melts the shellac where touched, and makes it adhere to the print. The print and adherent tissue are then trimmed together to the required size and laid down in the correct position, previously selected, on the mount. The print and mount are then placed under pressure between thin metal plates in a dry-mounting press, in which metal pressure slabs are heated to about 170° Fahr. for approximately 15 seconds.

The heat and pressure cause the shellac to melt, and the print becomes firmly cemented to the mount. Several small appliances are on the market for dry mounting for amateurs, but the large machines still give the best results. The use of the ordinary flat-iron, suitably heated, has been suggested for dry mounting prints, but, although it can be used, it is not an entirely satisfactory substitute.

Dry-mounting tissue is best bought already prepared, but may be made by saturating suitable tissue paper in a solution of the resinous gum known as sandarac or gum juniper. It is usually sold in small tears averaging about a quarter of an inch (6 or 7 mm.) in diameter, these tears being nearly colourless. The price is about the same as that of shellac. One part by weight of the sandarac, dissolved in from one and a half to two parts by weight of industrial alcohol, will give a suitable solution for saturating the tissue paper. The prepared sheets are hung to dry flat before use.

32.

TO FIND FOCAL LENGTH OF LENS

THE focal length of a lens is the distance between the node of emergence of the lens and the centre of its focal plane when the lens is focussed on infinity.

There are many different methods of calculating the focal length of a lens. For exact measurements an optical bench is necessary, but for most amateurs' purposes there are a few methods which need but little apparatus and will give results accurate to 1/32nd in. One popular method is described below and is suitable for use where the entire lens is moved to and fro for focussing and where the camera has a double extension and a focussing ground glass.

First, focus the lens on infinity, on, say, a church spire some little distance away, and mark the position on the baseboard where the focussing pointer rests. Next take a piece of white card about 3×2 in., and cut it into two (3×1 in.). Pin one of these pieces on a wall, rack out the lens panel of the camera to give double extension and focus the lens on it to give an image of *exactly* the same size. The second piece of card serves as a convenient check for the image. Mark again the position of the focussing pointer on the baseboard extension, and the distance between these two baseboard marks is the focal length of the lens. This method is based on the optical law that the focal length of a lens is doubled to obtain an image the same size of the object in focus.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Focal Length of Lens.

What advantages are there to a lens the focal length of which is an inch longer than the diagonal of the plate used? W. E. M. (Cambridge.)

One advantage is that the image is a little larger than that which would be given with a lens of normal focal length. Or conversely, one could stand a little farther away to get the same size image. If a 6-in. lens were used in place of a 5-in. lens the image would be one-fifth as large again in lineal dimension. If the camera is fitted with a generous rising lens front it would be an advantage to have the longer focal length of lens as it would have a greater covering power, if the two lenses were of the same type.

Blue Spots on Prints.

Whether my prints are sulphide-toned or not I get small blue spots on them. What is the cause, and how can I remove them? J. D. (Huddersfield.)

The most likely cause is due to the presence of minute particles of iron rust in the water supply. Try fastening a piece of thick flannel over the tap next time you draw off water and note if the spots occur again. Dilute some hydrochloric acid to half strength with water and apply to each spot with a pen. Blot quickly as soon as the acid has acted and finally wash the print well to remove all traces of acid.

Right of Way.

What is the law regarding the right of a person to photograph property on the right of way? J. J. G. (Southend.)

One may photograph anything that can be seen from the right of way, whether it is a public highway or a public footpath. Thus, a photograph can be made of any private property that is visible from the public road, but immediately one sets foot on private ground to make the photograph, then the owner can prosecute. Should, however, a photograph be made of persons while they were on the public road and the reproduction made them appear as though deformed or ridiculous, the photograph could be restrained from further use on the grounds that it might injure the plaintiffs' reputation.

Focal-plane Shutter.

Does it weaken the spring of a focal-plane shutter or lens shutter to leave it set at high tension? P. O. (London.)

It is always advisable with any type of focal-plane shutter to slacken off the tension when finished for the day. The same applies to any type of lens shutter which requires to be wound up or "set," like the Compur shutter. Do not leave it for any length of time ready set for an instantaneous exposure, particularly if the indicator is set for a high speed.

Amidol Stains.

I find that amidol developer stains the finger-nails badly; what will prevent this? A. G. (Birmingham.)

We are doubtful whether there is any absolute preventative for staining the finger-nails when using amidol frequently. One thing that has been recommended is to have at hand a basin containing water slightly acidified with hydrochloric acid, to rinse the fingers in this after each immersion in the solution, and then to rinse them in clean water and dry them. After the work is finished the nails should be thoroughly scrubbed with a brush, soap and hot water.

Photographs for Reproduction.

Why is it that contrasty prints are preferable for reproduction purposes? G. M. L. (Eastbourne.)

If the photographs are reproduced by the half-tone process, as with all the newspapers and most magazines, and by the litho. process, the dot screen which enables the varying tones to be printed causes a certain loss of tone and flatness. To overcome this, the original is preferred to possess a little more contrast in tone, to compensate. For the gravure process, by which some of our weekly periodicals are printed, the originals are preferred to be of full gradation but not contrasty. Although there is a screen present in this process as well, it is very much finer, which, together with the different principle of ink application, gives a much longer scale of tones, and for various other technical reasons it does not have the same effect of tone loss as with the other two methods.

Title Strips.

How can I make negatives of lettering for title strips? I enclose a sample, but cannot myself get sufficient contrast. E. S. (Ilford.)

It is quite a simple matter to produce the sort of negative you require if it is done in the proper way. The first step is to get the lettering in black on white card; the lettering may be done by hand with indian ink, or on a printing press, provided the ink is black and the outlines sharp. The original is then set up in a good even light and photographed on a process plate. It is the use of process material that is the secret of success, and with suitable exposure and development it is possible to get the densest black, with the letters showing as perfectly clear gelatine.

Perspective.

I have been told that for holiday snapshots the V.P. size is no good as the perspective is much distorted. Should I do better to get a $3\frac{1}{4} \times 2\frac{1}{4}$ size? W. T. G. (Slough.)

What you have been told about the perspective is very unreliable. The size in which any given object is rendered when photographed depends upon two things—the distance from the object, and the focal length of the lens; and has nothing to do with any particular make of camera. Holiday snapshots are quite successfully made in vest-pocket size with a short-focus lens suitable to that size of camera. If you photographed the same subject from the same spot with a V.P. camera, and also with a $3\frac{1}{4} \times 2\frac{1}{4}$ camera, the chances are that the only difference would be in the size of the pictures. The perspective would be the same.

Metol-Adurol.

Some time ago you published a formula for a one-solution developer containing Adurol. I made this up and found it very satisfactory, but I have now lost the formula. Can you repeat it for me? J. S. (Bristol.)

The formula for which you ask is as follows:—

Metol	30 grs.
Adurol	120 grs.
Sodium sulphite	750 grs.
Potassium carbonate ..	2 oz.
Potassium bromide	17 grs.
Water	10 oz.

Dissolve in order in water at a temperature of about 160 degrees. For ordinary use dilute with seven times its bulk of water.

A PRIZE COMPETITION FOR NOVICES

THIS competition is specially for those readers of "The A.P." who are Novices; that is to say, amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups, or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices still have time in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be—
TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

The Second Prize will be—
TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

The Third Prize will be—
ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

Twelve Prizes of—
ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices" Competition.



5×4 Soho Reflex, Carl Zeiss f/4.5 Tessar lens, 3 double plate-holders, case. List price £45. For..... **£20 0 0**

Model II Leica, Elmar f/3.5 anastigmat lens, shutter speeds 1/20th to 1/500th sec., chromium-plated model. In new condition. List price £27 17s. For..... **£22 10 0**

Model III Leica, Elmar f/3.5 anastigmat lens, range-finder, shutter speeds 1 to 1/500th sec. As new. List price £39 10s.... **£33 10 0**

3½×2½ Goerz C.D.V. Tenax, Goerz f/4.5 Dogmar anastigmat lens, Compound shutter, 3 double plate-holders, film-pack holder. Good condition..... **£5 5 0**

3×4 cm. Nagel Rolloroy, Xenon f/2 anastigmat lens, Compur shutter, range-finder, leather case. Original price £23 16s. For.. **£12 12 0**

3×4 cm. Zeiss Ikon Kolibri, Carl Zeiss f/3.5 Tessar lens, Compur shutter, Proxar lens, yellow filter, case. In good condition **£9 9 0**

4½×3½ Newman & Guardia New Ideal Sibyl, rising and cross front, Ross f/4.5 Xpres lens, Graflex roll-film holder, best quality pigskin case. In excellent condition. List price £32. For.... **£12 10 0**

3½×2½ Ermanox, Ernostar f/1.8 anastigmat lens, 3 double plate-holders, film-pack holder, changing-box, leather case. All in excellent order. List price £65. For..... **£30 0 0**

3½×2½ Ernemann, Ernon f/3.5 anastigmat lens, 3 double plate-holders, film-pack holder, leather case..... **£12 12 0**

3½×2½ Dallmeyer Speed, f/2.9 Pentac anastigmat lens, 3 double plate-holders, leather case. List price £26 5s. For... **£12 12 0**

4½×3½ N. & G. Sibyl de Luxe, double extension, Ross-Zeiss Convertible Protar lens f/6.3, 5-in. and 9-in. focus, rising and cross front, 6 plate-holders, leather case. In good condition..... **£9 17 6**

3½×2½ Makina II, f/2.9 Anticomar lens, also 2t-cm. Telemakina f/6.3 lens, f/6.8 Wide-angle Orthar lens, 6 plate-holders, film-pack holder, Plaubel roll-film holder, filter, leather case. In new condition. List price £66 9s. 6d. For..... **£40 0 0**

3½×2½ N. & G. Sibyl, Carl Zeiss f/6.3 Tessar lens, 6 plate-holders, in purse cases..... **£3 12 6**

4½×3½ Tropical Model Sanderson, Goerz f/6.3 Convertible Pantar lens, in Volute shutter, 4 book-form plate-holders, leather case. All in good condition..... **£12 12 0**

9×12 cm. Ica Ideal, double extension, rising and cross front, Carl Zeiss f/4.5 Tessar lens, Compur shutter, film-pack holder, leather case. Good condition..... **£8 8 0**

Postcard Ica Nixe Roll Film, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, 6 plate-holders, focussing screen, leather case. Good condition..... **£13 10 0**

4½×3½ Tropical Model Soho Reflex, Ross f/4.5 Xpres lens, 6 double book-form plate-holders, film-pack holder and leather case. All in good condition..... **£19 12 6**

4½×3½ Soho Reflex, Carl Zeiss f/4.5 Tessar lens, and a 12-in. Dallon f/5.6 Telephoto lens, 3 double plate-holders, film-pack holder, leather case. All in excellent condition. List price £54. For.. **£35 0 0**

Cine-Kodak Eight-20, Kodak f/3.5 anastigmat lens, leather case **£7 15 6**

Model K Cine-Kodak, for 50-ft. or 100-ft. 16-mm. film, f/3.5 Kodak anastigmat lens, leather case. List price £36 10s..... **£17 10 0**

9.5-mm. Pathe de Luxe Motocamera, Zeiss f/2.7 Tessar lens **£10 10 0**

Ensign Simplex Pocette Cine Camera, Dallmeyer 1-in. f/2.9 lens, in focussing mount, also 3-in. Dallmeyer Telephoto lens, complete with case..... **£25 10 0**

16-mm. Ensign Kinecam, Cinar f/2.8 anastigmat lens, leather case **£12 15 0**

4½×3½ Sanderson, latest model, Carl Zeiss f/4.5 Tessar lens, Compur shutter, Zeiss Distar lens, 6 double plate-holders, film-pack holder, 2 leather cases. Cost £33 5s. For..... **£21 0 0**

9×12 cm. or 4½×3½ Patent Etui, Carl Zeiss f/4.5 Tessar lens, Compur shutter, 6 plate-holders, film-pack holder and leather case **£11 17 6**

12-in. Dallmeyer Popular Telephoto Lens f/6 ..... **£4 4 0**

12-in. Dallmeyer Adon Telephoto f/4.5, with hood **£7 10 0**

Dallmeyer Adjustable Adon Telephoto Lens, with extra 1-in. Telenegative lens, leather case. List price £10 10s. For..... **£5 5 0**

4½×3½ N. & G. Sibyl, f/4.5 Ross Xpres, also 11-in. Ross f/3.5 Teleros Telephoto lens, 6 plate-holders, film-pack holder, leather case. List price about £43. For..... **£19 10 0**

CAMERAS TAKEN IN EXCHANGE.

"AMERICAN PHOTOGRAPHY"

Articles by experts on Nature Photography, Ciné Photography, Colour Photography, Miniature Camera Photography. Reviews of new apparatus, books, etc. Profusely illustrated.

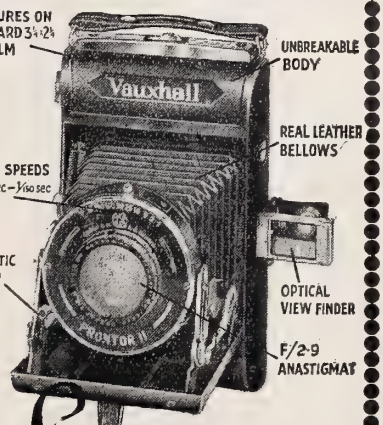
Price 1s. 6d. monthly, postage 3d. extra.

Twelve Months' Subscription, 17s. 6d. post free.

Specimen copy, 9d. post free.

SANDS HUNTER & Co LTD
37, BEDFORD ST, STRAND
LONDON, W.C.2

The BEST VALUE



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

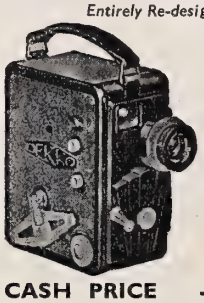
GET YOURS NOW FOR 8/9 down and 11 similar monthly payments.

Or with Compur "S," £6 15 0. Compur Rapid, £7 19 6.

Visit us at 52, CHEAPSIDE, E.C.2
IT WILL PAY YOU.

NEW MODEL DEKKO

Entirely Re-designed Model.



The Finest 9-mm. Camera
F/1.9 Dallmeyer or Ross.

YOURS FOR
19/-
down

And 11 similar monthly payments.

CASH PRICE - £10 : 18 : 6

THE NEW "AVO"



63/-

Leather case 5/- extra.

YOURS FOR 5/8 down and 11 similar monthly payments.

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1
TELEPHONE: VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

EDWIN GORSE *The Dealers of the North.*

86, ACCRINGTON ROAD, BLACKBURN.

All Latest Cameras in stock. Exchanges. Hire Purchase—9, 12, 18, 24 payments.

★ **Every New Camera Guaranteed Six Months.** ★

BUY BY POST——————FOR PERFECTION.

Used Bargains. Seven Days' Approval against remittance. All in stock. Duplicates of most.

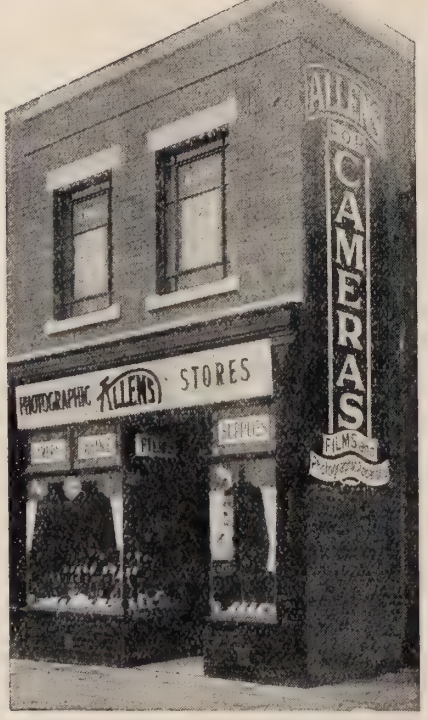
8-mm. Kodascope Projector, resistance, case. As new.... £5 5 0
3¼ × 2¼ Super Ikonta, Zeiss Tessar f/4.5, coupled range-finder, D.A. Compur. Hardly used. As new..... £13 13 0
16-on-V.P. Zeiss Kolibri, Zeiss Tessar f/3.5, new Compur.. £5 17 6
3¼ × 2¼ Ensign Roll Film Reflex, Aldis f/4.5, 1/25th to 1/500th £3 17 6
16-on-3¼ × 2¼ Super Ikonta, Tessar f/3.5, case. Like new.. £13 13 0
¼-pl. Zeiss Miroflex Folding Reflex and Press, Zeiss Tessar f/4.5, latest 1/3rd to 1/2,000th, slides, case. As new..... £21 10 0
G916 Bolex Projector, 9½/16-mm., 500-watt, res., case. As new £39 10 0
Contax f/3.5, slow speed, latest, case. As new..... £17 17 0
3¼ × 2¼ Cameo, Aldis f/4.5, Mulchro, double ex., slides.... £3 15 0
3-in. Dallmeyer f/3.5 **Cine Telephoto.** Cost £10. As new.. £5 17 6
Exakta Latest Slow-speed Model, Tessar f/2.8. Like new.. £25 0 0
Regent Kodak, latest, carton, case. As new..... £14 14 0
40 × 30 Beaded Projection Screen, luxe auto. case. As new £3 17 6
3 × 2 Rollette, Xenar f/4.5, Compur, self-erect. Bargain....39s. 6d.
3¼ × 2¼ T.-P. Latest Reflex, Cooke f/4.5, latest 1/10th to 1/1,000th, latest hinged hood, sky shade, revolving back, slides. Like new..... £6 17 6
9½-mm. Pathe Motocamera Luxe, f/3.5. Cost £10 10s. Like new £4 4 0
16-mm. Kinecam, f/2.8, latest, 3 speeds, 100 ft., case. Like new £13 13 0
Brilliant Voigtlander Reflex, f/4.5 Compur, twin lens, case.. £4 4 0
V.P. Zeiss Bebe Plate, Tessar f/4.5, Compur, slides. As new £4 17 6
3¼ × 2¼ Zeiss Plate, Tessar f/4.5, Compur, double ex., case.. £4 17 6
16-mm. Ampro KD Projector, 750-watt, case. Lovely machine. Snip..... £37 10 0
¼-pl. Zeiss Plate, Zeiss Dominar f/4.5, Compur, double ex., rise, cross, automatic bellows catches, wire finder. Lovely outfit £4 17 6
16-mm. Ensign Simplex Wafer Camera, 1 in. thick only, f/3.5. Slips in the pocket for daily use. Cost £20. Superb camera £14 14 0
Midas Camera-Projector, films, transformer, carton. Lot..39s. 6d.
3¼ × 2¼ T.-P. Compact Horizontal Reflex, Dallmeyer f/4.5, slides £4 4 0
3¼ × 2¼ Norfolk Plate, f/2.9 Speed, D.A. Compur, double ex. £6 17 6
50 × 40 Beaded Screen Projection, luxe auto. case.
3¼ × 2¼ Mentor Sports Reflex, Tessar f/3.5, D.A. Compur, latest. Like Rolleidex, but takes large 3¼ × 2¼ pictures, slides £16 16 0
¼-pl. Etui Wafer Plate, Meyer Trioplan f/4.5, Ibsor 1 to 1/100th, 1-in. thick only, slips in the pocket like a note-book, slides.. £4 4 0
9½-mm. Pathe Camera and Camo Motor, f/3.5. Bargain.....29s. 6d.
3¼ × 2¼ Zeiss Famous Palmos Press, Zeiss Tessar f/4.5, 1/10th to 1/1,000th, famous horizontal self-capping, D. slides, case £8 17 6
¼-pl. Ensign Special Reflex, Aldis f/4.5, 1/10th to 1/1,000th, deep hood, slides. Cost £20. Fine bargain..... £4 17 6
9½-mm. Pathe Ace Projector, and resistance. As new.....29s. 6d.
2-in. Dallmeyer f/1.5 Super Speed Cine Telephoto..... £7 15 0
¼-pl. Adams' Folding Minex de Luxe Reflex, Ross Combinable f/5.5, triple extension, rise, swing, revolving back and latest features, 6 D. slides, F.P.A. and Adams' case. Cost £85. Like new £39 10 0
¼-pl. Sanderson, Bush f/6, 1 to 1/100th, all Sanderson movements 55s. 0d.
¼-pl. Ensign Pressman Reflex, Aldis-Butcher f/4.5, 1/10th to 1/1,000th, deep hood, reversing back, sky shade, slide, case..... £4 4 0
16-mm. Victor Bronze Latest Camera, f/1.5, turret head, visual focus, reverse action, and latest features, case. Like new. Cost £54 £34 10 0
8-mm. Keystone Super Projector, 200-watt, bronze, latest £9 17 6
3¼ × 2¼ Wirgin Roll Film, f/4.5, 3-speed, wire finder. As new..39s. 6d.
3¼ × 2¼ Ensign Latest Roll Film, Ensar f/4.5, Mulchro, 1 to 1/100th, latest rise cross front, radial focus, wire finder. Like new 69s. 6d.
4 × 4 Automatic Rolleiflex, Tessar f/3.5, tiny, compact. As new £11 11 0
121 Filmo 16-mm. Wafer Camera, f/3.5, latest. Like new £13 13 0
6 × 6 Korelle, f/2.9 Radionar, latest type finders. As new.. £9 17 6
3¼ × 2¼ Ihagee Folding Reflex and Press, Zeiss Tessar f/3.5 Speed, self-capping 1/10th to 1/1,000th, slides, case latest. Cost £50 £19 19 0
16-mm. Filmo Bell-Howell Camera, f/3.5, 2 speeds, 100-ft. Cost £40 £14 14 0
9½-mm. Miller Camera, Dallmeyer f/1.5, 3 speeds, interchanging lenses, like Dekko, but all metal and inlaid leather covered. £7 15 0
Gaumont-British 16-mm. Talkie, Super. Cost £175. Like new £115 0 0
5½-in. Ross Xpres f/3.5 Speed, focus mount, suit reflex, Press £4 17 6
37-mm. Superlight Lens for 200-B, giving 300 per cent more light and crisp definition of quality. List £5 5s. Unused.....63s. 0d.
9½-mm. Pathe Motocamera B, f/3.5. Cost £6 6s. Like new..65s. 0d.
3a Autographic Kodak, f/6.3, Compur, rise front, case. Like new 47s. 6d.
8 × Prestex Prism Binoculars, centre focus, case. Like new. Snip 45s. 0d.
3¼ × 2¼ Agfa Speedex Roll Film, f/4.5, D. action, 1 to 1/150th, latest. As new..... £3 15 0
3¼ × 2¼ Agfa Speedex Plate, f/4.5, 1 to 1/100th, single ext. Carton £2 9 6
16-mm. Keystone Camera, Dallmeyer f/1.9, 7 speeds, bronze. Cost £18..... £9 17 6
8-mm. Keystone Camera, Dallmeyer f/1.9, 3 speeds. Bargain £9 17 6
16-mm. Victor Turret Camera, f/3.5, f/1.9, 2-in. f/1.9, 3-in. f/4 lenses, filters, in case, black model, 100-ft. Cost £80. Bargain outfit £29 10 0
9½-mm. Pathe Home Movie Projector, super reel, motor, resistance. Snip..... £5 17 6
Gaumont-British Talkie Cost £95. Latest. Like new.... £65 0 0
¼-pl. Kodak Graflex Reflex, f/4.5, 1/10th to 1/1,000th, F.P.A., case £4 17 6
2-in. Dallmeyer Cine f/1.9 Telephoto. As new. Cost £10.. £6 6 0
3¼ × 2¼ Ensign Press Roll Film, f/4.5, latest 1/25th to 1/500th, case £5 17 6
16-mm. De Vry Projector, 200-watt, case. Finest little machine made..... £9 17 6
V.P. Wirgin Roll Film, f/4.5, 3-speed, self-erect. Like new £1 19 6
Ensign Latest Multex, 16 on V.P., Ross Xpres f/1.9. Cost £27 £19 19 0
16-mm. Victor Compact Latest Talkie, 500-watt/5-watt, 1,600 ft. £75 0 0
50 × 40 Beaded Projection Screen, auto. metal case, hanging.. 57s. 6d.
9½-mm. Coronet Latest Camera, f/3.5, latest improvements. As new.....45s. 0d.
Three 3¼ × 2¼ Soho Folding Roll Film, f/11, instructions. As new.....7s. 11d.

CAMERAS!!

FOR THE DIRECT PURCHASE OR EXCHANGE OF CAMERAS, CALL OR WRITE TO:

→ALLENS←

168 OLDHAM RD., MANCHESTER, 4



EXCEPTIONAL ALLOWANCES in exchange for Rolleicord, Rolleiflex, Leica, Super Ikonta, Exakta, and all high-class cameras and apparatus.

And we also offer you a selection of Super Bargains for cash—see Cameras and Lenses Column in this issue.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

Telephone: Collyhurst 2980. Closed 7 p.m.

SHOOT OF HAMPSTEAD

CAN SUPPLY YOUR NEW MINIATURE CAMERA OR EQUIPMENT. COME IN AND SEE THEM !

Expert advice and assistance. *Leica* All Photographic Supplies. *Exchanges.* *Let me quote you !*

S. I. SHOOT, 179, West End Lane, N. W. 6
(Facing West Hampstead Met. Station.) *Phone: MAIda 7902.*

"THE MOTOR CYCLE"

The Motor Cyclist's Newspaper.

Every Thursday. 3d.

MOTOR DRIVEN MOVIE CAMERA

for **75/-**



8 CORONET FEATURES

1. *Anastigmat F.3·9 Lens (Set to ·00075 inch) ½ human hair thickness*
2. *Iris Diaphragm*
3. *Film Footage Indicator*
4. *Direct Brilliant Viewfinder*
5. *Daylight loading*
6. *Non-Rotating Key*
7. *Takes standard 9·5 mm. films*
8. *Metal parts either triple coated Black Enamel or Chromium Plated*

PRICE 75/-

Just what you have been wanting—a real Cine Camera which takes perfect moving pictures, simply by pressing a button. Supplied at a price to suit your pocket—75/-.

Unbelievable value. Note specification in adjoining panel. This Cine has made moving picture taking cheap and simple. You load in daylight, wind it up, press the button, and there you are. 30 ft. of standard 9.5 film perfectly taken of your favourite subject.

CORONET

310, Summer Lane, Birmingham, 19

Buy EMPIRE BRAND

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*



	144 Sheets		144 Sheets
3½ × 2½ ..	2/6	6½ × 4¾ ..	7/-
4½ × 2½ ..	3/4	8½ × 6½ ..	12/8
4½ × 3½ ..	3/8	10 × 8 ..	18/3

Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

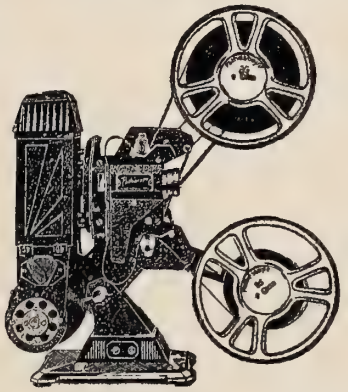
Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

Get a Good Projector NOW—for the Autumn showing of your Summer films.

PATHÉSCOPE 200-B



The FINEST 9.5-mm. PROJECTOR

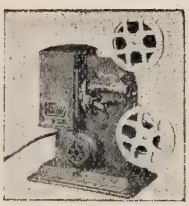
Gives up to a 9-ft. picture if desired, with ample light.

PRICE

£15:0:0

Or 12 monthly payments of 26s. 3d.

Resistance for high voltages **35s. 0d.**



KEYSTONE 8-mm.

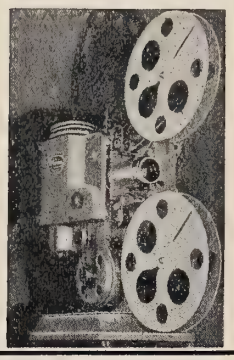
"The finest value obtainable."

200-watt lamp, fan cooled, motor rewind, takes 200-ft. reels, clear, steady projection. Sturdy construction.

PRICE £13:13:0

Or 12 monthly payments of 23s. 11d.

Resistance .....**39s. 6d.**
Carrying-case .....**27s. 6d.**



AMPRO 16-mm.

500-watt Model J.

Motor drive, reverse, rewind. Gives rock-steady projection with the greatest light of any 500-watt machine, due to special optical system. Constructed on engineering principles.

With de luxe case **£39:10:0**

Or 12 monthly payments of £3 9s. 2d.

SOME MORE CAMERA BARGAINS FOR "A.P." READERS.

Victor Model III, single-lens model, with Dallmeyer f/1.5 Speed anastigmat lens..... **£14 14 0**

Ensign 180 Projector, complete with carrying-case **£10 10 0**

9.5-mm. Dekko Cine Camera, with f/2.5 T.T. & H. lens, latest type gate, complete with de luxe combination carrying-case. In new condition. List price £8 17s. 6d. **£6 12 6**

Kodascope Eight-30 Projector. New condition **£7 7 0**

Ensign Super Kinecam, turret head, tri-optical synchronising view-finder, f/2.6 Cinar anastigmat lens, de luxe leather case..... **£26 0 0**

SHEFFIELD PHOTO Co. LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — One minute walk from Town Hall

Grams : Photo, Sheffield. Phone 22079 (2 lines.)

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S Clearance Sale.—Press, Miniature, Cine Cameras ; no reasonable offers refused.—45, Newington Butts, S.E.11. (Rodney 3773.) [0037

ALLENS.—1A Super Ikonta, Tessar f/4.5, 8 or 16, filter, E.R. case, £14 lot ; Baby Ikonta, Novar f/4.5, £2/19/6 ; Ensign Roll Film Reflex, Ensar f/4.5, £3/19/6.

ALLENS.—Super Ikonta 8 or 16 on 2B, Tessar f/4.5, R. Comp., £14/10 ; 3¼×2¼ Mentor Reflex, Tessar f/4.5, slides, F.P.A., case, £12 ; Nagel Rolloroy, Elmar f/3.5, Compur, case, lens hood, £8/10.

ALLENS.—Contaflex, f/2 Sonnar, cassette, E.R. case, light filter, lens hood, trimming template, Zeiss Magniphot Enlarger No. 1455/11, complete outfit, £60 ; cannot sell separate.

ALLENS.—3a Kodak, Tessar f/4.5, O.P. Comp., range-finder, £5/5 ; 3¼×2¼ Ihagee Auto. Ultrix, f/4.5, D.A. Comp., £4/15 ; Foth-Derby, f/2.5, £5/17/6 ; Foth-Derby, f/3.5, £4/10.

ALLENS for generous exchange allowances.—168, Oldham Rd., Manchester. Phone, Collyhurst 2980. Closed 7 p.m. [0087

FOR Sale.—Kodak Six-20 Camera, unused, cost £3/12/6 ; or exchange Goerz Tenax Manufoc 3¼×2¼ Plate.—Smiles, Gorleston-on-Sea. [4769

1-PLATE Reflex, 7 book-form slides, Zeiss Triotar f/4.5 lens, leather case and tripod ; all perfect, £7.—Vesty, 28, Macdonald St., Birmingham. [4770

LEICA III, Elmar f/3.5, £22 ; Elmar f/4, 9-cm., £6 ; Universal Finder, £2 ; Correx Tank, 10/- ; Filter and Shade, 5/- ; all as new, £30 lot ; deposit.—143, Forest Rd., Tunbridge Wells. [4771

ENSIGN Autorange, Xpres f/4.5, Compur (D.A.), de luxe case, tank, as new, cost £16, bargain, £8/10 ; Cine Titler (21/-), 7/6.—S. Gaw, Bangor, Belfast. [4772

£3 4½×6 cm. Salex, f/4.5 Tessar, F.P.A., 6 slides, focal-plane.—52, Ley St., Ilford. [4773

1-PLATE New £15/15 Ensign Reflex, Aldis f/3.4, 4 full guarantee, £9/10 ; particulars from—18, Ritherdon Rd., S.W.17. Streatham 2114. [4774

ROLLEICORD, f/3.8 Triotar, E.R. case, Correx tank, £11/11 ; Voigtlander Brilliant f/7.7, E.R. case, 35/- ; both new condition ; deposit system.—Box 9160, c/o "The Amateur Photographer." [4776

PATHESCOPE Motocamera B, absolutely as new, £3/10 ; Weston Universal Meter (latest), £4/10.—Below.

1-PLATE Watkins Time Developing Tank, 9/6 ; 4 ¼-pl. Klimax ditto, 10/6, both perfect ; V.P.K. Tank, as new, 7/6.—Below.

ZEISS Mirax 3¼×2¼ Enlarging Attachment, shop-soiled only, 47/6 ; Giraffe Tripod, 5/6.—Below.

10.5-CM. Coupled Elmar, perfect, £5/15 ; 3.5-cm. Wide-Angle Elmar, £5/5 ; Vidom and case, £2/12/6 ; 7.3 Hektor f/1.9, £20.—Below.

ABOVE from Cyril Howe, Leica and Cine Specialist, Abbeychurchyard, Bath. Recommended for Leica developing and enlarging by Messrs. E. Leitz, London. [4777

3¼×2¼ Agfa, Compur D.A., f/4.5 Apotar, as new, 4 4 gns. ; also 3¼×2¼, Reitzschel f/4.5, Compur, £2.—Goldfinch, 19, Kent Rd., Margate. [4778

NO. 1 Leica, range-finder, E.R. case, £8/10 ; Ensign Magnaprint Enlarger, £2 ; wanted, Voigtlander Superb.—Blake, 102, Alleyn Rd., S.E.21. [4779

IKONTA, Tessar f/4.8, Compur ; as new, £5/15.—Hart, 63, Abbott Crescent, Clydebank. [4781

KODAK Regent, as new, £16/10 ; deposit.—Box 9161, c/o "The Amateur Photographer." [4782

1-PLATE Zeiss Maximar, Tessar f/4.5, D.A. 4 Compur, 3 slides, F.P.A., Distar, Proxar, colour filter, Zeiss lens hood, leather case ; all as new, £12 ; deposit system.—Box 9163, c/o "The Amateur Photographer." [4784

KODAK 1a, f/6.3, 1 to 1/200th sec., D.V., brilliant finders, leather case, bargain, 32/6 ; wanted, Optochrom Tank.—Robinson, Edgmond, Shropshire. [4788

YOU GET

"A GOOD DEAL"

from the

NEWPORT CAMERA EXCHANGE

5, HIGH STREET, NEWPORT, MON.

ALL CAMERAS FROM A BROWNIE TO A LEICA

Foth-Derby 16-on-V.P., f/3.5 lens, focal-plane shutter, 1/5th to 1/500th sec. As new. List £5 5s. For £4 4 0

Zeiss Contax, f/2 Zeiss Sonnar, 5-cm., latest model. As new. List £41. For..... £31 0 0

Zeiss Kolibri 16-on-V.P., f/3.5 Novar lens, Telma shutter. As new. List £8 2s. 6d. For..... £4 15 0

Ensign Midget, Model 33, All-distance, in slip case. As new condition. List 33s. For..... £1 5 6

Polyscop Stereo, f/5.5 Bausch Omnar lenses, shutter 1/3rd to 1/250th sec., auto-plate magazine. Perfect. For £3 15 0

Ensign Carbine ¼-pl. Roll Film, f/4.5 Doppel lens, Compur shutter, R. and C. front. Perfect condition. For £3 15 0

Zeiss 520, f/3.5 Zeiss Tessar, Compur Rapid shutter. Cost £11 17s. 6d. As new..... £9 0 0

Voigtlander Virtus, f/3.5 Skopar lens, Compur shutter. Cost £9 17s. 6d. Perfect..... £6 7 6

Kodak Six-Twenty, f/6.3 lens, leather case. Cost £4. As new..... £2 10 0

Thornton-Pickard Junior Special Reflex 3¼×2¼, f/4.5 Ross Xpres, roll-film adapter, F.P. adapter, cable release, solid leather case. Perfect..... £8 10 0

Kodak Six-20, f/4.5 lens, delayed-action shutter. Cost £5 5s. As new..... £4 4 0

Zeiss Super Ikonta 2¼×2¼, f/2.8 Tessar lens, Compur Rapid shutter. Cost £28 5s. As new..... £21 10 0

Voigtlander Avus 3¼×2¼, double extension, f/4.5 Skopar lens, Compur shutter, 6 slides. Perfect condition £4 15 0

Zeiss 3¼×2¼ Roll Film Icarette, latest Compur. As new. Cost £13 5s..... £7 10 0

Ensign Midget, 55s. model, f/6.3 lens. As new £2 0 0

Ensign Speed Roll Film 3¼×2¼, f/4.5 Ensar lens, focal-plane model. As new. Cost, with case, £12 10s. £6 15 0

CAMERAS with a P. & D. GUARANTEE

PLATE CAMERAS.

3¼×2¼ **Voigtlander Avus**, Skopar f/4.5, D.A. Compur, 6 slides, F.P. adapter, Tele-Focar lens, leather case. As new..... **£6:17:6**

3¼×2¼ **Voigtlander Avus** Skopar f/4.5, Compur shutter, 6 slides, F.P. adapter, case. As new.. **£5:17:6**

3¼×2¼ **Etui**, Zeiss Tessar f/4.5, D.A. Compur, 6 slides, F.P. adapter. Shop-soiled **£10:10:0**

¼-pl. **Ica Ideal**, Zeiss Tessar f/4.5, Compur shutter, 3 slides, F.P. adapter, leather case. As new.. **£6:10:0**

¼-pl. or 9×12 cm. **Ica Ideal**, Zeiss Tessar f/4.5, Compur shutter, 3 slides, F.P. adapter, leather case. As new..... **£7:10:0**

3¼×2¼ **Graflex Focal-plane**, Zeiss Tessar f/4.5, 6 D.D. slides, F.P. adapter, filters, focussing magnifier, leather case Splendid condition.... **£9:10:0**

3¼×2¼ **T.-P. Junior Special**, T.-P. Cooke f/3.9, 3 slides, F.P. adapter, focussing magnifier, case. Good condition..... **£7:7:6**

3¼×2¼ **T.-P. Junior Special**, Ross Xpres f/4.5, 6 slides, F.P. adapter, set Verax filters, case. Splendid condition..... **£10:10:0**

¼-pl. **T.-P. Special Ruby Reflex**, T.-P. Cooke f/4.5, 6 slides, F.P. adapter, case. Splendid condition **£5:12:6**

ROLL FILM.

4¼×2¼ **Ikonta**, Novar f/6.3, speeded shutter. As new..... **£3:5:0**

4¼×2¼ **1a Kodak Series III**, Kodak anastigmat f/6.3, Dionatic shutter. As new..... **£3:5:0**

¼-pl. **Roll Film Carbine**, with plate back, Ross Xpres f/4.5 Acme shutter, 1 to 1/300th sec. Splendid condition..... **£3:17:6**

3¼×2¼ **No. 1 P.K. Special**, Kodak anas. f/5.6, Kodamatic shutter. Splendid condition **£3:5:0**

V.P.K. Special, Ross Xpres f/4.5, Compur shutter. Splendid condition..... **£3:5:0**

PEARSON & DENHAM

(PHOTO) LTD.

Phone 22114 *BOND ST., LEEDS* Estd. 1875

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

VOIGTLANDER Brilliant, 12 exposures on 3¼×2¼ film, Voigtar f/7.7, speeded shutter; list price £2/5; as new, £1/12/6.

3½×2½ Dallmeyer Press Reflex, focussing, rising front, sky-shade, deep triple detachable hood, reversing back, quick-wind focal-plane shutter, 1/15th to 1/1,000th, fitted Dallmeyer Press f/3.5, Riteway roll-holder, 5 slides, canvas case, £6/15.

ZEISS Ikon Helinox Print Enlarger, 1411/2, complete with electric bulb for 220 volts; as new, £1/5.

9.5 Cine-Nizo Camera, taking 9.5 Pathe films, fitted Cassar f/2.8; perfect condition, £7/10.

3½×2½ Newman & Guardia Sibyl Vitesse Folding, focussing adjustment, rising and cross front, N. & G. reflex finder, fitted Ross Xpres f/3.5, speeded shutter, ½ to 1/150th, 3 D.D. slides, F.P. adapter, Wratten filter, tripod board, leather case; good condition, £20.

9-IN. Dallmeyer Dallon Telephoto Lens f/5.6, iris mount, sky-shade, £5/17/6.

13.5-CM. Carl Zeiss Tessar f/3.5, adapted for 9×12 and ¼-pl. Miroflex Reflex, focussing mount; as new, £7/15.

11½-IN. Ross Teleros Lens f/5.5, iris mount, complete cap and flange, £8.

1-PLATE Thornton-Pickard Triple Imperial Field Camera, all possible movements, fitted Beck Symmetrical, T.-P. T. and I. roller-blind shutter, 1 D.D. slide, tripod, canvas case; fine condition, £3/17/6.

1-PLATE, same as above, all movements, fitted same lens, 2 book-form slides, tripod, canvas case; fine condition, £4.

45×107 Jules Richard Verascope Reflex, and direct finder, R.R. lenses, T. and I. shutter, 6 single slides; good order, £1/10.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

LEICA III Chromium, Summar f/2, ever-ready case, latest model, used twice; accept £31 or best offer.—44, Savile St., Hull. [4787

V.-P. Agfa, Solinar f/3.9, Compur shutter, D.V. and brilliant finders, leather case, also pochette; excellent condition, £3/15.—R. Weil, Yewbank, Sanderstead, Surrey. [4789

AUTOMATIC Rolleiflex, 1936, 4×4, Tessar f/2.8, Compur, filter, ever-ready case; cost £28; perfect condition; sell, £18/10.—282, Norbury Avenue, S.W.16. [4790

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathescope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

1-PLATE Sanderson, f/6.8 Goerz, with screen, 3 double slides, 37/6; perfect.—Below.

1-PLATE Gas-fitted Standard Condenser Enlarger, 42/-.—Gill, Carona, Harrington Villas, Brighton. [4792

ZEISS Miroflex 9×12 Folding Reflex, Tessar f/4.5, and Teletessa f/6.3 lenses, 10 plate-holders with ¼-pl. adapters, film-pack adapter, black leather case, lined velvet, and straps; just overhauled by makers; cost £75; bargain, £30.—Ellison, 6, Sandilands, Troon, Ayrshire. [4793

1-PLATE Reflex, horizontal, Cooke f/4.5 anastigmat, 6 slides, case, £5.—Martin, 58, Belgrave Rd., Victoria, S.W.1. [4794

1-PLATE Thornton-Pickard Special Reflex, f/4.5 6-in. Zeiss Tessar, 12-in. f/5.6 Dallon Telephoto, interchangeable, 6 slides, F.P.A., R.F.A., 2 leather cases; perfect, £12.—Below.

5×4 Sanderson, 3 double slides, adapters to ¼-pl., f/6.8 Goerz Doppel, in Unicum, leather case, £3; 5½-in. Double Condenser, mounted, 15/-.—Griffiths, Hillcroft, Meriden Avenue, Wollaston, Stourbridge. [4797

WELTA Coupled Range-finder, 8-16 on 2¼, D.A. Compur, f/4.5 Radionar anastigmat; cost £12/17/6, in carton, £8/5.—Box 9173, c/o "The Amateur Photographer." [4799

SPECIAL OFFER

We list below details of a number of Second-hand Cameras, EACH GUARANTEED IN PERFECT CONDITION.

Voigtlander Prominent 3¼×2¼, Heliar f/4.5, Compur shutter, leather case. Good as new. For..... **£12 5 0**

Zeiss Ikon Miraphot Enlarger, quarter-plate, Tessar lens f/4.5. List price £14 15s. Shop-soiled only. For..... **£10 10 0**

Rolleicord 6×6 cm., f/3.8 Triotar lens, ever-ready case. Like new..... **£11 0 0**

Kodak Retina, Xenar f/3.5 lens, Compur shutter **£7 10 0**

Pathe Motocamera B, f/3.5 lens. Equal to new..... **£4 5 0**

Cine-Kodak Model K, f/1.9 lens. List price new, £35. For..... **£24 0 0**

Cine-Kodak Junior, f/1.9 lens, latest model. For..... **£12 17 6**

¼-pl. Soho Reflex, f/3.5 Ross Xpres lens, 3 double slides and F.P. adapter, solid hide case. All in beautiful condition. For..... **£20 0 0**

Bell & Howell Model 75 Filmo 16-mm. Cameras, f/3.5 lens. For..... **£12 15 0**

3¼×2¼ **Zeiss Ikon Roll Film Camera**, f/4.5 lens, Compur, leather case. For..... **75s. 0d.**

2c Folding Brownie, R.R. lens. For.. **15s. 0d.**

Tropical Carbine 4¼×2½, Ross f/4.5 lens, Compur, leather case. For..... **£5 0 0**

POLLOCK & STEWART

Photographic Dealers,

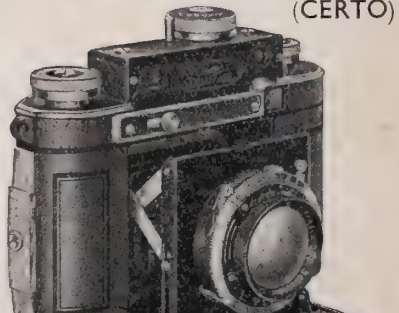
41, RENFIELD STREET GLASGOW, C.2

Telephone: CENT. 4066.

COUPLED RANGE-FINDER

Dollina

(CERTO)



For 36 exposures 24×36 mm., on cine film of standard width. **External focussing** control to set camera ready focussed while still closed. **Tubular built-in optical view-finder.** Practical horizontal size. Fully-erected at a single pressure. Leather shoulder-straps. **Reverse spooling. Automatic locking and film-counting device, die-cast body, etc.**

Model II (with coupled range-finder), with **CASSAR f/2.9**, Compur 1 to 1/300th sec. **£12:17:6**

With Schneider Radionar f/2.9, Compur 1 to 1/500th sec. **£14 12 6**

With Zeiss Tessar f/2.8, Compur 1 to 1/500th sec... **£18 18 0**

With Schneider **XENON F/2,** Compur 1 to 1/500th sec..... **£19:19:0**

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.

29, Red Lion Sq., High Holborn, W.C.1

(*Phone: Chancery* 8541).

ENSIGN



"ECONOMIC" MOUNTING PADS

A series of art boards made up into perforated pads—convenient for use and containing 12 assorted sheets (4 black, 4 cream, 4 white), also available in cream or white only.

	Style A, assorted.	Style B, cream.	Style C, white.
No. 1	Size 10×8		1/-
No. 2	,, 12×10		1/6
No. 3	,, 15×12		2/-

ENSIGN PHOTO LIBRARY

FOR A PLACE ON EVERY BOOKSHELF

LIBRARY ALBUMS



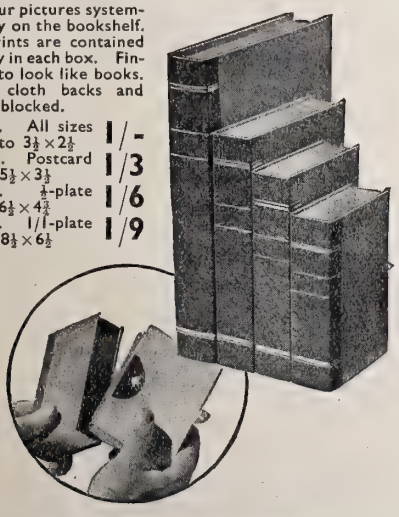
The new idea in albums. Strongly bound in tasteful brown, resembles a book, it will stand on your bookshelf and not look out of place with the volumes already there. Each album takes 100 3½×2½ prints, slip-in, two on a page.

No. 3085. For 100 3½×2½ prints **2/6**

BOOK BOXES

A simple method of storing your pictures systematically on the bookshelf. 100 prints are contained loosely in each box. Finished to look like books. With cloth backs and edges blocked.

No. 0.	All sizes to 3½×2½	1/-
No. 1.	Postcard 5½×3½	1/3
No. 2.	½-plate 6½×4¾	1/6
No. 3.	1/1-plate 8½×6½	1/9



NSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

BALDAX, f/2.9, Compur, 16-on-2¼×3¼, £5.—5, Albion St., W.2. [4801

VOIGTLANDER Bessa, 3¼×2¼, f/6.3 Voigtar, Prontor, leather case, many accessories; all as new, £2/10.—Chard, Balnacoil, Virginia Water. [4804

3½×2½ Cameo, f/4.5, Mulchro, F.P.A., 6 slides, case, £3/15; Magnacam Enlarger, £1/15; Dallmeyer Adon Telephoto, £2/10.—Howe, 90, North Rd., Withernsea. [4807

ROLL-OP 16-on-3¼×2¼, Anticomar f/2.8, Compur, coupled range-finder, automatic film numbering; perfect condition, £13/10, or offer.—Scholes, 48, Woodgate St., Bolton. [4809

VOIGTLANDER Brilliant, f/6.3, as new, case, 45/-.—Markham, 24, King Richard St., Coventry. [4814

SUPER Sport, Tessar f/3.8, D.A. Compur, month old, leather case, £12/15.—Jones, 33, Radnor Rd., Bristol, 7. [4815

LEICA III (slow speeds), with ever-ready case, fitted Summar f/2 lens; perfect, £27.—C. Crompton, Hollywood, 79, Mulgrave Rd., Sutton, Surrey. [4816

9×12 cm. Press Deckrullo Nettel, Tessar f/4.5, Tele Tessar f/6.3; cost £50; any offers?—Bos, Boughton, Worcester. [4818

IKOFLEX, unwanted gift; cost £6/12/6; unused; offers to—31, Goodge St., W.1. [4819

V.P.K. Special, f/5.6 Kodak anastigmat, Diomatic shutter, filter; perfect condition, £2.—Crossley, 106, Folkestone St., Bradford, Yorks. [4821

3½×2½ Nettel Press, f/2.7 Zeiss, slides, F.P.A., case; splendid condition, £12; seen.—1, Myrtle Grove, Enfield. [4822

ZEISS Super Ikonta, f/4.5 Zeiss Tessar, Rapid Compur, 8 or 16 on 3¼×2¼ film; as new; lowest, £11/10.—Cox, Berrington Chambers, Tettenhall Rd., Wolverhampton. [4825

MAKINA II 3¼×2¼, latest super model, parallax compensated view-finder, Anticomar f/2.9, with detachable universal f/4.5 anti-glare stop, coupled range-finder, slides, etc.; as new in maker's wrapper, complete with 30/- case and maker's guarantee; cost £41; accept £33 cash.—Box 9181, c/o "The Amateur Photographer." [4827

SOHO Reflex 3¼×2¼, rising and swivelling front, Ross Xpres f/4.5, interchangeable new Adon f/4.5 Telephoto, book slides, roll adapter, filter, magnifier, etc.; all unscratched; cost £50; accept £33.—Box 9183, c/o "The Amateur Photographer." [4829

LEICA II, f/3.5 Elmar, black, E.R. case, perfect, £18/18, approval; F/4.5 Ensign, 8-speed, 55/-; wanted, Leica III.—Box 9187, c/o "The Amateur Photographer." [4830

BARGAIN.—Contax I, Tessar f/2.8, ½ to 1/1,000th sec.; as new, perfect, ever-ready case; cost £33/15; £21/15.—Box 9188, c/o "The Amateur Photographer." [4831

EXAKTA Model A, Exaktar f/3.5, ever-ready case, filter, adapting ring; excellent condition, £13.—Box 9189, c/o "The Amateur Photographer." [4832

EXAKTA Model A, Tessar f/3.5, latest Avo meter, Correx tank, £14 cash.—Box 9190, c/o "The Amateur Photographer." [4833

ELMAR f/4, 9-cm., coupled for Leica; absolutely as new, 9 gns.—Box 9162, c/o "The Amateur Photographer." [4783

DALLMEYER f/2.9 Pentac, 8-in., £15.—Palmer, 29, Leaside Avenue, N.10. [4795

ZEISS Biotessar f/2.8 lens, 16.5 cm., sunk mount fitting, with lens shade; new, £17/10.—Haswell, Christ Church Vicarage, Sunderland. [4796

17-IN. Dallmeyer Telephoto Lens f/5.6, perfect condition, £10; ½-pl. Enlarger, 8½-in. condenser, gas, £4; Tilney's 25/- "Photographic Pictorialism," 12/-.—4, Winton St., Ryde. [4808

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [4692

VICTOR V, as new, with 1-in. f/1.5 Dallmeyer Speed and 3-in. f/2.9 Dallmeyer Triple anastigmat, £42/10; or without Telephoto, £37.—Brewster, Peaslake, Surrey. [4780

PATHÉ Motocamera B, used once only, £4/10; also Tempophot Meter, £2/2.—Thomas, Roverage, West Drive, Harrow Weald. [4812

SIEMENS 16-mm. Model B Cine Camera, f/2.8 lens, 3 speeds; new condition, £18; deposit system.—Box 9180, c/o "The Amateur Photographer." [4826

SECOND-HAND BARGAINS

FROM

THE SERVICE COY.

FOR CASH, EXCHANGE, or TERMS

3¼×2¼ Enolde Roll Film, with range-finder attachment, f/4.5 anastigmat lens, Vario shutter and leather case **£3 7 6**

3¼×2¼ Korelle, f/4.5 Radionar anastigmat, delayed Compur shutter and case. As new **£4 17 6**

4×4 cm. Rolleiflex, f/3.5 Zeiss Tessar, Compur, plate back, 1 slide and ever-ready case **£13 17 6**

520 Ikonta (16-on-3¼×2¼), f/4.5 Novar, Compur shutter **£5 17 6**

520 (16-on-3¼×2¼) Super Ikonta, f/3.5 Tessar, Compur shutter **£13 7 6**

3×4 cm. Goldi, f/2.9 Zecanar anastigmat, in Compur shutter. As new **£5 9 6**

Ensign Midget, f/6.3 anastigmat, purse and filter **£2 2 0**

8½-in. f/6.8 Goerz Dagor, iris mount **£2 7 6**

8½-in. f/4.5 Ross Xpres, iris, sunk mount **£7 18 6**

6-in. f/6.8 Ross Telecentric Telephoto Lens **£3 18 6**

5½-in. f/4.5 Ross Xpres, sunk iris mount **£3 17 6**

6-in. f/6.3 Zeiss Tessar, focussing mount **£1 18 6**

2-in. f/3.5 Ross Xpres, focussing mount **£2 7 6**

2-in. f/3.5 Ross Xpres, iris mount **£1 12 6**

1-in. f/2.9 Ross Xpres, sunk mount **£1 10 0**

5-in. f/5.6 Ross Homocentric, sunk mount **£1 15 0**

2-in. f/3.5 Krauss-Zeiss Tessar, iris mount **£1 10 0**

2-in. f/4.5 Voigtlander Heliar, iris mount **£1 10 0**

9-in. f/6.5 Dallon Telephoto, iris mount **£3 18 6**

5½-in. f/4.5 Cooke, iris mount **£2 12 6**

4½-in. f/4.5 Goerz Dogmar, sunk iris mount **£2 5 0**

7-in. f/3.5 Aldis Anastigmat Lens **£3 19 6**

5-in. f/4.5 Cooke, iris mount **£2 2 0**

Whole-plate W.A. Zeiss Protar **£2 2 0**

3½×2½ 1936 Model T.-P. Junior Special, with f/4.5 Dallmeyer anastigmat lens, revolving back, 3 slides. As new **£7 7 6**

3½×2½ T.-P. Junior Special, with f/2.9 Plaubel anastigmat lens, revolving back, 12 slides and case, Dallmeyer direct finder **£6 15 0**

3½×2½ Mentor Folding Reflex, with Zeiss Tessar lens f/4.5, 3 D.D. slides, F.P. adapter, all in case **£6 18 6**

3½×2½ Salex Reflex, with revolving back, f/3.9 Murer anastigmat lens, 3 slides and case **£4 10 0**

3¼×2¼ Graflex, with revolving back, f/4.5 Kodak anastigmat lens, 3 D.D. slides, leather carrying-case. In first-class condition **£7 12 6**

3½×2½ T.-P. Junior Special, with 5¼-in. f/2.5 Cooke lens, revolving back, F.P. adapter, 3 slides and leather carrying-case. In good condition **£12 10 0**

3½×2½ T.-P. Junior Special, with revolving back, f/3.5 Dallmeyer anastigmat lens, 3 slides, roll-film holder **£7 19 6**

3½×2½ T.-P. Reflex, with reversing back, fitted with an f/3.4 Aldis anastigmat lens, 3 slides and case **£5 12 6**

3½×2½ T.-P. Reflex, with f/4.5 Ross Xpres lens, revolving back, sunk lens box, 3 slides, F.P. adapter and roll-film adapter **£7 7 6**

¼-pl. Popular Pressman, with reversing back, f/4.5 Aldis lens, 4 slides, F.P. adapter **£4 19 6**

¼-pl. Soho Reflex, with revolving back and a Goerz Celor lens f/4.8, 3 D.D. slides, F.P. adapter and carrying-case **£7 12 6**

¼-pl. Soho Reflex, with revolving back, Zeiss Tessar lens f/4.5, 6 D.D. slides, carrying-case **£9 18 6**

¼-pl. Adams' Minex de Luxe, f/3.5 Cooke lens, F.P. adapter and case **£13 0 0**

10×15 cm. Adams' Minex, f/4.5 Ross Xpres lens, F.P. adapter and case **£15 0 0**

¼-pl. Ensign Model A Reflex, f/5.8 Ensign anastigmat lens, revolving back, 1 dark slide **£3 19 6**

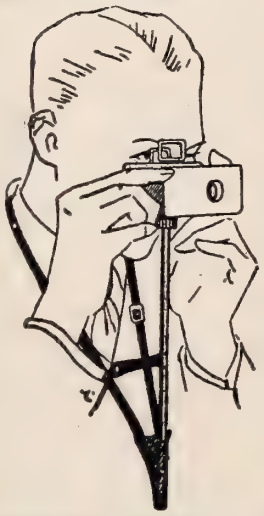
¼-pl. Special Ruby, with an f/4.5 Cooke anastigma lens, revolving back, 3 slides, F.P. adapter and case **£4 17 6**

¼-pl. Ensign Tropical, reversing back, 8½-in. f/4.5 Ross Xpres lens, 3 D.D. slides, F.P. adapter, and case **£15 10 0**

Phone: Holborn 0664 (3 lines). **Established 1889**

The Service Company Ltd LONDON

289, HIGH HOLBORN, LONDON, WC1



THE
'MINIPOD'
CAMERA SUPPORT

The use of the "Minipod" will eliminate the possibility of camera movement during exposure and will result in a higher percentage of sharp pictures.

It has been successfully used with almost every type of hand camera, including miniature, reflex also ciné cameras.

Price
7/6

Send for one to-day

SANDS HUNTER & CO., LTD.
37, BEDFORD ST., STRAND, LONDON, W.C.2

TO D & P TRADE FINISHERS

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL GASLIGHT PAPER

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples.

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

SPECIAL OFFER!!



FRENCH MANUFACTURER'S STOCK OF

8×26 MM. PRISMATIC POCKET TELESCOPES

with Case Complete 37/6 EACH Post Free.

AT LESS THAN HALF USUAL PRICE

Weight 7 oz. Length 4½ in.

An Ideal Pocket Companion.

BROADHURST, CLARKSON & CO.
Telescope House,
63, FARRINGDON ROAD, LONDON, E.C.1

BATTERSEA POLYTECHNIC
LONDON, S.W.11

Principal: G. F. O'RIORDAN, B.Sc. (Eng.), F.R.S.E., M.I.Mech.E., M.I.A.E.

Head of Chemistry Dept.: J. KENYON, D.Sc., F.I.C., F.R.S.

EVENING CLASSES IN PHOTOGRAPHY.

Conducted by E. SENIOR, F.R.P.S. (Honours Medallist City and Guilds of London Institute.)

ELEMENTARY AND ADVANCED, on Tuesdays and Thursdays, from 7.30 to 10 p.m., commencing 22nd September, 1936.

Enrolments: September 17th and 18th.

Full particulars of all classes on application to the Principal.

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination. LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

ILFORD Electric Exposure Meter, new, leather case; cost 63/-; 42/-.—Box 9174, c/o "The Amateur Photographer." [4800

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED for Cash.—Anastigmat Lenses, 5 to 14 in., f/7.7 to f/6.—Optical Exchange, 99, Waterloo St., Glasgow. [4733

DALLAPE Piano Accordion, recently cost £65; accept £48 cash; take Leica and accessories part exchange.—Dearing, 2, Ferry St., Millwall. [4775

WANTED.—Modern Developing Tank for 3½×2½ Films.—237, Upton Rd., Bexley, Kent. [4802

EXCHANGE de Luxe 3½×2½ Etui Outfit for Rolleiflex; cash adjustment.—40, Rochester Rd., Coventry. [4803

FIVE Pounds offered best camera, 3½×2½ or smaller. —BM/ALMO, London, W.C.1. [4805

WANTED.—Photo-electric Meter, also Electric Enlarger suitable Exakta.—Vicar, Abbotskerswell, Devon. [4806

WANTED.—½-pl. Reflex, complete but without lens, also 3-in. f/4.5 lens, with iris for enlarger.—Taylor, Pedders Lane, Preston. [4810

BABY Sibyl or Vesta (plate) wanted.—C. Mead, 17, Harbour Terrace, Falmouth. [4811

WANTED.—Postcard Reflex, with revolving back; particulars and lowest price to—Rex, Savile House, Torquay. [4817

WANTED.—3½×2½ Meyer Compur Reflex.—Moorings, Downs Hill, Beckenham, Kent. [4820

WANTED.—Electric Enlarger, also Daylight Developing Tank for films 3½×2½.—19, Eversley Crescent, Isleworth. [4824

ROLLEIFLEX, in first-class condition, wanted by Birmingham advertiser; details and price. —Box 9182, c/o "The Amateur Photographer." [4828

MATERIALS

CITY PHOTO WORKS.—First Quality British Gaslight and Bromide Paper, 3½×2½, 2/- gross (quantities); Postcards, 2/1 100 (quantities); Folders: Postcard, 2/- 100; 3½×2½, 1/6 100; ½-pl., 50 2/-; Whole-plate, 25 2/6; write for Free Catalogue of all D. & P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

"ETCHADINE"

The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... 7/6 POST FREE

Or from all reputable dealers.

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

PHOTOGRAPHY WITH SERVICE

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE, AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS.

PART EXCHANGE—HIRE PURCHASE

G. E. BECKETT & CO.
77–79, OXFORD ROAD,
MANCHESTER, 1

'phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, 1/2—No. 116 (2¾×4¼) 1/6—4¼×3¼ 1/3—5½×3½ 1/6. **Superior Postcard Enlargements, 1/6** dozen, 1/- ½ dozen—8½×6½ enlargements, 4/- dozen, 2/9 ½ dozen—6½×4¾ enlargements, 2/6 dozen, 1/6 ½ dozen; extra charges for assorted negatives. 20×16 enlargements, 2/- each—15×12 1/9 each—12×10 1/3 each—10×8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

CHRISTMAS

Folders
Mounts
Calendars

1936-7

FINEST SELECTION EVER

Artistic Designs. Colourful Printing. Exceptional Value.



BUY EARLY THIS YEAR while stocks are complete

FOR POSTCARDS, CABINETS, AND AMATEUR SIZES.

SLIP-IN AND PASTE-ON FOLDERS from **3/6** 100 to **2/6** dozen.

SPECIAL SAMPLE OFFER

We will send a BUMPER PARCEL of Assorted Christmas Folders for 1/- post free, or for 2/6 will Include some better-class lines and one or two Calendars. Large Selection of Christmas Cards and Calendars 5/-. All samples unmarked and saleable at a profit. Order early while stocks are complete.

MARSHALL & CO. (Nottm.) LTD.
Dept. A.P., PHOTO WORKS, NOTTINGHAM

FINLAY COLOUR PROCESS

Exquisite and accurate colour results obtainable, time or instantaneous, by this remarkably simple process of Direct Colour Photography. Any number of duplicates in Colour, also Contact Prints or Enlargements in Black-and-White.

CALL OR **C. BAKER** *WRITE TO:*

Colour Photography Specialists

244, HIGH HOLBORN, W.C. 1

Sole London Distributors for Amateur and Scientific supplies of FINLAY COLOUR MATERIAL or Trade enquiries and Process Houses,

FINLAY COLOUR (LONDON) LIMITED
174, MILL LANE, HAMPSTEAD, N.W.6

"THE AUTOCAR"

The World's Leading Automobile Journal.

Every Friday. 4d.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4¼×2¾ 3/6, 3¼×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-, 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1⅞×2⅞, 1/6 gross; 3½×2½, 1/6 72 sheets, 2/6 gross; 4¼×2¾ and ¼-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3¼×2¼, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2¼, 9/-; 2½×4¼ 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2¼, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2¼, 10/- dozen, 2½×4¼ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Catalogue free. Satisfaction guaranteed.

ATTWOOD.—Genuine Surplus Glossy Gaslight Paper, vigorous and normal, 3¼×2¼, 1/6 gross.

ATTWOOD Bromide Paper, glossy, velvet and matt, normal and vigorous: ½-pl., 72 sheets 2/6; whole-plate, 4/-; also Cream, Natural and Silky Grain.

ATTWOOD First Quality Bromide and Gaslight Postcards, all grades: 50 1/6, 100 2/9, 500 12/-, 1,000 21/-.

ATTWOOD Bromide and Gaslight, Singles, Postcards, commercial, all grades: 1/9 100, 15/- 1,000; Bromide Strips, 15/6 1,000.

ATTWOOD Special Line.—½-plates, 300 and 400 H. & D., 2/9 dozen, 4 dozen 10/-; reliable for outdoor work.

ATTWOOD Mounts, paste-on, for ¼-pl., white, grey, brown, 50 3/6; for whole-plate, 6/-.

1-PLATE Grey Folders, two-piece, 2/- dozen; for 2 whole-plate, 3/- dozen; all post paid; prompt dispatch; satisfaction guaranteed.—Attwood, Chapel Lane, Hadleigh. [0025

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

AMATEUR CINE SERVICE

OUR ANNUAL STOCKTAKING SALE

AND YOUR OPPORTUNITY

to secure that "miniature" at a fraction of original cost. Each item has been carefully overhauled and reconditioned, and a written guarantee as to mechanical and optical perfection is issued with each. Five days' approval.

LEICA

Leica IIIa, f/1.9 Rectilinear, Hektor. As new..	£42	17	6
Leica IIIa, f/2 Summar, E.R. case.....	£33	7	6
Leica IIIa, f/2.5 Hektor, E.R. case.....	£25	7	6
Leica III, chromium, f/2 Summar, E.R. case..	£29	7	6
Leica II, f/2.5 Hektor, as new, E.R. case.....	£20	7	6
Leica II, f/3.5 Elmar, as new, E.R. case	£18	15	0

We have second-hand models of all the Leica cameras, and we can supply these with any lens at equally attractive prices. We have an excellent selection of accessories and lenses, both second-hand and demonstration-soiled.

ROLLEIFLEX AND ROLLEICORD

Latest Model f/3.5 Rolleiflex. Dem.-soiled....	£18	17	6
Rolleiflex, f/3.8 Tessar. As new.....	£15	17	6
Rolleiflex, non. auto., f/4.5 Tessar, case.....	£8	17	6
Rolleicord, f/4.5 Triotar, case. As new.....	£8	7	6
Rolleicord II, f/3.5 Triotar. As new.....	£13	15	0
Rolleicord, f/3.8 Triotar. As new.....	£12	12	0

MISCELLANEOUS

Contax II, f/2.8 Tessar. Month old.....	£35	17	6
Contax II, f/2 Sonnar. Demonstration-soiled..	£39	18	6
Dollina Range-finder, f/2.9, Compur. As new..	£9	15	0
Kodak Regent, f/4.5 Tessar. As new.....	£14	17	6
Retina, f/3.5 Xenar, Compur. As new.....	£7	7	0
Prominent, f/4.5, Compur, coupled R.F.....	£13	17	6
Pilot Twin-lens Reflex, f/2.8 Tessar.....	£13	5	0
Zeiss 520 Ikonta, f/3.5 Novar, Compur. As new	£6	19	6
Ensign Double-8, f/4.5 anastigmat.....	£2	12	6
Voigtlander Brilliant, f/7.7.....	£1	12	6
Ihagee Weeny-Ultrix, f/3.5 Tessar.....	£6	6	0
Mentor Three-Four, f/3.5 Tessar, Compur.....	£8	19	6
Super Ikonta 530/2UCpR. Cost £19.....	£14	12	6
Zeiss Super Nettel, f/2.8 Tessar.....	£16	17	6
Pupille, f/2 Xenon, filters, hood and R.F.....	£15	15	0
620 Duo, f/3.5 Tessar, Compur. Dem.-soiled..	£8	19	6

ENLARGERS AND PROJECTION APPARATUS

Zeiss Miraphot. Unsoiled.....	£9	18	6
Leitz Valoy. Unsoiled.....	£7	17	6
Ensign Magnaprint, for 35-mm. and Leica lens.	£3	15	0
Ensign Magnaprint, f/4.5, Model V/1.....	£5	17	6

If your requirements are not listed please write us. This advertisement goes to press a fortnight prior, and our stocks are constantly changing. Accessories and lenses for miniature cameras of all types, at very attractive prices.

MINIATURE CAMERA AND HOME MOVIE SPECIALISTS

52 WIDMORE Rº, BROMLEY, KENT
'Phone, RAV. 1926

TRY BATHES FOR PART EXCHANGES

LIBERAL ALLOWANCE ON YOUR PRESENT CAMERA IN EXCHANGE.

WE ARE AGENTS FOR ALL THE LEADING MAKES OF CAMERAS AND PROJECTORS.

SERVICE and SATISFACTION

Bathes

THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

"THE WIRELESS WORLD"

COVERS EVERY WIRELESS INTEREST.

EVERY FRIDAY 4d.

Optochrom

LIGHT FILTERS

FOR PANCHROMATIC EMULSIONS

"OPTOCHROM" UNIVERSAL GREEN FILTERS are recommended for use with Panchromatic or Orthochromatic emulsions, for daylight exposures. Exposure table supplied.

"OPTOCHROM" BLUE FILTERS are recommended for artificial light exposures with Panchromatic emulsions.



Set of 3 filters, Universal Green, Nos. 1 and 2, and Blue, in velvet-lined case.
To fit Rolleiflex lens, 28.5-mm. diameter £1 13 9
To fit Leica lens, 36-mm. diameter £1 17 6
To fit Contax lens, 27-mm. diameter £1 10 0
To fit Contax lens, 42-mm. diameter £2 5 0

NEW! Set of 3 Optochrom filters in chromium-finished mounts to match chromium-finished Leica cameras. No. 1 Green, No. 2 Green, and Blue, in velvet-lined case..... £2 12 6

Write for Illustrated Prospectus and Price List.

SANDS HUNTER & CO., LTD. 37, BEDFORD ST., STRAND, W.C.2

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 29, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

THE CITY PHARMACY

FOR ALL PHOTOGRAPHIC SUPPLIES

WANTED URGENTLY!
LEICAS, CONTAXES, ROLLEIFLEXES AND ENLARGERS. *Good cash prices given.*

27, CHANCERY LANE, LONDON, W.C.2

MATHER'S *for*

CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.

17, JOHN DALTON STREET, **MANCHESTER**

MATERIALS

BRIGHTON.—Kimber's "Brighton" Gaslight Paper, in Soft, Normal, Vigorous, and Extra Vigorous, 3½×2½, 2/- gross, post 3d.; 4½×2¾, 2/8 gross, post 4d.; superb quality. I have also about £800 of surplus material at exceptionally low prices; lists and samples free.—Kimber's, 61, Grand Parade, Brighton. [0001

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards; Gaslight and Bromide, vigorous and normal; all surfaces; First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2¾ and ¼-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists: 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

FINEST Quality Enlargements on attractive papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

GLAZED Enlargements: ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

REPAIRERS

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

LEARN to use your Miniature Camera; expert gives individual tuition.—Francis. Flaxman 4133. [4813

FILMS WASTED!

BECAUSE YOUR EXPOSURES ARE INCORRECT.



PRACTOS

Exposure Meter is always reliable. Never varies.

Scientifically designed and specially accurate for Interiors, Colour work and Artificial Light. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue Viewfinder..... 27/6
Model I (without Finder), ditto..... 22/6
"Junior" Model 15/-

All in Leather Cases.

CARNER & JONES LTD.
Polebrook House, Golden Square, W.1

TO MINIATURE CAMERA USERS

If you really are particular about FINE GRAIN PROCESSING by Specialists you need not hesitate about sending your next film to us.

We really are experts in this most important branch of photography, and yet **YOU PAY NO MORE** for this specialised service.

Our 4×3 F.G. Enlargements at **4d.** each will convince you of what Quality Enlarging really is.

POST YOUR NEXT ORDER TO

COVERDALES
19, PARLIAMENT STREET, YORK

SPECIAL OFFER!

5½×3½ Glazed Prints 2½D. each

From any negative, on KODAK paper. Minimum order 3 for 7½d.

Send P.O. with order to:

G. FRANKLIN, 2, DERWENT STREET SUNDERLAND

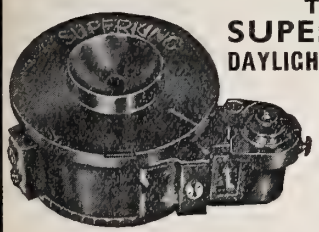
A CARD GAME WITH A NEW THRILL

2/6 PER PACK



Take a pack home to day

From your Stationers or Boots Stationery Departments



THE SUPERKINO DAYLIGHT LOADING DEVELOPING TANK

For all 35-mm. ciné films up to 5 ft. in length. Direct Daylight Loading from Cassette or Patrone.

No rollers. No apron. No spare parts. Developing, fixing and washing in daylight.

Price £3 : 3 : 0 complete

Ask to see this Tank at your dealer's, or write for full particulars to the sole importers and distributors :—

THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1. *Telephone*. Museum 4142.

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer £1 : 1 : 0

The New "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.
R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.

PART EXCHANGE SPECIALISTS

The exchange of photographic apparatus is our business, we can be relied on to give you the best allowance on your instrument. Consult us before making your exchange.

GEORGE CHILDE LTD
PHOTO-CHEMIST
228, Roundhay Rd Leeds, Phone 42057

TUITION, BOOKS, etc.

EVENING Class.—Cripplegate Institute, Golden Lane, City (3 minutes Aldersgate St. Met. Station), instructed by John H. Gear, Hon. F.R.P.S.; Wednesdays, 6.30-8; commencing 30th September; open to all; Miniature, Pictorial, Commercial, General Photography; fully practical; three months' course, 15/-; particulars write Manager Institute. [4714

PHOTOGRAPHS WANTED

CHILDREN and Animals, also any other subject that is suitable for reproduction on calendars, only really good attractive subjects required, state price with specimen.—G. Robinson, Calendar Publisher, 30, St. Nicholas St., Ipswich. [4652

PHOTOGRAPHS, Boys, ages 12 to 14, for Cash (not exchange), swimming, sports, or holiday studies only; state price, with specimen.—Box 9172, c/o "The Amateur Photographer." [4798

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

MISCELLANEOUS

MALE Model sits for photographers, commercial artists.—Box 9164, c/o "The Amateur Photographer." [4785

BINOCULARS, Zeiss Deltrintem 8×30, perfect, case, £9/10.—Maxwell, Thornhill, Dumfriesshire. [4786

SELL Your Photographs to the Press; write immediately for Free Prospectus, "Making Money with Your Camera."—World's Photographic Academy, 45, Maple Avenue, Whitefield, Nr. Manchester. [4823

YES!
GALLOWAYS
VICTORIA SQUARE
BIRMINGHAM
CERTAINLY GIVE A SQUARE DEAL IN
CAMERA EXCHANGES
Phone: MID. 5670 FOR A QUOTATION.



USE A "DREM" EXPOSURE METER

Every amateur photographer should use an exposure meter—here is a famous "DREM" at a new and low price. The "Justodrem" is simple to use and indicates the correct exposure at a glance—you just look through the "Justodrem" and note the exposure.

PRICE ONLY 15/-

Leather Case 3/- extra.
Obtainable from all Dealers.

DREM PRODUCTS LTD.,
37, BEDFORD STREET, LONDON, W.C.2

SQUADRONS of the Royal Air Force

Written by
Major F. A. de V. Robertson, V.D., M.A. (Oxon.),
Lieut.-Commander C. N. Colson, R.N.; and
Flying Officer W. A. Cooke.
Illustrated from "Flight" Photographs by John Yoxall.

A beautifully illustrated record of the work of the R.A.F. in peace and war

In this book the Squadrons of the Royal Air Force are for the first time dealt with as living entities. The personnel of distinguished service units, their record, the machines they use, and modern aircraft are fully described. Cadet routine at Cranwell and training of apprentices at Halton are explained in detail.

140 pages lavishly illustrated with more than a hundred exclusive photographs—fifteen as full-page pictures in photogravure.

Bound in stiff cloth boards and with attractive jacket in photogravure. Size 12¼ in. × 8¼ in.

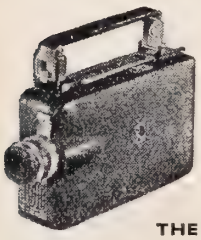
PRICE 7/6 net; by post 8/-

From all leading Booksellers or direct from the offices of "FLIGHT."

THE IDEAL BOOK FOR AIR-MINDED YOUTH—
the most attractive and informative book about our flying forces.

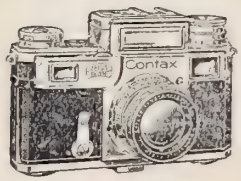
FLIGHT PUBLISHING CO., LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

YOU CAN DEAL IN PERFECT SAFETY THROUGH OUR DEPOSIT SYSTEM.



THE NEW MAGAZINE CINE-KODAK

No threading. Magazine loading, 50-ft. 16-mm. film. Each magazine has footage indicator. Speeds 8, 16, 64. Scene-timer. Five interchangeable lenses available, universal finder. Panchromatic, Super-Sensitive Panchromatic and "Kodachrome" film available. Price, with Kodak f/1.9 lens and case..... **£40:0:0**



New Model Zeiss CONTAX III in Stock

IN STOCK AT



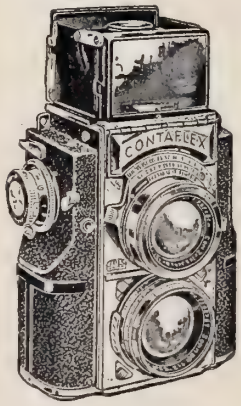
THE NEW ROLLEICORD II

With Zeiss Triotar f/4.5 and Compur..... **£14:10:0**

With Zeiss Triotar f/3.5 and Compur..... **£17:10:0**

Ever-ready case, £1 0 0

London:
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch, 1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
Croydon.—12, George St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.



THE NEW ZEISS CONTAFLEX

SPECIAL ALLOWANCE ON YOUR OWN CAMERA IN PART PAYMENT

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Bargain list and guide to new models. Also latest literature, post free anywhere. Please state requirements.

Chromium Leica Universal Finder (Vidom). *As new.* List £4 8s. **£3 0 0**

3½×2½ Adams' Vesta Focal-plane, 112-mm. Ross Zeiss Tessar f/4.5, self-capping, 10 slides, F.P. adapter, leather case. *Good condition* **£5 5 0**

3×4 cm. Voigtlander Perkeo, f/3.5 Skopar, Compur. *Good condition* **£5 15 0**

3½×2½ Zeiss Cocarette, Tessar f/4.5, delayed Compur. *Good condition*..... **£5 17 6**

4½×3½ Zeiss Nixe Roll Film, double extension, 13.5-cm. Tessar f/4.5, Compur. *Good condition* **£5 17 6**

3.5-cm. Wide-Angle Elmar f/3.5 Lens, for Leica. *As new.* List £9.. **£6:5:0**

3½×2½ Goerz Double Extension Tenax, Dogmar f/4.8, Compur, 6 slides, F.P. adapter, roll-film holder, case. *Good condition*..... **£6:15:0**

9-cm. Elmar f/4 Lens, coupled for Leica. *Excellent condition.* List £11 17s..... **£8:15:0**

6×6 cm. Welta Perfekta, f/3.5 Meyer, Compur, E.R. case. *As new.* List £15 10s. **£11:5:0**

5-cm. Summar f/2 Lens, for chromium Leica. *As new.* List £17 14s... **£13:0:0**

Model II Leica, f/3.5 Elmar. *Very good condition.* List £26 10s. **£18:15:0**

6½×4½ (13×10 cm.) Universal Silar, triple extension, 8½-in. Plasmat set f/4.5, also Wide-angle Meyer f/1.9, Compound also focal-plane shutter, 3 double also 3 single slides. *As new.* Cost £80 ..... **£37:10:0**

Above are at

28 OLD BOND ST.
London, W.1
Telephone: Regent 1228.

9.5 Midas Combined Camera and Projector, and case. *Good condition* **£2 0 0**

3½×2½ Glunz Double Extension, Xenar f/3.8, Compur, rise and cross, frame finder, F.P. adapter. *Fairly good condition*..... **£3 15 0**

4½×2½ Zeiss Ikonta, Novar f/6.3, Telma shutter. *Shop-soiled* **£5 0 0**

3½×2½ German Double Extension, unnamed, f/3.8 Salexon, delayed Compur, F.P. adapter, roll-film holder, 6 slides, case. *Very good condition*..... **£5 5 0**

Baldax, 16 pictures on 3½×2¼ film, f/3.5 Meyer, Compur. *As new.* List £7 7s..... **£6 12 6**

3½×2½ Goerz Tenax, for roll film and plates, Dogmar f/4.5, Compur, screen, 8 slides, case. *Good condition*..... **£6 15 0**

3½×2½ Ernemann Focal-plane, Ernotar f/4.5, 3 D.D. slides, F.P. adapter, case. *Very good condition* **£7:10:0**

3½×2½ Latest T.-P. Junior Special Reflex, 5-in. Cooke f/4.5, 3 slides. *As new* **£8:10:0**

3×4 cm. Kodak Pupille, f/3.5 Tessar. *Shop-soiled.* List £15 15s..... **£11:11:0**

3½×2½ Voigtlander Prominent, f/4.5 Heliar, case. *Good condition*..... **£15:0:0**

3½×2½ Dallmeyer Press Reflex, revolving back, 5-in. Dallmeyer Press f/3.5, also 10-in. Dallmeyer Popular f/6, 2 F.P. adapters, case **£15:10:0**

3×4 cm. Nagel Pupille, f/2 Xenon, case. *As new.* Cost £21 10s..... **£17:10:0**

Above are at

37 BOND ST., LEEDS, 1
Telephone: Leeds 25106.

3×4 cm. Foth-Derby, f/3.5 Foth. *Fair condition.* List £5 5s. **£3 3 0**

4½×3½ Kodak Series III 5½-in. Ross Homocentric f/6.3, Compur, rising front, case. *As new.* Cost £10 5s. **£4 4 0**

4½×3½ Folding Ensign Reflex, 5½-in. Ross Xpres f/4.5, 3 D.D. slides. *Good condition*..... **£6:17:6**

4½×2½ Voigtlander, f/4.5 Heliar, delayed Compur, case. *Good condition* **£7:17:6**

3½×2½ Ensign Special Reflex SR51, 5½-in. Ross Xpres f/4.5, 3 slides, F.P. adapter. *Fair condition.* Cost £16 2s. 6d..... **£9:17:6**

9×12 cm. Ernemann Folding Reflex, 16.5-cm. Zeiss Tessar f/4.5, 3 D.D. slides, F.P.A., filter, case. *Good condition* **£15:17:6**

5×4 Soho Revolving-back Reflex, 16.5-cm. Zeiss Tessar f/4.5, also 168-mm. Goerz Dagor f/6.8 lens on spare panel, 2 D.D. slides, F.P. adapter, filters, case. *Good condition* **£18:18:0**

3½×2½ Kodak Regent, f/3.8 Xenar. *As new*..... **£18:18:0**

3½×2½ N. & G. Folding Reflex, 6-in. Dalmac f/3.5, 3 D.D. slides, F.P.A., case. *Splendid condition.* List £56. **£23:10:0**

3½×2½ Zeiss Miroflex, 12-cm. Tessar f/3.5, 6 slides, F.P. adapter, roll-film holder, case. *Good condition.* Cost £58 12s. 6d... **£32:10:6**

Above are at

281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.

DOLLONDS

Dollond & Aitchison Ltd.
OPTICIANS TO H.M. GOVERNMENT
ESTD. 1750.

Zeiss Range-finder, case. *As new.* List £1 17s. 6d.. **£1 7 6**

4½×3½ Continental Double Extension, 13.5-cm. Excellor f/4.5, Compur, 4 slides. *Good condition* **£2 17 6**

3½×2½ Etui, Radionar f/4.5, F.P. adapter. *Good condition* **£3:0:0**

3½×2½ Etui, Radionar f/4.5, delayed Ibsor, 3 slides, F.P. adapter, case. *Good condition*..... **£5:0:0**

3½×2½ Ensign Focal-plane Roll Film Reflex, Aldis Uno f/4.5, case. *Good condition.* List £8 10s. **£5:5:0**

Zeiss Ikonta 520 ICP, 16 on 3½×2¼ film, Novar f/4.5, Compur. *Very good condition.* List £7 2s. 6d..... **£5:15:0**

Leica I, f/3.5 Elmar, range-finder in feet, E.R. case. *Good condition* **£8:15:0**

3½×2½ Ensign Super Speed Cameo, f/3.5 Ross Xpres, delayed Compur, 6 slides, F.P. adapter, roll-film holder. *Very good condition.* List £24 11s..... **£11:15:0**

9.5 Dekko, f/1.9 Ross, also Dallmeyer Tele f/4, ×4 filter, lens hood, case. *As new.* Cost over £17 15s... **£12:10:0**

3½×2½ Mentor Compur Reflex, revolving back, Tessar f/3.5, F.P. adapter, 4 slides, lens hood, case. *As new.* List over £37 10s..... **£27:10:0**

Above are at

12 GEORGE ST. CROYDON
Telephone: Croydon 0781.

3½×2½ Kodak Six-20 Junior, f/8.8 anastigmat, 3-speed, direct finder. *As new*..... **£1 19 6**

3½×2½ Ensign Selfix-20, Ensar f/4.5. *As new.* List £3 15s..... **£2 10 0**

5½×3½ Kodak Special Rangefinder Model, f/6.3 anastigmat, Compur, rise and cross, leather case. *Fair condition*..... **£2 15 0**

3×4 cm. Ensign Double-8, Ensar f/4.5, case. *Good condition.* List £3 12s. 6d. **£2 15 0**

3½×2½ Zeiss Focal-plane, Zeiss Unar f/4.5, 2 D.D. slides, F.P. adapter, case. *Fair condition*... **£3 0 0**

4½×3½ (and 9×12 cm.) Ica Nixe Double Extension Roll Film, 13.5-cm. Zodellar f/4.5, Compur, rise and cross, plate back, 6 slides (9×12 cm.). *Good condition*.... **£4:10:0**

3½×2½ Voigtlander Avus, Skopar f/4.5, Compur, 5 slides, F.P. adapter, case. *Good condition* **£5:5:0**

3½×2½ Ensign Focal-plane Roll Film Reflex, Ensar f/4.5, case. *As new.* List £7 16s... **£6:0:0**

3½×2½ T.-P. Horizontal Ruby Reflex, Dallmeyer f/4.5, 6 slides, F.P. adapter, roll-film holder. *Fair condition.* List £10 14s.... **£6:10:0**

Above are at

30, Thames St. Kingston-on-Thames
Telephone: Kingston 3324.

4.5×6 cm. Ica Bebe, 7.5-cm. Tessar f/4.5, Compound, 1/250th, 3 slides, F.P. adapter, case. *Fair condition* **£2 17 6**

9.5-mm. Pathe B Motocamera, case. *Good condition.* List £6 6s. **£3 15 0**

3½×2½ Ensign Carbine 6, Ensar f/4.5, Compur leather case. *Good condition* **£4 5 0**

4½×3½ Popular Pressman Reflex, 5¾-in. Aldis f/4.5, reversing back, 6 slides, case. *Fair condition* **£5 15 0**

4½×3½ T.-P. Special Ruby Reflex, 5¾-in. Cooke f/4.5, revolving back, 6 slides, F.P. adapter, case. *Very good condition*..... **£7:17:6**

9×12 cm. Mentor Folding Reflex, 15-cm. Tessar f/4.5, 3 D.D. slides, F.P. adapter (for 9×12 cm., 4¼×3¼, and 3½×2½), case. *Excellent condition* **£7:17:6**

5½×3½ Kodak Special, Tessar f/4.5, Compur, case. *Good condition.* List £20 ..... **£8:15:0**

16-mm. Cine-Kodak BB Junior, f/1.9 lens, combination case. *As new.* List £20 8s... **£14:17:6**

4×4 Automatic Rolleiflex, Tessar f/3.5, case. *Good condition.* List £24 5s... **£15:10:0**

Above are at

35 BROMPTON RD.
London, S.W.3
Phone: Kensington 2052.

And at:—
35, Ludgate Hill, E.C.4.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd., W.1.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Holloway.—66a, Seven Sisters Rd.
Crouch End.—17, Topsheld Parade.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.



DOLLOND OWL No. 4

General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3¼×2¼ in., self-erecting front, hinged back, pressure-plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body, 6½×3×1⅝ in.

PRICE 55/-

Brown leather sling case, velvet-lined, lock and key. Price.....**7s. 6d.**

5 POINTS FOR MINIATURISTS

PART OF THE WALLACE HEATON SPECIAL SERVICE

1

FREE CAMERA INSURANCE

We insure your camera free, providing it cost £10 or more (no matter where it was bought). Write now for particulars. We are the only photographic firm in existence making such a generous free concession.

2

SPECIAL FREE FACILITIES

"Leica News" free monthly to all registered Leica owners. Free Instruction Cards for Leica users. Exposure Cards free to all Miniature Camera users. Special fine-grain developing service for miniature film at competitive charges.

3

FREE EXPERT UNBIASED ADVICE

We are always willing to demonstrate the Leica or any other miniature camera, and guide you in your choice of the best camera at the price you wish to pay. Free advice on all matters photographic.

4

AUTOMAX (regd.) $3\frac{1}{2} \times 2\frac{1}{2}$ PRINTS

These are made from your Leica or miniature negatives at **2/-** per dozen. We also have a quality enlarging service. All charges are strictly competitive—quality costs no more at Bond Street.

5

GOOD EXCHANGE ALLOWANCES

Send us your used camera for our quotation on it in part exchange for a better instrument. Our allowances save you money. We have long been famed for the fairest exchange dealings in the trade.

'MINIATURE' BOOKS

Sonne uber See und Strand. By Paul Wolff. The latest book of photographs. 100 holiday pictures with technical details and the most beautiful reproductions possible. German edition only. **10s. 0d.**

Ski Kamerad Toni. By Paul Wolff. A similar book of winter sport pictures. German. **10s. 0d.**

My First Ten Years with Leica. By Paul Wolff. New English edition. 200 pictures with technical tables and reading. **21s. 0d.**

The Leica Manual. 500 pages. 300 illustrations. **21s. 0d.**

Leica Amateurs Picture Book. 160 pages of Leica pictures with some reading matter and all technical data. **21s. 0d.**

How to Use Your Miniature Camera. Contains 56 pages of illustrations and rudimentary instruction in loading and handling the Leica. **10s. 6d.**

The Exakta Handbook. Just published. All about the Exakta and its many uses. **3s. 6d.**

Portraiture with the Miniature Camera. By Minicam. **3s. 6d.**

EASY TERMS — FREE LISTS

Buy your camera on nine equal monthly payments. First payment secures your purchase. No harsh formalities.

FREE LISTS.—One for each of your needs: Still Cameras, Ciné Apparatus, Used Bargains, Accessories, Film Library, etc. Send 2d. postage for any you require.

USED 'MINIATURE' CAMERA OFFERS

1—Contax Miniature Camera, Sonnar f/2 lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £41 ..... **£34 10 0**

2—Leica Model II, black, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s. **£19 19 0**

3—Six-Twenty Duo Kodak, f/4.5 anastigmat. Cost £6. ..... **£4 15 0**

4—Minifex Miniature Camera, f/3.5 Victar **£3 18 6**

5—4 × 3 cm. Pupille R.F. Camera, f/2.8 Tessar lens, Compur shutter, 1 to 1/300th sec. Cost £18 10s. **£14 14 0**

6—4 × 3 cm. Zeiss Kolibri Roll Film Camera, Tessar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £12 17s. 6d. **£8 17 6**

7—16-on-V.P. Gucki Camera, f/2 Xenar lens, Compur shutter, 1 to 1/300th sec. Cost £16 16s. **£11 11 0**

8—V.P. Korelle Roll Film Camera, Tessar f/4.5, D.A. Compur shutter, 1 to 1/250th sec. Cost £10 ..... **£8 17 6**

9—16-on-2B Balda Roll Film, Trioplan f/2.9 lens. Cost £8 15s. **£6 6 0**

10—Non-automatic Rolleidex 6 × 6 cm. Reflex, f/4.5 Tessar lens, Compur shutter, 1 to 1/300th sec. Cost £18 ..... **£9 9 0**

OUR NEW AND EXCLUSIVE DEVELOPING SERVICE

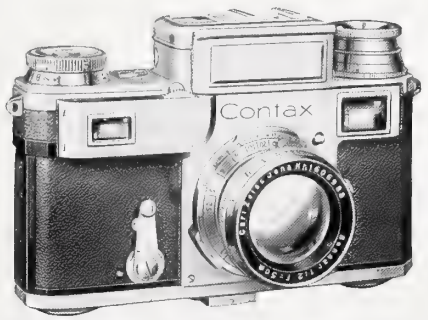
Our "MICROLUX" Service of developing in Paraphenylene-Diamine and other agents ensures the best results from your film; results which have so minute a grain size that they will enlarge twenty diameters or more without the grain becoming apparent, but owing to the nature of this development it is **essential** that films for "MICROLUX" development receive at least **twice the normal exposure.** Providing this extra exposure is given, negatives developed by our "MICROLUX" process possess a quality that cannot be equalled by ordinary methods, but to submit a film which has received merely the bare minimum exposure to this form of development will not yield good results. The latter we can also develop under the same "INDIVIDUAL" conditions, but in this case the results are not of such microscopic grain size. We offer this service, confident in the belief that it will meet the requirements of those careful workers who would always do their own processing had they the convenience.

"MICROLUX" and "INDIVIDUAL" Development Prices.

Leica, Contax and similar films: Per 36 exposures, **4s. 6d.**; per 12 or 18 exposures, **3s. 6d.**

All other 6, 8, 12 or 16 exposure films (up to 3¼ × 2¼ size): Per film, **3s. 6d.**

Note.—When sending films for this special treatment it is more than usually necessary to advise us as to the make and type of film used.



NEW ZEISS IKON CONTAX III

Splendidly improved and fitted with built-in photo-electric exposure meter. As usual, we have the **first** models ready for immediate delivery.

F/2.8 Zeiss Tessar **£55 17 0**
F/2 Sonnar **£63 0 0**
F/1.5 Sonnar **£78 5 0**

SEE IT NOW AT BOND STREET

LATEST DEVELOPERS

TRY THESE

"W.H." Paraphenylene-Diamine. The finest fine-grain developer. Sufficient per tin for 20 oz. **1s. 0d.**

Tetenal Ultrafin. Non-poisonous fine-grain developer, can be used six times ..... **4s. 0d.**

Supramin. Non-poisonous paraphenylene developer. Can be used repeatedly ..... **2s. 4d.**

Johnson's Fine-grain Developer. Can be used repeatedly ..... **1s. 0d.**

Buffered Borax. Per tin for 32 oz. ..... **1s. 9d.**

Agfa Atomal ..... **2s. 0d.**

Johnson's new **Ultra Fine-grain** developer, containing Meritol, per 20-oz. tin ..... **2s. 0d.**

Eukobrom. The new compensating developer for enlargements. Per tin ..... **3s. 6d.**

FOR THE CINÉ USER

We have the finest stock of apparatus in the trade. Our new and enlarged Film Library is stocked with absolutely the latest titles in 9.5-mm. and 16-mm. silent and 16-mm. sound-on-film productions. Send now for special list.

MORE GUARANTEED MINIATURE OFFERS

11—Zeiss Ikoflex I Roll Film Reflex, f/4.5 Novar lens, Klio 8-speed shutter. Cost £8 10s. **£6 6 0**

12—6 × 6 Foth Reflex Roll Film Camera, f/3.5 Foth anastigmat, focal-plane shutter, 1/25th to 1/500th sec. Cost £10 17s. **£7 7 0**

13—Six-20 Duo Kodak Roll Film, f/4.5 anastigmat, D.A. Pronto shutter. Cost £6 **£4 15 0**

14—16-on-V.P. Balda Roll Film, f/2.9 Cassar lens, D.A. Compur shutter, 1 to 1/250th sec. Cost £8. ..... **£6 15 0**

15—Leica Model I, f/3.5 Elmar, focal-plane, 1/20th to 1/500th sec. Cost £15 ..... **£9 9 0**

16—Leica Model III, black, Elmar f/3.5, focal-plane, ½ to 1/500th sec. Cost £30 10s. **£24 10 0**

17—Leica Model III, chromium, f/2 Summar, focal-plane shutter, ½ to 1/500th sec. Cost £40 16s. **£34 10 0**

18—6 × 6 cm. Automatic Rolleiflex, f/3.5 Tessar lens, Compur shutter, ½ to 1/500th sec. Cost £25 10s. **£19 19 0**

19—6 × 9 cm. Super Ikonta, f/4.5 Tessar lens, Compur shutter, 1 to 1/250th sec. Cost £17 17s. 6d. **£14 14 0**

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.

Wallace Heaton Ltd.

127, NEW BOND STREET, LONDON, W.1 Phone: MAYFAIR 7511 (8 lines)

also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8



SEE THAT IT'S A SELO FILM PACK

For efficient operation and consistent success, the film pack user can always rely on Selo Film Packs.

SELOCHROME FILM PACK for general use—multi-coated, anti-halation backed, orthochromatic.

SELO HYPERSENSITIVE PANCHROMATIC FILM PACK—the fastest fully colour corrected film made.

With Selo Film Packs there is no danger of fogging, not even at the edges. Tabs of different length prevent pulling round more than one film at a time. No need to open the pack or remove from the adapter when taking out films for development.

Obtainable from photographic dealers in the popular sizes.

Made in England by

Ilford Limited, Ilford, London

Photograph by Challoner Woods, Curling Studios, on Selo Hypersensitive Film Pack.

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, September 16th, 1936. No. 2497.





FOR SPORTS AND SPEED SUBJECTS

THE Leica CAMERA

'SCORES' WITH EVERY 'TRY'

Ask any good-class photographic dealer for a demonstration, or write for descriptive literature to

E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON, W.1

Copyright—Registered as a Newspaper for transmission in the U.K.

Take **Super** *pictures*

this Autumn on

Kodak **Super** Sensitive Panchromatic Film



OUTDOORS, the light is a little softer, yellower, these days. Now's the time when Kodak Super Sensitive Panchromatic Film comes to the rescue. Its extra speed and high sensitivity to yellows and reds enables you to get fully-exposed pictures all through the year.

Indoors, the Kodak Night Photography Aids—"Photoflood" Lamps and "Kodaflector" Reflectors—give plenty of light for photography with any camera. Here again you need Kodak Super Sensitive Panchromatic Film. It works splendidly with these lighting aids because it is so highly sensitive to artificial light.

Indoors or out, at this time of year, use Kodak Super Sensitive Panchromatic Film for SUPER pictures. Your Kodak Dealer has it in Roll Films, Film Packs, and in 35 mm. form for "miniature" cameras.

KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C 2

NEW MINIATURE CAMERA LITERATURE

AND ALL THE NEW FINE-GRAIN DEVELOPERS

Wallace Heaton "leaves no stone unturned" in the effort to assist miniaturists in every way. Anything and everything which can be of the least help is always in stock at the Bond Street Store, and expert advice is always free.



MY FIRST TEN YEARS WITH THE LEICA. *(By Dr. Paul Wolff.)*

A beautifully bound volume containing about fifty pages of valuable reading matter, and nearly two hundred full-page reproductions of outstanding Leica photographs and full technical details for all pictures. Every miniature camera owner should get this book. **21s. 0d., postage 6d.**

DON'T MISS THESE BOOKS.

Sonne uber See und Strand. By Paul Wolff.
The latest book of photographs. 100 holiday pictures with technical details and the most beautiful reproductions possible. German edition only. **10s. 0d.**

Ski Kamerad Toni. By Paul Wolff.
A similar book of winter sport pictures. German. **10s. 0d.**

My First Ten Years with the Leica. By Paul Wolff.
New English edition. 200 pictures with technical tables and reading. **21s. 0d.**

The Leica Manual.
500 pages, 300 illustrations. **21s. 0d.**

Leica Amateurs Picture Book.
160 pages of Leica pictures with some reading matter and all technical data. **21s. 0d.**

How to Use Your Miniature Camera.
Contains 56 pages of illustrations and rudimentary instruction in loading and handling the Leica. **10s. 6d.**

The Exakta Handbook.
Just published. All about the Exakta and its many uses. **3s. 6d.**

Portraiture with the Miniature Camera. By Minicam. **3s. 6d.**

NEW DEVELOPERS YOU SHOULD TRY.

"W.H." Paraphenylene-Diamine. The finest fine-grain developer. Sufficient per tin for 20 oz. ..... **1s. 0d.**

Tetenal Ultrafin. Non-poisonous fine-grain developer, can be used six times.. **4s. 0d.**

Supramin. Non-poisonous paraphenylene developer. Can be used repeatedly. **2s. 4d.**

Johnson's Fine-grain Developer. Can be used repeatedly..... **1s. 0d.**

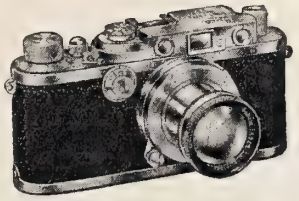
Buffered Borax. Per tin for 32 oz..... **1s. 9d.**

Agfa Atomal..... **2s. 0d.**

Johnson's new **Ultra Fine-grain** developer, containing Meritol, per 20-oz. tin, **2s. 0d.**

Eukobrom. The new compensating developer for enlargements. Per tin, **3s. 6d.**

ALL THE LEICA MODELS IN STOCK



MODEL II, with f/3.5 Elmar lens, £26 10 0 cash, or for.. **61/10** down

MODEL III, with f/3.5 Elmar lens, £30 10 0 cash, or for.. **71/2** down

MODEL III, with f/2 Summar lens, £39 10 0 cash, or for.... **92/2** down

MODEL IIIa (chromium model), with f/2 Summar lens, speeds to 1/1,000th sec., £43 0 0 cash, or for... **£5:0:4** down

See inside back cover page of this issue for our special facilities.

WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS

127, NEW BOND STREET, LONDON, W.1 . . . . . TELEPHONE: MAYFAIR 7511 (8 lines).

47, *BERKELEY ST., LONDON, W.1* 43, *KENSINGTON HIGH ST., W.8*

£25 CASH PRIZE will be awarded for the best picture submitted during the run of the Competition.

ONLY 2 WEEKS LEFT..

TO WIN A BIG CASH PRIZE IN WALLACE HEATON'S

35-MM. STILL CAMERA COMPETITION

Open to users of cameras taking 35-mm. film as its negative medium.

The Competition is open until September 30th. Your photographs can be of any subject—but they must be taken on 35-mm. film. Prints should not be smaller than 6×4.

Any number of prints can be sent in in any one week, but each photograph must have the coupon attached. In addition to the big prize

A WEEKLY PRIZE OF £1-1-0

will be awarded for the best photograph submitted in that week.

Each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used.

For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of prize-winning prints must be made over to us without further payment.

In addition we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd.

All prints will be judged at the end of the Competition for the final prize of £25 cash. Acceptance of these rules and conditions is a specific condition of entry.



★ This snap won a cash prize in a recent Wallace Heaton competition. Why not have a shot and see what *you* can do?

COUPON which must be attached to your entry. **WALLACE HEATON** 35-mm. Film Competition. September 16th, 1936.

SEND IN YOUR ENTRIES NOW TO: "COMPETITION,"

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

CHOOSE FROM THE BEST RANGE

We have EVERYTHING in stock for photography, movies and talkies, therefore you are sure of picking the exact thing you want in the first instance, without chance of future regrets.



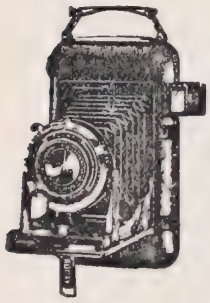
KEYSTONE '8'

One of the smallest and lightest ciné cameras in the world. Simple loading by daylight or at night. Is fitted with direct-vision and auxiliary view-finders, 3 speeds. Strong, silent motor takes 25-ft. films at a winding. Footage indicator, geared to mechanism. Interchangeable lenses. With strap handle for convenient carrying.

With f/1.9 lens..... **£16:16:0**

F/3.5..... **£10:10:0**

Nine monthly payments of 39/3 or 24/6.



"REGENT"

The latest model, taking 8 or 16 pictures on 3¼×2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter, speeded to 1/400th sec., complete with leather case **£20:0:0**

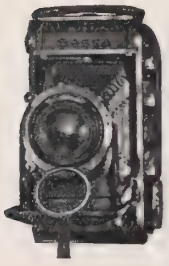
Nine monthly payments of 46/8.

Kodak Six-20, as well as other Kodak models from 5/- upwards, all in stock.



"OMBRUX"

The photo-electric cell meter with a marvellous lens which makes it the finest instrument on the market at such a price. Gives dead-accurate readings for still camera work. In ever-ready case **67/6**



RANGE-FINDER "BESSA"

With coupled range-finder and optical view-finder, fitted next to the focussing control. The famous trigger release is fitted under the baseboard. Yellow filter is incorporated for use when required. Compur **Rapid** shutter, speeded to 1/400th sec. With 4-element Skopar f/3.5 lens

£18:15:0

Nine monthly payments of 43/9.



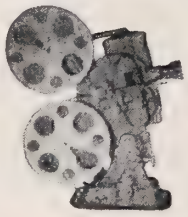
"ROLLEICORD II"

Automatic film wind. New type reflex hood and larger magnifier. Depth-of-focus and focussing knob combined. Engraved exposure plate. Takes all Rolleiflex accessories, excepting angle mirror. Takes 12 exposures on 3¼×2¼ roll film for 1/-.

With Zeiss Triotar f/4.5 and Compur shutter, 1/300th, T. and B. ... **£14:10:0**

Zeiss Triotar f/3.5 ..... **£17:10:0**

Nine monthly payments of 33/10 or 40/10.



KEYSTONE 16-mm. PROJECTOR

2-in. large-aperture projection lens, motor drive, forward and reverse. Clarostat control. Special device for stills, 500-watt lamp, fitted super optical system for added brilliancy, fan-cooled lamphouse, new improved double-claw action, simple threading, geared rewind, screw action tilting, rich bronze finish... **£25:0:0**

Nine monthly payments of 58/4.

Read these letters from our customers!

Birmingham.

"I received the camera on Saturday morning and would like to say how very pleased I am with it. It is certainly in excellent condition and I could not have wished for anything better."

F. C. B.

Weston-super-Mare.

"It has been a pleasure to do business with you, as our experience in the past over other transactions (not with yourselves) has been nothing but slackness and inattention, and it is refreshing to meet a more business-like outlook over exchange transactions."

R. B.

Liverpool.

"I have tested the Leica II received on the 19th inst., and am perfectly satisfied with its performance. It is a marvellous camera and I would like to thank you for supplying it. Should I require any further apparatus, I will be pleased to place my order with you."

A. J. M.

Darwen, Lancs.

"Salex outfit arrived to-day; allow me to say I am indeed surprised and pleased at the appearance and value for the modest price charged. I am in a position to judge, having on previous occasions paid three times the amount for a similar article. Wishing you every success."

R. J.

84 ALDERSGATE ST.

LONDON, E.C.1 Phone: NAT. 0591

4×3 Kodak Vollenda, f/4.5 anastig. lens, Nagel shutter. As new..... **£3:5:0**

4×3 cm. Box Tengor, f/6.3 anastig. lens..... **£1:3:6**

4×3 Perkeo, f/3.5 Skopar, Compur shutter **£5:12:6**

Model I Standard Leica, 10.5 f/6.3 Elmar. Unsoiled..... **£24:0:0**

Model II Leica, f/3.5 Elmar, complete with ever-ready case.. **£22:10:0**

Model II Chromium-plated Leica, f/2 Summar, 10.5 f/6.3 Elmar, complete in case **£40:5:0**

V.P. Kodak, f/7.7 anastig. lens, focussing. **21s. 6d.**

V.P. Kodak, f/7.9 Kodar ..... **22s. 6d.**

V.P. Kodak, Achro lens ..... **12s. 6d.**

Voigtlander Superb, f/3.5 Skopar, pair of Focar lenses, 2 colour filters, lens hood, leather case. All in new condition **£15:0:0**

Rolleicord Model II, f/3.5 Triotar, plate back, 2 slides, leather case..... **£18:0:0**

3¼×2¼ Kodak Roll Film, f/4.5 Zeiss Tessar, Compur shutter, micrometer screw focussing, leather case. As new..... **£5:17:6**

P.C. 3a Special Kodak, f/4.5 Zeiss Tessar, Compur shutter, complete in case..... **£4:19:6**

520 Ikonta, f/3.5 Zeiss Tessar, Compur shutter, speeded from 1 to 1/500th. Unsoiled.... **£9:17:6**

3¼×2¼ D.E. Ernemann Folding, f/6.8 anastig. lens, fully-speeded shutter, 1 to 1/100th, 3 slides and case **£1:15:0**

3¼×2¼ Cameo, f/8 Rectilinear lens, speeded shutter, F.P.A. **19s. 6d.**

Ombrux Exposure Meter. As new **£2:7:6**

Tempophot Exposure Meter **£2:12:6**

¼-pl. All-British Planex Reflex, f/4.5 Cooke anastig. lens, 2 D.D. slides, case..... **£4:12:6**

5×4 Goerz Anschutz Focal-plane, f/4.5 Xpres, 3 double slides, F.P.A., leather case **£10:17:6**

6×6 Rolleiflex, f/4.5 Tessar, plate back, 2 slides..... **£13:17:6**

9×12 Ica Ideal, f/4.5 Tessar, Compur, 4 slides, F.P.A..... **£7:15:0**

4×3 Baby Ikonta, f/4.5 lens..... **£3:2:6**

59/60 CHEAPSIDE

LONDON, E.C.2 Phone: CITY 1124/5

6×6 Voigtlander Brilliant, f/4.5 Skopar, Compur shutter, leather case. New condition **£4:12:6**

3×4 cm. Gucki, f/2 Xenon, Compur shutter. New condition **£9:12:6**

P.C. Model IIIa Kodak, f/7.7 lens ..... **19s. 9d.**

¼-pl. Ensign Popular Reflex, f/4.5 Aldis anastigmat, 6 slides, F.P.A. and case..... **£7:12:6**

6×6 cm. Rolleiflex, f/4.5 Triotar, ever-ready case..... **£8:17:6**

6×6 cm. Welta Perfekta, f/3.8 Meyer anastigmat, Compur shutter **£10:10:0**

3¼×2¼ Certo Folding Plate, f/2.9 Xenar anastigmat, delayed-action Compur shutter, rising and cross front, 6 slides, F.P.A. and case..... **£9:15:0**

3¼×2¼ Zeiss Trona, f/3.5 Zeiss Tessar, delayed-action Compur shutter, rising and cross front, Proxar, Distar, filter, 6 slides, F.P.A. and leather case **£14:15:0**

3¼×2¼ Nagel Folding Plate, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, leather case **£7:17:6**

3¼×2¼ Zeiss Cocarette, f/4.5 Zeiss Tessar lens, delayed-action Compur shutter, leather case... **£7:17:6**

3¼×2¼ Tropical Ensign Carbine, f/6.3 Aldis anastigmat, speeded shutter, canvas case..... **£1:17:6**

No. 1 Pocket Kodak, f/3.9 Kodar lens..... **£1:11:6**

P.C. Zeiss Nixe, f/4.5 Zeiss Tessar anastigmat, Compur sector shutter, double extension, plate back, rising and cross front. New condition **£11:5:0**

3¼×2¼ Salex Supreme, f/3.8 Salex anastigmat, delayed-action Compur shutter .. **£4:12:6**

520 Baldax, f/4.5 Vidar anastigmat, Vario shutter, purse case..... **£3:12:6**

Bolex Model P.A. Projector, resistance and case, complete.... **£18:10:0**

180-watt Ensign Silent Sixteen Projector, resistance and case **£12:15:0**

16-mm. S.P. Home Talkie, 300-watt lamp, 6-watt output, complete with speaker. As new..... **£49:15:0**

16-mm. Bell & Howell Filmo 70 Camera, f/1.9 lens, and case..... **£14:0:0**

16-mm. Visual Victor Model V 1936, f/2.9 Triple anastigmat, and leather case. As new **£31:15:0**

Cine-Kodak Eight Camera, f/3.5 lens, leather case, Kodascope 8-30 Projector and screen **£15:10:0**

16-mm. Ensign Autokinecam, f/1.9 lens, 3 speeds and leather case **£8:15:0**

EASY TERMS!

We give you nine months to pay, and you start using your purchase after making the first payment. No harsh formalities. Only 5% is added to cash price—or 5/- if under £5. You can make your choice from the finest range of apparatus in the country.

CITY SALE AND

AND CHOOSE RIGHT FIRST TIME!

54 LIME STREET

LONDON, E.C.3 MANSION HOUSE 0180

Zeiss Contax, f/3.5 Tessar, high and low speeds, ever-ready case. Cost £31 10s.... **£22:10:0**

Latest 3½×2½ Makina, f/2.9 Plaubel Anticomar, Compur, corrected for parallax, 3 slides. Never used **£31:10:0**

4½×6 V.P. Ernemann Speed Focal-plane, f/1.8 Ernostar anastigmat, F.P.A., L/case. Cost £56.... **£16:16:0**

6×6 Latest Ikoflex, f/3.5 Zeiss Tessar, high-speed Compur, filter, L/case **£17:0:0**

3½×2½ or 6×6 or Smaller Zeiss Miraphot Vertical Enlarger, f/6.3 anas., base easel, electric fittings. As new **£6:17:6**

2½×2½ Voigtlander Brilliant, f/4.5 Skopar, Compur..... **£4:17:6**

4½×6 Dallmeyer Baby Reflex, f/2.9 Pentac, revolv. back, 3 D.D. slides. Unsoiled. Cost £32... **£19:10:0**

16-ex.-on-3½×2½ Baldax Roll Film, f/2.9 Meyer Trioplan, D.A. Compur, L/case.... **£6:17:6**

3½×2½ Graflex Reflex, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A. L/case. Cost £25..... **£5:17:6**

Several Good Microscopes, by well-known makers at bargain prices. Details on application.

16-mm. Model B Cine-Kodak, f/1.9 anas..... **£10:10:0**

Pathe Model B Cine-Kodak, f/3.5 anas., L/case..... **£4:17:6**

Model I Leitz Leica, f/3.5 Elmar lens, range-finder and case.. **£10:17:6**

6×6 or portions of 3½×2½ Noxar Vertical Enlarger, f/6.8 anas., electric fittings, base easel..... **£4:10:0**

3½×2½ Tropical de Luxe Cameo, f/3.5 Xpres, Compur, 6 slides **£12:10:0**

530/16 Super Ikonta, f/2.8 Zeiss Tessar, ever-ready case..... **£23:10:0**

Model B 200-watt 16-mm. Kodascope Projector, resistance and case. Cost £110..... **£20:0:0**

4-in. f/6.5 Cooke Primoplan Wide-Angle Anastigmat..... £2:17:6

9.5-mm. Cine-Nizo Camera, f/3.5 Meyer anas., L/case..... **£3:18:6**

6×13 Stereo Nettel, pair f/4.5 Tessars, 2 D.D. slides, focal-plane shutter, F.P.A... **£10:17:6**

Zeiss Contax, f/3.5 Tessar, high and low speeds, ever-ready case **£22:0:0**

Kodak Retina, f/3.5 Tessar, Compur, purse. Cost £14 10s..... **£11:7:6**

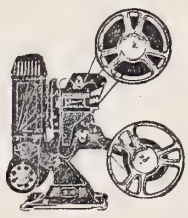
Model I Leica, f/3.5 Elmar, range-finder, L/case **£8:17:6**

EXCHANGES!

Why not let us have your used apparatus in part payment for your fresh purchase? We make the trade's highest exchange allowances. Buyers of used goods are allowed five days' free approval against full cash deposit—time to prove the big value they are getting.

You can start using any purchase after paying the first small instalment, and you can continue to enjoy its use while paying balance by easy stages.

PATHESCOPE 200-B 9.5-MM. PROJECTOR



With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110-volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel..... **£15:0:0**

Nine monthly payments of 35/-.

90/94 FLEET STREET

LONDON, E.C.4 Phone: CENT. 9391

9.5-mm. Pathescope B Motocamera, f/3.5 anastigmat, motor drive, set of supplementary lenses, and leather case..... **£4:15:0**

9.5-mm. Pathe Projector, double claw, resistance to 250 volts. Nice order..... **£4:17:6**

Campro Cine Camera and Projector, combined.... **£2:3:6**

35-mm. Kinex de Luxe Projector, Cooke projection lens, resistance to 250 volts..... **£3:3:0**

8×30 Zeiss Deltrintem Prism Binocular, complete in leather case **£10:10:0**

½-pl. Mahogany Enlarger, f/6.8 anastigmat, long extension, reversible negative carrier, condenser, roomy light chamber..... **£4:17:6**

½-pl. Magnaprint Enlarger, f/6.3 Ensar, condenser and electric fittings. New condition.. **£5:17:6**

3½×2½ Salex Focal-plane, Ross Xpres f/4.5, focal-plane shutter, 6 slides, F.P.A..... **£5:17:6**

3½×2½ Zodel Reflex, Ross Xpres f/4.5, self-capping focal-plane shutter, revolving back, 3 D.D. slides, F.P.A. **£7:12:6**

½-pl. All-British Planex Reflex, Cooke Series III f/6.5, rack focussing, focal-plane shutter, revolving back, 3 slides..... **£4:7:6**

2½ square Rolleicord, Carl Zeiss Triotar, Compur shutter, focussing **£9:0:0**

½-pl. No. 3 Series III Kodak, Cooke Aviar f/4.5, Compur shutter. Very nice order..... **£2:19:6**

3½×2½ Ica Tronar Folding Pocket, Carl Zeiss Tessar f/4.5, Compur shutter, double extension, F.P.A. **£6:6:0**

3½×2½ Ensign Roll Film, Carl Zeiss Tessar f/4.5, D.A. Compur shutter. In condition equal to new.. **£7:17:6**

½-pl. Voigtlander Folding, Heliar f/4.5, D.A. Compur, double extension, 6 slides, roll-holder, and leather case **£8:19:6**

16-mm. Model BB Cine-Kodak, f/1.9 anastigmat, yellow filter and leather case..... **£14:17:6**

Blendux Exposure Meter, complete in case..... **£2:7:6**

Multilite Outfit, with three lamps, complete with stand, triangular base, in case. Excellent condition..... **£3:18:6**

Model 57 J.S. Bell & Howell 16-mm. Filmo Projector, motor drive, resistance to 250 volts, complete in case. In condition equal to new.. **£47:10:0**

3½×2½ Agfa Standard Roll Film, f/4.5 anastigmat, speeded shutter, complete in case..... **£4:4:0**

2½-in. square Voigtlander Brilliant, Skopar f/4.5, Rapid Compur shutter, complete in case **£5:12:6**

Still more praises from our customers!

Shrewsbury.

"I am keeping the Sanderson, as I think it is the better one, not only as a camera, but in value. In fact, it is City Sale and Exchange value, and I cannot say more. Thank you for all the trouble you have taken."

J. E. B.

Exeter, Devon.

"I may say the camera is more than up to my expectations, and must congratulate you on the fine way you dispatch your goods, it being in perfect condition."

J. W. C.

Bedford.

"I feel I must write and thank you for the way you have treated me with regard to the sale of the camera. I am deeply grateful to you for the concern you showed to ensure I had what I wanted, also for the generous terms you allowed me, and I hope to take further advantage of your kind offer at a later date. I will certainly recommend my friends to you."

A. B.

High Barnet.

"I should like to state how very pleased I am with the outfit and your courteous dealings. I have purchased many second-hand cameras, including some good bargains, but the Adams' Minex just obtained from you represents exceptional value."

A. G. P.

"ROLLEIFLEX"

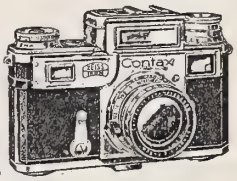


The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens **£25:0:0**

Nine monthly payments of 58/4.

"CONTAX III"

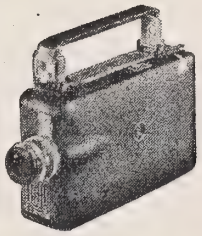
with built-in photo-electric exposure meter.



In other respects Contax III does not differ from Contax II. Fitted with Zeiss Tessar lens, 2-in. focal length.

F/3.5..... **£53:0:0**
F/2.8..... **£55:17:0**
F/2..... **£63:0:0**
F/1.5..... **£78:5:0**

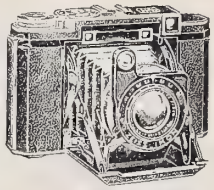
The NEW 16-mm. "MAGAZINE" CINÉ-KODAK



Magazine loading with 50-ft. spools. Footage indicator, three speeds—8, 16 and 64 frames. Takes five interchangeable lenses, and is fitted with f/1.9 lens as standard. Universal view-finder. Complete with either sling or combination case.... **£40:0:0**

Nine monthly payments of 93/4.

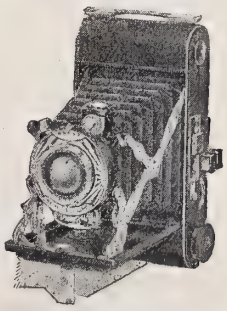
"SUPER IKONTA"



Takes 11 pictures on 3½×2½ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, Compur **Rapid** shutter, speeded 1 to 1/400th sec. With f/2.8 Zeiss Tessar lens ... **£28 5s.**

Nine monthly payments of 66/-.

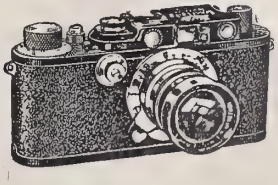
"SELFIX"



Simple loading. Strong bellows, reflex view-finder. Trichro shutter, 1/25th, 1/50th, 1/100th sec., Time and Bulb, with flexible release. For standard 3½×2½ roll film. Ensar anastigmat f/4.5..... **£3:15:0**

Nine monthly payments of 8/11.

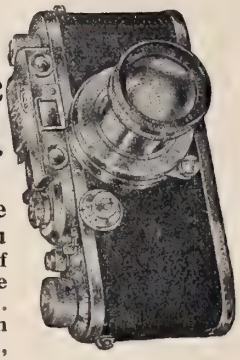
THE LEICA



Every accessory in stock, also every model from **£26 10 0 or 61/10** down. You'll need a Leica for perfect autumn and winter photography.

EXCHANGE (1929) LTD.

This anent LEICA—and the WESTMINSTER



● With just one and the same LEICA Camera you can do an infinite variety of work—covering virtually the whole range of photography. That, in itself, makes for much saving of time, trouble, space, labour in carrying, and cash. Thus, for the price of your LEICA you are gaining many advantages — advantages especially typical of LEICA.

● ● By a call at "the Westminster" you can learn with pleasure all that there is to know about LEICA. At the same time you can know how (readily and economically) you can Part-Exchange your present Camera for a LEICA, settling any balance Out-of-Income—or, of course, you can buy outright on that basis.

● ● ●

This is the LEICA Model III a, having shutter speeds up to 1/1,000th of a second 1/2 Summar lens, and, of course, completely automatic focussing. It costs £43, or can be acquired by 9 monthly payments of £5 0 4. There are other models from £16.

WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669)
111 Oxford Street, W.1 (*Gerrard* 1432)
81 Strand, W.C.2 (*Temple Bar* 2710)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)



TRADE MARK **'TABLOID'** BRAND

TONERS

BLUE, GREEN, SEPIA, BROWN AND COPPER FERROCYANIDE TONING COMPOUND

Give variety to the photographic album. Produce pleasing effects from prints and lantern slides.

2/- PER CARTON *All Photographic Chemists*

BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

Pho. 1625 *Copyright*

"The Amateur Photographer." 16/9/36.

SPECIAL NOVICES' COMPETITION

Title .....

Name and address.....

.....

This Coupon to be affixed to back of print.

"The Amateur Photographer." 16/9/36.

"A.P." SPECIAL COMPETITION COUPON

This Coupon to be affixed to back of print.

"The Amateur Photographer." 16/9/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Wednesday, September 30th.

"The Amateur Photographer." 16/9/36.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Wednesday, September 30th.

"The Amateur Photographer." 16/9/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Wednesday, September 30th.

"The Amateur Photographer." 16/9/36.

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 16/9/36.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.



Be sure !!! use SUPERFIX

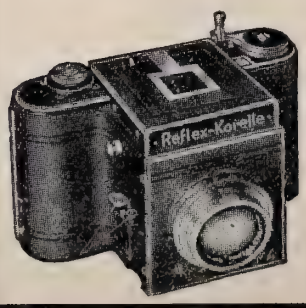
THE QUALITY PASTE

AND NOTE THE DIFFERENCE.

Obtainable from all Stationers, Stores, Photographic Dealers, etc., from whom FREE SAMPLES are available.
9d. and 1/6. Bulk Tins: 1lb. 2/3, 7lb. 8/9.

Sole Distributors: **ELICK OFFICE EQUIPMENT LTD., 68, Lant St., S.E.1**
Made by Middlemass & Co., Ltd., Penryn, Cornwall.

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**
With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2



Granville PRODUCTS PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with " GRANVILLE " ; if you have years of experience, change to " GRANVILLE." You will never change again !

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to : PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables :
"GRANVILLE, LEAMINGTON."
Telephone : 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse and Showrooms :
13, GRAY'S INN ROAD, W.C.1
Telephone : Holborn 5688.

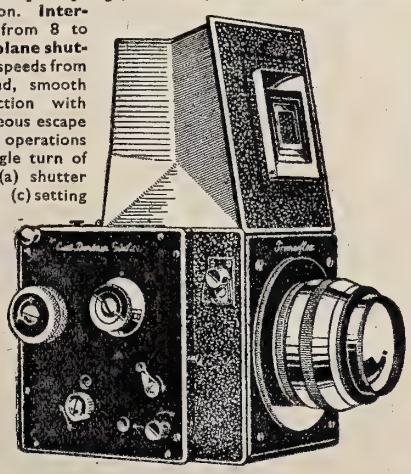
FAST WORKING, EASY and SURE is the "PRIMARFLEX"

(Made by CURT BENTZIN)

EVER-READY REFLEX FOR PLATES AND FILMS.

For 12 pictures 2¼×2¼ on standard 3¼×2¼ roll film.

Takes also plates 2¼×2¼ or 2¼×1¾ (4.5×6 cm.) without any alteration of back or of lens position. **Interchangeable lenses** from 8 to 40 cm. focus. **Focal-plane shutter,** with full range of speeds from 1 to 1/1,000th second, smooth working in conjunction with smooth and instantaneous escape of mirror. Four operations performed with a single turn of the winding key : (a) shutter wind ; (b) film wind ; (c) setting of mirror; (d) setting of counter. Delayed action, focussing magnifier, and all latest refinements.



PRICES :

Meyer Trioplan f/2.8, 10.5-cm.

£31 : 10 : 0

Zeiss Tessar f/3.5, 10-cm.

£36 : 10 : 0

Write to Sole Importers :

ACTINA LTD., 29, Red Lion Square, High Holborn, London

Phone: Chancery 8541.



EASILY THE MOST SENSITIVE PHOTO-ELECTRIC METER AVAILABLE TO-DAY

Gives direct readings in relatively dark interiors as well as very bright exteriors. Scale clearly shows readings from 1/1,000th second to 4 minutes. The "SIXTUS" has no tables, yet it is capable of use with any film or plate from 6 DIN, 17° Scheiner to 21 DIN, 32° Scheiner, and with lenses from f/1.4 to f/45. The protective-case of the "SIXTUS" is securely fixed to the instrument and serves the dual purpose of a carrying case and convenient holder when using the meter in its normal working position. Complete in its case the "SIXTUS" weighs only 5 oz. and measures 2½×2×1 in. Can easily be operated by one hand.

COMPLETE IN BAKELITE CASE - 5 GUINEAS.

NEW "SIXTUS" METER FOR THE "LEICA"

Specially calibrated—showing all aperture values and times of exposure for the "LEICA." Built to the same design as the ordinary "SIXTUS," £5 5 0.

STOCKED BY ALL GOOD PHOTOGRAPHIC DEALERS.

Fuller details from

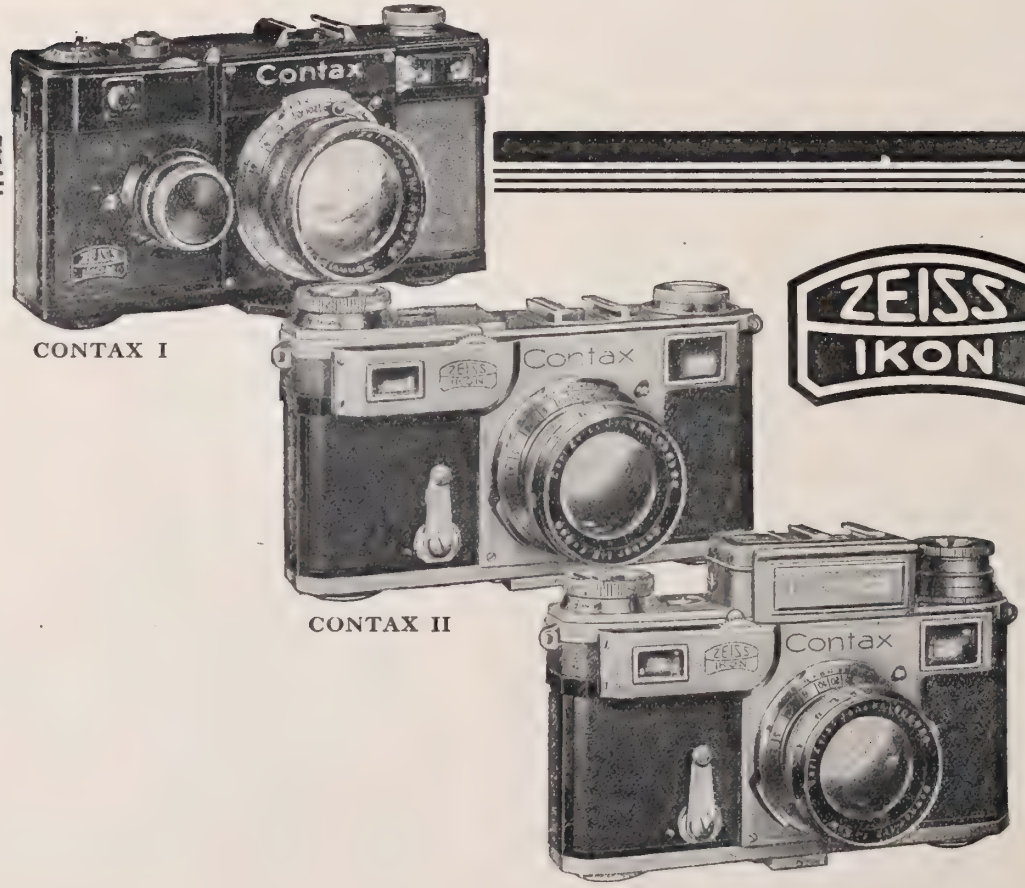
J. H. DALLMEYER LIMITED

31, MORTIMER STREET, LONDON, W.1

Phones : Museum 6022-3-4. *Works : Willesden, N.W.10.*

Unfettered photography

is a true description of photographic technique as practised with the Zeiss Ikon Contax. The Contax will successfully take snapshots at night, portraits, long-distance shots, close-ups and scientific work, as well as the everyday landscapes and street scenes. Such comprehensiveness can indeed without exaggeration be called "Unfettered Photography".



CONTAX I

CONTAX II

CONTAX III

ZEISS IKON

CONTAX I

The universal miniature precision camera for 24×36 mm. pictures. Metal focal-plane shutter, speeded ½ to 1/1,000th second. Choice of 13 interchangeable Zeiss lenses, apertures from f/1.5, focal lengths 1⅛ to 20 in. Long base rotating wedge distance meter, detachable back, therefore easy to clean and load.

CONTAX II

The de luxe precision miniature camera. In addition to the features of the Contax I, outlined above, provides: Distance meter and viewfinder combined in one aperture, built-in delayed-action release, shutter speeded to a real 1/1,250th second, all controls located on top of camera, complete scale of shutter speeds visible on one dial, chromium-plated finish.

CONTAX III

With built-in photo-electric exposure meter. This camera is similar to Contax II, but with the addition of the exposure meter, which is so constructed as to embrace the same angle of view as the normal focus lens. This, together with the extreme sensitivity of the meter, ensures an accurate reading, which could not be obtained with an independent exposure meter.

Ask your local high-class dealer to demonstrate the Zeiss Ikon range of miniatures. New publication, "Unfettered Photography," describing Zeiss Ikon miniatures, free on request.

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, SEPTEMBER 16TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2497.

TOPICS of the Week

THE visitor to London who is interested in photographic matters can have no complaint to make this week at the variety and extent of fine pictures on view for his edification. Both the Royal Photographic Society's exhibition, at 35, Russell Square, and the London Salon of Photography, at 5a, Pall Mall East, are now open, and both are first-rate shows. The former, with its variety of exhibits, pictorial, technical, and scientific, as well as a selection of apparatus, makes a general show that will appeal to every class of camera user. The Salon is entirely pictorial in character, but has probably some of the finest prints that have yet been seen in this country. At the end of the week the exhibition of camera portraits by the members of the Professional Photographers' Association opens at the Prince's Gallery, Piccadilly, and will provide yet another display of pictures worthy of attention. Preliminary notices of both the R.P.S. and Salon shows appear in this issue.

In our next issue, which will be the Special Autumn Number of *The Amateur Photographer*, further notices will be given of all the shows, and extra pages of reproductions will be a feature. Our readers are advised to order their copies early. It will be published on Wednesday, September 23rd.

Colour Prints at the Shows.

At the two shows now open in London, and at the exhibition of Commercial Photography just closed at the Prince's Gallery, Piccadilly, one very notable feature is the excellence of the prints demonstrating modern colour processes. Most of these appear to have been made by commercial three-colour carbon processes from three-colour negatives, but the quality is surprisingly high, and far in advance of the colour prints we have seen at previous exhibitions. If only the processes were more simple and easily worked by the amateur they would provide an adequate reply to the question of whether colour photography is a success to-day. There is still a tendency, however, on the part of the users of these processes to exploit bright colours to the full. This is a mistake, as an inspection of the prints at the present shows will demonstrate. The most satisfying examples are those in which there is very little colour.



SEPTEMBER SPORT.

A topical snapshot of Grouse Shooting on the Yorkshire Moors.

Pall Mall East.

Visitors to the London Salon of Photography, after they have completed their round of the pictures, may like to devote a few moments' attention to the house in Pall Mall East in which the exhibition is hung. It is more than a century old, having been erected in 1821, about which time the water-colour painters, whose home it is, decided to exhibit their productions separately from other artists. The Royal Society of Painters in Water Colours was formed in 1804, and its first exhibition was held in Brook Street in 1805. At one time the work of the Society was blended with that of the Royal Academy, but by the beginning of the reign of George IV the water-colour painters proclaimed their separation by erecting a home specially equipped for their work. Among the water-colorists who were still flourishing in the early days of this house were William Blake, J. M. W. Turner, John Constable, John Sell Cotman, and David Cox. A glance might be given to the elegant doorway of the house.

The Royal Photographic Society's Exhibition

FIRST NOTICE.

COMPREHENSIVE in scope and embracing a wide field illustrative of many of the innumerable phases of the applications of photography of to-day, the 81st Annual Exhibition of the Royal Photographic Society, which opened on Saturday last, the 12th September, at 35, Russell Square, London, W.C., offers a display which not only has interest for pictorial workers, but also caters for those whose inclinations lie in the direction of scientific investigation, nature study, or simply the making of records.

As in former years, the pictorial section is to be found in Rooms 1 and 2, and there is also a small collection of colour prints in Room 1. In the studio, the lantern slides and colour transparencies are shown, while Room 3, on the second floor, is devoted to natural history, stereoscopic prints and transparencies, the scientific and technical applications of photography being on view in Room 4. There is also a further section relating to apparatus and materials, which are displayed in the outer and inner entrance halls, in the library, on the staircase and landings, and in Rooms 3, 4 and 5.

The Pictorial Section.

Most of us will, however, find the greatest interest in the pictorial section. It is international in scope and includes examples from all parts of the world. Numerically, it runs to just over 200 prints; it is well chosen and forms quite a good show, in which landscapes, as a class, are in the ascendant. Of these, No. 3, a picture entitled "Family Group," by A. van R. van Oudtshoorn, attracts favourable notice on account of its expression of an admirable sense of luminosity, a feature which is repeated with excellent effect in "London Pride," by H. A. Murch (6). It derives a certain novelty from the height of the viewpoint, and shows the subject material in an unfamiliar aspect, which, although it is a sort of thing that has often been done before, still retains a feeling of freshness and individuality.

"Helping Hands" (41), by Adolf Fassbender, is very attractive in its suggestion of sunniness, but it does seem somewhat overfull of matter, and the figures, in consequence, do not stand out from the background as they should. J. Ainger Hall has a landscape of great breadth of treatment in No. 56, "Gave de Pau at Sunset," and it gives full effect to the majesty of the mountains which it portrays. "Distant Fields" (67), by J. B. Eaton, is of a more pastoral type, and "Tongue, N.B." (69), by S. Grimshaw, deals with mountains of lesser height and softer contours; but, in both, the quality of light is very finely expressed and lends an attraction that is decidedly out of the ordinary.

Two very sunny figure studies are to be seen in "Canyon Depths" (81), by Forman Hanna, and "The Family" (94), by Alexander Keighley. Both are delightful pieces of work, and so is "Pellestrina" (118), by J. G. St. Aubyn, where a huge sail in sunshine is displayed against a darker sky. A notable work, of considerable appeal, is to be seen in "The Bridge" (149), by F. G. Korth, and of small size, but none the less attractive for that, is No. 206, "Quai du Miroir, Bruges," by R. Midgley. It is very dainty, and its tone values are soft and exceedingly well blended.

There are comparatively few portraits, but No. 175, "Opal," by J. V. Dorin, is very distinctive in its delicacy of key, and, in the nudes, "Mural Section" (126), by R. G. Spencer, stands out in a class of work that is also not very fully represented.

Good work in this section is also sent in by G. L. A. Blair, Walden Hammond, Robert Chalmers, Marcus Adams, T. H. B. Scott, Will Till, Bertram Park, H. Cazneaux, J. Dudley Johnston, Monte Luke, Pirie Macdonald, G. L. Hawkins, Dr. Julian Smith, and many others.

The Science of Photography.

Most of us are vitally interested in the shutter speeds of our cameras. The actual speeds may differ quite considerably from those that are marked, and a method of determining the actual exposure and the efficiency of the shutter is the subject of one of the most prominent exhibits (1382). Another interesting item is that explaining the microspectrograph, an apparatus which records the optical properties of microscopically small crystals. The use of the X-ray in making examinations of old paintings is demonstrated, and, in a similar sphere, the medical applications of the same rays are also represented.

Further sections are devoted to astronomy, photomicrography, which will doubtless prove attractive to those whose interests lie in these directions, but a more universal appeal will be made by the examples of photography in the service of natural history.

Some of the exhibits are not only fine examples in their class, but make exceedingly pleasing studies, and, as a rule, their technique is above reproach. No. 725, "Fulmar Petrel in Flight," by H. S. Thompson, for example, is a remarkable study, and what appears to be unique in that it is the first time it has been photographed in this country is Ralph Chislett's "Temminck's Stint" (733). Another rare subject is his "Dartford Warbler" (734–5), and more good work in the same sphere is contributed by E. J. Hosking, H. E. Evans and V. H. Chargois.

Considerable progress in colour work on paper has been made during the year, but, while most of the examples on view might be said to represent their subjects accurately enough as far as a literal transcription is concerned, their treatment has quite a long way to go before it even approaches the pictorial standard achieved in monochrome. The colour prints on the whole are very good from the technical standpoint, but the most satisfactory are those in which strong vivid colours have been avoided. This is particularly the case in the dainty little print of a butterfly on thistledown by F. W. Westley.

New Apparatus.

In the section reserved for new apparatus, the miniature camera, in several varieties, is well to the fore, and there are many other fine examples of craftsmanship in other types of instrument. This section and other features of the exhibition will be dealt with in subsequent notices of the show.

The exhibition is open daily at the Society's house at 35, Russell Square, from 10 a.m. to 9 p.m., except on Tuesdays and Fridays, when lectures are being given and it will close at 6 p.m. The titles of the lectures were published in last week's "A.P." The show terminates on the 10th October.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

AFTER-HOLIDAY PRECAUTIONS

After the glamour of the holidays and the glut of exposures to be handled, the amateur photographer often neglects points which in his saner moments he would normally consider, and a reminder is therefore appended.

RETURNING from holidays is always accompanied by a sense of thrill, and sometimes with apprehension, for the amateur; since he usually has a large batch of exposed negatives to be developed and doubts already have begun to pass through his mind as to whether these exposures were carried out correctly, or whether something has gone mechanically astray with his instrument. This leads to one of the biggest pitfalls in the photographer's career; it means a rush to get them developed.

Press photography naturally needs haste, but for the ordinary amateur the policy is to go steady, and to do the processing at the same pace as he does the occasional exposures secured at week-ends or odd times.

Method in the dark-room is more essential at this time than at any other.

The Dark-room.

If the worker will remember that many of the exposures he is about to handle may never be possible of duplication, he will realise how essential it is that nothing shall go wrong with the more mundane processes of developing, fixing and washing. A little time spent on preparing the dark-room will tend to ensure this state of affairs. The bench should be arranged according to the nature of the material being handled, but, first, good fresh solutions should be made up for the occasion.

For developing, the amateur is wise who adheres to one formula, of which he already knows the capabilities, and a good supply of this developer should be on hand, so that the tendency to continue to develop in an exhausted solution is obviated. Fixing solution, being so cheap, can be provided in abundance, and should not be made up just before operations, as the difference in temperature of solutions may cause trouble. However, the wise worker always has a large supply of this ready for use.

Where water is not laid on into the dark-room, two or three buckets can be taken in to assume the temperature there prevailing.

The Bench.

For developing by hand either films, plates or film packs, a regular lay-out on the dark-room bench should be adopted and firmly adhered to. A large dish of clean water, and smaller dish of developer, and a different type of dish for fixer, is a very good arrangement. In the case of roll films this gives a natural sequence, putting the film through the water first until thoroughly limp, then through the developer for the allotted time, a brief rinse, and then through the fixer.

With plates, a large dish which will develop two at a time should be used, and care should be taken that the dish is kept rocking in all directions, and that the plates do not slip across one another. The preliminary rinse in water can be omitted when dealing with this type of material, although some workers do it with the idea of reducing pinholes.

Film packs can be developed in the same way as plates Two dishes of hypo are better than one, the negatives being passed from the first one to the second one after so long. The exhaustion of the first bath will soon make itself obvious, when the second one should be used in its place, and the first one placed second with fresh hypo. Thorough washing can be carried out in the bath if a large number of negatives have to be done, while siphon washers are quite reasonable now if the amateur feels inclined to invest in one.

Printing.

It is a very good rule to make contact prints or small enlargements from all negatives. It is much easier to judge the value of the picture on a print than from the negative, and it also provides a handy system of filing, since the negatives can be inserted in small envelopes with a print pasted on the outside.

Gaslight printing is by far the simplest and quickest way of doing small contact prints, say, from V.P. size upwards, though bromide paper will naturally have to be used to make small enlargements of miniature negatives. Gaslight paper can be purchased by the gross from reputable firms at a ridiculously low price, and will yield with ease good black-and-white prints suitable for albums.

Choosing Enlargements.

Naturally, every amateur will want to enlarge some of his holiday pictures, but there is no sense in wasting valuable sensitive material enlarging obviously unsuitable prints. In the first case the purpose for which the enlargement is desired must be decided upon, and the negatives sorted and placed in separate piles according to their class, and then these classes—Press, competition, exhibition—yet further sub-divided into piles that will require soft, normal or vigorous bromide.

This method will save much waste of valuable paper, and if a test strip of each grade is made the worker will also save much time, since he can do all the negatives of that particular grade at one time.

Press enlargements will need to be on glossy paper, but the other subjects will be a matter of the worker's own particular taste.

No attempt should be made to rush off these enlargements in one evening, as this will inevitably lead to disappointing results. Each negative should be treated as though it were about to produce an exhibition print, and handled accordingly.

The Negatives.

The simplest way to store the holiday negatives is to push them all indiscriminately into an old envelope and hope they won't get scratched, and every time you want a special one you sort out the lot. The thinking amateur will see at once how ridiculous this idea is. Transparent envelopes which can be inserted into a loose-leaf file or into a filing cabinet are the ideal, and these should be duly numbered and indexed. Not a very long job if you go to work with a will.

The Camera.

The extra work the camera has had to do will have made its mark on it, and it should be cleaned and well dusted before starting work at home again. Sand should be well shaken out of the case.

The LONDON SALON of PHOTOGRAPHY

First Notice.

THE Annual Exhibition of the London Salon of Photography the twenty-seventh of the series, was opened on Saturday last, the 12th September, at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, and, no less than in previous years, shows a striking and attractive collection of all that is best in pictorial photography from all parts of the world.

This is not surprising when it is considered that, out of an entry of something between 4,000 and 5,000 from nearly thirty different countries, it is only possible to find space for just over 400 prints—one in ten—and the standard achieved in consequence is extremely high.

The Show as a Whole.

To the photographic visitor to the Salon this year the technical quality of the majority of the prints on view will make an important appeal. In no previous exhibition have modern printing methods been so fully and satisfactorily demonstrated. A considerable number are on Gevaluxe, but many that are not in this printing process run it very close for richness of the blacks and the range of tones presented. The workers from the Continent, particularly those from Austria, Hungary and Czechoslovakia, use glossy bromide paper for their exhibition prints, frequently of large size. These, when seen under glass, also have a depth of tone, coupled with high technique, which renders them of outstanding interest. This method of presenting exhibition work that will be shown under glass is worthy of attention by all regular exhibitors.

Again the Exhibition presents a notable example of careful and successful hanging; the universal adoption of standard size, light tone or white mounts—as first introduced many years ago by the London Salon—assists the arrangement of the pictures in well-defined lines. The grouping of subjects gives a vivacity and sparkle to the show that is attractive. The presentation of the show itself is a task that is evidently carefully considered by the Committee in addition to the selection of the finest pictures.

Apart from a tendency towards greater simplification in the arrangement of the subject material and an increasing avoidance of diffusing devices, there does not seem to be any marked departure from the normal treatment of the past few years. There are fewer " stunt " pictures and a greater number of straightforward representation of familiar subjects presented in the modern way, although most of the older members of the Salon continue on the lines of pictorial work with which they have become identified in the past.

Work by Members of the Salon.

This is notably the case with the veterans of the Salon, such as Alex. Keighley, J. H. Anderson, F. J. Mortimer, C. H. L. Emanuel, Pirie MacDonald, Leonard Misonne and Dr. E. G. Boon. The last named, however, has shown an indication in recent years of a more modern point of view, particularly in selection of subjects, and his still-life work is notable in this respect.

Marcus Adams, needless to say, deals effectively with child portraits in his own inimitable fashion, and C. J. Symes continues to show his mastery of the bromoil-transfer process on the grand scale. There are few workers to-day who can equal him in dealing with this particular process. Bertram Park continues to dally with the nude, and we miss his strong portrait work of the past, although some of his latest efforts have been towards theatrical photography with a miniature camera.

Among the newer members, G. L. Hawkins takes pride of place with his big landscape subjects made in Gevaluxe. These are easily the strongest prints in the show, and are treated with a bold, broad touch. Angus Basil's prints this year are stronger than usual and he has managed to infuse greater brilliancy into their treatment. G. L. A. Blair remains true to his ship pictures, of which several good examples are shown, and Harold Cazneaux represents Australia at its best in that his subjects are well considered and always decorative and technically perfect.

Two other Australian workers of outstanding merit this year are Dr. Julian Smith, with some fine portrait work, and J. Eaton, of Melbourne, whose dainty and expansive landscapes are always a joy to the artist. Pierre Dubreuil, of Brussels, another member of the Salon, shows prints on a larger scale this year, and, as usual, taken from uncommon viewpoints.

The King's Portrait.

The picture of the year, however, and the one that attracts the greatest attention, is also by a member of the Salon, Hugh Cecil. His notable portrait of the King, which was selected for the new stamps, forms the centre piece of one of the walls, and is a good reply to the critics who insisted that a painter and engraver should have been responsible for the new stamps.

Other work by members of the Salon are the small gum prints by Harold Leighton, and the sunshine effect by J. A. Lomax. A member's work that is missing from the present show, and which is generally very outstanding, is that of Ortiz Echague, of Madrid. We can only assume that the present troubles in his country have had something to do with his non-appearance on the walls of the Salon.

A print of particular significance is a fine silhouette group by the late Herbert Lambert. This is a notable contribution, and one that will not only attract attention but is a typical example of the work of a member whose loss is deeply felt.

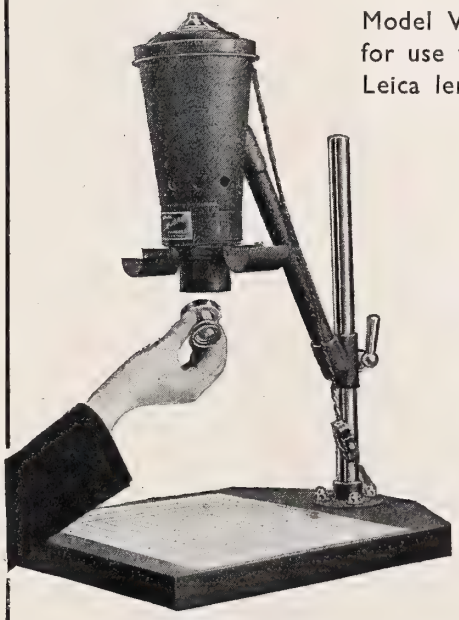
Among the British workers whose prints call for attention after a first glance at the walls, are those by Leo Leigh, Rosalind Maingot, Walter Bird, who with Madame Yevonde takes the honours this year for the colour prints, which are finer than on any previous occasion, Harold Burdekin, Merlyn Severn, Ismay Taylor, H. A. Murch, Yvonne, John Ahern, Noel Griggs, Paul Shillabeer, Challoner Woods, Walden Hammond, Stuart Black and John St. Aubyn.

The foreign, American and Colonial workers, who are responsible for more than half of the complete Exhibition, will be dealt with in a subsequent notice, as theirs are among the most attractive pictures in the show. In the meantime, it should be noted that the Exhibition is open until October 10th, daily, from 10 a.m. to 6 p.m. (Sundays excepted).

For perfect enlargements from "Miniature" Negatives — use an

ENSIGN MAGNAPRINT

Super Speed Condenser Enlarger



Model V/OL for use with Leica lenses.



Model AV/O with Automatic Focussing.

Everyone who wishes to enjoy their hobby to the fullest extent, should experience the fascination of enlarging their miniature negatives with a Magnaprint. The condenser diffused lighting system employed produces perfect quality grainless enlargements from miniature negatives speedily and with a minimum of trouble.

STANDARD MODELS

Model V/O. For all miniature negatives, enlarges up to 15×10, with Ensar f/6.3 Enlarging Anastigmat **£4 15 0**

Model V/OM. As above with Magnar f/4.5 Enlarging Anastigmat **£6 10 0**

Model V/OL. For use with Leica lenses. As above but without lens. Including special carrier for Leica or Contax negatives .. **£4 10 0**

AUTOMATIC FOCUSSING MODEL

AV/O. For all miniature negatives, enlarges up to 15×12, with Dallmeyer f/4.5 Enlarging Anastigmat **£8 10 0**

ENSIGN "SPECIAL ASSORTMENT" PACKET OF BARNET BROMIDE ENLARGING PAPER. Enables you to use different grades, tones and surfaces without buying separate packets. Contains 12 assorted 1/1-pl. size sheets .. .. Price 3/-

Write for copy of "**The Fascinating Art of Enlarging**" by Ensign.

Dept. A.P.

ENSIGN, LIMITED, High Holborn, London, W.C.1



From those who Pen their Praise

All over the country enthusiastic photographers are recognising the advantages of NURO Film—the first All-British roll film—whose extra sensitiveness and "lastic latitude" place it ahead of all others in reliability and accurate tone rendering. Here are some recent opinions:

A GREATER PERCENTAGE OF GOOD RESULTS ....

L. B. (Edinburgh), writes:—

"I am not backward in cursing products that I do not find satisfactory, so do not let me hesitate to commend you on your very satisfactory roll film. I have used during these last few months about two dozen and a half. . . . and I have had a larger percentage of good results both in electric light and daylight. . . . and find the grain of these films quite fine for enlarging up to full plate size. . . ."

REMARKABLE PROOF OF GREATER LATITUDE...

A. A. M. (Kelso), writes:—
"I feel under an obligation to forward you the enclosed photographs. Unable to reconcile your claims in regard to the latitude of NURO film with its very modest price I subjected it to a very exacting test by exposing a 6d. film on one subject in a series of quick snapshots, allowing myself time to make, and note, changes in aperture and exposure settings. These varied from f/16 to f/6.3, and from 1/100th sec. to 1/25th sec. Thereafter the film was developed . . . and yielded, much to my astonishment, six very excellent negatives. . . . Such consistent results have encouraged me to send you the results of my test."

SURREY AMATEUR MAKES A DISCOVERY...

A. S. (Horley), writes:—

"I should like to tell you how delighted I was with the results. They were exposed behind a focal-plane shutter, at exposures rating from 1/25th of a second to 1/80th of a second, and although exposed under very different conditions of lighting, the results were excellent in every way; gradation of tone was excellent, and none of the highlights showed the slightest suspicion of clogging. Where figures were taken under trees, detail was in evidence in the darkest shadows."

SPEED
27° SCHEINER



NURO FILM

. . . . . *the master film that has amazed the photographic world*

Obtainable through all branches of Boots The Chemists, Timothy Whites & Taylors, Taylors Dispensing Chemists, and from all progressive dealers.

S.B.T3. **NURO (Biggleswade) LTD., BIGGLESWADE, BEDS., ENGLAND.**

IN ALL STANDARD SIZES & PRICES

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Readers' Hints, Tips and Gadgets

USING A MINIATURE ELECTRIC LAMP FOR ENLARGING.

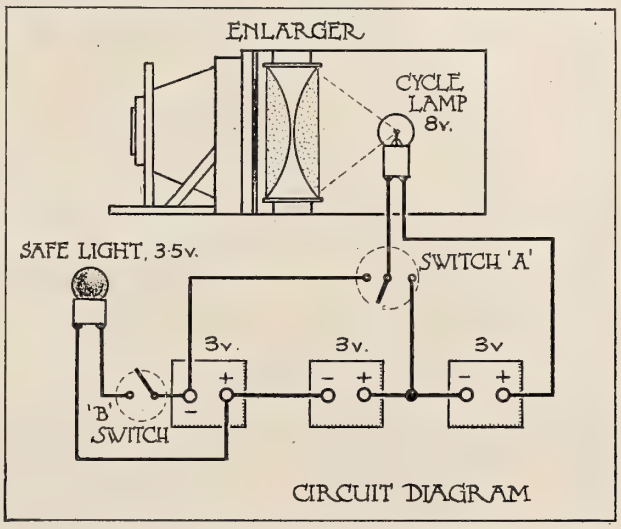
THE condenser of a projector can use only light coming from a source small in area. Indeed, in theory, the only usable light in a lantern is light coming from a point. Therefore, in an illuminant, compactness of source is as much to be considered as is candle power.

There are on the market special cycle lamps that use an 8-volt miniature screw bulb and two pocket lamp batteries connected in series. The filament of the bulb is very close coiled.

With one of these bulbs in an enlarger, surprisingly short exposures can be given. The bulb needs no ventilation at all, so it is easy to make an enlarger out of an old bellows camera and the lamphouse need be only a wooden box.

Instead of using two pocket lamp batteries I use three two-cell lamp batteries. With these bigger capacity batteries, and using short lengths of thick wire for leads, the resistance of the circuit is low and the 8-volt bulb is being slightly overrun, and so you get the same high-actinic effect as you get in the overrun lamps used for night portraiture.

I house the batteries in a box with two switches. One position of switch A allows the full voltage of 9 volts on to the lamp in the enlarger and the other position connects only one of the batteries of 3 volts to the lamp and this gives a faint image, noticeably red in colour and of very low actinic value. The bromide paper can quite safely be positioned with this weak light on, so that there is no need for an orange lens cap. The other switch, B, lights an amber-covered lamp for the safe-light. This lamp has got a 3.5-volt bulb in, but only one battery is used for it. This gives quite enough light and uses but little current.



It is impossible to short-circuit any of the batteries, and it is of no consequence if both lamps are illuminated. H. J. HINE.

LOCAL CONTROL DURING DEVELOPMENT.

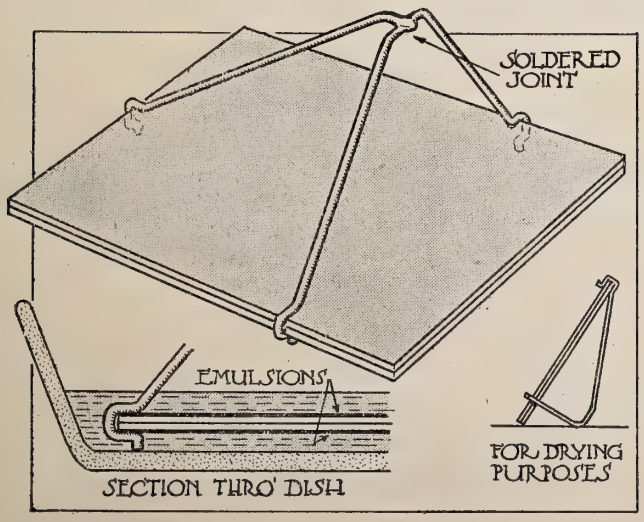
SOMETIMES it is desired to make certain parts of a print appear with a lighter tone than that which would prevail if a straight print were made from the negative. The part required to be "held back" may be so small or so sharply defined that the usual methods making use of a small piece of cardboard, cut to shape, or a piece of cotton-wool held on the end of a piece of wire, would cause risk of adjoining parts being affected.

I have found the following method of control to be quite satisfactory if a little care is exercised. A solution made up as follows, and a camel-hair brush are the only accessories required in addition to those in use normally during printing.

Potassium bromide	50 grs.
Glycerine	½ oz.
Water	½ oz.

The correct exposure for the print is found in the usual way and the print is placed in a dish with a normal developer diluted to quarter strength to allow more time for watching progress. The first appearance of the image is noted, and when the portion that is required to be held back has *nearly* reached the strength desired in the final print, the developer is quickly poured off, and replaced with water. The print is allowed to remain in this water bath for a few seconds, and the water is then drained off. The camel-hair brush is now charged with the above solution, and the part that is desired to be held back is covered over with the solution. Care must be taken that none of it is allowed to get on to any other part, as this solution has the effect of stopping any further action taking place.

The solution is allowed to act for about a minute, after which it must be removed carefully and quickly with absorbent cotton-wool. A normal strength developer is now poured on to the print, and development continued until the print has attained its full strength, after which it is removed from the developer, fixed and washed. The area concerned will now be found to be of the right tone value and is quite permanent and free from stain. D. ALDWYN JAMES.



A HOLDER FOR GLASS NEGATIVES.

A USEFUL holder for handling glass negatives, either one or two at a time, while being processed in the darkroom can be easily made from a length of springy brass or zinc wire bent to shape as shown in sketch.

If the ends are given sufficient room it will be found that two plates, back to back, can be processed at the same time. The underneath wire end should give adequate space for the lower plate and keep the emulsion clear of the dish, as shown in the lower left-hand sketch in the illustration.

Care should be taken to wash and dry the holder after it has been in the hypo bath, or, better still, make half a dozen or so and leave them on the negatives until washing is complete. One can then be sure that no hypo will be carried into the developer when work is commenced on a new batch of plates.

The use of this little accessory entirely eliminates the bugbear of scored negatives through the accidental scratching with a finger-nail, and as the finger-tips do not touch the developer pyro users will find the usual stains noticeable by their absence.

These holders also make excellent substitutes for a drying rack. If the plates are swabbed of superfluous moisture they can be re-inserted and hung up out of the way or laid on one side of the wire, as shown. C. M. CROSBY.

BY the

By F. READ.



Autumn Leaves.

PICTURES taken from the water's edge are usually very attractive. For some reason the novice "falls" for a water picture every time, until the time comes when he is able to criticise his own work. He then realises that successful pictures of this type of subject need more skill and thought than he at first devoted to them. Water attracts in very much the same way as do the glorious greens of spring and russets of autumn; both so often are met with on one's rambles, and both appeal to the eye for their colour. Transferred into monochrome and bereft of this attraction the average "water picture" of the novice becomes an uninteresting mass of heavy tone with reflection of the sky as glaring patches of unrelieved white.

Even the advanced worker finds some difficulty in avoiding these arresting areas, and sometimes adopts the time-honoured trick of throwing a stone into the near "foreground" so that the spreading ripples may induce the observer on viewing the print to say, "How pretty." I have never tried the stone-throwing, but am in agreement with the fact that ripples do, at least, help to break the monotony of most water surfaces.

If a picture is taken of still water and the high-lights are too prominent, or if the patches of sky showing through the branches and leafage of the trees are disturbing to the general effect, some effort must be made to reduce their intensity. Correct procedure, of course, is to curtail the time in the developer of such subjects, or to utilise the tank method of development which is ideal for securing the maximum amount of detail and tone gradation without overdoing the density of the high-lights.



The Swan's Nest.



Reflections.

Should a negative be inadvertently over-developed the persulphate reducer may be tried. This chemical tends to attack the high-lights first, and the negative is removed from the solution when action is considered to have gone nearly far enough. Generally, however, Baskett's reducer is to be

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

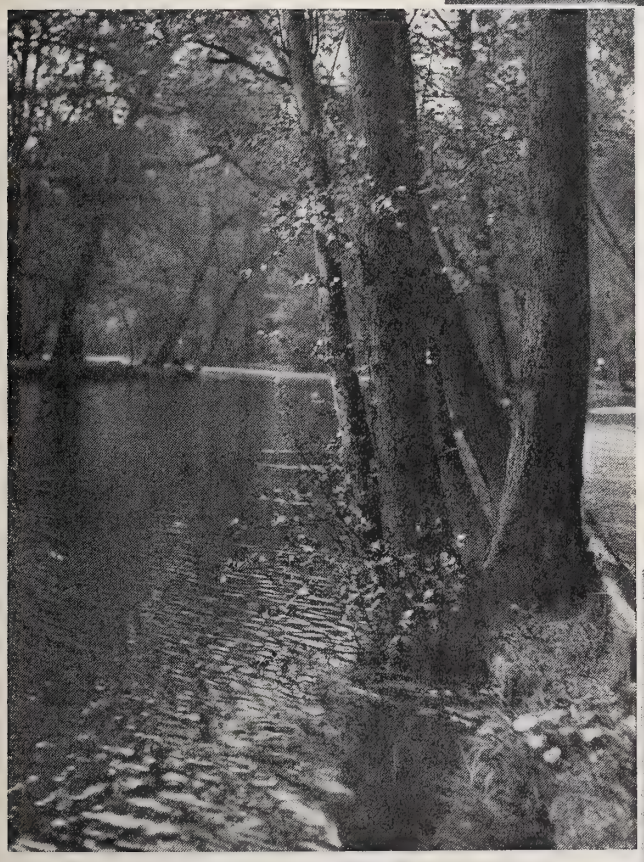
WATER'S EDGE



The high viewpoint.

preferred for local reduction, as it is more under control.

Composition is often a difficult problem with these subjects. The wise worker will soon eschew the ordinary lake scene with its vast stretch of water in the foreground running half-way up into the picture space, and try simpler arrangements with strong foreground objects. An ideal method is to alter the viewpoint to get some object such as a group of trees, a boat or even a swan in one of the strong points of picture area to give the eye a definite spot to rest on.

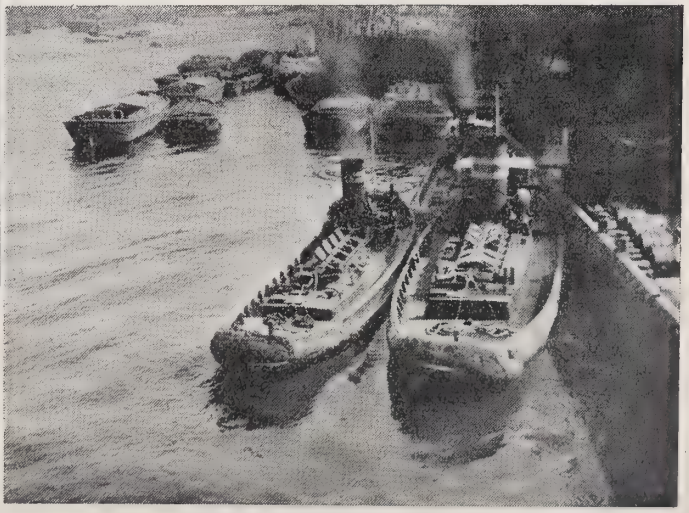


A Shady Corner of the Lake.

Sunshine for once in photography is not the great asset it can be in other types of work. It can catch the thousand leaves that sometimes are in the background, and cause a myriad high-lights that are irritating to the eye. An autumn day when the light is softly diffused with light clouds is ideal, and will give negatives that are full of softly flowing gradations. When experience has been gained, then is the time to try bolder schemes of lighting.

Reflections can often be used with good effect. In two of the prints reproduced effective use is made of these. A comparatively high viewpoint, with the camera pointing down to cut out the sky, is a good plan to follow. If "against the light" pictures are attempted care must be taken that the water does not reflect the sun into the lens.

"Water edge" subjects are within the range of every camera, though admittedly the instrument with a focussing screen the full size of the negative in use enables the picture to be more easily studied and composed. A tripod is a distinct asset on many occasions, particularly when a snapshot exposure is out of the question.



Dockside.

Church Photography *with a "Brownie"*

PHOTOGRAPHY of church interiors is sometimes regarded by the novice as the privilege of the man with an elaborate camera fitted with a rising front, tilting back, wide-angle and other special lenses and similar luxuries. The greater part of the inside of the average church can, however, be photographed quite well with a box "Brownie" or the simplest type of folding camera. A tripod or other firm support is, however, necessary, as the exposures are never short.

The chief snag is generally the height of the roof. Fortunately churches usually conform to a certain scale; those with high chancels and naves are usually fairly long.

Church interiors can be taken on any bright day, even during the winter months. Most people will, of course, prefer the summer months, as many cameras hibernate!

Exposures.

These should rightly be calculated with a meter, but what "Brownie" owner is likely to run to a photo-electric meter? A good calculator such as "Burroughs & Wellcome" or "The A.P." recent gift exposure calculator gives excellent results. The shorter the exposure the less likely is halation to appear round the edges of the windows. but it is always better to err on the long side for general work. If time allows, it will show sharper definition if the smallest stop is used. The exposure is increased proportionately, but the results are well worth the extra time taken.

My own film preference is Agfa Isochrom, but any film of the 'chrome variety with anti-halation backing will show good results. At the moment of writing I have not tried panchromatic film, which should be much better for coloured subjects such as stained glass windows, etc.



A typical font.

Choice of Subject.

The number of exposures possible will depend on the style and size of the church. A big church in the Perpendicular style of architecture will show a bewildering number of possible shots. The general architecture can usually be covered by three to six exposures.

Assuming the church to consist of nave, chancel and aisles, the east end and the west view can usually be taken without much bother. A book or two slipped under the tripod leg will sometimes prove helpful. If the aisles are sufficiently attractive, take a picture of the more interesting end. One or two pictures taken diagonally across the church will completely record the main building.

The font is usually worth at least one picture; some, with their carved panels, are worth a whole roll of film apiece. Some of those beautifully carved and coloured Tudor memorials are worth taking, while mural paintings, brasses, and bench-ends should not be overlooked.



Chancel with rood-screen.

If the photographer shows proper interest, he may be allowed to photograph the plate and other treasures usually locked away.

I should like to conclude with words of advice, warning and encouragement. First get permission from the rector or vicar. This is usually freely granted. Do not forget to offer him copies of what you take; he may not accept them, but gratitude has never hurt anybody yet. Finally, do not be afraid of the subject. The accompanying illustrations were all taken with a box "Brownie," with a portrait lens when necessary for the close-up subjects.

W. E. CROPLEY.



Close-up with portrait lens.



A sanctuary knocker.

SECOND-HAND MINIATURE CAMERAS AND ACCESSORIES

The cameras listed below represent a selection from our stock of second-hand apparatus. Every second-hand camera we receive is subjected before re-sale to the most careful scientific tests, and must satisfy our mechanic as being in every way perfect. We issue in each case a written guarantee of mechanical and optical order ; a second-hand camera may, in fact, be purchased from us with the confidence one usually associates with new apparatus.

LEICAS :

Leica Model III, black, f/2 Summar lens £29 17 6
Leica Model III, black, f/3.5 Elmar lens, leather case £23 15 0
Leica Model II, black, f/2.5 Hektor lens....£21 10 0
Leica Model II, black, f/3.5 Elmar lens, ever-ready case (choice of 3).....£19 10 0
Leica Model I, f/3.5 Elmar lens, non-interchangeable (choice of 8).....£8 5 0
Leica Model I, f/2.5 Hektor lens, non-interchangeable (choice of 2).....£11 11 0
Leitz Hektor 7.3-cm. f/1.9 Lens, coupled (choice of 2), Rectilinear mount.....£19 10 0
Leitz Hektor 5-cm. f/2.5, chromium, coupled..£7 15 0
Another in nickel.....£7 5 0
Leitz Summar 5-cm. f/2, chromium, coupled (choice of 2) £13 17 6
Meyer Tele Megor 18-cm. f/5.5 Lens, coupled for Leica £18 17 6
Leica Model II, chromium, f/3.5 Elmar lens, ever-ready case.....£20 17 6
Leitz 9-cm. f/4 Elmar Lens, uncoupled.....£6 17 6
Leitz 13.5-cm. f/4.5 Elmar Lens, uncoupled...£7 17 6
Leitz Long-base Range-finder (choice of 4)..£1 5 0
Angular View-finder, chromium, for use with Model II or III Leica.....£1 7 6
Orange Filter, for Filoy enlarger.....12s. 6d.
Angular View-finder, for Model I Leica, black (choice of 4).....12s. 6d.
Universal View-finder, for 3.5, 5, 7.3, 10.5 cm. lenses £1 15 0
Reflecting Waist-level Finder.....£1 2 6
Short-base Range-finder, up to 50 metres....£1 7 6
Lens Hood, for Summar lens. Soomp.....7s. 6d.
Lens Hood, for all lenses from 5 cm. to 13.5 cm. Fikus 11s. 6d.
Lens Hood, for 5-cm. Elmar lens.....1s. 6d.
Self-timing Accessory, to fit Leica .....7s. 6d.
Leica Film Cassettes, old type.....3s. 6d.
Ditto, latest type.....6s. 6d.
Film-cutting Knife.....4s. 6d.
Slow-speeds Attachment, speeds 1/20th to 1 sec. £1 18 6
Angular Bracket, for panoramic tripod head..7s. 6d.
Slip-on Case Spirit-level (choice of 3).....4s. 6d.
Slip-on Filter, for f/2 Summar lens, green, each 14s. 6d.
Ditto, ditto, No. 2 Yellow.....12s. 6d.
Ditto, ditto, Ultra Violet.....13s. 6d.
Ditto, ditto, Dark Red.....14s. 6d.
Slip-on Filter, for 7.3-cm. f/1.9, Graduated Yellow 17s. 6d.
Ditto, ditto, No. 0 Yellow.....19s. 6d.
Correx Developing Tank.....£1 1 0
Leather Case, to hold Leica camera, Telephoto lens, Universal finder, angular finder, filters, etc. (choice of 2).....£1 12 6

CONTAXES :

Contax Model II, f/2.8 Zeiss Tessar lens.....£34 10 0
Contax Model I, wedge-type range-finder, with f/1.5 Zeiss Summar lens, ever-ready case....£43 0 0
Contax Model I, wedge-type range-finder, with f/2 Zeiss Summar lens.....£32 17 6
Contax Model I, wedge-type range-finder, with f/2.8 Zeiss Tessar lens.....£24 10 0
Contax Model I, wedge-type range-finder, fitted with f/3.5 Zeiss Tessar lens.....£21 10 0
The above specifications can also be had fitted with the earlier type range-finder for £3 below the prices stated.
30-cm. f/8 Zeiss Tele-Tessar Lens, for Contax. Cost £45 £30 10 0
Contax Plate Back, with one metal slide (choice of 3) £3 3 0
Extra Slides for above, each.....5s. 6d.
Albada View-finder, for 5-cm. and 13.5-cm. lenses (choice of 2).....19s. 6d.
Zeiss Direct-vision View-finder, for 18-cm. lens 15s. 0d.
Zeiss Focussing Magnifier.....8s. 6d.
42-mm. Conical Lens Hood, each.....7s. 6d.
32-mm. Conical Lens Hood, each.....6s. 6d.
1×42 mm. Proxar Lens, for Contax.....13s. 6d.

ROLLEIFLEXES :

Automatic Rolleiflex 6×6 cm., f/3.5 Tessar lens, ever-ready case.....£20 10 0
Automatic Rolleiflex 2¼×2¼, f/3.8 Zeiss Tessar lens, ever-ready case.....£17 15 0
Automatic Rolleiflex 2¼×2¼, f/4.5 Zeiss Tessar lens, ever-ready case.....£14 15 0

ROLLEIFLEXES—contd.

Automatic Rolleiflex 4×4 cm., f/2.8 Zeiss Tessar lens, Compur shutter, case.....£17 5 0
Automatic Rolleiflex 4×4 cm., f/2.8 Zeiss Tessar lens, Compur Rapid shutter, ever-ready case..£20 15 0
Rolleicord 2¼×2¼, f/4.5 Zeiss Triotar lens, leather case £8 10 0
Rolleicord 2¼×2¼, f/3.8 Zeiss Triotar lens, leather case £11 15 0
Plate Back, for 6×6 cm. Automatic Rolleiflex (choice of 2).....17s. 6d.
Plate Adapters, for above, each.....11s. 6d.
Plate Back, for 4×4 cm. Automatic Rolleiflex (choice of 3).....16s. 6d.
Plate Adapters, for above, each.....11s. 6d.
Rolleiflex Stereo Attachment.....18s. 6d.
Panorama Head.....15s. 6d.
Angle Mirror, with leather case.....£1 4 6
Lens Hoods, old type, with case, each.....5s. 6d.
Ditto, latest type.....11s. 6d.
Detachable Iris Stop.....17s. 6d.
Duto Soft-focus Lens No. 1.....16s. 6d.
Light Yellow Filter, to fit new-type hood.....9s. 6d.
Green Filter, to fit new-type hood.....9s. 6d.
Medium Yellow Filter, to fit new-type hood.....9s. 6d.
Proxar Lens Set No. 1.....£1 7 6
Proxar Lens Set No. 2.....£1 7 6
Agfacolor Filter No. 24, to fit new-type hood..11s. 6d.
Agfacolor Filter No. 30, to fit new-type hood..11s. 6d.
Pressure Back, for plate back attachment....11s. 6d.

As is generally known, the firm of R. G. Lewis is the only one of its kind specialising exclusively in miniature apparatus. As miniature camera specialists, we are able to offer unequalled facilities and special services to miniaturists.

We stock every kind of miniature negative material, including, of course, colour films, and a large variety of 3×4½ cm. plates used in the Contax and Contaflex plate backs. We have every one of the special fine-grain developers obtainable in Great Britain as well as all the books published to date on Miniature Photography. We would particularly draw attention to OUR UNIQUE PROCESSING SERVICE FOR THE MINIATURE CAMERA USER (we are the only people undertaking exclusively the processing of the Leica size film) and to our MINIATURE CAMERA REPAIR SERVICE. Full particulars of this service will gladly be sent upon request.

Register with us for your free Monthly Copy of "Leica News and Technique," as well as the latest lists of makers' booklets.

The Leitz quick winder attachment "S.C.N.O.O." may now be seen in our showroom, and we shall be pleased to demonstrate this accessory to interested clients.

MISCELLANEOUS CAMERAS :

2¼ square Zeiss Ikoflex Reflex, f/6.3 Novar lens..£4 17 6
2¼ square Zeiss Ikoflex Model II, f/3.5 Zeiss Tessar lens, Compur Rapid shutter.....£17 5 0
Makinette 4×3 cm., f/2 Supracomar lens....£15 15 0
Exakta Model A, f/2.8 Tessar lens, leather case (choice of 2).....£18 10 0
Exakta Model A, f/1.9 Dallmeyer Super-Six lens, leather case.....£21 15 0
Exakta Reflex 2¼×1⅝, f/4.5 Meyer Goerlitz lens, shutter speed 1/25th to 1/500th sec., leather case..£9 15 0
Exakta Model A, f/3.5 Ihagee anastigmat lens, shutter speeds from 1/25th to 1/1,000th sec. (choice of 2) £11 17 6
Exakta Model A, f/3.5 Zeiss Tessar lens, shutter speed as above (choice of 3) £13 17 6
Exakta Model B Multispeed, f/2.8 Zeiss Tessar lens, shutter speeds from 1/1,000th to 12 secs., delayed action, case (choice of 2).....£21 10 0
Baby Ikonta, f/4.5 Tessar lens, Compur shutter (choice of 2).....£6 17 6
4×3 cm. Rodenstock, f/2.9 Trinar, Compur shutter, leather case.....£4 17 6
4×3 cm. Baldi, f/2.9 Trioplan lens, Compur shutter (choice of 2).....£6 15 0
2¼×1⅛ Planovista, f/2.7 Makro Plasmat lens, leather case £10 17 6

MISCELLANEOUS CAMERAS—contd.

4×3 cm. Voigtlander Perkeo, f/3.5 Skopar lens, Compur shutter.....£5 17 6
Miniature Marvel, f/2 Xenon lens, Compur Rapid shutter £11 5 0
Welta Perfecta, f/3.5 Trioplan lens, Compur shutter, case £11 17 6
Kodak Duo, f/3.5 Kodak anastigmat lens, Compur shutter, case.....£7 15 0
Ditto, f/4.5 Kodak anastigmat lens, 3-speed shutter (choice of 2).....£4 2 6
Kodak Retina, 35-mm. film, f/3.5 Xenar lens, Compur shutter.....£6 17 6
Voigtlander Bessa, 3¼×2¼, f/4.5 Skopar lens, Compur shutter.....£6 17 6
4×3 cm. Piccochic, f/2.9 Vidanar lens, Compur shutter (choice of 3).....£4 10 0
4.5×6 cm. Baldax, 16-on-3¼×2¼ film, f/3.5 Trioplan lens, Compur shutter (choice of 2).....£5 15 0
Planovista, 2¼×1⅝, f/3.5 Trioplan lens, Compur shutter £7 17 6
Nagel Vollenda, 2¼×1⅝, f/4.5 Radionar lens, Telma shutter £3 17 6
Voigtlander Brilliant, 2¼×2¼, f/6.3 Voigtar lens, 3-speed shutter, leather case.....£2 19 6
Foth-Derby, 4×3 cm., f/3.5 anastigmat lens, focal-plane shutter £3 12 6
Ditto, f/2.5 anastigmat lens (choice of 2).....£5 5 0
4×3 cm. Dolly, f/2 Xenar lens, Compur shutter £11 17 6
Voigtlander Superb, 6×6 cm., f/3.5 Skopar lens, Compur shutter, leather case.....£11 17 6
Welta Camera, 16-on-3¼×2¼ film, f/2.8 Tessar lens, D.A. Compur shutter.....£18 5 0
Nagel Pupille, 4×3 cm., f/3.5 Leitz Elmar lens, Compur shutter.....£9 9 0
Voigtlander Virtus, 4.5×6 cm., f/3.5 Heliar lens, Compur (choice of 2).....£7 19 6
520 Ikonta, 16-on-3¼×2¼, f/3.5 Zeiss Tessar lens, Compur shutter.....£8 12 6
Super Ikonta Model 530/2, f/3.8 Zeiss Tessar lens, Compur Rapid shutter, ever-ready case (choice of 3) £18 17 6
Super Ikonta Model 530/2, f/4.5 Zeiss Tessar lens, Compur shutter, leather case.....£14 5 0
Super Ikonta Model 530, 16-on-3¼×2¼ film, Compur shutter.....£13 10 0
Super Ikonta Model 530/16, 11 pictures 2¼×2¼, f/2.8 Zeiss Tessar lens, Compur shutter, ever-ready case £23 17 6
Super Ikonta Model 530/16, f/3.5 Zeiss Tessar lens, Compur shutter, ever-ready case (choice of 2) £19 17 6
Zeiss Ikonta Model 520, 16-on-3¼×2¼ film, f/4.5 Tessar lens, Compur shutter (choice of 2).....£7 7 0
Super Neitel, f/2.8 Zeiss Tessar lens, leather case £17 15 0
Ditto, f/3.5 Triotar lens.....£13 17 6
Zeiss Kolibri, 16-on-V.P. size film, f/3.5 Tessar lens, Compur shutter, de luxe case.....£6 17 6
Contaflex, f/2 Sonnar lens, ever-ready case..£55 0 0

ENLARGERS :

Praxidos Enlarger, without lens, for use with Zeiss Contax lenses, complete with any voltage lamp £8 17 6
Foth Enlarger, for negatives up to 4×4 cm., complete with orange filters and lamp.....£5 15 0
Exakta Enlarger, Model II, automatic focussing, for 2¼ square negatives.....£15 0 0
Leitz Focomat Enlarger, complete for use with any Leitz lens. New condition.....£12 12 0
Fotofex Enlarger, for Minifex or any 16-mm. negatives £6 17 6
Miraphot Enlarger, V.P. size, with f/3.5 Tessar lens, negative carrier, lamp, etc.....£7 17 6
Exakta Luminax Enlarger, for use with Exakta lenses £3 15 0
Filmarex Enlarger, for 2¼×2¼ negatives, f/4.5 anastigmat lens. Shop-soiled only.....£9 17 0
V.N. Enlarger, for 3¼×2¼ negatives, with special adapter for Leica negatives.....£6 10 0
Ensign Magnaprint Model H.I. Horizontal, for 3¼×2¼ negatives £2 12 6
Leitz Box-form Enlarger, for daylight enlarging, 24×36 mm. negatives up to 6×9 cm.....£2 12 6
Ditto, but for 9×12 cm. enlargements.....£3 17 6
Leitz Valoy Enlarger, for use with Leica lenses, complete with any voltage lamp.....£7 17 6

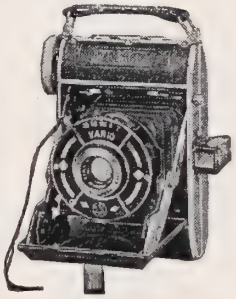
R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

ALWAYS ABUNDANCE

There is always abundance—in stocks, facilities, and service in all its aspects . . . at the "Four Westminsters." Whatever your needs and wishes, "the Westminster" will meet them to your utmost advantage. And you can always depend upon obtaining the best possible EXCHANGE and OUT-OF-INCOME terms . . . at "the Westminster." (Everything Photographic—Ciné and "Still.")

Typical 'WESTEX' Value

Obtainable only at the WESTMINSTER



THE "WESTEX MINIATURE"

A most efficient high-precision camera at a marvellously low price. 16 pictures 4 × 3 cm. on standard V.P. spool. Splendid results, easy manipulation. Quick, self-erecting front, f/4.5 Vidanar anastigmat lens, focussing down to 3 ft., Vario shutter, 1/25th, 1/50th, 1/100th sec., T. and B. Direct-vision optical finder. Beautifully made, very compact, slips easily into your pocket.
Price (as above) ..... £3 : 12 : 6
Nine monthly payments of 8s. 7d.
With Radionar f/2.9 anastigmat and Prontor shutter, 1 to 1/175th sec., T. and B..... **£5 : 12 : 6**
Nine monthly payments of 13/2.

AGFA "SPEEDEX"

Improved Models

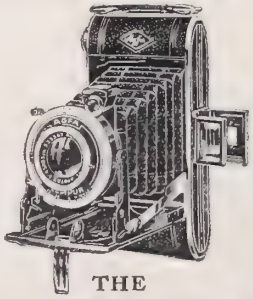
Takes standard V.P. roll films. Fitted f/3.9 Solinar anastigmat, in Compur shutter, speeds 1 to 1/300th sec., T. and B., self-erecting front, optical direct-vision finder..... **£5 : 5 : 0**
Nine monthly payments of 12/3.

3½ × 2½, f/4.5 Agfa Solinar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. .... **£7 : 7 : 0**
Nine monthly payments of 17/2.

As above, but with Compur Rapid shutter, speeds 1 to 1/400th sec., T. **£7 : 19 : 6**
and B.
Nine monthly payments of 18/8.

AGFA SPEEDEX RECORD

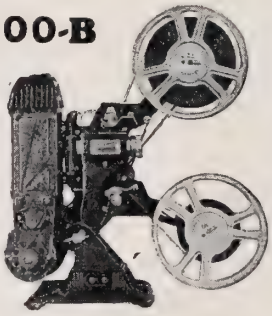
F/4.5 Apotar anastigmat, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. **£5 : 5 : 0**
Nine monthly payments of 12/3.



THE

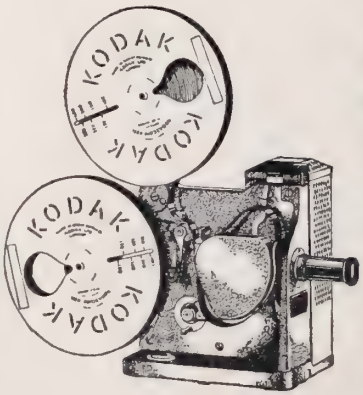
PATHESCOPE 200-B

9.5-mm. Projector



Fitted with highly efficient 200-watt direct lighting system, giving a brilliant screen picture 10 ft. wide. Flickerless projection. Very compact. Fan-cooled and asbestos-lined lamphouse. Simple threading. Universal tilting movement. Motor rewind, for use on A.C. or D.C. supply, complete with lamp and motor drive for use on 100-volt circuit, 300-ft. empty reel and flex ..... **£15 : 0 : 0**
Nine monthly payments of 35/-.

Resistance for use on voltages 200 to 250, extra ..... **£1 : 15 : 0**



KODASCOPE MODEL "D"

Gives a brilliant, steady picture, 40 × 30 in. at 14f t. Takes 400 ft. of 16-mm. film, amply sufficient for fifteen minutes continuous running. "Stills" at will, and rapid rewind. Smooth-running motor drive, just plug-in to house supply. 300-watt lamp, fan-cooled lamphouse.

With supplementary resistance, splicing and oiling outfits ..... **£25 : 0 : 0**
Nine monthly payments of 58/4.

IMPROVED Model DEKKO Cine Camera



For 9.5-mm. With 20-mm. Dallmeyer anastigmat (fixed focus), interchangeable mount, variable speeds, half to normal and slow motion, 64 pictures per sec., single picture device, spring drive motor taking full 30 ft. at one winding, built-in telescopic finder. Body of wear-resisting Bakelite, outside fittings, film gate chromium-plated... **£6 : 18 : 6**
Nine monthly payments of 16/2
F/2.5 Taylor-Hobson anastigmat (fixed focus) ..... **£7 : 16 : 6**
Nine monthly payments of 18/3.
F/1.9 Dallmeyer, with micrometer focussing.... **£10 : 18 : 6**
Nine monthly payments of 25/6.

NEW MAGAZINE CINE-KODAK

Remarkable Production!

Charger loaded in 50-ft. 16-mm. film in 3 seconds. Film instantly interchangeable, e.g., Kodacolor to black-and white, and vice versa, without any loss of footage. F/1.9 Kodak anastigmat, option of four telephotos 2 to 6 in., universal finder. Ask for full description, or call and see. Complete in leather case.



£40 : 0 : 0
Nine monthly payments of 93/4.

BARGAINS IN REFLEX CAMERAS

Some Notable Opportunities at

119, VICTORIA STREET, S.W.1

Call, Write, or Phone VICTORIA 0669.

K1107. 4½ × 6 cm. **Baby Soho Reflex,** f/2.9 Ross Xpres, revolving back, 6 D.D. slides, F.P. adapter and case. Latest pattern. As new..... **£22 10 0**

K1127. 6 × 6 cm. **Voigtlander Superb Roll Film Reflex,** f/3.5 Skopar, D.A. Compur shutter. As new..... **£13 17 6**

K1130. 6 × 6 cm. **Korelle Roll Film Reflex,** focal-plane shutter, f/2.8 Xenar anastigmat lens, D.V. finder, E.R. case **£11 11 0**

K1132. 6 × 6 cm. **Rolleiflex,** f/3.8 Zeiss Tessar lens, Compur shutter, 1 to 1/300th sec., T. and B. (takes 6-ex. 117 spool) **£9 17 6**

K4015. 6 × 6 cm. **Rolleicord,** f/3.8 Zeiss Triotar lens, Compur shutter, D.V. finder. Condition as new..... **£11 10 0**

K1351. 3½ × 2½ **Ensign Roll Film Reflex,** Aldis f/7.7 anastigmat lens, focussing adjustment, deep hood. Cost £2 15s. . **£1 7 6**

K1354. 3½ × 2½ **N. & G. Square Reflector,** f/6.3 Carl Zeiss double Protar lens, revolving back, focal-plane shutter, long extension, deep hood, F.P. adapter and case **£8 10 0**

K1358. 3½ × 2½ **Ensign Speed Roll Film Reflex,** Aldis f/4.5 anastigmat lens, focal-plane shutter. Cost £7 17s. 6d... **£4 5 0**

K1369. 3½ × 2½ **Mentor Horizontal Reflex,** f/4.5 Zeiss Tessar lens, focal-plane shutter, F.P. adapter..... **£6 6 0**

K1363. 3½ × 2½ **Zeiss Ikon Miroflex Folding Reflex,** f/3.5 Zeiss Tessar lens, focal-plane shutter, D.V. finder, 3 slides, F.P. adapter and case. Cost £42 17s. 6d..... **£21 17 6**

K1374. 3½ × 2½ **Ensign Speed Roll Film Reflex,** Aldis f/3.4 anastigmat lens, focal-plane shutter, focussing adjustment **£7 10 0**

K1380. 3½ × 2½ **N. & G. Folding Reflex,** f/2.9 Dallmeyer Pentac lens, revolving back, self-capping focal-plane shutter, 3 D.D. slides, F.P. adapter and case.... **£25 0 0**

K1381. 3½ × 2½ **N. & G. Folding Reflex,** as above, but fitted f/4.5 Ross Xpres lens **£22 10 0**

K1394. 3½ × 2½ **Ernemann Reflex,** horizontal model, f/3.5 Ernon anastigmat lens, focal-plane shutter, 3 slides, F.P. adapter and case **£5 17 6**

K1401. 4½ × 2½ **Kodak Graflex Roll Film Reflex,** f/4.5 Ross Xpres lens, focal-plane shutter, rack focussing..... **£4 10 0**

K1430. ¼-pl. **Ensign Folding Reflex,** f/4.5 Watson's Holostigmat, revolving back, 6 D.D. slides, 2 leather cases, focal-plane self-capping shutter..... **£5 5 0**

K1426. ¼-pl. **Mentor Folding Reflex,** f/4.8 Goerz Celor lens, focal-plane shutter, F.P. adapter and case..... **£4 10 0**

K1400. ¼-pl. **Dallmeyer Press Reflex,** f/3.5 Press anastigmat lens, reversing back, focal-plane shutter, 6 slides..... **£8 15 0**

K1450. Postcard Soho Reflex, f/4.5 Cooke Series II lens, focal-plane shutter, M.-W. adapter and 6 envelopes.. **£7 15 0**

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

119, VICTORIA ST., S.W.1

PHONES & GRAMS VICTORIA 0669

And 111, Oxford St., W.1 *GERrard 1432.* || 24, Charing Cross Rd., W.C.2 *TEMple Bar 7165.* || 81, Strand, W.C.2 *TEMple Bar 2710.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLI.

Mr. LANCELOT VINING.

From information communicated to our Special Representative.

"I AM a 'miniaturist,' and have always taken the standpoint that the real use of the miniature is to carry on photography where other cameras have left off. Now that I am trying to practise what I have always preached I find my sphere of activity is very limited, and as a result pictures up to the standard for exhibition are few and far between; so much so that I collect the pictures from which I derive real pleasure, and keep them in an album which I call my 'Tonic.'



HOT MUSIC. *Lancelot Vining.*

"Eighty per cent of my work is done by artificial light, which includes photo-floods, but never flashlight or Sasha-light; and I work in film studios, theatres, etc. I know of no more enjoyable way of spending an evening than sitting in the first or second row of the stalls at Covent Garden Opera House, photographing the ballets. The more spirited the dancing the better I like it, but I always feel that the men in charge of the lighting are more against me than for me.

"I like my pictures, where possible, to contain action; my greatest handicap is that in this class of work I rarely have any control over my subject, the placing or lighting; very often I cannot even choose my position. Taking this into consideration, and the fact that a great many of my exposures are near the border-line of under-exposure, it is not to be wondered at if I sometimes lose heart, and feel like changing to easier subjects. This is where my 'Tonic' has to be taken in large doses, and it has never yet failed to restore my enthusiasm.

"My camera is the Contax II, having combined range-finder and view-finder—the most important improvement in miniature cameras this year. I have three Sonnar lenses—2-in. f/1.5, $3\frac{3}{8}$-in. f/2, and $5\frac{3}{8}$-in. f/4. I also use the Contameter optical near-focussing equipment.

"When the light is weak, or I have to work fast, I always use the Agfa ISS film, but when I can be sure of plenty of light I prefer Agfa F or Zeiss Pernox. I develop with Johnson's Fine Grain when near the under-exposed mark, and with Supramin or the new Meritol when exposures are ample. I use a Sixtus light meter, and develop by time and temperature.

"'Hot Music,' reproduced on this page, is a twenty-diameter enlargement from a very small portion of the negative. I used the $3\frac{3}{8}$-in. lens at f/2 from the fourth row of the stalls. 'Gipsy Love' was taken on the 'set' during filming, at 1/100th of a second with the 2-in. lens. I could have waited for a posed 'still,' but I wanted these two Hollywood stars in action, and not 'dead'."

(*A further example of Mr. Vining's work is reproduced on one of the centre Art pages.*)

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"A WIND ON THE HEATH," *by Mrs. K. M. Parsons.*

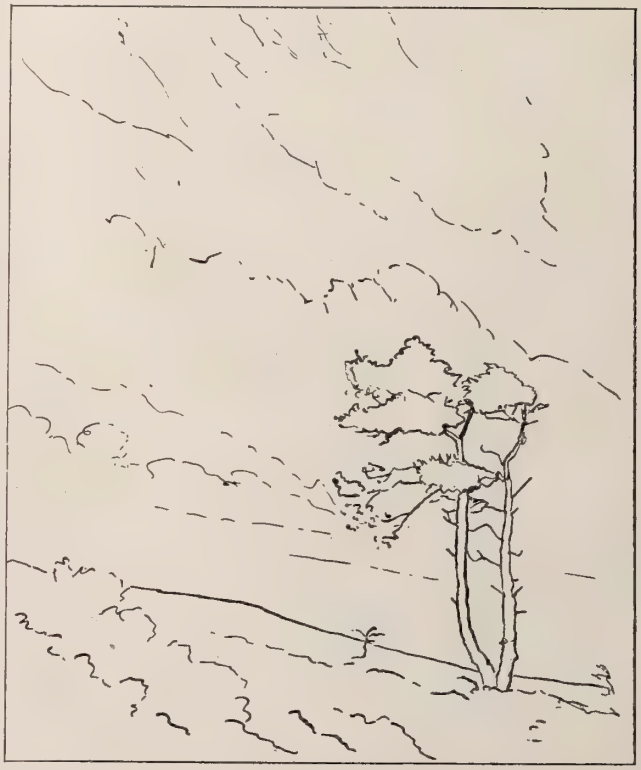
THAT the suggestion of wind intimated by the title is amply sustained by the picture is evident at a glance. It seems apparent, too, that this impression inspired its creation, but the feeling of luminosity, perhaps, is no less attractive, and the two effects rank jointly and equally as the motive.

Much of the sense of movement of the wind arises from the prevalence of lines of an angular tendency. Just as verticals or horizontals create an impression of quietude or absence of motion, so do lines that are inclined at an angle suggest movement or unrest. The line where the hillside meets the sky, for example, is inclined at an angle to the baseline; the tree leans to the left; and the lines of the clouds, if tending more to the horizontal near the sky-line, soar upwards from right to left in increasing measure as they approach the top. Moreover, the way the foliage of the tree is all disposed towards the left-hand side heightens the impression considerably, and not only suggests that the wind has a more than ordinary force, but that in direction it is coming from the right.

The other motive—the feeling of luminosity—follows upon the way the gradations of the sky are disposed and the way the darks of the landscape and tree are contrasted against its brightest portions.

There is a gradual deepening in tone from horizon to zenith. The lights and shadows of the clouds intervene and provide a measure of variety and relief, but the general tone gets darker as it ascends. At the base, where the light is strongest, the intense dark of the tree stresses its brilliance, and the feeling is further heightened by the darks of the foreground immediately below.

Both suggestions—wind and light—are strongly and powerfully suggested, and the picture attains a considerable measure of success in their portrayal.



It does occur to one to wonder, however, whether it was entirely necessary to extend the contrasting tones over so wide an expanse. It rather conveys the idea of over-accentuation and creates an impression that almost amounts to harshness. It is true that, with such a wind, it is very likely that the atmosphere would be unusually clear and no suggestion is made that the rendering departs from actual truth, but it is no less a fact that, had it been found possible to introduce an intermediate tone between the dark of the landscape and the light of the sky, much of the suggestion of harshness would be avoided.

Such an intermediate tone could be furnished either by a stretch of distance or by a greater depth of tone in the sky for about an inch above the line of the edge of the landscape. Neither, it would seem, was available at the time of exposure, though, possibly, a bit of dodging about with the viewpoint might have produced something in the nature of a distance. At present, it seems rather low, and from a higher standpoint it may be that a further stretch of country would be visible, but this could only be determined on the spot. It is problematical, too, if any reasonable amount of waiting would have been rewarded by a better disposition of the sky, so that the only remaining alternative is the adoption of a measure of local control.

It would not be a difficult matter to anyone with a moderate facility for draughtsmanship to introduce the suggested modification either in sky or landscape. It could be done by oil reinforcement; conté crayon or powder colour well rubbed in; or by local extra printing. Whichever is most familiar could be tried, for the method is immaterial provided the working-up is indiscernible. Properly carried out, the revision would show a considerable advantage over the present rendering, and the trouble would be well worth while.

In other respects, the work is well designed. The tree makes an effective centre of interest, and, with its forceful placing, holds the composition well together. The lines fall very happily into place, and, radiating from the tree, tend to emphasise its dominance, while the excellent rendering of the foreground indicates an adequate exposure.

The choice of a low position for the horizon is in accordance with the best traditions of landscape composition, and with the resulting large expanse of sky, the joint motives, which depend upon it to a large extent, are well and truly expressed.

But that hard sky-line *is* a drawback and appreciably diminishes the appeal of what is otherwise a most promising piece of work.

It should be noticed that the actual material employed is simple and familiar, but the atmospheric conditions are naturally a matter of chance.

"MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



A WIND ON THE HEATH.

By Mrs. K. M. Parsons.

(From the Advanced Workers' Competition.)



GIPSY LOVE.

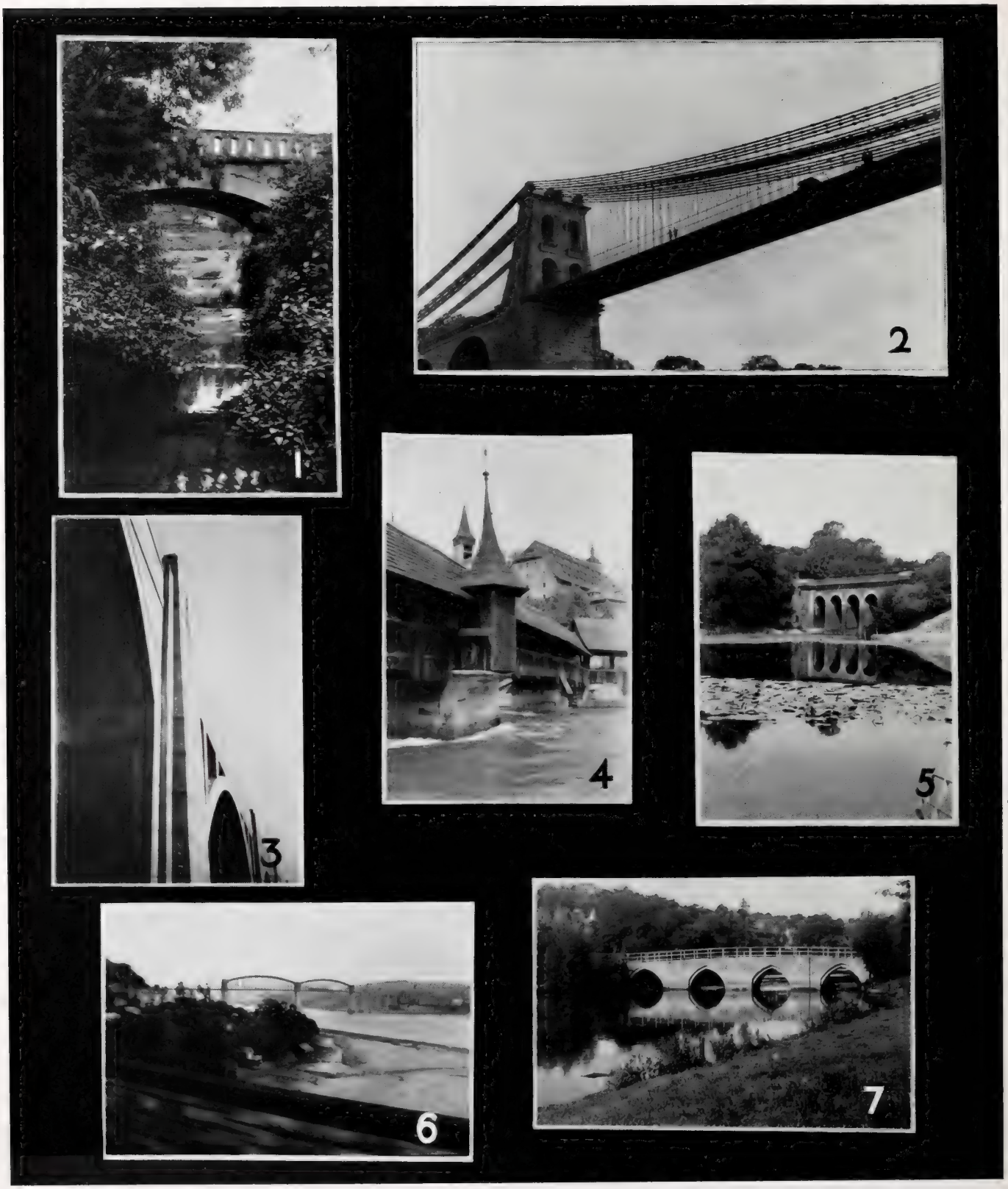
By Lancelot Vining.

(*See article, "How I make my Exhibition Pictures."*)



DESIGN. By T. K. Shindo.

(From the London Salon of Photography now open at the Galleries of the Royal Water Colour Society, 5a, Pall Mall East, London.)



PRINTS FROM " THE 'A.P." BEGINNERS' COMPETITION.

1.—" *Solitude.*"
By L/c. T. Woods.

2.—" *Suspension Bridge.*"
By Dr. K. B. Allan.

3.—" *The Viaduct.*"
By I. Coulter.

4.—" *The Mill Bridge, Lucerne.*"
By W. G. Williams.

5.—" *Red Arches.*"
By Miss D. W. Stratford.

6.—" *Saltash Bridge.*"
By Master R. V. Bovett.

7.—" *An Ancient Bridge.*"
By Miss M. Reynolds.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

UP and down this country of ours there are innumerable bridges. There are bridges over roads; railway bridges of all types and descriptions; bridges over streams and rivers; town and country bridges, and all of them seem to possess a power of attraction that, suitably treated, may form the subject matter for our pictures.

Subject and Treatment.

No. 1 of the prints reproduced on the opposite page—"Solitude," by L/c. T. Woods—shows a bridge over a stream, bordered on each side with foliage. It is seldom that a broadside-on view is successful, but, in this instance, it gets across very well, possibly because the amount of the bridge that is shown is more restricted than usual, and does not present that uncompromising appearance that is only too common when this viewpoint is chosen.

The upper edge of the balustrading makes rather a hard line against the sky, and, if more tone could have been obtained in the latter, or more light on the bridge so as to lessen the contrast between them, the effect would be much better.

In the case of No. 7, "An Ancient Bridge," by Miss M. Reynolds, the point of view again is almost broadside on, and again not a few of the drawbacks have been countered by the introduction of masses of foliage on each side. The reflections lend an added interest, and the sunlight on the bridge confers something in the nature of a pictorial appeal.

Still, it does seem as though something a little more attractive in arrangement could have been secured from a standpoint nearer the bridge and looking more to the left, for this would show it at an angle and render its lines to better advantage. It might not be feasible to include the whole of the structure, but that is a minor consideration, and what would be shown would, or should be, perfectly adequate.

Angles of View.

It often happens that a section of a bridge, if properly handled, makes up much better than if an attempt to include the whole is made, a point which is exemplified in No. 4, "The Mill Bridge, Lucerne," by W. G. Williams.

Here, the angle of view has been very well chosen, and not only does it give a better idea of the character of the structure than if a greater proportion were shown, but it also provides a composition of quite attractive lines, much better, in fact, than any of the others on the page.

Nevertheless, it suffers from a very regrettable lack of tone in the sky, and much more might be made of the sunshine. Supposing the gable end of the building in the rear were a little brighter in tone, as it should be, and the sky, instead of being an almost unrelieved white, were rendered in a tone that would correspond with a visual impression of its blue.

A Pictorial Impression.

The result would be infinitely more pleasing and something approaching a real pictorial impression would be achieved. It would make a picture in place of the existing presentation, which, in effect, amounts to little more than a record of the place.

It is quite a good one, all the same, but there is a distinct difference between the two classes of work, and, naturally enough, the pictorial ranks considerably the higher.

No. 5, "Red Arches," by Miss D. W. Stratford, scarcely shows any better rendering of the sky, and, again, the broadside view of the bridge does not show it to the best advantage. It is, too, very much inclined towards a central placing, though, in this respect, it could be corrected by trimming three-quarters of an inch from the base and a quarter of an inch from the right-hand side.

The probability is that more tone in the sky could have been secured with the aid of a sky filter in both cases, and that, in connection with No. 4, the sunlight would be rendered with greater vitality and vividness. The expedient is one that is worth trying, and, in nine cases out of ten, it will prove of decided service. Another print in which it would have been a help is No. 6, "Saltash Bridge," by R. V. Bovett, but here the issue is complicated by a general excess of contrast throughout. The defect could be countered either by reducing the time of development of the negative or by the substitution of a softer grade of paper for that at present employed.

Unusual Aspects.

Nos. 2 and 3, "Suspension Bridge," by Dr. K. B. Allan, and "The Viaduct," by I. Coulter, show an uncommon aspect of the respective bridges, but it is extremely doubtful if anything more than an impression of eccentricity is conveyed.

To attain even a slight measure of success, examples of this type must be exceptionally well done or they fail to achieve the original intention.

No. 2 is technically sound in its photography, but there is little that is artistically attractive in such a rendering, the unsupported right-hand part of the bridge creating a highly undesirable feeling of instability. No. 3 seems somewhat underprinted; is equally deficient in stability, and, on account of the proximity of the viewpoint, presents an impression of over-restriction.

They do, however, reveal an appreciation of the fact that the best view of a bridge is to be obtained from an angle, but the departure from the normal way of looking at things on the level quite spoils any advantage that might otherwise have accrued.

The Normal Standpoint.

It is far better—at least, until a thorough mastery of the technique of picture-making has been attained—to stick to the straightforward ordinary way of looking at things, and to refrain from endeavouring to take a short cut to success by such dubious means.

Reference to reproductions which appear on our centre pages from time to time, and which do show a departure from the normal standpoint, also indicate that, in the majority of cases, the deviation is only incidental and occasioned by the nature or disposition of the subject material. There is justification for it, and, in scarcely any instance can it be said that the departure was made with the sole idea of achieving abnormality.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

PANORAMIC LANDSCAPES.

THERE was an article a week or so back on photographing wide open spaces, and the two illustrations accompanying it showed how pleasant such subjects can be when properly selected and arranged. For a good many years now, pure landscape, whether open or not, has not received as much attention as it formerly did, and this applies to painting as well as to photography.

It would be easy to state many reasons for this comparative neglect. After a time there may be, I hope, a reaction towards the quiet charm or dramatic impressiveness of landscape, but there will always be healthy minds and understanding souls to appreciate such things. Views of mountainous country always seem to hold their own, but it is the quieter type of landscape that at present receives less attention and appreciation than, in my opinion, it deserves.

There is no doubt that the photographic beginner, with his small hand camera, is disappointed by the results of his landscape essays. They do not come up to his expectations, and he is discouraged from further efforts.

A good deal of nonsense is talked about the lens "dwarfing" distant objects. It is suggested that if the lens played anything like a decent game it would make a man a mile away as recognisable as if he were only across the road. A high magnification telephoto lens would do much in this direction, but what would become of the surrounding landscape?



Fig. 1. From the Hog's Back, Surrey.



Fig. 2. Corfe Castle from the Swanage road.

In Fig. 2 the town from side to side probably extends for a mile, and it would be interesting to know how we could get this within the compass of a 3-in. negative without "dwarfing" the houses, trees and other objects, to say nothing of the more distant and extensive hills. The view is as it appears to the eye, although the impression is modified by our knowledge of the actual rather than the visual size of things.

These wide panoramas are difficult to render with anything like adequacy by photographic or other graphic means. The skilful painter comes nearest to doing them justice, and many a glorious landscape has he stretched before us, with its light and shade, its wealth of detail, and, above all, its marvellous colour.

From a good vantage point our eye sweeps the horizon from side to side, and ranges from foreground to distant sky-line. We may easily scan an area of two or three hundred square miles. Even if we could include all that on a single negative, what could we expect of such a compression?

But we do not, in practice, include it all. Whichever way we point our lens we are securing only a section of the vast scene. It is a mere fraction, a sample, of what we saw.

The two illustrations are intended to be a suggestion of a method of effecting some slight improvement in our little snapshots. Both are from $3\frac{1}{2} \times 2\frac{1}{2}$ negatives, the whole length being used, but only about one-third of the height. Both foreground and sky have been excluded. One important result is that the long narrow shape causes us to run our eyes backwards and forwards from side to side, which is exactly what we do when viewing the scene.

In both there is some foreground interest—generally very helpful for several reasons. In Fig. 2 is a reminder that we should arrange our subject with the subsequent trimming in mind. Both "Mentor" and "Ricardo," as well as hundreds of observant readers, will let me have it properly in the neck for running that railway line out at the corner.

Sometimes it is well to restrict the foreground still more in favour of an effective sky.

Special cameras, with swinging lens and a long narrow film, have been made for these panoramic effects, and the results are often good, in spite of the inevitable pranks played with the perspective.

There is also the dodge of taking the scene in sections, so that prints from the negatives can be combined to make one long picture. This has its advantages—and its difficulties.

Anyhow, I offer the beginner the suggestion I have made, as a step in the right direction. He will, I hope, make further attempts at this sort of subject with the deliberate intention of using only a strip of the negative. Of course, he must carry out the idea himself, and not entrust it to hirelings. It is a question of studying carefully in each case the best width of the strip to be used, and the exact amount of foreground and sky respectively to be included. There are no hard and fast rules, and each case must be decided on its merits.

W. L. F. W.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Hypo-Alum Toning.

Can I tone quarter-plate prints with hypo-alum, or is it only suitable for enlargements? If it is all right could you give me an idea how to try it? *F. O. (Brixton.)*

The fact that you want to tone only small prints makes it all the easier for you to improvise an arrangement for trying the process—a very good one, by the way.

Make up a good quantity of bath, as it keeps well, can be used repeatedly, and improves with use. Suitable proportions are hypo, 4 oz.; alum, 1 oz.; water, 15 oz. Use the water hot, and take care that the alum is completely dissolved. Put a few pieces of bromide paper—old stock will do—into the solution for a start, or the bath will have a reducing action on prints, and will not work so well.

Get a cheap baking tin, and a porcelain dish rather smaller, but sufficiently large to allow plenty of room for keeping a batch of prints moving in the solution. Put cold water in the tin, and place in it two suitable supports so that when the dish is stood on them it will be just above the surface of the water.

Put the tin of water over a low gas ring, and stand on the supports the dish containing the hypo-alum and the prints to be toned. The water should be kept just short of boiling, and the steam will gradually raise the temperature of the toning bath. From the time this begins to warm up the prints must be kept constantly on the move, and not allowed to lie in heaps. Action is slow at first, but accelerates as the temperature rises.

The longer the action the warmer the tone. A minute or two before the desired tone is reached, turn out the gas, remove the dish of prints, and stand it aside till the bath is cold. The prints must then be very thoroughly washed to remove all traces of hypo from the hardened emulsion.

Return the toning solution to the stock bottle for future use.

To get good results the prints must be strong and fully developed, or they will turn out weak and sickly after toning. The change of colour generally makes the shadows appear more transparent.

Reducing a Negative.

I often get negatives that are plainly over-developed, and this causes trouble in enlarging. Is there a safe and reasonably simple way of improving them? *R. D. (Dublin.)*

Assuming that the negative was exposed with reasonable correctness, it is possible to bring it back to the condition in which it would have been had development not been carried too far.

Into a bottle of suitable size pour 40 oz. of water. Make a little bag of fine muslin and put in it 30 grs. of potassium permanganate. By means of a piece of cotton suspend the bag in the bottle just below the surface of the water, and let it stand till the permanganate has all dissolved and diffused itself through the water.

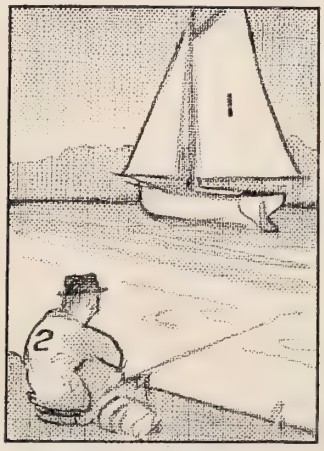
For use, to each ounce of this stock solution, add 2 oz. of water and $3\frac{1}{2}$ minims of sulphuric acid; e.g., stock solution 4 oz., water 8 oz., acid (say) 15 minims. Lay the negative, previously soaked in water, in a white porcelain dish, pour over enough solution to cover it well, and rock gently. As the white dish will show, the solution soon loses its clear colour, when it should be poured off, and a fresh lot applied.

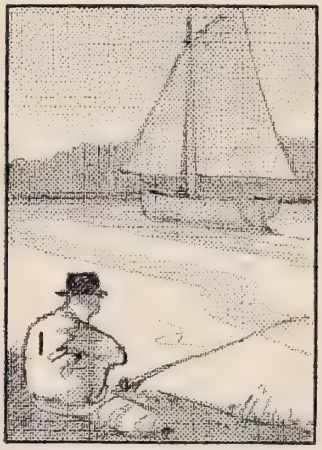
The progress of reduction must be carefully watched, as if the action is too prolonged shadow detail will disappear. Keep on the safe side.

Rinse the negative quickly under the tap and place it for five minutes in a 2 per cent solution of oxalic acid, as a preventive of permanganate stain. Do not wash the negative in the usual way, but give it three or four changes into clean water at intervals of a few minutes. The method is a reliable one, but should be tried first on a negative of no value, so that the action and effect can be studied.

Picture Points

No. 17 (New Series) *by RICARDO*



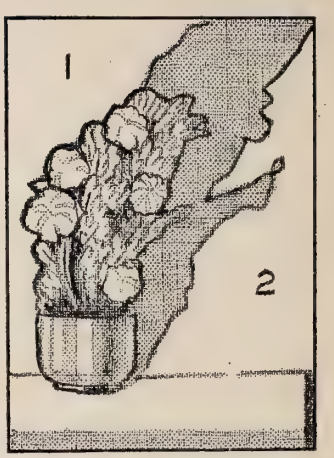


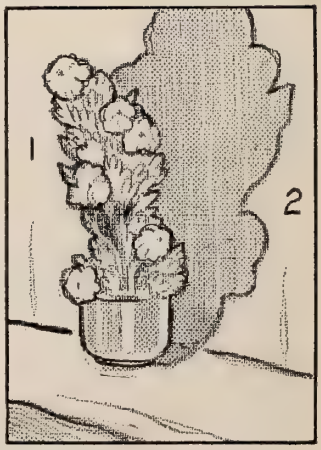
Overcoming Divided Interest.

WE have already, in this series of "Picture Points," given several examples of divided interest and shown how they can be avoided.

Undoubtedly it is better to look for such faults before making the exposure, but should it be unavoidable, or circumstances are such that the picture must be taken without any hesitation, we can often remedy the fault either on the negative or on the print.

The top illustration shows an example where the attention is divided, i.e., between the boat and the figure, 1 and 2. The next step is to decide which shall be the main point of interest and then set about subduing the other. In this case, the figure is by far the more interesting, and in order to give it the greater prominence, we must tone down the light tones of the boat. This has been effected in the lower sketch, with a decided improvement. It could have been secured on the negative itself, but it would no doubt be easier to do it on the print, either by local extra exposure in the printing, or by handwork after, or by shading down with pigment, water colour or conté powder.





Awkward Contours.

CONTINUING on the point of shadows in all subjects, we must bear in mind that the shadows must be given every consideration when arranging the direction of lighting. It is not enough to secure a good angle of light that would reveal good modelling, concentration of light, shape, etc., if the consequent shadows are in themselves very distracting. By this we mean the contour of the shadows rather than the absence of tone values in the shadow itself. To illustrate this, the sketch at the top has been purposely given an awkwardly shaped shadow on the background, and is further emphasised by a bold outline.

If we compare this with the lower sketch, we can see how a much more pleasing shadow shape can be secured by altering the position of the subject, angle of background, and sometimes the angle of lighting itself. It is not always easy to detect the shape of the shadow, either on the subject itself or on the print, but if the lighter portions of the *background* itself are viewed as shapes, such as 1 and 2, then it is often easier to recognise the bad shape of the shadow.

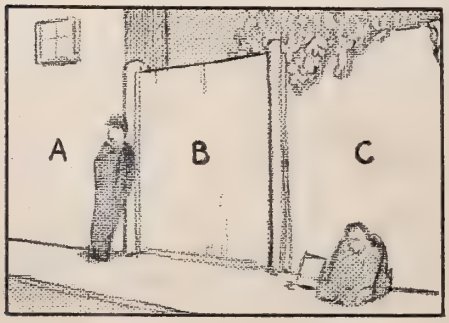
This hint can be applied to all subjects, whether they contain prominent shadows or not. For example, the contour of a tree silhouetted against a light sky can usually be judged by the contour shape of the *sky* remaining.

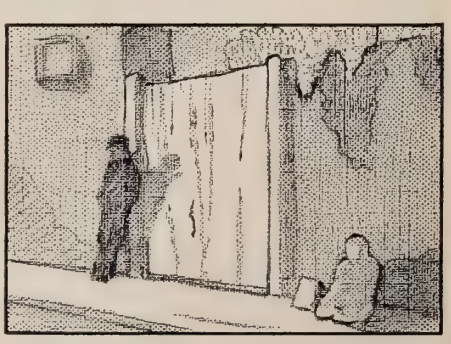
No only is an awkward shape ugly to look at, but it always detracts from the main point of interest.

Avoiding Monotony by Varying the Tones.

IN last week's series of "Picture Points" we discussed and illustrated the effect of varying the area wherever the shapes were similar. By this means, we avoided monotony of repetition and secured a more interesting play of shapes. It is not always possible to alter the viewpoint to secure different shapes, however, and the only remedy we can apply in this case is to vary the tones of the different shapes.

Supposing, for instance, we decided that the outside dimensions of a picture, similar to the left-hand sketch, could not be altered in any way, we are left with three shapes, A, B and C, which are, approximately, of the same width. Because of the constant widths, each of the same tone, obviously there is little variety in the subject, and the only way to remedy the monotony is to vary the tones. A much more pleasing arrangement is now possible and an example is given in the right-hand sketch where each of the three areas bears a different tone.





Falsifying of tone values is perfectly safe with all subjects where the colouring is optional. We could not take liberties by varying the tones too much where the subjects are known to be of a certain colouring or colour scheme. Here, however, the tones of the walls can be varied with impunity without being obviously false in tone value.

With some subjects, such as landscapes, however, there is a certain order of varying the tones to avoid bad perspective effects, and this will be discussed later.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

September with the Ciné Camera

By S.E.L.M.

SEPTEMBER is in many respects the finest month of the whole year for active cinematographers. It possesses the greatest variety of outdoor "action" subjects, is neither too hot nor too cold for comfortable working, and provides certain atmospheric conditions which facilitate the attainment of "natural" effects.

A glance at the diary of "Action Subjects" for the month will show the varied nature, but not the entire extent, of these. Most of the events, too, may be filmed as casual episodes; though it is frequently better to treat them as parts of larger and more comprehensive films—"Saturday" (Bolton Amateur C.A.) and "Speculation" (C.S. Ciné S.) being two noteworthy examples of the art of embodying action subjects in the production of greater films.

Quite apart from the particular plan adopted, however, it is important to make the fullest use of all the favourable conditions that present themselves during the month.

Light and Filters.

There will, for example, from the point of view of film sensitivity, be a more even distribution of the "colour" in ordinary daylight—and this must inevitably make for richer images. Hence the filter technique which has served all through the summer will require certain seasonal modifications.

These particularly affect the yellow and amber filters—which (except, of course, in special circumstances) should be used only during the middle hours of the day. Failure to observe this precaution will result in many outrageous effects, and indeed in a sacrifice of good subjects.

Increasing use should, however, be made of the green filters—deep green being especially suitable when the light is full, or when a wide aperture can be employed without risk of losing essential definition. All green filters have the advantage of avoiding those remarkable "inverted" contrasts—which, except in few cases, display not cinematic skill but a lack of it.

Shadows.

Shadows have always played a tremendous part in the dramatisation of simple subjects, and here again September prevails as the ideal month. At early morning, and again in the evening, extremely long shadows are available; whilst even at midday it is easily possible to select angles which will facilitate the showing-up of relief or "modelling" in the subjects taken.

It must not be forgotten here that the sun also will be low at the best hours for working; hence the need for an efficient lens hood—or the camera may be even better operated from within a tent, shed, or other conveniently placed shelter. As in all such work, a set of efficient reflectors is necessary. Without such assistance, the images will be mere silhouettes or worse.

Pictorial Effects.

It will be gathered from the foregoing that the month presents ample opportunity for the filming of many pictorial effects. In this respect, September is a month for the exercise of caution, since its natural beauty has more than once betrayed enthusiastic workers into filming uncinematic "still" studies.

The most effective treatment here is not to introduce extraneous action (which must from first principles detract from the picturesque), but to introduce a filmic quality through studied movements of the camera. In this way, it is possible to show many things that cannot be better displayed through the media of slides and prints.

Most useful of all the camera movements is the steady pan. The full movement should be gone through once or twice before filming, mainly to check up on the tripod stance, but also to disclose minor detractions—such as gaps in the tree-tops and suddenly intruding skies.

Other helpful movements include the axial track and the panoram tracking shots. The latter especially is a most effective cinematic device, and all workers of fair experience are urged to master it. A start can be made with the assistance of any object that moves smoothly and easily (e.g., fair roundabout, gliding boat on smooth lake, car pushed by hand on smooth road, etc.). Remember always that the task will seem much easier—and results much better—with growing experience.

Which is the way of all things in cinematography.



Although there is no "best" month for cloud studies, there are certainly some magnificent formations at this time of the year. Colour filters should, therefore, always be at hand when the ciné camera is in action.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

LEICA FILMS.

SIR,—Methinks your correspondent C. A. Miller will incur the wrath of all self-respecting Press photographers by advocating the marking of focussing scales 1, 2, 4, 8, 10 yards; he thereby robs them of their beloved "3-yarder" and "5-yarder," the most important distances for general purposes.

The purpose of this letter, however, is to advocate the scale of 35-mm film for Leicas in cassettes of twelve exposures; they could be marketed in boxes of three, say pan. 3s. 9d. and ortho. 3s. I rarely take more than six exposures, so that unless I can get back to my base or newspaper I have to send up the full cassette, thereby wasting thirty exposures, apart from the fact that I may have another job for another market; also, think of the popularity of the 1s. film for miniature cameras.—Yours, etc.,

R. J. HOBLYN.

ROYAL PHOTOGRAPHS.

SIR,—When giving precedents for a suggested collection of the King's photographs you have omitted the most important. This is a collection of Queen Alexandra's photographs, entitled "Queen Alexandra's Christmas Gift Book. Photographs from my Camera." The book was published in 1908 by the *Daily Telegraph*, and was sold for charity.—Yours, etc.,

T. A. JONES.

GRAIN AND DEVELOPERS.

SIR,—As a keen minature camera user I cannot help noticing the announcement of one of your advertisers concerning the exposure, etc., necessary when using paraphenylene.

Two of the greatest authorities on miniature camera work, Dr. Paul Wolff and Dr. Sease, offer theories which do not appear to agree with those put forward.

What I believe to be the generally accepted rule is that a developer composed of paraphenylene and sulphite alone yields the finest of all grain, but that with this it is necessary that exposure be increased two or three times with the faster films but not so much with the slow and ultra-fine films.

The addition of glycin to this developer, contrary to the statement made, does *not* result in a finer grain, but has been found to make the grain coarser, at the same time reducing the necessity for over-exposure.

Dr. Sease has produced four formulæ in which paraphenylene and glycin are delicately balanced with gradually increasing parts of the latter, enabling one to meet all requirements as regards grain and to take into account the exposure which has been given.

I cannot help thinking that in view of the authoritative information which is available in, for example, Dr. Paul Wolff's book and the "Leica Manual," some error has crept into your advertiser's announcement.

This letter is written in the hope that it may avoid disappointment on the part of anybody taking pictures on panchromatic films with normal or brief exposures and having them developed in paraphenylene in the belief that they will obtain results comparable with those obtained by Dr. Wolff or similar workers.—Yours, etc.,

P. P. D.

A MINIATURE CAMERA DANGER.

SIR,—I have read with considerable interest C. H. W. K.'s letter on close-ups with the miniature camera, but while I am in entire agreement with him on some points, I feel that as a miniature enthusiast I cannot quite agree that it is the small camera which is to blame for the disproportionate arm of the labourer.

Even allowing that "beer may be best" and also that manual labour results in over-development of certain parts of the human frame, I think that the root of the matter is that the camera was somewhat too close to the subject, and this would be the same whether a miniature or a "normal" type of camera had been used, the only advantage being that the miniature camera would have yielded more depth of focus at a given aperture than an instrument of larger type.

This, if anything, is an advantage in favour of the miniature camera in the sense that it can, if desired, be used very close up to its subject at reasonable lens apertures, whereas the large camera would require stopping down to a ridiculously small aperture to produce the same results, but both instruments will yield identical results from the same distance, and if good perspective is required, whatever the camera, it is necessary to keep back from the subject.—Yours, etc.,

H. N.

SIR,—In a recent issue of *The A.P. and C.* I notice a correspondent falling into a common error, but one which is difficult to understand in these days, in his letter entitled "A Miniature Camera Danger."

He blames the miniature camera for being responsible for so much distorted "close-up" work, on account of the short focus. May I remind him that the size of camera has nothing whatever to do with distortion of images, as this is entirely dependent on the distance from the object that the camera is used at.

So far from the miniature camera having short-focus lenses, they actually have longer focus lenses than the average camera of larger sizes.

Take the 2-in. lens as standard with the Leica. Working on a negative with a longer side of $1\frac{3}{8}$ in. and you will find that this is equal to a 9-in. lens on a half-plate negative, which is much longer focus than that normally supplied with this size of negative.

There is an unwritten law among portrait photographers never to use the camera nearer than six feet from the sitter, which means either using a very long-focus lens or enlarging part of the negative to the required image for big heads.

So please, C. H. W. K., don't prejudice others against the best type of camera there is, when it is the fault of the user through ignorance of the laws of perspective.—Yours, etc.,

H. L. KETTLE.

CAN THE MINIATURE CAMERA LIE ?

SIR,—I marvel at the restraint of C. H. W. K. in expressing in a recent "A.P." his or her objection to H. D. H. Vallis's Baby and "Beer is Best."

Both of these pictures struck me as being positively repulsive—the effect in each instance being pathological, i.e., the dropsical leg and the gorilla-like forearm, with their apparently withered complements. Had I been indiscreet enough to take such snaps the negatives would have been consigned to the waste-box—*tout de suite*.—Yours, etc.,

J. JOHNSTON.

CAMERA SUGGESTIONS.

SIR,—Under the heading "Camera Suggestions" in a recent "A.P.," your correspondent C. G. M. H. discusses an interesting subject.

Has he thought of the possibilities of a second-hand quarter-plate or postcard size film camera ?

These can easily be converted to take either twelve pictures in place of the usual six to a spool; to the popular $3\frac{1}{4} \times 2\frac{1}{4}$ eight spools, or to the panel shape $4\frac{1}{4} \times 2\frac{1}{2}$, and still be available for use with the original size.

A quarter-plate size will have a lens of 5 or $5\frac{1}{2}$ in. focal length.

Suitable supplementary lenses will increase this to 6 or $6\frac{1}{2}$ in. or reduce it to $4\frac{1}{2}$ or 4 in.

Price will range from 10s. upwards. Mine, with an f/6.8 anastigmat and a Compound shutter cost 17s. 6d. A friend obtained a Kodak Special with f/6.3 Zeiss Tessar and Compur shutter, in almost new condition, for 35s.

True, they are larger than the usual $3\frac{1}{4} \times 2\frac{1}{4}$ cameras, but how can extension be obtained without some increase in size ?—Yours, etc.,

F. R. WATTS.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

Lost.—On Friday, January 30th, a Zeiss Contax Camera, No. U. 54771, was lost in a taxi in the West End. This camera was used to record results of medical research in a London Hospital, and is urgently required again. Previous attempts to trace it have failed. As funds do not exist for its replacement, would the finder please communicate with the Editor.

Photographers who have a need for accurate timing of various periods between half a minute and ten minutes will be interested in the Telometer. This is a small clock with one hand only, and a dial engraved from zero to ten minutes in ½-minute intervals. It is set to any predetermined time by moving the hand to the time period required and this automatically winds up the clockwork and an alarm bell spring at the same time. As soon as one's hand is removed the clockwork is set in motion and immediately the allotted time is up, and the hand reaches zero, the alarm mechanism is released and a warning is given by a small bell with a pleasing but penetrating tone. The alarm will ring when the hand is wound any distance, but for very short times of about ½ minute, the hand is wound on to, say, six minutes, and returned to the required time to give a longer warning. Over a series of various times it was found accurate within a few seconds, so that it could be safely trusted for timing of both very short and longer periods up to ten minutes. It is finished in nickel and enclosed in a small wooden case enamelled dark brown. It measures 5 inches wide and 3 inches high. Price 11s. 6d. post free from Accessories Marketing Co., 45/49, Crown House, 147, Regent Street, London, W.1.

An Evening Class at the Cripplegate Institute, Golden Lane, City, under the direction of Mr. John H. Gear, Hon. F.R.P.S., will commence the Winter Session on the 30th inst., and will continue every Wednesday at 6.30 p.m. This old-established class embraces much of the technique and practice so very essential to all camera users, and it is open to all without restriction. Miniature camera work and subsequent great enlargement for all purposes is a feature.

Will the customer who obtained a $2\frac{1}{4} \times 3\frac{1}{4}$ roll-film camera, f/6.8, please return to Edwin Gorse, 86, Accrington Road, Blackburn, for adjustment of pressure plate, omitted.

Civil Service Portfolios.—Readers who are enthusiastic amateur photographers, whatever their stage of proficiency, are invited to become members of the C. S. Provincial Portfolios. New members can be enrolled forthwith on payment of the 1937 subscription of 3s., which includes a free quarterly copy of the C. S. Photographer during the coming year. There are six regional sections in England, and one each in Scotland and Wales. Portfolios circulate at quarterly intervals, and members are able to send round specimens of their photographic work for criticism, and join in the discussions of other members' pictures. The scheme is an extremely interesting one, and provides a valuable stimulus to the attainment of a higher pictorial and technical standard. Fuller details may be obtained by sending a stamped addressed foolscap envelope to Mr. W. A. Wood, Ministry of Labour (U.I.2.), Montagu House, Whitehall, London, S.W.1.

The winner of last week's competition organised by Wallace Heaton Ltd. is P. S. Milne, München, Türkenstrasse 58, Germany, who has received the award of 21s. Full particulars of this competition will be found in the advertisement pages.

A photographic course is being held at the Borough Polytechnic, Borough Road, London, S.E.1, beginning on Monday, 28th September, 1936. The course, which is both theoretical and practical and includes portraiture, retouching, etc., is open to amateurs of both sexes, as well as those engaged in the trade. Also at The Dalston Literary Institute, County Secondary School, Colvestone Crescent, Dalston, London, E.8, a similar class is conducted by the same teacher, Mr. R. Coombe, open to all photographers. Full particulars are obtainable from the schools mentioned.

Photographic classes are again being held on Tuesdays and Fridays at the Walworth Men's Institute, Beresford Street, Camberwell Gate, S.E.5, under the direction of Mr. W. Alan Wilson. Special attention is given to beginners, and there is a camera club open to students. The opening date is September 29th.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, September 16th.

Borough Polytechnic P.S. Alliance Competition Slides, 1935.
Reading C.C. Visit to R.P.S. Exhibition.
S. Suburban and Catford P.S. Magazine Evening.

Thursday, September 17th.

Camberwell C.C. "Sights of London." A. E. Marden.
Bury P.S. "A Cruise to the Southern Cross." T. Woods.
H.H.P.S. "Unknown Nepal." Major Brook Northey.
Kinning Park Co-op. C.C. Contact Print Competition.
Medway A.P.A. Discussion at Camera Cottage at 7.30 p.m.
N. Middlesex P.S. "Early Efforts in Carbro." R. E. Bennett.
Oldham P.S. Members' Suggestions for Winter Syllabus.
Oldham Equitable P.S. Committee Meeting.
Rochdale P.S. Night Photography. Meet at rooms 7.30 p.m.
Stretford C.C. Studio Evening.

Friday, September 18th.

King's Heath and D.P.S. "Finishing Prints." Donald Allen.
Sheffield P.S. Portrait Group. Demonstration. Mr. Godson.

Saturday, September 19th.

Blackburn and D.C.C. Trip to London. Red Book Day. H. Mullineaux.
Bolton C.C. Worsley and District. J. E. Balshaw.
Borough Polytechnic P.S. Week-end Outing. The President.
Bristol P.S. Tortworth (alight Cromhall "Red Lion").
Cripplegate P.S. St. James's Park. J. C. Holloway.
Dennistoun C.C. Port Dundas. C. Graham.
Hackney P.S. Outing—The Forest. Harold Rose.
Hull P.S. Spurn. W. Jackson.
Ilford P.S. Curtismill Green.
Kinning Park Co-op. C.C. Outing to Beith.
Letchworth C.C. Ickleford. R. C. Carter.
Manchester A.P.S. Ramble to Disley. Miss H. Marsden.
Northamptonshire N.H.S. Red Book Day.
Norwood C.C. Red Book Day at the R.P.S.
Sheffield P.S. Rivinglow to Hathersage. J. Mason.
Singer C.C. Glasgow Harbour. J. Fearn.

Saturday, September 19th (*contd.*).

S. Suburban and Catford P.S. Red Book Day at the R.P.S.
Stafford P.S. Teddesley District. R. G. Allen.
St. Helens C.C. Runcorn. W. Woodbridge.
Stockport P.S. Haughton Dale. E. Miller.

Sunday, September 20th.

Beckenham P.S. Knole Park and District. D. E. Kimmins.
Borough Polytechnic P.S. Week-end Outing. The President.
Derby P.S. Longnor.
Medway A.P.A. Rye. W. Willis.
N. Middlesex P.S. Sunday Outing to Braughing. Miss G. F. Kirk.

Monday, September 21st.

The Camera Club, Leica Section. Lecture—Animal Photography.
Bayswater and Paddington P.S. Annual Exhibition.
Bournemouth C.C. Print Competition.
Oldham Equitable P.S. Chemicals for Photographing. E. Haslam.
Southampton C.C. Demonstration: Miniature Cameras using Ciné Film. G. P. Mair.
St. Helens C.C. Opening of the Winter Session.
Walthamstow and D.P.S. Practical Portraiture by Members.

Tuesday, September 22nd.

Bridge of Allan and D.P.S. Annual General Meeting.
Hackney P.S. Home Portraiture. G. K. Rule.
Manchester A.P.S. Random Jottings. L. H. A. Carr.
Palmers Green Ciné S. Production.
St. Bride P.S. "Tank Development." A. E. Avent.
Swansea and D.C.C. Annual Meeting. Best Expedition Print.
Whitehall C.C. "Trees and Tree Photography." R. C. B. Gardner.
Windlesham C.C. Printing Methods. Representative of Messrs. Kodak.
Wood Green P.S. Club Portfolio.

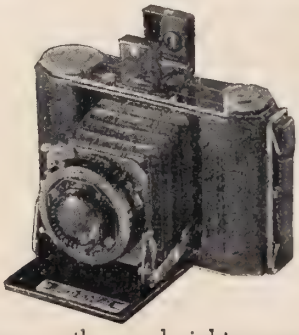
Wednesday, September 23rd.

Blackpool and Fylde P.S. "Mains Hall." Mr. Smith.
Birkenhead P.A. Annual General Meeting.
Rochdale P.S. Lantern Lecture. R. Welburn.

Photography takes on new thrills

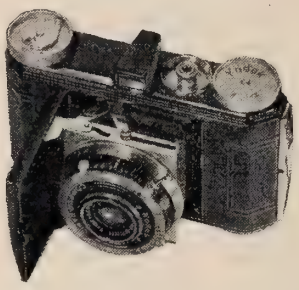
with one of these precision-made fast-lens miniature "Kodaks"

SIX-20 DUO "KODAK"



Takes 16 pictures on the usual eight-exposure Kodak Film No. 620. Fast f4.5 and f3.5 lenses in multi-speed shutters, including 1-1/300th "Compur." Optical eye-level viewfinder, springs into position at a touch. Focussing down to 3½ feet. Depth of focus scale. Picture size 2¼ x 1⅝ inches—negatives make reasonably-sized contact prints and big crisp enlargements. - - - - From **£6.0.0**

"RETINA"



Holds film for 36 exposures at a single loading—Kodak 35mm. Film, "Panatomic" or Super Sensitive Panchromatic grades. Very fast f3.5 lens in 1-1/300th "Compur" or 1-1/500th "Compur-Rapid" Shutter. Automatic exposure counter. Automatic film spacer—no overwinding. Optical eye-level viewfinder—all-enclosed spyglass type—gives brilliant clear image. Depth of focus scale. - From **£10.10.0**

KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

—of MATERIAL advantage to photographers

MEZZOTONE abounds with advantages to those in search of artistic and technical qualities. It is unique in having the ability to produce rich warm prints by direct development **COMBINED** with a printing speed approximating to that of a bromide paper. The plates have a similar combination of qualities.

★ MEZZOTONE ★

The *Criterion* RAPID CHLORO-BROMIDE PAPER & LANTERN PLATES

The Paper in 9 attractive grades | *The Lantern Plates, Per dozen* 1/10

CRITERION (Plates. Papers. Films) LTD., STECHFORD, Warwickshire. London Showrooms : 35, Essex St., Strand, W.C.2

TEMPiPHOT

THE SUPER METER FOR UNIVERSAL USE

AN AMPLIFIER enormously increases the sensitivity, giving dead accurate exposure readings for **Indoor** photography or cine work. So sensitive is the Tempiphot with the amplifier attached, that a reading up to 120 seconds at f/9 with a film of 23° Scheiner can be obtained. **WITH OR WITHOUT AMPLIFIER.**—The meter can be used for ordinary lighting conditions without the amplifier. The amplifier simply plugs in when required. **SIMPLICITY.**—Accurate readings instantly without any calculations whatever. Readings for strong, poor, artificial or interior lighting are all contained on a single scale. **COMPACTNESS.**—The meter slips into the pocket and takes no more room than a packet of ten cigarettes. The amplifier is small enough to go comfortably into a waistcoat or ticket pocket.



TEMPiPHOT COSTS ONLY 75/-

Amplifier 37/6. *Morocco zip-fastener cases for either (if desired), 5/- each.*

AT YOUR DEALERS *Or descriptive leaflet from the Sole Concessionaires :* **R. F. HUNTER Ltd., 'CELFIX HOUSE,' 51, GRAY'S INN ROAD, LONDON, W.C.1**

Phone : HOL. 7311/2

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, September 30. Rules in issue of August 26.

The Amateur Photographer Novices' Competition. Prizes of Roll Films for Novices' Prints. Closing date, September 30. Rules in this issue.

The Amateur Photographer Special Competition, illustrating "Can the Camera Lie?" Entries close September 30.

Wallace Heaton "35-mm. Film Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

The Folkestone Camera Club, Competition for the best photographs of Folkestone.—Entries close, September 30. Cash prizes. (Ernst. F. Davidson, Hon. Secretary, Folkestone Camera Club, Town Hall, Folkestone.)

Chicago International Salon.—Open, July 23–October 4. (Alex. J. Krupy, Chicago C.C., 137, North Wabash Avenue, Chicago, Ill.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

Tweede "Focus" Fotosalon.—Open, September 12–27. (Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands.)

South African International Salon.—Open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Open, September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Buffalo C.C. Fourteenth Annual Salon of Photography.—Open, September 6–27. (H. W. Schonewolf, 528, Elmwood Avenue, Buffalo, N.Y., U.S.A.)

Morecambe, Heysham and D.P.S.—Open, September 9–16. (James F. Levisohn, B.Sc., 5, Douglas Drive, Heysham, Lancs.)

Fotoclub Zagreb, Fourth International Salon of Photography.—Open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Lincoln Camera Club.—Open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

XII Salon International de Fotografica, Zaragoza, Spain.—Open, October. (Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7, Zaragoza, Spain.)

Third Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

Windlesham C.C.—Open, September 25–26. Classes for members (Beginners, Advanced, Professional, also Open Class). (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

IV International Hungarian Exhibition.—Open, October 24–November 9. (Secretary, Magyar Amatőrfényképezők, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Entries, September 21; open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Service Co. (London), Ltd., Happy Camp Snaps Competition. Cash prizes.—Entries, September 30. (Service Co. (London), Ltd., 273, High Holborn, London, W.C.1.)

Coronet Midget Camera Competition. Cash prizes.—Entries, September 30. (Coronet Camera Co., 310, Summer Lane, Birmingham, 19.)

Eighth International Photographic Salon of Japan.—Entries close in Tokyo, September 30; open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo, Asahi Shimbun, Tokyo, Japan.)

Photographic Society of America 100 Print Salon.—Entries, October 1. Limit 4 prints. Entry fee $1.00. (Dever Timmons, Salon Secretary, Box 216, Cashocton, Ohio.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Entries, October 1; open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

G.E.C. (Coventry) Third Annual Exhibition. Open classes for members of Midland Federation Clubs.—Entries, October 14; open, November 9–14. (P. H. Crosby, Hon. Sec., G.E.C. Photographic Society, General Electric Co., Ltd., Coventry.)

Johnson's "Holiday" Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936. (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr, 69, Antwerp.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1; open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Ilford P.S. International Exhibition.—Entries, January 30; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

33.

INTENSIFIERS

2.—Mercuric Chloride.

Mercuric chloride	144 grs.	27.5 grm.
Water	12 oz.	1,000 c.c.

The mercuric chloride should be dissolved in very hot water and the solution allowed to cool before use. It can be used repeatedly and will keep indefinitely. The negative, which can be treated immediately after fixing and washing, or after a fifteen minutes' soak if it has been already dried, is placed in the mercuric chloride solution and rocked until the image is thoroughly bleached. This will best be seen by examining the plate from the back. After bleaching, wash for a few minutes and immerse in the following bath for a minute, rinsed and followed by another similar immersion and washed for three minutes.

Hydrochloric acid	30 min.	10 c.c.
Water	12 oz.	1,000 c.c.

The image, which should be of a very light cream colour, is now ready for blackening in either of the following solutions:—

1.—Any non-staining alkaline developer such as M.Q., Amidol, etc. This gives sufficient intensification for most work, but for greater contrast the negative may be bleached and redeveloped several times until the desired contrast is obtained.

2.—Sodium sulphite, 10 per cent solution. Only a slight intensification is gained with this solution. If the contrast is insufficient, the negative may be rebleached and redeveloped as in (1).

The mercuric chloride solution should be kept in a poison bottle and marked accordingly.

34. TESTS FOR HYPO

TO ascertain whether the hypo has been completely eliminated from the emulsion of either negative or print, the following permanganate test is quite reliable for normal purposes. Dissolve 10 grains of potassium permanganate in 10 oz. of distilled water and keep this as a stock solution.

For use, take a little of this stock solution and dilute it with plain water until it shows but a faint pink colour. Take the negative or print direct from the washing bath and allow a few drops of the water from one corner to drip into the diluted permanganate solution. If the pink colour changes to a greenish tint, there is still some hypo in the emulsion and washing must be continued until no discoloration takes place.

Another reliable test, the classic method for this purpose, can be carried out as follows.

Powder a little domestic starch and boil it up gently in enough distilled water to make a thin but slightly viscous solution. (It is important that distilled water only be used.) Dissolve a few flakes of metallic iodine in alcohol, and add a drop or two to the starch solution after it has become cool. The starch at once assumes a deep blue colour. To a few ounces of the wash water add a drop or so of the iodine-starch solution, and if hypo is present the blue colour will at once disappear.

In some districts the water supply contains a certain proportion of impurities that would be sufficient to change the colour of the hypo tester without the addition of hypo, so it is advised to make first a test of the direct water supply by allowing a little of it to drip into the diluted testing solution. If no discoloration can be seen after a few minutes then the hypo tester can be used with confidence.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Drying Negatives.

Does the methylated spirit bath have any bad after-effect on the negative? A. T. T. (London.)

If the commercial methylated spirit is used, sometimes a light scum is formed on the emulsion, which veils over the portions affected and consequently causes lighter patches on the print. The methylated spirit drying bath should only be used for plates as it causes celluloid to cockle.

Telephoto Lens.

Is it possible to use a telephoto lens with a Rolleiflex camera? If so, how does one compensate for the difference between the finder lens and the telephoto? G. L. (East Ham.)

The camera to which you refer is of the twin-lens type, the two lenses being most accurately paired. It is obvious that in such a case the whole apparatus would be thrown out of gear by the slightest alteration in either of the lenses fitted.

Copyright.

If I take photographs to someone else's order, can I sell the reproduction rights to a paper without infringing their rights? W. G. (Ilford.)

If you take the photographs to the order of someone else, the copyright is his and not yours. If you take them on your own initiative, and subsequently sell some prints, you can do what you like with any others which you may possess; the copyright in that case rests with you.

Failure in Glazing.

Could you account for the greasy surface of the enclosed prints? I have scalded my glossing tins and put beeswax and benzine on them, and also changed my developer and hypo.
C. S. (Northampton.)

If you are not careful you will ruin your glazing slabs by the scalding and other treatment to which you are submitting them. The only trouble with your prints is that you are not squeegeeing them down so as to exclude all air. You should lay the prints face down on the slabs with plenty of water between the two surfaces, and then use a roller squeegee to expel it all.

Focal-plane Shutter.

What is a focal-plane shutter, and to what does its name apply? A. G. (Hampstead.)

The focal plane is that on which an image is brought to its sharpest focus by a lens. The focal-plane shutter is one that works as near to this plane as possible. Its general form is a blind of opaque material with a slit, generally variable in width, passing across it from side to side. The blind works on two rollers actuated by springs and as it passes from one roller to the other the slit travels down close to the plate or film and so makes the exposure.

Stripping Film from Celluloid Negative.

Is it possible to strip the film from a roll-film negative and transfer it to glass to make a glass negative? W. T. (Watford.)

Yes; it is quite possible to do this, but considerable care should be exercised as the film is very thin and delicate. Soak the film negative in the following solution: Caustic soda, 10 grs.; formalin, 10 mins.; water, 1 oz. In a short time after immersion in this solution the film will show signs of detachment from the celluloid and can then be rolled back very gently with the finger-tip until it is completely detached. It is then carefully lifted and placed in hydrochloric acid, 25 mins.; glycerine, 25 mins.; water, 1 oz. In this solution the piece of glass to form the final support is slipped under the detached film which is carefully adjusted on its surface. It is then lifted in contact with the glass and placed in plain water for a minute or two, and finally lifted out in contact with the glass, taking care there are no air-bubbles formed between the film and the support, and allowed to dry naturally. When quite dry and hard the glass negative can be washed or treated in any other way necessary as with an ordinary glass negative.

Filtering.

How do you filter solutions? G. B. (Acton.)

You should get at your dealer's, or through a chemist, a glass funnel and some filter papers. The papers are like white blotting-paper, and the dealer will show you how to fold them into a cone which fits the funnel. The solution is poured into the funnel, and it passes by degrees through the paper and into the vessel in which the funnel is placed. Sometimes it is equally effective to put a plug of wet cotton-wool into the funnel so that it covers the outlet.

Window Reflections.

How can I avoid reflections of trees and sky when photographing a shop window?
I. H. (Streatham.)

If when you look at a shop window from the position of the lens you see reflections in it there is no possible means by which you can avoid their coming out in the photograph. A plate-glass window with a more or less dark interior behind it naturally acts as a mirror. The only chance of avoiding this sort of thing is to take the photograph at night by artificial lighting, or else by employing the "Pola-screen" system which was described in this journal of July 15th, 1936.

Night Photography.

I am thinking of experimenting with night photography. Can you give me any suggestions as to the best negative material to use and suitable exposures to give for this class of work?
D. S. (Wanstead.)

The choice of negative material depends largely on the type of night photography you wish to do. If it is intended to make instantaneous photographs, undoubtedly the fastest emulsion is the super panchromatic variety, but for slow exposures consisting from a few seconds to minutes it is not so important to choose the panchromatic material, and the fast ortho emulsions will serve quite well. It is strongly advisable to have the plates or films well backed in order to prevent halation that is so marked when including street lamps, signs, etc. It is just as impossible for us to suggest accurate exposures for night photographs as it is for daylight work. The best way is to make a few test exposures, noting the type of subject included and lighting, as well as the stop used. By this means, you can make a few notes of your experience and these will be the best guide to future work. If in doubt, always give double the exposure you intended to, and develop the negatives for about three-quarters of the normal time. This is to soften the harsh contrast that is so evident in night photography subjects when lights are included. A good lens hood is also a valuable accessory for night work.

A Prize Competition for Novices

THIS competition is specially for those readers of "The A.P." who are Novices; that is to say, amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups, or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices still have time in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.
The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.
The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.
Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices" Competition.

CAN THE CAMERA LIE?—A New Competition

IN the Summer Number of *The Amateur Photographer*, published on July 22nd, a new competition was announced in connection with articles that appeared in that issue dealing with "pictorial inexactitudes." It was demonstrated that by judicious application of the camera, combined with unusual viewpoints, or by double exposures, results were obtained that on their face value appeared to be unreliable.

In this competition prizes are offered for the best photographic "untruth," but the prints must be quite straight and from untouched negatives. Combination prints, or prints that have been built up by cutting out other photographs and copying, or prints that have been obtained by various "control" methods, are not eligible for this competition.

The prizes are **5 guineas, 3 guineas, 2 guineas, 1 guinea** and **10s. 6d.** They will be awarded for what are considered to be the best efforts in making the camera "untruthful." The negatives of the winning prints and of any others must be submitted for inspection if required. Technical data should also be given regarding the production of the photographs.

There are no other conditions beyond those mentioned above. A special competition coupon, which appears each week in the advertisement pages, must be affixed to the back of each print. The closing date will be September 30th.

Entries should be addressed to the Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and should be marked on the envelope, "Special Competition."



PHOTO-GUIDE HANDBOOKS

Here are the first of the *new* PHOTO-GUIDES—four little books crammed from cover to cover with the information you know you need. Between them they answer every question that has ever perplexed you and put you on the road to real success.

1. **"A GOOD PICTURE EVERY TIME"** explains the rules that govern pictorial composition, tells you how to make every snap an "exhibition" picture.

2. **"SHARP FOCUS/ACCURATE EXPOSURE"** gives you easily understood and *easily remembered* rules for deciding the correct setting of distance scale, lens aperture and shutter time.

3. **"130 PHOTO-FAULTS"** covers every stage of photography from camera-loading to enlarging, giving the cause and cure for every fault that's ever worried you—or ever likely to.

4. **"TAKING PICTURES AT NIGHT"** will convince you that your camera is capable of incredible achievements, will show you how perfect night pictures can be secured with even the smallest, simplest camera.

Price 1s. 1d. each, or post free 1s. 3d.
The four books....4s. 6d., post free.

Obtainable at all Photographic Dealers.

SANDS HUNTER & CO. LTD.
37, BEDFORD STREET, STRAND, LONDON

For DAY or NIGHT!—buy a NEW EXAKTA REFLEX

and make photographs at
10 INCHES or MILES AWAY

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/20th to 12 secs., delayed action from 1/1,000th to 6 secs.

Prices for "MULTI-SPEED" MODEL B.	MODEL A without DELAYED ACTION.
Exaktar Anas. f/3.5 .....£19 10s.	Exaktar Anas. f/3.5 .....£15 0s.
Zeiss Tessar Anas. f/3.5 ..£23 10s.	Zeiss Tessar Anas. f/3.5...£19 0s.
Zeiss Tessar Anas. f/2.8..£27 10s.	Zeiss Tessar Anas. f/2.8...£23 0s.

Meyer Primoplan f/1.9, **£39 10s.**

THE LABORA TANK
With Patent Apron. Best and easiest to use. Each....25s. 0d. V.P., 3¼×2¼ and Leica sizes.



The "Multi-Speed Exakta," with its 4 interchangeable lenses.

EXAKTA HAND-BOOK
Just published. Fully explains this beautiful Camera.
Post free **3/6**

Have you received the new Exakta Price List? If not, ask for one—post free.

CARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1
Phone: GERRARD 2300.

SALANSON LTD.

"Best in the West."

USED ENLARGERS AND PROJECTORS

ALL GUARANTEED

Zeiss Magniphot (for Contax lenses) (no lens) **£7 17 6**
3¼×2¼ Zeiss Miraphot, f/4.5 Tessar..... **£8 17 6**
3¼×2¼ Abbeydale Horizontal Enlarger, portrait lens **£6 12 6**
¼-pl. Noxa Vertical Enlarger, f/6.8 anastigmat **£5 17 6**
¼-pl. 5×4 T.-P. Horizontal Ruby Enlarger, f/6.8 Goerz lens, 6½-in. condenser, electric fittings **£7 10 0**
Zeiss Helinox Enlarger, 3×4 cm. to 9×12 cm. **£1 9 6**
Sinclair Triple Extension Lantern, mahogany body, 10-in. lens and Beards carrier..... **£9 15 0**
Pathe Lux Projector, 32-mm. Hermagis lens, resistance and case..... **£12 17 6**
Kalee 16-mm. Projector, 500-watt lamp, spare lamp, resistance and case..... **£37 15 0**
Kodascope Model C, complete with resistance and leads **£10 15 0**
Pathe Home Movie Projector, super attachment, S type motor and dual resistance **£8 15 0**
Pathe 200-B Projector, with resistance... **£12 15 0**
Pathe Kid Projector, super attachment and resistance..... **£2 9 6**
Pathe Imp Projector, resistance and super attachment..... **£5 18 6**

Highest Allowances in Part Exchange.

20, HIGH STREET, BRISTOL
AND
119, QUEEN ST., CARDIFF

SAVED!

ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .

"TEITEL'S

Scratchproof"

will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions

POST **5/-** FREE.

Obtainable from all reputable dealers.

TO CINÉ USERS ! We also supply Teitel's **NEW LIFE** for rejuvenation of old films.

Write for particulars

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1



MONEY-BACK GUARANTEE

All these cameras are definitely as good as new and most of them indistinguishable from such. If the model you want is here, wire or write at once, you are covered by my guarantee.

24×36 mm. Zeiss Super Nettel, f/3.5 Tessar, focal-plane shutter, 1/5th to 1/1,000th, ever-ready case.... **£17 10 0**
24×36 mm. Welti Roll Film, f/2.9 Schneider anastigmat, Compur shutter, 1 to 1/300th sec..... **£7 10 0**
3×4 cm. Piccochic, f/2.9 Meyer Trioplan, Compur 1 to 1/300th sec., D.V. finder, purse..... **£5 17 6**
16-on-3½×2½ Six-20 Duo Kodak, f/3.5 anastigmat, Compur 1 to 1/300th sec., range-finder..... **£7 10 0**
16-on-3½×2½ Baky, f/2.9 Steinheil, D.A. Compur and ever-ready case **£5 2 6**
2½×2½ Zeiss Ikoflex, f/4.5 Novar, Derval shutter **£5 5 0**
3½×2½ Nagel Roll Film, f/4.5, Compur..... **£4 10 0**
3½×2½ or 16-on Voigtlander Prominent, f/4.5 Heliar, D.A. Compur, coupled range-finder, built-in exposure meter, D.V. finder with shield. Rare bargain. Cost £26. Only **£14 10 0**
3½×2½ Norfolk Folding Plate, f/3.5 Zeranar anast., D.A. Compur shutter, 6 slides..... **£4 10 0**
3½×2½ Wirgin Folding Plate, f/2.9 Hellynx anastigmat, D.A. Compur, double extension, rise and cross, 6 slides **£6 15 0**
4¼×3¼ Ensign Special Reflex, f/3.5 Aldis, focal-plane shutter, 1/15th to 1/1,000th, F.P.A., R.F. holder **£9 10 0**
5½×3½ Tropical Sanderson, all movements, 10-in. Zeiss Tessar f/4.5, 4 double slides, F.P. adapter..... **£25 0 0**
5½×3½ Soho Reflex (no lens), 6 D.D. slides, F.P. adapter, leather case. As new condition..... **£10 0 0**

F.E.JONES PHOTOGRAPHIC SPECIALIST
3, BREEZE HILL, LIVERPOOL, 9.

BRADY & MARTIN LTD.

THIS WEEK'S - BARGAINS -

Zeiss Ikon Super Nettel, Tessar f/3.5, ever-ready case. Perfect. Cost £23 13s. 6d. **£16 10 0**
Leica Standard Model I, Elmar f/3.5, purse case **£9 0 0**
Leica Model II, Hektor f/2.5, ever-ready case. Perfect **£21 0 0**
T.-P. Junior Reflex 3½×2½, Cooke Aviar 6-in. f/4.5, F.P. adapter **£6 10 0**
Popular Pressman ¼-pl., no lens, 6 slides. Good condition **£2 10 0**
Exakta Reflex, Tessar f/3.5, case. As new. Cost £24 10s. **£16 10 0**
Pathe Home Movie Projector, motor, super attachment, double resistance **£7 0 0**
Pathe Motocamera B., As new..... **£4 10 0**
Ensign Kinecam Model 8, 1-in. f/1.5, 2-in. f/1.9, 4-in. f/3.5, leather case..... **£45 0 0**

A large range of new Cameras, Ciné Cameras, Projectors and Accessories. Part Exchange.

29, MOSLEY STREET, NEWCASTLE-upon-TYNE
Established 1855.

YOU GET
"A GOOD DEAL"
from the
NEWPORT CAMERA EXCHANGE
5, HIGH STREET, NEWPORT, MON.

ALL CAMERAS FROM A BROWNIE TO A LEICA

Contax I, f/2.8 Tessar, ever-ready case. £33 15s. model. In perfect condition..... £22 15 0
Teleros 11-in. f/5.5 Telephoto Lens, with flange mount, for ¼-pl. Cost £14. Perfect condition..... £4 10 0
Ensign Speed Roll Film 3¼×2¼, f/4.5 Ensar lens, focal-plane model. As new. Cost, with case, £12 10s. £6 15 0
Ensign Midget, 55s. model, f/6.3 lens. As new £2 0 0
Zeiss 3¼×2¼ Roll Film Icarette, latest Compur. As new. Cost £13 5s..... £7 10 0
Voigtlander Avus 3¼×2¼, double extension, f/4.5 Skopar lens, Compur shutter, 6 slides. Perfect condition £4 15 0
Zeiss Super Ikonta 3¼×2¼, f/2.8 Tessar lens, Compur Rapid shutter. Cost £28 5s. As new..... £21 10 0
Kodak Six-20, f/4.5 lens, delayed-action shutter. Cost £5 5s. As new..... £4 0 0
Thornton-Pickard Junior Special Reflex, 3¼×2¼, f/4.5 Ross Xpres, roll-film adapter, F.P. adapter, cable release, solid leather case. Perfect..... £7 15 0
Zeiss 520, f/3.5 Zeiss Tessar, Compur Rapid shutter. Cost £11 17s. 6d. As new..... £9 0 0
Ensign Carbine ¼-pl. Roll Film, f/4.5 Doppel lens, Compur shutter, R. and C. front. Perfect condition. For £3 15 0
Polyscop Stereo, f/3.5 Bausch Omnar lenses, shutter 1/3rd to 1/250th sec., auto-plate magazine. Perfect. For £3 15 0
Ensign Midget Model 33, All-distance, in slip case. As new condition. List 33s. For..... £1 5 6
Zeiss Kolibri 16-on-V.P., f/3.5 Novar lens, Telma shutter. As new. List £8 2s. 6d. For..... £4 15 0
Zeiss Contax, f/2 Zeiss Sonnar, 5-cm., latest model. As new. List £41. For..... £31 0 0
Foth-Derby 16-on-V.P., f/3.5 lens, focal-plane shutter, 1/5th to 1/500th sec. As new. List £5 5s. For £4 4 0

BAKER'S of Holborn

This Week's Bargains!

Leitz Model III Leica, f/3.5 Elmar. New condition, with case **£23 10 0**
Zeiss Ikon Contax, f/2 Sonnar. As new, with case **£31 0 0**
4½×6 cm. Ernemann Focal-plane, f/4.5 Dogmar, 3 slides, F.P.A. New condition **£11 10 0**
4½×6 Ernemann Folding Reflex, f/3.5 Ernon, 6 slides and case. New condition..... **£14 10 0**
4½×6 cm. Ernemann, f/1.8 Ernostar Reflex, 3 slides, F.P. adapter and case..... **£15 0 0**
4½×6 cm. N. & G. Baby Sibyl, Aviar f/4.5, 3 slides, F.P. adapter and purse. Perfect..... **£8 10 0**
Voigtlander Bessa, f/4.5 Skopar, D.A. Compur shutter. As new **£7 10 0**
3¼×2¼ Roll Film, f/4.5 Meyer Trioplan, Vario shutter. As new **£3 0 0**
3½×2½ D.E. Contessa, f/6.3 Citonar, Ibso shutter, 6 slides, roll-holder and case. Perfect condition.. **£3 10 0**
9.5 Dekko Cine, f/1.9 Dallmeyer and case. As new **£7 10 0**
16-mm. Bolex Cine, f/3.5 anastigmat..... **£4 10 0**
3-in. Dallmeyer f/4 Telephoto, for Cine. New. List £5 5s. **£3 10 0**
1-in. Dallmeyer f/1.5 Anastigmat, for Cine. New. List £10 ..... **£7 10 0**
100-ft. Cine-Kodak, f/3.5..... **£7 0 0**

LIBERAL ALLOWANCE ON YOUR OWN CAMERA IN EXCHANGE.

C. BAKER
244, HIGH HOLBORN, W.C.1

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S Clearance Sale.—Press, Miniature, Cine Cameras ; no reasonable offers refused.—45, Newington Butts, S.E.11. (Rodney 3773.) [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

ALLENS.—Baby Ikonta, Novar f/4.5, £2/19/6 ; Ensign Roll Film Reflex, Ensar f/4.5, £3/19/6 ; Leica Model I, Elmar f/3.5, case, £7/10 ; 3½×2½ Tropical Contessa Plate, Lukos f/4.5, O.P. Compur, case, slides, F.P.A., £4/15.

ALLENS.—Super Ikonta, Tessar f/4.5, Rapid Compur, 8 or 16, £13/19/6 ; 4×4 Automatic Rolleiflex, Tessar f/3.5, £14/10 ; Nagel Rolloroy, Elmar f/3.5, Compur, case, lens hood, £8/10.

ALLENS.—Contaflex, f/2 Sonnar, cassette, E.R. case, filter, lens hood, trimming template, Zeiss Magniphot Enlarger No. 1455/11, complete outfit, £60 ; cannot sell separate.

ALLENS.—3¼×2¼ Ihagee Auto. Ultrix, f/4.5 lens, D.A. Compur, £4/19/6 ; Foth-Derby, f/2.5, £5/17/6 ; 3½×2½ T.-P. Horizontal Reflex, f/4.5 Dallmeyer, £4/10.

ALLENS for Generous Exchange Allowances. —168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0037

LEICA II, f/2.5, black, coupled range-finder, ever-ready case ; excellent condition, £20.—Sleigh, 53, Chesterton Rd., Cambridge. [4835

3½×2½ Contessa Nettel, f/4.5, Compur, D.E., 4 slides, F.P.A., case ; perfect, 4 gns.—15, The Fairway, Bickley, Kent. [4836

ROLLEIFLEX 6×6 cm., f/3.8 Zeiss Tessar, Proxar lenses, filter, lens hood, leather case ; all best condition, £15 cash.—Studio, 22, Queen's Gardens, W.2. [4851

More CAMERA BARGAINS from SHEFFIELD

All are in guaranteed good condition subject to your approval.

Voigtlander Perkeo (16-on-V.P.), f/3.5 Skopar lens, Compur shutter, Focar Portrait lens, pan., ortho. filter, Zeiss filter (light), Infra-red filter, Wratten XI, leather case **£7 19 6**

3½×2½ Ensign Autospeed Roll Film, Aldis Uno anastigmat f/4.5 lens, focal-plane shutter, rising front, leather case. Special offer, new **£10 10 0**

3½×2½ Norfolk Roll Film, f/4.5 Meyer Trioplan lens, Pronto D.A. shutter, release..... **£3 10 0**

Icarette Roll Film and Plate Camera, f/4.5 Zeiss Tessar lens, Compur D.A. shutter..... **£9 15 0**

Duo Six-20 Kodak (16-on-120), f/4.5 Kodak anastigmat lens, Pronto D.A. shutter, release..... **£4 15 0**

Balda Venus Wafer Plate Camera 3½×2½, f/3.5 Meyer Trioplan lens, Compur D.A. shutter, 3 single slides, release. Exactly as new..... **£7 7 0**

3½×2½ Zeiss Ikon Trona Plate Camera, f/3.5 Zeiss Tessar lens, Compur D.A. shutter, rising and cross front, double extension, 3 single slides, F.P. adapter, Distar lens. Exactly as new **£15 15 0**

NORFOLK CAMERAS

are available only from us, and the famous Zeranar lens also

Rolleicord, f/3.8 Zeiss Triotar lens, Compur shutter, ever-ready leather case..... **£11 11 0**

¼-pl. Ensign Popular Reflex, T.T. & H. Cooke Aviar f/4.5 lens, 6-in., 6 single slides..... **£7 7 0**

3½×2½ Etui Plate Camera, f/4.5 Zeiss Tessar lens, Compur D.A. shutter, rising front, 3 single slides, F.P. adapter **£8 8 0**

Standard Leica Model I, f/3.5 Elmar lens, lens hood, charger, leather case..... **£11 19 6**

8-mm. Kodascope Eight-30 Projector..... **£7 7 0**

200-B Pathescope Projector, direct mains model, 200 volt..... **£11 17 6**

Miller Cine Camera, with Dallmeyer f/1.5 20-mm. Speed anastigmat lens, leather case..... **£9 12 6**

Ditmar 9.5-mm. Camera, Berthiot f/1.8 lens.. **£12 12 0**

Latest Type Victor Model V Turret Type Camera, Dist-a-sight finder, visual focussing and wind back, 1-in. f/1.5 Dallmeyer Speed anastigmat lens, also 2-in. f/2.9 Triple anastigmat lens, 2× filter, Mortimer leather case. List £60 18s. **£44 0 0**

Cine-Kodak Eight-20 Camera, condition as new, with f/3.5 lens **£7 7 0**

NORFOLK MINIATURE MODEL

The popular miniature at a reasonable price.



Well designed and constructed, self-erecting, takes standard 3¼×2¼ film, 16 pictures 4½×6 cm. Automatic film window covers for use with pan. film. F/2.9 Schneider Radionar. New type Compur D.A. shutter, with speeds to 1/400th sec. **£7:19:6**

Or 9 monthly payments of 18s. 7d.

Fitted with Steinheil Cassar f/2.9, with Compur shutter, speeds to 1/250th sec. **£6:15:0**

Or 9 monthly payments of 15s. 9d.

Ever-ready Leather Case, 15s. 0d.

SHEFFIELD PHOTO Co LTD
NORFOLK ROW, FARGATE
SHEFFIELD — One minute walk from Town Hall
Phone 22079 (2 lines). Grams : Photo, Sheffield.

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ROLLEIFLEX, f/3.8 Tessar, leather case, filters, Proxar lenses ; in perfect condition, £12.—Below.

LEICA III, f/3.5 Elmar, used for two weeks' holiday only and guaranteed absolutely as new ; cost £31/16 ; a real bargain at £23/10.—Below.

VOIGTLANDER 3½×2½, f/4.5 Skopar lens, Compur shutter ; in perfect order and as new, £5.—Below.

LEICA Enlarger, latest type, double extension, used two or three times only and perfect ; cost £15 ; accept £7/17/6.—Below.

HIGHEST Part-Exchange Allowances ; ask for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. Phone 2997. [4838

ROLLEIFLEX, f/3.8 Tessar, E.R. case, Lancaster 3½×2½ Horizontal Enlarger, plate back (4 slides), Proxar lenses, 4 filters, lens hood and case, Kodak tank and all accessories ; complete outfit as new ; cost approx. £45 ; bargain, for prompt clearance, £25.—Apply, 938, Warwick Rd., Acock's Green, Birmingham. [4839

LEICA III, black, Elmar f/3.5, £21 ; Super Ikonta, 530/2 UCpR, £15 ; both as new.—Ward, 50, Exeter St., Tavistock. [4840

¼-PLATE Ensign Popular Reflex, Dallmeyer f/2.9, 12 slides ; perfect condition, case, £10.—Cox, 21, Victoria Parade, Torquay. [4843

RETINA, in new condition, zip pouchette, £7/7/6 ; Kodak V.P. Developing Case, shop-soiled, 7/6.—Below.

ZEISS Icarette, 2¼ square, Zeiss Tessar f/4.5, Compur, 77/6 ; 3½×2½ Adams' Vesta, Zeiss Tessar f/4.5, Compur, 6 S.M. slides, F.P.A., leather case, £4/17/6.—Below.

THREE ¼-pl. Negative Storage Boxes (50), 10/- ; set of sixty 3¼ square Lantern Slides, Village Crosses, 12/6.—Cyril Howe, Bath. [4847

CONTAX I, latest, f/2.8, E.R. case ; spotless, £21. —Monty, 21, Nemoure Rd., W.3. [4850



DUNSCOMBE'S
CAMERA
COLUMN
'SERVICE SUPREME'

NOW PASTE THIS IN YOUR ALBUM

ABOUT PROCESSING

We take great pride and care in all classes of DEVELOPING, PRINTING and ENLARGING, as well as special photographic work which is either too difficult or too much bother for other folks to do.

If you require anything out of the ordinary in the way of that maligned term "photo finishing," just let us know and we will quote by return giving fullest information.

We do NOT advocate a rush service as it is not possible to achieve the best possible results, but prefer to take our own time and do the job properly WITHOUT EXTRA CHARGE to the usual standard prices.

Extensive alterations to our plant and new equipment recently installed for high-class work by fully-trained staff.

MINIATURE PROCESSING

of all types of film emulsions (including Dufay-Leica colour films), using the finest chemicals and most suitable formula. Contact printing on continuous perforated paper. Positive film printing for projection. Contact or enlarged Lantern Slides in black-and-white or tinted finish. Enlargements from 3½ × 2½ to 22 × 16 in.

GENERAL PHOTOGRAPHIC WORK.

Copying and Reproduction Negatives by contact, reduction or enlargement. Lantern Slides from large or small negatives or prints.

Black-and-white or Toned Enlargements of all sizes supplied on any grade of Kodak or Agfa papers of customer's own choice—again without extra charge.

Originals, Negatives, Prints, Legal Documents, Drawings, Maps, etc., and all classes of private photographic work treated with absolute confidence and despatched by registered post.

Prints or Enlargements dry-mounted on mounts or in customer's own albums, and titled if desired. LARGE SELECTION of loose-leaf and bound ALBUMS at popular prices from pence to pounds.

● ● ●

Any make of camera from 5/- to £50 supplied right away for Cash, Exchange, or on Hire Purchase Terms financed entirely by this old and widely respected company.

GET A GOOD DEAL FROM DUNSCOMBE'S

M. W. DUNSCOMBE LTD.
5 & 7, ST. AUGUSTINE'S PARADE
BRISTOL

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

ZEISS Ikon Baby Box Tengor, 16 on a V.P. spool, fitted Novar anastigmat f/6.3, focussing mount; as new, £1/17/6.

1-PLATE Kinka Folding Pocket Camera, double 4 extension, rising front, brilliant and wire-frame finders, fitted Stylor f/4.5, Acme shutter, 1 to 1/300th, cable release, 6 slides, leather case, £4/10.

1-PLATE Ensign Special Reflex, rack focus, rising 4 front, deep triple detachable hood, revolving back, quick-wind focal-plane shutter, 1/15th to 1/1,000th, 6-in. Ross Xpres f/4.5, 14 slides, Wratten filter, leather case, £11/17/6.

POSTCARD Klimax Folding Pocket, rack focussing, rack rising and cross front, reversible finder, fitted Aldis Uno anastigmat f/7.7, Lukos III shutter, also 4-in. Ross W.A. Symmetrical f/16, 10 slides, F.P. adapter, £3/15.

1-PLATE Thornton-Pickard Ruby de Luxe Reflex, 4 rack rising front, rack focussing, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, fitted Dallmeyer Pentac f/2.9, 3 D.P. holders, F.P. adapter, roll holder, leather case; fine order, £17/10.

PATHESCOPE Projector, 9.5-mm., complete with super attachment, resistance; perfect order, £5/17/6.

BELL-HOWELL Filmo 70, fitted Tessar f/2.7, also 1-in. Cooke Cine lens f/3.5, with 1-in. T.T. & H. modifier, lens hood, Cinephot exposure meter in case, and leather case for camera, instruction booklet; perfect order, £25.

3½ × 2½ Ernemann Tropical Model Press Camera, direct finder, focal-plane shutter to 1/1,000th and time, fitted Ernemann Ernon f/3.5, 3 D.P. holders, F.P. adapter, Graflex roll-holder, leather case, £13/10.

VEST Pocket Newman & Guardia Baby Sibyl, Ross Xpres f/4.5, speeded shutter to 1/200th, 6 D.D. slides, F.P. adapter, leather case, £8/15.

VOIGTLANDER 3¼ × 2¼ Prominent, Heliar f/4.5, Compur D.A. shutter, range-finder and exposure meter, in leather case, £15.

1-PLATE Graflex, Series B, Zeiss Tessar f/4.5, F.P.A. 4 and leather case, £9/17/6.

9 × 12 Mentor Super Speed Press Focal-plane, Meyer Trioplan f/3, 3 D.D. slides, leather case; as new, £36 (new price £54).

3½ × 2½ Newman & Guardia Folding Reflex, Serrac f/4.5, 3 D.D. slides, F.P. adapter, leather case, £18/10.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

P.C. Graflex Reflex Roll Film, f/4.5 Tessar; new condition; cost £30; £6/10.—Adams, 64, Mildred Avenue, Watford. [4848

REFLEX-KORELLE 6 × 6, Schneider f/3.5, E.R. case; cost £13/15; as new, £9/10.—6, Gawsworth Avenue, East Didsbury, Manchester. [4852

V.P. Plaubel Makina, plate, f/2.8, Compur, 12 slides, film sheaths, F.P.A., folding lens hood, in solid leather case, £10; Dallan Tank, 12 V.P. film sheaths, 14/6.—Below.

ZEISS Kolibri, 16-on-V.P., Zeiss f/3.5, Compur, light-trapped for panchromatics, leather case, perfect, £7/10; Optochrom Filter Set, 36-mm., four in case, 32/6; seen evenings after 7.—47, Badminton Rd., Balham, S.W.12. [4853

ROLLEICORD II, Triotar f/3.5, E.R. case, filter, lens hood, auto.; cost £21 2 months ago; as new, £14.—Dawson, Jeweller, Halesworth. [4854

CUNNINGTON, 9, Broadmead Rd., Folkestone, new and second-hand Rolleiflexes and Rolleicords in stock.

SUPER Nettel, f/2.8 Tessar, £17; Ikoflex II, f/3.5 Tessar, £15; Baby Sibyl, f/4.5 Xpres, £7.—Above. [4857



SOLD BY ALL GOOD PHOTOGRAPHIC DEALERS

CORONET CAMERA CO.
310 SUMMER LANE
BIRMINGHAM, 19

LONDON'S LARGEST STOCK of SECOND-HAND CAMERAS

CATALOGUE FREE

4½×3½ Adams' Minex de Luxe, revolving back, Ross-Zeiss f/6.3 Convertible Protar lens, 6½-in. focus, single components 11½-in. focus, also 11-in. Ross f/6.8 Telecentric Telephoto lens, Mackenzie adapter, 12 envelopes, F.P. holder, leather case. All in good condition £22 10 0

4½×3½ Newman & Guardia Square Reflector, revolving back, rising front, long extension, Ross-Zeiss f/6.3 Convertible Protar lens, 5½-in. focus, single components 9½-in. focus, also an 11-in. Ross f/5.4 Telecentric lens 2 double plate-holders, changing-box for 12 plates, F.P. holder. In good condition £17 12 6

4½×3½ Adams' Videx Reflex, revolving back, double extension, Ross-Zeiss Series VIIa Convertible Protar f/6.3 lens, 6½-in. focus, single components 11½-in. focus, 3 double plate-holders, case. In good condition £12 10 0

4½×3½ Popular Pressman Reflex, reversing back, 11-in. Ross f/5.4 Telecentric Telephoto lens, 6 plate-holders, F.P. holder, leather case £10 10 0

4½×3½ N.-S. Front Shutter Reflex, revolving back, f/4.5 Ross-Tessar lens, also 10½-in. Bis-Tela Telephoto lens, 6 double plate-holders, leather case. Good condition..... £12 10 0

4½×3½ Soho Reflex, latest model, 6-in. Carl Zeiss f/4.5 Tessar lens, 3 double plate-holders, F.P. holder. In first-class condition. List price £35 5s. For £23 10 0

3½×2½ Makina, Plaubel f/2.9 Anticomar lens, Compur shutter, range-finder, Plaubel roll-film holder, F.P. holder, 3 plate-holders, 2 filters, lens hood, leather case. List price £48 10s. For.. £29 10 0

3½×2½ Zeiss Ikon Maximar, Zeiss f/4.5 Tessar lens, D.A. Compur shutter, film-pack holder, leather case. As new..... £8 12 6

4½×3½ Triple Extension Linhof, Dallmeyer f/6 Stigmatic lens, Compound shutter, 12 single metal plate-holders, leather case £5 0 0

4½×3½ Gandolfi Universal, revolving back, Dallmeyer f/6 Stigmatic lens, Compur shutter, 4 book-form mahogany plate-holders, F.P. holder, leather case. In first-class condition £10 10 0

4½×3½ Sanderson, Goerz f/6.8 Dagor lens, Sector shutter, 3 double plate-holders, leather case £6 12 6

Model III Leica, shutter speeds 1 to 1/500th sec., range-finder, Summar f/2 lens, ever-ready case. In new condition. List price £40 18s. £30 10 0

4.5×6 cm. Dallmeyer Speed, f/2.9 Pentac lens, F.P. holder, case £9 0 0

4½×3½ Model B Graflex, revolving back, double extension, Dallmeyer f/2.9 Pentac lens, 4 double film-holders, changing-box for 12 cut films, leather case..... £27 10 0

3½×2½ N. & G. Folding Reflex, Ross f/4.5 Xpres lens, 3 double plate-holders, leather case. In absolutely new condition.. £31 10 0

4.5×6 cm. Baby Soho Reflex, Ross f/3.5 Xpres lens, 3 double plate-holders, F.P. holder, leather case. In excellent condition £18 18 0

Exakta Roll Film Reflex, Dallmeyer f/1.9 Super-Six lens, leather case. In excellent condition. Cost £32 10s..... £23 10 0

3×4 cm. Pilot Miniature Roll Film Reflex, Zeiss f/2.8 Tessar lens, Compur shutter, 1 to 1/300th sec., leather case..... £15 15 0

4½×3½ Sanderson, latest model, Carl Zeiss f/4.5 Tessar lens, Compur shutter, Zeiss Distar lens, 6 double plate-holders, F.P. holder, 2 leather cases. Cost £33 5s. For..... £21 0 0

9×12 cm. or 4½×3½ Patent Etui Camera, Carl Zeiss f/4.5 Tessar ens, Compur shutter 6 plate-holders, F.P. holder, leather case £11 17 6

4½×3½ N. & G. Sibyl, Ross f/4.5 Xpres lens, rising and cross front, 12 single plate-holders, F.P. holder, leather case. List price £29 10s. For £15 12 6

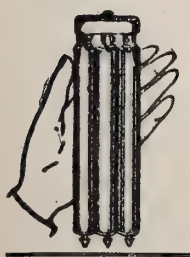
4½×3½ N. & G. Sibyl de Luxe, double extension, Carl Zeiss f/6.3 Series VIIA Convertible Protar lens, rising and cross front, 6 plate-holders, F.P. holder, leather case..... £12 12 0

12-in. Dallmeyer Dallon Popular Telephoto Lens f/6..... £4 4 0

12-in. Dallmeyer Adon Telephoto Lens f/4.5, with hood.. £7 10 0

Dallmeyer Adjustable Adon Telephoto Lens, with extra 1-in. Telenegative lens, leather case. List price £10 10s. For..... £5 5 0

CAMERAS TAKEN IN EXCHANGE



The 'WALLET' POCKET TRIPOD

This new de luxe quality pocket Tripod folds flat when not in use and weighs only 14 oz. It is of light metal construction throughout. the outer sections being covered in ribbed celluloid. Length when closed 8½ in. 46 in. high when fully extended. In flat leather case. Price £1 10 0

SANDS HUNTER & Co LTD
37, BEDFORD ST. STRAND
LONDON, W.C.2

CAMERAS AND LENSES

RETINA, f/3.5 Xenar, Compur 1/300th, month old, £7/5.—R. W. Benson, 32, Gyllyngdune Gardens, Seven Kings, Essex. [4858

ZEISS Ermanox 4½×6 cm., f/1.8 Ernostar, focal-plane 1/1,000th sec., 3 slides, F.P. adapter, Ilford Gamma filter, leather case, Dallan 12 tank; new condition, £16; deposit system.—Till, 11, Alverton Avenue, Poole, Dorset. [4859

AS New.—Voigtlander Brilliant, f/4.5, Compur, Portrait lens for same; £4/15; deposit system. —Box 9248, c/o "The Amateur Photographer." [4862

SUPER Ikonta, f/3.5 Tessar, Compur, 16 pictures 2¼×1¾, 3 Zeiss filters; as new; list £20; accept £12.—Box 9249, c/o "The Amateur Photographer." [4863

ROLLEIFLEX Automatic 6×6, Tessar f/3.8, ever-ready case, sunshade, practically new condition, £15; Plate Adapter Back, 3 slides, focussing screen, slide, pair Proxars II, Rolleipar II, light and medium filters, all unused, £8.—Box 9250, c/o "The Amateur Photographer." [4864

ENSIGN Autorange, Ensar f/4.5, Mulchro, case; new £6/3/6; offers ?—End, Wellington, Somerset. [4867

ENSIGN Super Speed Cameo, 2½×3½, f/3.5 Dallmeyer, 6 slides, F.P.A., case, £7.—P. Grant, Officers' Mess, R.A.F., Market Drayton, Salop. [4868

EXAKTA B, Tessar f/3.8, E.R. case, Practos meter, Correx tank, £10/10, or offer.—White, 24, Ridgeway East, Sidcup, Kent. [4869

1-PLATE Soho Reflex, current model, new condition, 4 Ross Xpres f/4.5 and 13-in. Teleros, 3 double slides, F.P.A., plate magazine, magnifiers, etc., leather case, £29/10.—34, Cotswold Gardens, N.W.2. [4875

45×107 Stereoscopic, complete outfit, 30/-; exchange good M.C. Speaker.—Thomas, 47, Commercial Rd., Bournemouth. [4879

NEW Baldax, 16-on-120, f/3.5, Compur, £5/10.—Loveday, Norwood Grove, Bolton. [4881

DALLMEYER Dual, f/3.5, Compur, case, filter, Dremoscope; little used, £7.—Below.

45×107 Stereotenax, f/4.5 Dogmar, 3 D.D. slides, F.P.A.; excellent condition, £6.—S., 30, Arlington Mansions, Chiswick, W.4. [4884

LATEST Contax I, f/2 Sonnar, first-class condition, £28/10.—Box 9261, c/o "The Amateur Photographer." [4886

EXAKTA, Multi-speed model, f/2.8, £18/10, cost £27/10; Rolleicord, f/2.8 and case, £10, cost £15; both guaranteed new condition.—Scott, 137, Sauchiehall St., Glasgow. [4887

KODAK Regent, as new, unused, £15/10; deposit. —Box 9263, c/o "The Amateur Photographer." [4892

CONDENSER Lenses, first hand, 4½-in. 10/- pair, mounted 13/6; 5¼-in. 16/6; 5½-in. 18/-, mounted 22/-; all sizes 1-in. to 10-in. diameter; Enlarging Lenses, Portraits and Lenses for all purposes, Reflex mirrors resilvered, Binoculars overhauled or repaired; Anastigmats re-ground or repolished; Achromatic lenses for portraits, cheap; lists free, stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [4871

CINEMATOGRAPH APPARATUS

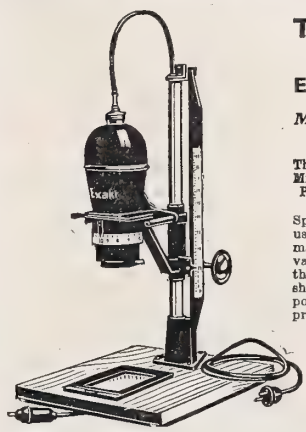
MOVIE Cameras, Projectors, Screens, Films; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [4692

BARGAIN.—£8, new condition, Pathe 9.5 Moto-camera de Luxe, Zeiss f/2.9, tripod, Projector, extra resistance, lens, auxiliary generator; listed over £20.—MacBean, 224, Blythe Rd., London, W.14. [4849

BELL-HOWELL Filmo Straight 8, very nearly new, f/2.5 T.T.H. lens, £13/10.—Cox, c/o Burton-on-Sea P.O., Stogursey, Somerset. [4855

£13/15 Pathe 200-B 250-watt Projector, with 3-bladed shutter, as new; £1/5, Universal Resistance for all voltages; £4/5, Dallmeyer Superlux Long-focus Lens; £1/5, Carrying-case for Projector, resistance, etc.; £4/10, Celfix Self-erecting Silver Screen, cost £6/10; £5/10, Pathe de Luxe 9.5-mm. Camera, f/2.7 Krauss lens; £5, Ensign Pan. and Tilt Super Tripod; 15/-, Set of Supplementary Lens and Filter (Hermagis), in leather case; 15/-, Velvet-lined leather case for Camera, Blendux and supplementary lens; £3, Blendux Photo-electric Exposure Meter, in ever-ready case, gives direct reading; or complete outfit, £35.—Pelling, 17, Turnham Green Terrace, Chiswick. Chis. 2784. [4873

ENLARGERS ON SERVICE DEFERRED TERMS



The EXAKT DE LUXE ENLARGER

MADE IN NINE MODELS

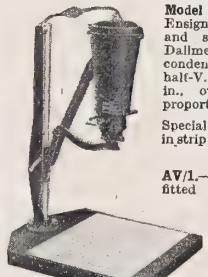
The Ideal Enlarger for Miniature Specialists and Professional Operators.

Space does not permit us to enlarge on the many features and advantages associated with the "Exakt," but we shall be pleased to send post free descriptive prospectus.

Prices from
£12:15:0

NEW ENSIGN AUTOMATIC MACNAPRINT

A first-class instrument, sturdy and well finished.

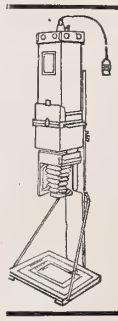


Model AV/0.—For all miniature negatives: Ensign Midget, half-V.P., Leica, Contax, and similar sizes. Fitted with 60-mm. Dallmeyer f/4.5 anastigmat and 2½-in. condenser—enlarges Ensign Midget and half-V.P. to all sizes from 2½×3½ to 15×12 in., other sizes in proportion **£8:10:0**

Special carrier for Leica or Contax negatives in strip .....10s. 6d.

AV/1.—For all sizes up to 2½×3½ in., fitted with Dallmeyer f/4.5 anastigmat and 4½-in. condenser, enlarges 2½×3½ in. negatives from post-card up to 15×12 in., smaller sizes in proportion..... **£10:10:0**

Lamps, Silvalux Opal, 100-watt 3s. 2d.



No. 2 "AMPLUS" ENLARGER

Form A, for use with your own camera. Form B, to accommodate your own lens. Form C, complete with lens.

PRICES:

	3½×2½ in.	¼-plate.
Form A ..	.. £2 12 6	£3 15 0
Form B ..	.. £3 7 6	£4 10 0
Form C, with Achromat lens	£3 17 6	£5 0 0
Form C, with f/6.3 anastigmat	£5 2 6	£6 10 0

Deferred Terms any Model.

THE MIRAX

For use with own camera, 3½×2½ or ¼-pl. Diffusa type electric fittings. ¼-plate £3 7 6

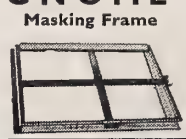
3½×2½ Adapter, extra, 2s. 6d.

Mirax Easel and Stand, for vertical use, extra £1 17 6



Mirax used horizontally.

GNOME Masking Frame



Entirely constructed of metal. Base in white finish and marked in inches. Suitable for vertical or horizontal enlargers and fitted with metal adjustable mask giving a perfectly clean white border of varying width.

For all sizes up to 10×8 in. Postage 9d. **22/6**

For all sizes up to 12×10 in. Postage 1/-. **27/6**

Phone: Holborn 0664 (3 lines). **Established 1889**

The Service Company Ltd. LONDON

289, HIGH HOLBORN, LONDON, W.C.1

CAMERAS!!

FOR THE DIRECT PURCHASE OR EXCHANGE OF CAMERAS, CALL OR WRITE TO:

→ALLENS←

168 OLDHAM RD., MANCHESTER, 4



EXCEPTIONAL ALLOWANCES in exchange for Rolleicord, Rolleiflex, Leica, Super Ikonta, Exakta, and all high-class cameras and apparatus.

And we also offer you a selection of Super Bargains for cash—see Cameras and Lenses Column in this issue.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

Telephone: Collyhurst 2980. Closed 7 p.m.

THE PERKINO Developing Tank is the latest and simplest Tank for developing 36-exposure Leica Films. Entirely constructed of bakelite. No adjustment. NO APRON. No spare parts. Price 25/-



For particulars write to

THE NORSE TRADING CO. (London), LTD.
37. RATHBONE STREET, LONDON, W.1
Telephone: MUSEUM 4142.

CINEMATOGRAPH APPARATUS

GEBESCOPE Home Talkie, Standard Model, as new; cost £135, for £96.—McEwan, 41, St. Ronan's Drive, Glasgow. [4866

TURRET Victor, 3 lenses, 3 speeds, many accessories; perfect, £35, or near offer; seen London.—BM/TJW, London, W.C.1. [4876

MOVIES at Home.—How to make your own Cinema Projector; particulars free.—Moviescope (A), Pear Tree Green, Doddinghurst, Essex. [4890

300 Per Cent more light, 200-B Superlight Lenses, 63/-; approval.—Gorse, 86, Accrington Rd., Blackburn. [4894

LANTERNS & ENLARGERS

LANCASTER
ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

ENSIGN Midget and half-V.P. Magnaprint Enlarger; cost £4/10; as new, £3/3.—Box 9084, c/o "The Amateur Photographer." [4717

VALOY Enlarger, £7/10; F/3.5 Lens, £4; Tank, 12/6.—Knox, 35, Harriet St., Glasgow. [4872

N. & G. Enlarger for 3½×2½ Sibyl, £4/10; 16-on-3¼×2¼ Agfa, 27/6; particulars.—Farncote, Lynchford Rd., Farnborough, Hants. [4877

P.C. Ensign Horizontal Enlarger, 7½-in. condenser, all movements, no lens, easel, 15×12, £3/10; Wanted—3½×2½ Vertical Enlarger; apply any evening.—36, Alberta Avenue, Cheam, Surrey. [4878

ENLARGERS.—½-pl. with Stand Camera front, £3; ½-pl. Condenser, framed on base, 27/6; 3½×2½ Daylight Enlarger, 7/6.—Smith, 3, Birch Terrace, Hanley, Staffs. [4882

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

FINE Enlargements.—Barker Concentrated Light Cabinet, appro., 18/-.—Barker, Shore Place, Gourock. [4874

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED.—Gas Fittings suitable for half-plate horizontal Enlarger.—S. Gaw, Bangor, Belfast. [4834

ENLARGER wanted for 6×6 cm. negatives, reasonable.—41, Birchwood Rd., S.W.17. [4837

WANTED.—Metal slides, P.C. size, state price, condition.—Short, Rollesby, Norfolk. [4841

WANTED.—Ensign Optiscope or similar modern lantern, 30-40 ft. throw, strong tripod and 7-ft. roll-up screen.—Collinson, 16, Bath Rd., Felixstowe. [4880

TURNER'S
CAMERA EXCHANGE

GUARANTEED SNIPS

Voigtlander Brilliant, f/4.5 Skopar, Compur, Focar lens, filter, E.R. case. Cost £7 5s. As new..... £5 5 0
3¼×2½ T.-P. Victory Reflex, f/4.5 Zeiss Planar anastigmat lens, 5 slides, F.P. adapter. Perfect condition.... £6 17 6
¼-pl. Sanderson, late model, black, f/6.5 Ross Homocentric lens, Compur shutter, 6 double slides, F.P. adapter, case. Perfect £11 19 6
P.C. T.-P. Reflex, body only. Perfect..... £1 15 0
3¼×2½ Ensign Roll Film Reflex, f/4.5 Ross Xpres lens, leather case. Cost £14. As new..... £8 17 6
3¼×2¼ Ica Folding Reflex, f/4.5 Zeiss Tessar, 1 double slide, F.P. adapter, case..... £8 17 6
¼-pl. N. & G. Reflex, f/6.3 Zeiss lens, f/4.5 Unar 136-mm. Ross Zeiss Variable Telephoto. Perfect..... £8 0 0
3¼×2½ T.-P. Special Reflex, f/4.5 Ross Xpres lens, 14-in. Ross Teleros Telephoto f/5.5 lens, 5 double slides, F.P. adapter, roll-film holder, case..... £21 0 0
Standard Leica, f/3.5 Elmar, range-finder, E.R. case. Perfect condition £14 17 6
Leica I, non-interchangeable f/3.5 Elmar. Perfect £8 10 0
13.5-cm. f/4.5 Elmar Lens. Uncoupled. Perfect £7 0 0
Super Ikonta, 8 or 16 on 3¼×2¼, f/4.5 Tessar, Compur. Perfect £13 10 0
¼-pl. Graflex Reflex, f/4.5 Cooke Aviar. As new £7 10 0
¼-pl. T.-P. Reflex, f/4.5 Ross lens, 8 slides, case £6 5 0
Ensign Autorange, f/4.5 Zeiss Tessar, Compur. As new..... £9 10 0
Zeiss Ideal 3¼×2¼, f/4.5 Tessar, Compur £7 5 0

NEWCASTLE on TYNE
9, PINK LANE. *Phone:* 22655

SAVILLE'S
GUARANTEED BARGAINS

Super Ikonta II, Tessar f/3.8 and Compur Rapid. Cost £27. Used twice only £22 10 0
Zeiss Nettar, f/4.5 Nettar and Compur Rapid £7 5 0
Agfa Speedex O, Compur, f/3.9 Solinar.... £3 15 0
Kodak Six-Twenty, f/4.5 anastigmat, Compur £6 5 0
Siemens 16-mm. Camera, f/3.5 and case. Shop-soiled £15 5 0
Foth-Derby, f/3.5, focal-plane shutter. Perfect. Cost £5 5s. £4 4 0
Pathescope Home Movie Projector, motor resistance, super attachment for 9.5-mm..... £6 5 0
Leica IIIa, chromium, f/2 Summar..... £34 10 0
Contax I, f/2 Sonnar, latest model..... £32 10 0
Marion Reflex ¼-pl., Tessar f/4.5, and Dallmeyer f/4.5 12-in. Telephoto, D.D. slides, filters, case. Perfect throughout £21 0 0

APPROVAL. PART EXCHANGES. HIRE PURCHASE.

4, Goodramgate,
YORK

SPECIAL OFFER!
5½×3½ Glazed Prints 2½D. each
From any negative, on KODAK paper. Minimum order 3 for 7½d.

Send P.O. with order to:

G. FRANKLIN, 2, DERWENT STREET SUNDERLAND

The WORLD'S PREMIER M & W ENLARGER M & W.
(48 Different Models made)
From £6:10:0 to £30:0:0
i.e. FILMAREX (vertical)
takes up to 6×6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser..... **£11:8:6**



E. E. Schneider, 46, Farringdon Street, E.C.4.

GAMAGES

SECOND-HAND BARGAINS

ZEISS IKON LATEST CONTAX, f/3.5 Tessar, slow-speed shutter. List £31. As new..... **£22:7:6**

16-on-2¼×3¼ ZEISS IKONTA, f/4.5 Tessar, Compur. Cost £10. As new..... **£8:5:0**

3¼×2¼ ZODEL FOLDING PLATE, f/4.5 anastigmat, Compur shutter, roll-holder, slides and case .. **£4:7:6**

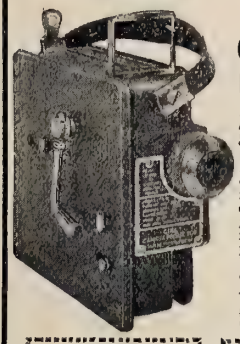
3¼×2¼ N. & G. SIBYL, f/4.5 Zeiss Tessar, slides and case. All in good condition. Cost £21 10s..... **£6:17:6**

3¼×2¼ ENSIGN CARBINE, f/4.5 anastigmat, Compur shutter, plate back, 3 slides, rise and cross front **£4:7:6**

¼-pl. TROPICAL SOHO REFLEX, f/4.5 Ross Xpres, 6 D.D. slides, F.P.A., case. Magnificent outfit, costing £47. In splendid condition **£19:17:6**

"CAMPRO" COMBINED CINÉ CAMERA & PROJECTOR

for standard 9.5-mm. film.



Fitted with f/3.5 lens, double-claw movement, fine quality Garrard clockwork motor. Projects up to 60 ft. of Pathe film. Illumination is provided by a 6-volt battery, or with the help of a transformer direct A.C. mains.

Six-volt battery 2/3
Transformer.....7/6

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **7/-**

£3:17:6

Note our Terms for Zeiss Ikon Cameras

ZEISS IKON "SUPER IKONTA"

Takes 8 or 16 pictures on 2¼×3¼ film. F/3.8 Tessar, New Rapid Compur, coupled range-finder.



£22 : 10s.

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **£1:19:6**



ZEISS IKON "NETTAR"

Outstanding Value, f/4.5 Nettar anastigmat, 3-speed Telma shutter

£5:10:0

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **9/9**

Ditto, but with Compur shutter.. **£7:5:0**

OR 12 MONTHLY PAYMENTS OF **12/9**

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: Holborn* 8484

EXCHANGE AND WANTED

REASONABLE offer wanted for two porcelain tanks, capacity twelve films, glazing plates, dryer, mahogany enlarger, clips, chemicals, papers, etc.—Layton, 3, Finnemore Rd., Birmingham, 9. [4842

WANTED.—9×12 Reflex, revolving back, f/4.5 smallest.—42, Deacon St., S.E.17. [4846

WANTED.—Leitz Projector Model VIIIa, without projection lens.—Tyrrell, 3, Lancaster Terrace, Glasgow. [4856

WANTED.—Optochrom Film Tank 3½×2½.—Rowse, 89, Bank St., Maidstone. [4860

WANTED.—Reflex ¼-pl., lens f/3.5 or larger; must be as new.—Box 9251, c/o "The Amateur Photographer." [4865

WANTED.—9.5-mm. Cine Camera, about f/2, Projector, splicer.—38, Dryden Rd., Harrow Weald. [4870

WANTED.—¼-pl. Reflex Camera; must be Thornton-Pickard; give full particulars.—Hutchinson, 139, Grimshaw Lane, Ormskirk. [4883

HOME Movie Motocamera B, Ikonta, £7/10; preference, motor cycle, cash adjustment.—28, Brinton Terrace, Hanson Lane, Halifax. [4888

REFLEX (Folding) wanted, reversible back, large aperture lens or without lens, Adams', N. & G., or similar; also Telephoto.—Box 9262, c/o "The Amateur Photographer." [4889

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4½×2¾ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-, 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¼×2¾, 1/6 gross; 3½×2½, 1/6 72 sheets, 2/6 gross; 4½×2¾ and ¼-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ¼-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3¼×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2¼, 9/-; 2½×4¼ 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000; 3½×2½, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.

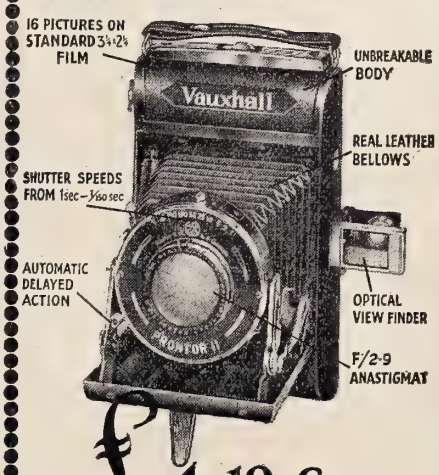
KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2¼, 10/- dozen, 2½×4¼ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

The Best Value



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR **8/9** down and 11 similar monthly payments.

Or with Compur "S," £6 15 0. Compur Rapid, £7 19 6

GLASS SCREENS

STAGGERING VALUE



Finest Crystal Glass Beaded Surface.

SIZE: 30×40 **32/6**

COMPLETE WITH STRETCHERS.

Also in finest Silver Surface **17/6**

COMPLETE WITH STRETCHERS.

Packed in neat cardboard box. **Carriage 1/3 extra.**

NOTE THESE POINTS

This new screen must not be confused with cheaply made screens. The surface is very durable and of finest quality. The woodwork is not stained, which soils the hands, but is polished in eggshell cellulose. The stretchers are of a new design and allow for fixing the screen quickly without having to remove the thumbscrews.

SPECIAL: 52 in.×40 in. Screen in silver surface only. Price..... **21/-**

COMPLETE WITH STRETCHERS.

Only obtainable from the Camera Co.

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1
TELEPHONE VICTORIA 3482 AND 3483

52, Cheapside, E.C.2. TELEPHONE CITY 3402

CONSULT
GALLOWAYS
VICTORIA SQUARE
Opposite G.P.O.
BIRMINGHAM
FOR CAMERA EXCHANGES
Phone: MID. 5670.

TO MINIATURE CAMERA USERS

If you really are particular about FINE GRAIN PROCESSING by Specialists you need not hesitate about sending your next film to us.

We really are experts in this most important branch of photography, and yet **YOU PAY NO MORE** for this specialised service.

Our 4×3 F.G. Enlargements at **4d.** each will convince you of what Quality Enlarging really is.

POST YOUR NEXT ORDER TO

COVERDALES
19, PARLIAMENT STREET, YORK

The NEW
"SUPRAMIN"
Finest of Fine-grain Developer.
The ONLY Non-poisonous, Non-staining Paraphenylene Diamine Developer.
NEW FEATURES—only obtainable from
"SUPRAMIN"

- Compensates for variations in exposures and produces uniform gradation.
- Can be used repeatedly. One 36-oz. carton will develop 4 to 6 Leica films.
- Requires no increase of exposure.
- Keeps perfectly in solution.
- Gives still finer grain.
- Negatives can be intensified and retain finest grain.

COMPLETE Development Chart. No increase of price.
To make 72 oz. ... **4/-** Smaller size to make 36 oz... **2/4**
Obtainable from all dealers, or direct from :
L. A. LEIGH & CO.
179, WEST END LANE, LONDON, N.W.6
Phone : MAIDA VALE 7902.
Sole Agents for Irish Free State : BROWNE & NOLAN, LTD., 41/2, NASSAU STREET, DUBLIN.

BATTERSEA POLYTECHNIC
LONDON, S.W.11
Principal: G. F. O'RIORDAN, B.Sc. (Eng.), F.R.S.E., M.I.Mech.E., M.I.A.E.
Head of Chemistry Dept.: J. KENYON, D.Sc., F.I.C., F.R.S.
EVENING CLASSES IN PHOTOGRAPHY.
Conducted by E. SENIOR, F.R.P.S. (Honours Medallist City and Guilds of London Institute.)
ELEMENTARY AND ADVANCED, on Tuesdays and Thursdays, from 7.30 to 10 p.m., commencing 22nd September, 1936.
Enrolments : September 17th and 18th.
Full particulars of all classes on application to the Principal.

"THE AUTOCAR"
The World's Leading Automobile Journal.
Every Friday. 4d.

MATERIALS

BRIGHTON.—Kimber's "Brighton" Gaslight Paper, in Soft, Normal, Vigorous and Extra Vigorous, 3½×2½, 2/- gross, post 3d.; 4½×2½, 2/8 gross, post 4d.; superb quality. I have also about £800 of surplus material at exceptionally low prices; lists and samples free.—Kimber's, 61, Grand Parade, Brighton. [0001

CITY PHOTO WORKS.—First Quality British Gaslight and Bromide Paper, 3½×2½, 2/- gross (quantities); Postcards, 2/1 100 (quantities); Folders: Postcard, 2/- 100; 3½×2½, 1/6 100; ½-pl., 50 2/-; Whole-plate, 25 2/6; write for Free Catalogue of all D. & P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Catalogue free. Satisfaction guaranteed.

ATTWOOD.—Genuine Surplus Glossy Gaslight Paper, vigorous and normal, 3½×2½, 1/6 gross.

ATTWOOD Bromide Paper, glossy, velvet and matt, normal and vigorous: ½-pl., 72 sheets 2/6; whole-plate, 4/-; also Cream, Natural and Silky Grain.

ATTWOOD First Quality Bromide and Gaslight Postcards, all grades: 50 1/6, 100 2/9, 500 12/-, 1,000 21/-.

ATTWOOD Bromide and Gaslight, Singles, Postcards, commercial, all grades: 1/9 100, 15/- 1,000; Bromide Strips, 15/6 1,000.

ATTWOOD Special Line.—½-plates, 300 and 400 H. & D., 2/9 dozen, 4 dozen 10/-; reliable for outdoor work.

ATTWOOD Mounts, paste-on, for ½-pl., white, grey, brown, 50 3/6; for whole-plate, 6/-.

½-PLATE Grey Folders, two-piece, 2/- dozen; for ½ whole-plate, 3/- dozen; all post paid; prompt dispatch; satisfaction guaranteed.—Attwood, Chapel Lane, Hadleigh. [0025

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces; First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2½ and ½-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [4861

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Samuson & Co., Ltd., 115, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

TWIN-LENS REFLEX BARGAINS

Voigtlander Brilliant, Skopar f/4.5, Compur. As new	£4 0 0
Rolleiflex Auto. 6×6, Tessar f/3.5. As new....	£18 0 0
Rolleicord, Triotar f/3.8, E.R. case. As new....	£9 15 0
Ikodex II, Tessar f/3.5, Compur. As new.....	£14 15 0
Voigtlander Superb, Skopar f/3.5, Compur, E.R. case. Perfect	£13 5 0
Ikoflex I, Novar f/4.5, Klio shutter. As new....	£6 0 0
Exakta, plate back model, Tessar f/3.5. As new	£18 10 0
Rolleiflex Auto. 6×6, Tessar f/4.5, E.R. case. As new	£14 10 0

GEORGE CHILDE
PHOTO-CHEMIST LTD
228, Roundhay Rd., Leeds Phone: 42057



"CRAFTSMAN" DE LUXE ENLARGING BROMIDE
ALL SURFACES for Exhibition Work.
12 sheet packets, 8½×6½ 1/5, 10×8 2/-, 12×10 2/10, 15×12 4/9. Post free. Also in 6d. and 1/- packets.
Send for full list of Plates, Papers, Postcards, Mounts and Tissue.
MARSHALL & CO. (Nottm.) LTD., Dept. M
PHOTO WORKS, NOTTINGHAM.

MATHER'S *for*
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c
17, JOHN DALTON STREET, **MANCHESTER**

MODERNIZE YOUR CAMERA
£1 : 1 : 0 Sensational Offer £1 : 1 : 0



The New "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.
R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.

SHARLANDO

SECOND-HAND BARGAINS

Contax I, f/3.5 Tessar. As new. Perfect £21 0 0
Contax I, f/2 Sonnar, case and filter..... £30 10 0
Leica Model III, f/2, chromium..... £32 0 0
Movikon Cine Camera Outfit, with 3-in. Telephoto lens and case. The enthusiast's outfit.... £89 0 0
Siemens Model B 16-mm. Cine Camera, with f/2.8 lens. A bargain..... £22 10 0
Range-finder Bessa, f/3.5 Heliomar. Perfect condition £12 5 0
V.P. Kodak Autographic..... 15s. 0d.

Let us have your Enquiries.

9/10, THAVIES INN, HOLBORN CIRCUS, E.C.1

Established 75 Years.

Central 6751

TO D & P TRADE **FINISHERS**

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples.

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2½×4½) **1/6**—4½×3½ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½×4½ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

TRY BATHES FIRST

FOR ANYTHING PHOTOGRAPHIC

PART EXCHANGES ARRANGED against any new apparatus.

We are stockists of all the leading makes of Cameras and Projectors.

SERVICE and SATISFACTION

Bathes

THE CAMERA PEOPLE

24 FLEET STREET, TORQUAY

ENLARGEMENTS

UNDER Entirely New Management.—Prices as previous lists: 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

FINEST Quality Enlargements on attractive papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

GLAZED Enlargements: ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

EVENING Class.—Cripplegate Institute, Golden Lane, City (3 minutes Aldersgate St. Met. Station), instructed by John H. Gear, Hon. F.R.P.S.; Wednesdays, 6.30-8; commencing 30th September; open to all; Miniature, Pictorial, Commercial, General Photography; fully practical; three months' course, 15/-; particulars write Manager Institute. [4714

LET Photography provide your winter's joy; course for ladies and gentlemen on Tuesday at 7.45 p.m.; commencing 28th; low fees, materials and equipment supplied.—Dalston Literary Institute, Colvestone Crescent, E.8. [4844

EVENING Classes, Photography in Theory and Practice, at the following: Holloway Literary Institute, Hilldrop Rd., Camden Rd., N.7, Tuesdays; Putney Literary Institute, Mayfield School, West Hill, Putney, Wednesdays; Hammersmith Literary Institute, Brook Green, Hammersmith, Thursdays; Adult School, Roscoe St., Bunhill Row, Mondays or Fridays, commencing September 29th, fee 7/6. [4885

REPAIRERS

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

PHOTOGRAPHS WANTED

MISCELLANEOUS Photographs wanted for use in children's magazine, not less than ¼-pl.; must be good; state price and quantity.—W. J. White, Kia-Ora, Hornchurch Rd., Romford, Essex. [4845

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [4891

CATS, Dogs, Flowers; good subjects required for Christmas Cards and Calendars; state price when submitting.—Harvey Barton, St. Michaels, Bristol. [4893

MISCELLANEOUS

SELL Your Photographs to the Press; write immediately for Free Prospectus, "Making Money with Your Camera."—World's Photographic Academy, 45, Maple Avenue, Whitefield, Nr. Manchester. [4823

X Bruces X

of Ealing

Offer a Full Amateur Service

FINE-GRAIN DEVELOPING.

LEICA CASSETTES RE-LOADED WITH PANATOMIC, S.S. PAN, OR SUPER X FOR **1/6.**

COMPLETE STOCKS OF ALBUMS, PAPERS, CHEMICALS.

X **28a, BROADWAY, EALING** X

Tel.: EALING 1033.

RAINES

for **LEICA** *Service*

A Complete Service for all who use a Camera. For over 40 years RAINES have been famous for Developing, Printing and Enlarging.

Normal Prices. Send for particulars.

RAINES & CO. (Ealing) LTD.

THE STUDIOS——EALING, W.5

Phone: EALING 3177.

FILMS WASTED!

BECAUSE YOUR EXPOSURES ARE INCORRECT.

PRACTOS

Exposure Meter is always reliable. Never varies.

Scientifically designed and specially accurate for Interiors, Colour work and Artificial Light. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue View-finder.....**27/6**
Model I (without Finder), ditto.....**22/6**
"Junior" Model **15/-**

All in Leather Cases.



CARNER & JONES LTD.

Polebrook House, Golden Square, W.1

PHOTOGRAPHY WITH SERVICE

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS.

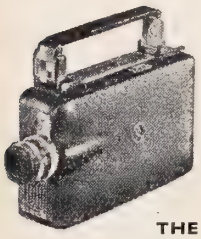
PART EXCHANGE—HIRE PURCHASE

G. E. BECKETT & CO.

77-79, OXFORD ROAD,

MANCHESTER, 1

'phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)



THE NEW MAGAZINE CINE-KODAK

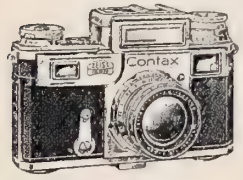
No threading. Magazine loading, 50-ft. 16-mm. film. Each magazine has footage indicator. Speeds 8, 16, 64. Scene-timer. Five interchangeable lenses available, universal finder. Panchromatic, Super-Sensitive Panchromatic and "Kodachrome" film available. Price, with Kodak f/1.9 lens and case **£40:0:0**

IN STOCK AT

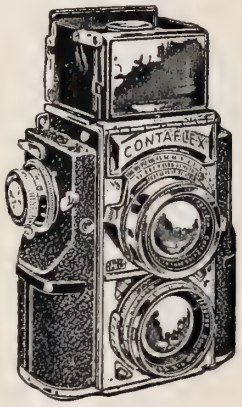


THE NEW ROLLEICORD II
With Zeiss Triotar f/4.5 and Compur..... **£14:10:0**
With Zeiss Triotar f/3.5 and Compur **£17:10:0**
Ever-ready case, £1 0 0

London:
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch, 1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
Croydon.—12, George St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.



SPECIAL ALLOWANCE ON YOUR OWN CAMERA IN PART PAYMENT



THE NEW ZEISS CONTAFLEX

New Model Zeiss CONTAX III in Stock

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Bargain list and guide to new models, also latest literature, post free anywhere. Please state requirements.

Blendux Meter, case. *Good condition.* List £3 7s. 6d..... **£1:17:6**

Zeiss Mirax Enlarging Attachment, for own camera, 4¼×3¼ or 3½×2½. *Good condition.* List £3 5s. 6d..... **£2:12:6**

4½×2½ Zeiss Icarette, f/4.5 Preminar, Compur. *Good condition*..... **£4:4:0**

3×4 cm. German Miniature, Vidar f/2.9, Compur, 1/300th sec. *Good condition*... **£6:6:0**

3½×2½ Ensign Autorange, f/4.5 Ensar, Mulchro shutter, long release. *Almost new.* List £7 10s. **£6:6:0**

4½×3½ T.-P. Artist Enlarger, electric, Aldis f/7.7 lens, 6½-in. condenser. *Good condition* **£6:6:0**

3½×2½ Dallmeyer Press Reflex, revolving back, 5-in. Dallmeyer Press f/3.5, direct finder, 6 slides, F.P. adapter, case. *Good condition*..... **£7:15:0**

4½×3½ Sanderson, rise, swing and drop front, wide-angle rack, reversing back, 12-cm. Goerz Dogmar f/4.5, Compur, 1/200th sec., 2 D.D. slides, F.P. adapter, Zeiss Proxar and Distar lenses, case. *Good condition* **£8:8:0**

3½×2½ Wirgin Gewir Double Extension, f/2.9 Zeranar, delayed Compur, 3 slides. *As new.* List £9 9s..... **£8:8:0**

4.5×6 cm. N. & G. Baby Sibyl, Ross Xpres f/4.5, speeds 1/200th sec., 5 D.D. slides, F.P. adapter, case. *Good condition* **£8:15:0**

Above are at

17 Topsfield Parade, Crouch End London, N.8
Telephone: Mountview 2410.

4½×3½ T.-P. Junior Special Reflex, 5¾-in. Cooke f/4.5, reversing back, 3 slides, 3¼×2¼ roll-film holder, case. *Fair condition* **£3:17:6**

4½×3½ Ensign Popular Reflex, 6-in. Aldis f/4.9, reversing back, F.P. adapter, case. *Good condition*..... **£5:10:0**

4½×2½ Goerz Tenax, f/5 Dogmar, Compur, case. *Good condition.* **£5:17:6**

3×4 cm. Zeca Goldi, f/3.5 Leitz Elmar, Compur. *As new.* List £10 10s... **£7:17:6**

Certo Super Sports Model 213, for 8 or 16 pictures on 3¼×2¼ film, Tessar f/2.8, delayed Compur, also focussing screen and 3 slides for 4.5×6 cm. plates. *As new.* List £15 7s. 6d..... **£11:10:0**

3½×2½ Mentor Compur Reflex, f/4.5 Tessar, 3 slides, F.P. adapter, case. *Good condition*.... **£11:15:0**

4.5×6 cm. Nettel Baby Speed Deckrullo Focal-plane, 8-cm. Tessar f/2.7, 6 slides, F.P. adapter, filter, case. *Good condition*..... **£13:17:6**

Leica Enlarger (Filyt), 32-in. column, 75-watt, f/3.5 lens, printing board, etc. *Good condition.* Cost £27 5s..... **£16:16:0**

Zeiss Contax I, 5-cm. Tessar f/3.5, Proxar lens, filters, also 13.5-cm. Sonnar f/4 coupled, 2 lens hoods, case. *Splendid condition.* Cost £46... **£27:10:0**

Above are at

281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.

DOLLONDS

Dollond & Aitchison Ltd.
OPTICIANS TO H.M. GOVERNMENT
ESTD. 1750.

9.5 Coronet B, 2 portrait lenses, sky filter. *Almost new.* List £4 2s. 6d. **£2:17:6**

Leica Daylight Reading Desk, for examination of negatives, etc. *Excellent condition.* Cost £4 15s..... **£3:3:0**

3½×2½ Ensign Carbine No. 6, Aldis f/4.5, Mulchro shutter, rising front. *Fair condition*..... **£3:7:6**

Weston 650 Leicameter. *As new.* List £5 19s. **£4:17:6**

9.5 Miller, f/3.5 Dallmeyer, 5 speeds, filter, portrait attachment, case. *Very good condition.* Cost £8 10s. **£4:17:6**

Kodak Six-20 Duo, f/4.5 Kodak, Compur, case. *Good condition*..... **£5:15:0**

4½×2½ Voigtlander, Skopar f/4.5, Compur. *Good condition* **£5:17:6**

4½×3½ Kodak Revolving Back Graflex Reflex, 5½-in. Kodak f/4.5, F.P. adapter, case. *Good condition* **£6:17:6**

Kodascope Eight-30, resistance. *Good condition*..... **£6:19:6**

4½×3½ Ica Reflex, reversing back, 15-cm. Zeiss Tessar f/4.5, F.P. adapter. *Good condition* **£7:10:0**

Zeiss Super Ikonta, 8 or 16 pictures on 3¼×2¼ film, f/4.5 Tessar, ever-ready case. *Good condition*.... **£13:17:6**

Roland, 16 pictures on 3¼×2¼ film, 7-cm. Meyer Plasmat f/2.7, delayed Compur, auto. coupled combined view- and range-finder, ever-ready case. *As new* .. **£23:10:0**

16-mm. Cine-Kodak K, f/1.9 lens. *Good condition*.... **£27:10:0**

Above are at

28 OLD BOND ST.
London, W.1
Telephone: Regent 1228.

Avo Meter. *Good condition*.... **£1:5:0**

3½×2½ Dollond Owl, f/4.5 Dollond, Compur. *Good condition*... **£3:10:0**

9.5 Pathe Motocamera B, f/3.5 lens, case. *Very good condition*..... **£4:4:0**

4½×3½ Goerz Anschutz Press, 12.5-cm. Dagor f/6.8, self-capping, 3 D.D. slides, F.P. adapter, leather case. *Good condition* **£5:5:0**

Cine-Kodak Eight. *Good condition.* List £9 17s. 6d..... **£7:7:0**

3½×2½ T.-P. Victory Reflex, revolving back, 5½-in. Ross Xpres f/4.5, 6 slides, F.P. adapter, leather case. *Good condition*... **£7:10:0**

16-mm. Cine-Kodak B, f/3.5 lens, case. *Good condition* **£7:10:0**

2½×2½ Rolleiflex, f/4.5 Tessar, case. *Good condition*..... **£8:8:0**

2½×2½ Latest Rolleicord, f/4.5 Triotar, ever-ready case. *Good condition.* List £11 15s..... **£10:10:0**

7.3-cm. Hektor f/1.9 Lens, coupled for Leica. *Good condition.* List £29 5s.... **£23:13:6**

3½×2½ N. & G. Folding Reflex, 13.6-cm. Ross Xpres f/4.5, 6 D.D. slides, changing-bag, case. *Good condition*..... **£25:0:0**

Leica III, f/2 Summar, case. *As new.* List £42 **£30:0:0**

Above are at our Stock Exchange Branch

1 COPTHALL CHAMBERS
Throgmorton St., London, E.C.2
Telephone: Metropolitan 5351.

9.5 Coronet Projector. *As new* **£1:15:0**

4½×3½ Goerz Roll Film Tenax, Dogmar f/4.5, Compur. *Good condition* .. **£5:15:0**

3×4 cm. Foth-Derby, f/2.5 Foth, *Good condition.* List £7 5s. **£5:15:0**

3½×2½ Voigtlander, Skopar f/4.5, Compur, case. *Good condition* **£5:17:6**

3½×2½ Ensign Focal-plane Roll Film Reflex, Aldis-Butcher f/4.5, case... **£6:6:0**

3½×2½ Glunz, Tessar f/4.5, delayed Compur, case. *As new* **£6:10:0**

Voigtlander Virtus, 8 or 16 pictures on 3¼×2¼ film, Skopar f/3.5, delayed Compur. *Very good condition.* List £9 15s... **£7:7:0**

4½×2½ Kodak Six-16 Model C, Zeiss Tessar f/4.5, Compur, case. *Excellent condition.* List £11 7s. 6d..... **£8:8:0**

3½×2½ Revolving Back Kodak Graflex Junior Reflex, 5½-in. Cooke f/4.5, 3 D.D. slides, F.P. adapter, case. *Good condition* .. **£8:8:0**

3½×2½ Ernemann Ernoflex Folding Reflex, 13.5-cm. Ernon f/3.5, 3 D.D. slides, F.P. adapter, case. *Good condition*.... **£14:14:0**

Above are at

35 LUDGATE HILL
London, E.C.4
Telephone: City 1540.

4½×3½ and 9×12 cm. Etui, f/4.5 Meyer Trioplan, Ibsor shutter, 6 slides. *Good condition*..... **£3:19:6**

3½×2½ Carbine Roll Film, 5½-in. Ross Xpres f/4.5, Lukos Express, 1/300th sec., plate back. *Very good condition*..... **£4:19:6**

9.5 Alef Model B, f/2.8 Meyer. *Good condition*.... **£4:19:6**

3½×2½ Wirgin Double Extension, f/3.5 Zeranar, Compur, 6 slides **£5:19:6**

3½×2½ Zeiss Palmos Focal-plane, f/4.5 Tessar, 2 D.D. slides, F.P.A., case. *Excellent condition* **£9:17:6**

2½×2½ Voigtlander Superb, f/3.5 Skopar, delayed Compur, ever-ready case. *Good condition.* Cost £18 15s. **£13:10:0**

9.5 Pathe Luxe Motocamera, f/1.5 Plasmat, interchangeable. *Very good condition.* List £27 10s. **£16:0:0**

9.5 Bolex P.A. Projector, case. *As new.* List £27 7s. 6d. **£20:0:0**

9×12 cm. and ¼-pl. Zeiss Miroflex, 16.5-cm. Tessar f/4.5, 6 slides, F.P. adapter, 2 F.P. adapters. *Good condition*.... **£22:10:0**

Above are at

73 LORD ST. LIVERPOOL, 2
Telephone: Bank 4927.

And at:—
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
2, Northumberland Avenue, W.C.2.
191–2, Tottenham Court Rd., W.1.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Holloway.—66a, Seven Sisters Rd.
Harrow.—537, Pinner Rd., North Harrow.
Kingston.—30, Thames St.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.

Leica Cameras Wanted

FOR SPOT CASH

Super Ikonta Cameras wanted for spot cash.

Recent 16-mm. Projectors wanted for spot cash.

Let us make you an offer.

OUR KNOWLEDGE OF THE MINIATURE CAMERA IS AT YOUR DISPOSAL . . .

Success as a "miniaturist" depends greatly on the dealer you choose. He must be, not just a salesman, but a specialist who knows all the points about every miniature camera, not merely theoretically, but from actual experiment—the uses of the endless range of accessories—and the circumstances under which it is necessary to use a change of optical equipment—he should be prepared to help you in every way. There are many occasions when you look to your dealer to answer queries regarding various points. We know the cameras we sell because we use them—we have been using the Leica, for instance, ever since its first introduction to the country; the knowledge thus gained is at your disposal—free! We also offer many other free facilities to all who register their cameras with us. Let us write and tell you about them.

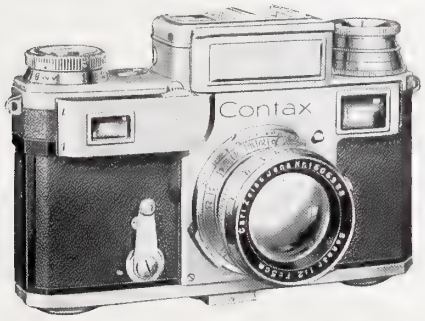
A NEW DEVELOPING SERVICE WHICH IS BOUND TO BE OF GREAT INTEREST TO YOU

Our "MICROLUX" Service of developing in Paraphenylene-Diamine and other agents ensures the best results from your film; results which have so minute a grain size that they will enlarge twenty diameters or more without the grain becoming apparent, but owing to the nature of this development it is **essential** that films for "MICROLUX" development receive at least **twice the normal exposure.** Providing this extra exposure is given, negatives developed by our "MICROLUX" process possess a quality that cannot be equalled by ordinary methods, but to submit a film which has received merely the bare minimum exposure to this form of development will not yield good results. The latter we can also develop under the same "INDIVIDUAL" conditions, but in this case the results are not of such microscopic grain size. We offer this service, confident in the belief that it will meet the requirements of those careful workers who would always do their own processing had they the convenience.

"MICROLUX" and "INDIVIDUAL" Development Prices:
Leica, Contax and similar films: For 36 exposures, **4s. 6d.**; per 12 or 18 exposures, **3s. 6d.**
All other 6, 8, 12 or 16 exposure films (up to 3¼ × 2¼ size): Per film, **3s. 6d.**

Note.—When sending films for this special treatment it is more than usually necessary to advise us as to the make and type of film used.

EVERY GOOD MINIATURE IN STOCK



You can always depend on seeing any new apparatus at Bond Street before anywhere else. We study our customers from this point of view, knowing full well that it will be to their advantage and interest to know of each stride that is made in the advancement of miniature apparatus.

NEW CONTAX III with built-in photo-electric meter. Models are here ready for delivery at prices from £55 17 0.

ZEISS CONTAFLEX. The twin-lens reflex with built-in photo-electric meter. Speeded to 1/1,000th sec. Models from £64 12 6.

SUPER IKONTA. Takes 11 pictures on 3¼ × 2¼ 8-exp. roll film. With Zeiss Tessar f/2.8 lens and Compur shutter, £28 5 0.

ROLLEIFLEX. The original roll-film mirror reflex. Shows your picture full size and right way up. Zeiss Tessar f/3.8 lens, £25 0 0.

EXAKTA, ROLLEICORD, IKOFLEX II, RETINA, and EVERY ACCESSORY FOR THEM AVAILABLE AT BOND STREET

JUDGE A BARGAIN BY ITS QUALITY—THESE HAVE QUALITY—AND THEY'RE CHEAP, TOO

1—6 × 6 cm. Auto. Rolleiflex Twin-lens Reflex, Zeiss Tessar f/3.8 lens, Compur shutter, 1 to 1/300th sec. Cost £20.....£16 16 0
2—6 × 6 cm. Foth-Flex Twin-lens Reflex, f/3.5 anastigmat lens, focal-plane shutter, 1/25th to 1/500th sec., D.A. Cost £10 17s. 6d.....£8 17 6
3—4 × 4 cm. Rolleiflex Twin-lens Reflex, Zeiss Tessar f/2.8 lens, Compur shutter, 1 to 1/300th sec. Cost £26.....£16 16 0
4—V.P. Multispeed Exakta Miniature Reflex, Zeiss Tessar f/2.8 lens, focal-plane D.A. shutter, 12 to 1/1,000th sec. Cost £27 10s.....£22 15 0
5—16-on-2B Balda Roll Film Camera, Meyer Trioplan f/2.9 lens. Cost £8 15s.....£6 6 0
6—Six-20 Duo Kodak Roll Film Camera, f/4.5 anastigmat lens, in Pronto shutter. Cost £6.....£4 15 0
7—Contax I 35-mm. Camera, Sonnar f/2 lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £41.....£32 10 0
8—V.P. Korelle Roll Film Camera, Zeiss Tessar f/4.5 lens, D.A. Compur shutter, 1 to 1/250th sec. Cost £10 10s.....£6 17 6
9—Leitz Hektor f/6.3 2.8-cm. W.A. Chromium Lens, for Leica. Cost £10 18s. 6d.....£9 9 0
10—Ombrux Exposure Meter. Cost £3 7s. 6d.....£2 9 6
11—Weston Universal Exposure Meter 617/2. Cost £7.....£2 9 6
12—3½ × 2½ Cocarette Roll Film Camera, f/4.5 Tessar lens, D.A. Compur shutter.....£6 6 0
13—1a Super Ikonta Roll Film, Zeiss Tessar f/4.5 lens, Compur shutter, 1 to 1/250th sec. Cost £19 15s.....£16 16 0
14—Bell & Howell Filmo 121 16-mm. Cine Camera, f/2.7 Cooke lens, 2 speeds, cassette loading. Cost £21 10s.....£14 14 0
15—Bell & Howell "Straight 8" 8-mm. Cine Camera, f/2.5 lens, 4 speeds, interchangeable lens. Cost £19 15s.....£16 16 0
16—Dekko 9.5-mm. Cine Camera, f/1.9 Dallmeyer lens. Cost £10 18s. 6d. £7 17 6
17—Siemens Model B 16-mm. Cine Camera, f/2.8 lens, 8, 16 and 64 speeds, cassette loading. Cost £30.....£24 10 0
18—Filmo 70 D.A. 16-mm. Cine Camera, f/3.5 Cooke lens, turret head, 7 speeds, 100-ft. capacity, critical focusser, case. Cost £73 ..... £62 10 0
19—Leica Standard Camera, f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £16 10s.....£10 10 0
20—Leica Model II, black, f/3.5 Elmar lens, coupled finder, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s.....£19 19 0
21—Leica Model III, chromium, f/3.5 lens, focal-plane shutter, ½ to 1/500th sec., coupled range-finder £23 10 0
22—Leica IIIa, chromium, f/2 Summar lens, focal-plane shutter, 1 to 1/1,000th sec., coupled range-finder. Cost £43.....£37 10 0

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.

THE LEICA TAKES AN IMPORTANT PLACE IN OUR SCHEME OF THINGS

We have specialised in the Leica for over ten years. We have over 500 Leica accessories actually in stock, and every Leica camera from £26 10s. (or 61s. 10d. down).
We make Automax (Regd.) 3¼ × 2¼ prints from your Leica negatives at 2s. per dozen.
Leica users are supplied free with D. and P. envelopes, Leica exposure record cards, and periodical aids and advice.
Users of Leica or any other miniature camera which cost £10 or more (no matter where it was bought) can have it insured free of charge at Bond Street—write for details. Demonstrations of any miniature apparatus and absolutely unbiased advice on your choice of instrument, given free.

Latest miniature books, new fine-grain and compensating developers all in stock. Generous exchange allowances, and anything on easy terms. Eight different free lists sent for 2d. postage.

By Appointment.

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1 Phone: MAYFAIR 7511 (8 lines).

Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8



Moments like this

intensely human moments . . . moments of sadness as well as gladness . . . . all become treasured possessions on Selochrome.

Made in England by
ILFORD LIMITED, ILFORD, LONDON

★ **SELOchrome FILM PACKS are available in all the popular sizes**

SELOchrome
EXTRA FAST **ROLL FILM**

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

Vol. LXXXII. Wednesday, September 23rd, 1936. No. 2498.

SPECIAL AUTUMN NUMBER



2 GIANTS *by a midget*



Taken with an

ENSIGN MIDGET

The Precision Miniature that can be "worn" always in your waistcoat pocket

With Ensar f/6.3 Anastigmat 55/-

ENSIGN Limited HIGH HOLBORN, LONDON, W.C.1.

Copyright—Registered as a Newspaper for transmission in the U.K.

Take **Super** *pictures*

this Autumn on

Kodak **Super** Sensitive Panchromatic Film



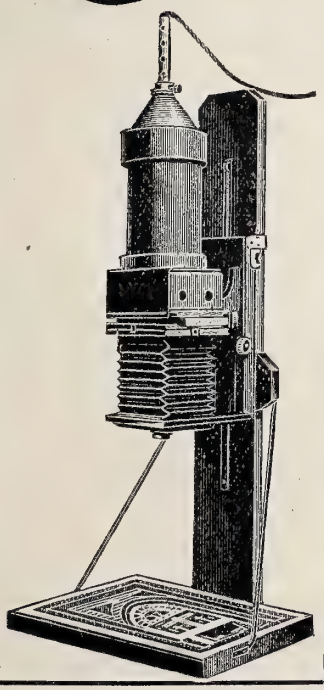
OUTDOORS, the light is a little softer, yellower, these days. Now's the time when Kodak Super Sensitive Panchromatic Film comes to the rescue. Its extra speed and high sensitivity to yellows and reds enables you to get fully-exposed pictures all through the year.

Indoors, the Kodak Night Photography Aids—"Photoflood" Lamps and "Kodaflector" Reflectors—give plenty of light for photography with any camera. Here again you need Kodak Super Sensitive Panchromatic Film. It works splendidly with these lighting aids because it is so highly sensitive to artificial light.

Indoors or out, at this time of year, use Kodak Super Sensitive Panchromatic Film for SUPER pictures. Your Kodak Dealer has it in Roll Films, Film Packs, and in 35 mm. form for "miniature" cameras.

KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C 2

ASK YOUR DEALER FOR DEMONSTRATION



PERFECTA VERTICAL ENLARGERS

3 SIZES, $3\frac{1}{2}\times2\frac{1}{2}$, $2\frac{1}{4}\times2\frac{1}{4}$ and 24×30 mm. (Leica size), giving approximately 4, 5 and 9 magnifications respectively.

SPECIAL FEATURES:

WEIGHT BALANCE RISE AND FALL.
REMOVABLE LENS PANEL.
RACK AND PINION FOCUSSING.
CAN BE USED WITH CUSTOMER'S OWN LENS.
DOUBLE PLANO CONVEX CONDENSER.
ADJUSTABLE ELECTRIC FITTING.
DETACHABLE DIFFUSING SCREEN.

PRICES:

	$3\frac{1}{2}\times2\frac{1}{2}$	$2\frac{1}{4}\times2\frac{1}{4}$	24×30 mm.
WITHOUT LENS	£5 12 6	£5 7 6	£5 7 6
WITH DALLMEYER F/4.5	£8 17 6	£8 12 6	£8 12 6

No. 3 (24×30 mm. size), fitted ready for customer's Leica Lens, £6.

NEW BOOKLET POST FREE.

THORNTON-PICKARD

ALTRINCHAM, 7, ENGLAND.

YOUR LAST CHANCE . .

TO WIN A BIG CASH PRIZE IN OUR 35-mm. STILL CAMERA COMPETITION

Open to users of cameras taking 35-mm. film as their negative medium.

The Competition is open until September 30th. Your photographs can be of any subject—but they must be taken on 35-mm. film. Prints should not be smaller than 6×4.

Any number of prints can be sent in in any one week, but each photograph must have the coupon attached. In addition to the big prize

A WEEKLY PRIZE OF £1-1-0

will be awarded for the best photograph submitted in that week.

Each photograph must have on the back a coupon as below, and the name and address of the sender, the make of camera and material used.

For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s. ; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of prize-winning prints must be made over to us without further payment.

In addition we are offering a special prize of £1 1s. per month for the best photograph submitted depicting a person or persons using a camera purchased from Wallace Heaton Ltd.

All prints will be judged at the end of the Competition for the final prize of £25 cash. Acceptance of these rules and conditions is a specific condition of entry.



★ This snap won a cash prize in a recent Wallace Heaton competition. Why not have a shot and see what *you* can do?

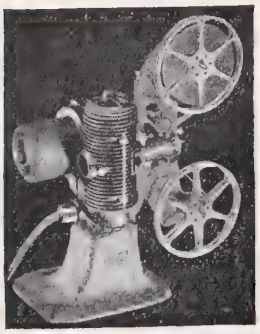
COUPON which must be attached to your entry.
WALLACE HEATON
35-mm. Film Competition.
September 23rd, 1936.

£25 CASH PRIZE will be awarded for the best picture submitted during the run of the Competition.

SEND IN YOUR ENTRIES NOW TO: "COMPETITION,"

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

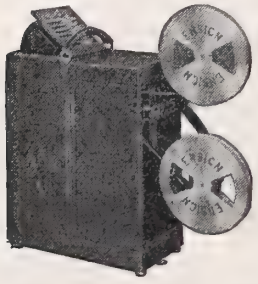
CITY SALE AND EXCHANGE (1929) LTD.



FILMO "8" PROJECTOR

Has 400-watt lamp. Entirely gear driven. Fitted with fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200-ft. films. For all voltages 110 to 250 ..... **£41:0:0**

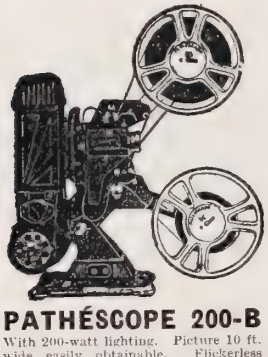
Nine monthly payments of 95/8.



ENSIGN 300 - B

Fitted with 300-watt 6-coil single-plane matched filament lamp with matched reflector and condenser. For 16-mm. films. Operates on all voltages 100–250 (A.C. or D.C.). Compact and portable **£29:10:0**

Nine monthly payments of 68/10.



PATHÉSCOPE 200-B

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket-fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel..... **£15**

Nine monthly payments of 35/-.

Guaranteed Bargains

Cine-Kodak BB Camera, latest model, f/3.5 lens and case. List price £14 14s. **£10:8:6**

Pathescope 200-B Projector, latest model with universal resistance **£11:19:6**

Ensign Auto. Kinecam Model 6, 3 speeds, f/1.9 Dallmeyer lens and case **£12:15:0**

Bolex G 916 Projector, takes both 9.5-mm. and 16-mm. films, 500-watt illumination, complete with adjustable resistance, for all voltages **£38:10:0**

Latest Dekko Cine Camera, f/1.9 lens, Multi-speed.. **£7:10:0**

Bell & Howell 70 Filmo 16-mm. Camera, 100-ft. capacity, f/1.9 Dallmeyer lens, 2 speeds, leather case..... **£16:7:6**

Pathescope Lux Projector, complete with motor drive, resistance and carrying-case. Cost £30. Perfect..... **£12:17:6**

S.P. Talkie Projector 16-mm., 300-watt illumination, 3-watts sound output, complete with speaker. First-class condition. As new..... **£45:0:0**

Pathe Home Movie Projector, double-claw model, complete with motor, super-reel attachment and universal resistance.. **£5:17:6**

G.B. Gebescope 16-mm. Talkie Projector Model B, complete with double speaker unit. Cost £135. As new **£95:0:0**

Blendux Electric Cine Exposure Meter, in case..... **£2:10:0**

Latest Pathe Imp Projector, complete with motor, universal resistance and super reel attachment **£5:10:0**

3½ × 2½ Voigtlander Inos, f/4.5 Voigtar, Embezet shutter, delayed action, leather case **£4:12:6**

Latest Model Avo Exposure Meter, complete in case..... **£2:2:0**

3½ × 2½ Cocarette Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, leather case.... **£7:7:0**

3½ × 2½ T.-P. Special Ruby Reflex, f/3.5 Cooke anastigmat, 3 D.D. slides, F.P.A., leather case..... **£10:10:0**

3¼ × 2¼ Agfa Billy Roll Film, f/4.5 anastigmat, delayed-action Compur shutter, leather case.... **£5:2:6**

3½ × 2½ Latest Model Soho Reflex, f/3.5 Dallmeyer Dalmac lens, 3 D.D. slides, filter and leather case **£21:10:0**

3½ × 2½ Welta de Luxe Folding Plate, f/2.9 anastigmat lens, Compur sector shutter, 3 slides, F.P.A. and leather case **£8:8:0**

10-in. f/4.5 Series II Cooke Lens..... **£11:17:6**

¼-pl. Ensign Special Reflex, f/4.5 Cooke Aviar, 12 slides, F.P.A., roll-holder..... **£9:0:0**

45 × 107 Stereoflektoscope, pair f/4.5 Heliar lenses, Compur, changing-box, F.P.A., L/case.. **£7:15:0**

¼-pl. No. 3 F.P. Kodak, f/6.3 Zeiss Tessar, Compur, L/case **£2:7:6**

V.P. Agfa Speedex Roll Film, f/3.9 anastigmat, Compur **£4:10:0**

9.5-mm. Pathe Kid Projector **£1:17:6**

Model BB Cine-Kodak, 50-ft., f/1.9 ..... **£16:16:0**

16-mm. Siemens Model B Cine Camera, f/2.8 Busch Claukar lens **£17:17:0**

8½-in. f/4.5 Cooke Aviar anas..... **£5:19:6**

3¼ × 2¼ Welta Perfekta Reflex, f/3.8 Trioplan, in D.A. Compur, L/case... **£16:17:6**

16-mm. Kodak B Cine Camera, f/3.8 anas., L/case.. **£7:10:0**

2¼ × 2¼ 530/16 Super Ikonta, f/2.8 Tessar, D.A. shutter, ever-ready case. As new..... **£25:10:0**

3¼ × 2¼ Miraphot Enlarger, f/4.5 Tessar lens **£7:17:6**

3¼ × 2¼ Record Enlarger, 4½-in. condenser, revolv. carrier, chain focussing, electric fittings **£4:10:0**

¼-pl. Ica Compact Reflex, f/4.5 Zeiss Tessar, focal-plane shutter, 12 slides. Cost £12 ..... **£7:17:6**

3 × 4 cm. Baby Ikonta, f/3.5 Novar, in Compur **£6:15:0**

520 Ikonta, 2¼ × 1¾, f/3.5 Novar, Compur... **£7:5:0**

3¼ × 2¼ T.-P. Reflex, f/4.5 T.-P. Cooke, 3 slides..... **£5:17:6**

3½ × 2½ D.E. Tessco, f/4.5 Tessar, Compur, 12 slides, F.P.A., L/case **£6:17:6**

3½ × 2½ New Special Sibyl, f/4.5 Xpres lens, F.P.A., L/case **£6:15:0**

No. 4 Kodak Panoram, with L/case... **£1:15:0**

V.P. Piccolette Roll Film de Luxe, f/4.5 Tessar, Compur, L/case..... **£5:17:6**

3¼ × 2¼ Ensign Tropical Roll Film Reflex, teak and brass bound, f/4.5 Tessar, f/6.5 Dallon Telephoto, L/case.. **£15:15:0**

Special List of 9.5-mm. and 16-mm. Cine Projectors, second-hand, at greatly reduced prices. Details on application.

59/60 CHEAPSIDE
LONDON, E.C.2 Phone: CITY 1124/5

54 LIME STREET
LONDON, E.C.3 MANSION HOUSE 0180

PROJECTORS, AND CAMERAS

The finest range in the country logue? First of nine monthly

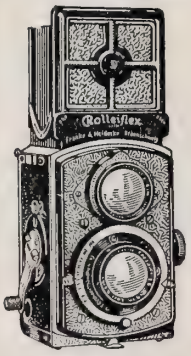


'EXAKTA'

For V.P. roll film Picture is seen i the finder mirro exactly as it wil appear in the film Fitted with auxiliary mirror for eye-leve work and magnifie for fine work, speed from 12 to 1/1,000t sec., f/3.5 lens, fron

£19 : 10 : 0

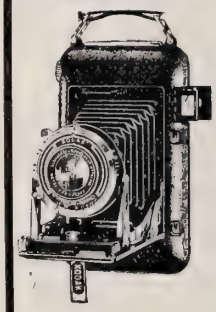
Nine monthly payments of 45/8



"ROLLEIFLEX"

The easiest manipulated cam era you could buy. Show your picture full size an right way up on ground-glas screen. Fitted with Compu shutter, speeded to 1/500t sec., T. and B., and Zeis Tessar f/3.5 lens..... **£25 : 0 : 0**

Nine monthly payments o 58/4.



"REGENT"

The latest model, taking or 16 pictures on 3¼ × 2¼ rol film. Has coupled range finder, optical eye-level finder Zeiss Tessar f/4.5 lens Compur shutter, speeded t 1/400th sec., complete wit leather case. **£20:0:0**

Nine monthly payments o 46/8.

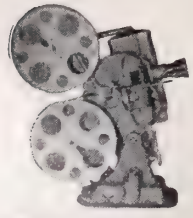


LEICA MODEL II

With f/2 Summar Lens.

Automatic focussing, 3 shot in 10 secs., anything up t 36 pictures one loading double exposures impossible For photographs at nigh or in any weather, Leic is the ideal camera **£39:10:0**

Nine monthly payments 92/2.



KEYSTONE 16-mm. PROJECTOR

2-in. large-aperture projection lens, motor drive, forward and reverse. Clarostat control. Special device for stills, 500-watt lamp, fitted super optical system for added brilliancy, fan-cooled lamphouse, new improved double-claw action, simple threading, geared rewind, screw action tilting, rich bronze finish... **£25:0:0**

Nine monthly payments of 58/4.

THE BEST FILM LIBRARY ANYWHERE IN ENGLAND!

Absolutely *all* the latest films are included. Get in touch with us now for free library list—it shows all the films and the moderate hire exchanges. Don't miss this great aid to home entertainment—it's unequalled anywhere to-day.

HERE ARE TWO

Liverpool.

"I have tested the Leica II receive on the 19th inst., and am perfectl satisfied with its performance. It a marvellous camera and I would lik to thank you for supplying it. Shoul I require any further apparatus, will be pleased to place my order wit you." A. J. M.

FOR EVERYTHING ON EASY TERMS!

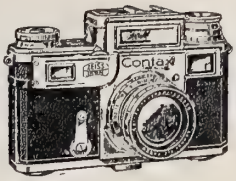
ENLARGERS, FOR AUTUMN!

—Why not write for free cata- payments secures any item.

"CONTAX III"

with built-in photo-electric exposure meter.

In other respects Contax III does not differ from Contax II. Fitted with Zeiss Tessar lens, 2-in. focal-length.



F/3.5 .. **£53:0:0**
F/2.8 .. **£55:17:0**
F/2 .... **£63:0:0**
F/1.5 .. **£78:5:0**

"CONTAFLEX"



The first camera with built-in exposure meter. Takes 36 exposures at a loading. Speeded to 1/1,000th sec. Delayed-action shutter, Zeiss Tessar f/2.8 lens **£64:12:6**

Or on Easy Terms.

"ROLLEICORD II"



Automatic film wind. New type reflex hood and larger magnifier. Depth-of-focus and focussing knob combined. Takes all Rolleiflex accessories, excepting angle mirror. Engraved exposure plate. Takes 12 exposures on 3¼×2¼ roll film for 1/-.

With Zeiss Triotar f/4.5 and Compur shutter, 1/300th, T. and B. **£14:10:0**

Zeiss Triotar f/3.5 ..... **£17:10:0**

Nine monthly payments of 33/10 or 40/10.

RANGE - FINDER "BESSA"



With coupled range-finder and optical view-finder, fitted next to the focussing control. The famous trigger release is fitted under the baseboard. Yellow filter is incorporated for use when required. Compur **Rapid** shutter, speeded to 1/400th sec. 3-element Helomar lens f/3.5

£16:10:0

Nine monthly payments of 38/6.

All in Fine Condition!

V.P. Salex Focal-plane, f/4.5 Murer anastigmat, 3 S.M. slides and F.P.A..... **£2:17:6**

3¼×2¼ Watch Pocket Carbine, Aldis Uno f/7.7 anastigmat, 3-speed shutter. Nice order **£2:7:6**

Pair of 6×30 Bausch & Lomb Prism Binoculars, separate eye-cup focussing and bending bar **£4:4:0**

6×4½ cm. Plate Sibyl, f/4.5 Zeiss Tessar, 6 slides, F.P.A. and leather case **£7:17:6**

No. 4 Carbine Roll Film 3¼×2¼, Aldis lens and canvas case **£2:7:6**

Bewi Electric Exposure Meter, and case..... **£3:7:6**

Pathe Model B Cine Camera, f/3.5 anastigmat and leather case, motor drive **£4:17:6**

No. 2a Folding Brownie, R.R. lens **17s. 6d.**

2¼ square Voigtlander Brilliant, f/4.5 Skopar anastigmat, Compur shutter and leather case **£4:17:6**

Model I Contax, f/2 Sonnar anastigmat, slow-speed shutter from ½ to 1/1,000th, and ever-ready case **£32:10:0**

3¼×2¼ Nettar Roll Film, f/4.5 Nettar anastigmat, in Telma D.A. shutter. New condition **£4:10:0**

3¼×2¼ Ikonta Roll Film, Carl Zeiss Tessar f/4.5 anastigmat, Compur sector shutter, with delayed action. New condition..... **£8:17:6**

Pathescope Home Movie Projector, complete with resistance **£4:16:6**

Ensign Silent Sixteen Projector, 180-watt lamp, complete with resistance and wooden carrying-case..... **£13:17:6**

Kodascope Model B 200-watt Projector, complete with resistance and carrying-case.. **£27:10:0**

Bell & Howell Model J.S. Projector, complete with resistance and carrying-case **£45:0:0**

3¼×2¼ Super Ikonta, f/4.5 Zeiss Tessar lens and delayed-action Compur shutter. Excellent condition.. **£13:17:6**

Pair of Busch Ultralux Prism Binoculars 6×25 mm., centre screw focussing, bending-bar and leather case **£3:19:6**

6×4½ cm. Voigtlander Double Extension, Kollinear f/6.3 anastigmat, in Compur shutter, rising and cross front, 6 slides and F.P.A. **£2:15:0**

3¼×2¼ New Special Sibyl, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A. and leather case.... **£8:17:6**

REFLEX CAMERA BARGAINS
7 Days' Clearance Sale for Cash only.

V.P. Roth Reflex, f/3 Meyer Trioplan, revolving back, S.C. shutter, 6 slides, F.P.A..... **£8:15:0**

Automatic 6×6 Rolleiflex, f/4.5 Zeiss Tessar, complete in leather case. Cost £24.... **£12:15:0**

3½×2½ T.-P. Revolving Back Reflex, f/4.5 Cooke, 6 slides, F.P.A., canvas case. Cost £16 16s. **£6:15:0**

3½×2½ T.-P. Victory Reflex, f/4.5 T.-P. Cooke, revolving back, 6 slides, leather case **£5:5:0**

3½×2½ Ensign Popular Reflex, f/4.5 Aldis anastig. lens, revolving back, 6 slides, F.P.A. As new. Cost £14 14s. **£8:8:0**

¼-pl. Special Ruby Reflex, f/4.5 T.-P. Cooke, revolving back, 6 slides, leather case. Cost £13 5s..... **£6:6:0**

¼-pl. Tropical Model Brass-bound Beaufort Reflex, 6-in. f/4.5 Dallmeyer lens, revolving back, T.-P. Unit S.C. shutter, speeded to 1/1,000th, 3 double book-form dark slides, leather case. Cost £20 ..... **£7:5:0**

¼-pl. Special Ruby Reflex, f/4.5 T.-P. Cooke, revolving back, 3 D.D. slides, canvas case. Cost £21.... **£4:19:6**

¼-pl. T.-P. Reflex, reversing back, f/4.5 Cooke Luxor anastig. lens, S.C. shutter, speeded to 1/1,000th, daylight - loading F.P.A. Cost £12 15s. **£4:12:6**

¼-pl. Popular Pressman Reflex, f/4.5 Dallmeyer anastig., reversing back, 6 slides. Cost £14 10s. **£5:17:6**

10×15 Folding Ernemann Reflex, f/4.5 Carl Zeiss Tessar lens, focussing mount, revolving back, shutter, speeded to 1/1,000th, 3 D.D. slides, leather case. Cost £35 ..... **£7:10:0**

P.C. Ensign Horizontal Reflex, S.C. shutter, speeded to 1/1,000th, no lens, Mackenzie-Wishart slide, 6 envelopes. Cost £12 10s. **£1:17:6**

P.C. Kodak Graflex Roll Film Reflex, f/4.5 B. & L. Tessar lens, rack and pinion focussing. Cost £35 ... **£4:10:0**

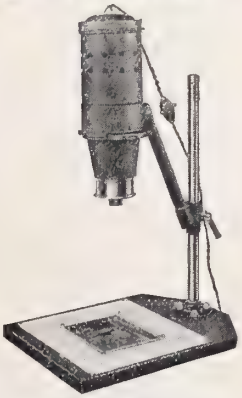
10×15 Box-form Bentzin Reflex, no lens, long extension, revolving back, shutter speeded to 1/1,000th, 3 D.D. slides. Cost £18 10s. **£3:0:0**

6×6 Rolleiflex, f/4.5 Tessar, Compur, plate back, 2 slides, in leather case **£15:15:0**

¼-pl. T.-P. Reflex, f/4.5 Texor lens, reversing back, 6 slides **£4:17:6**

90/94 FLEET ST
LONDON, E.C.4 Phone: CENT. 9391

84 ALDERSGATE St
LONDON, E.C.1 Phone: NAT. 0591



ENSIGN "MAGNAPRINT"

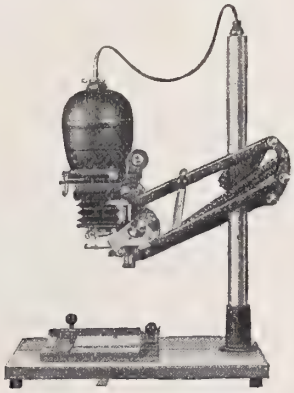
The Ensign super-speed condenser enlarger. Metal throughout, except solid black baseboard, metal parts silk enamelled finish or plated. Double-lined lamphouse fitted with lamp-holder.
3½×2½, with Ensar f/6.3 anastigmat..... **£8:10:0**
¼-plate, with Ensar f/6.3 anastigmat.... **£10:10:0**
Nine monthly payments of 19/10 or 24/6.

Zeiss Ikon "MIRA-PHOT" 3½×2½ Enlarger



The "Miraphot" enlarges both films and plates.

Zeiss Ikon Novar f/6.3 anastigmat.... **£7:12:6**
With Zeiss Tessar f/4.5 anastigmat.... **£10:2:6**
Nine monthly payments of 17/10 or 23/8.



FOCOMAT II ENLARGER

The latest Leitz enlarger for 3½×2½ or Leica negatives.
This instrument is completely automatic. See it now.. **£46:10:0**
Nine monthly payments of £5 9s. 3d.

TESTIMONIALS

Darwen, Lancs.

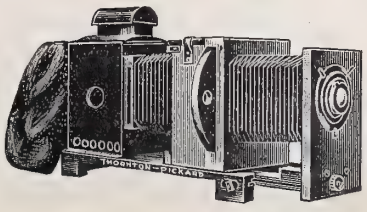
"Salex outfit arrived to-day; allow me to say I am indeed surprised and pleased at the appearance and value for the modest price charged. I am in a position to judge, having on previous occasions paid three times the amount for a similar article. Wishing you every success." R. J.

EASY PAYMENTS AND BEST EXCHANGE ALLOWANCES!

Buy your projector now on nine equal monthly instalments. First payment entitles you to enjoy its full use while paying the balance. We save you money on your used apparatus in part payment for a fresh purchase.

T.-P. IMPERIAL ENLARGER

Micrometer screw focussing front, reversible negative carrier, spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. Without lens, ¼-pl., 5½-in. condenser **£5 5 0.** Without lens, ½-pl., 8½-in. condenser **£10 10 0**
Nine monthly payments of 12/4 and 24/6.





Granville PRODUCTS PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with " GRANVILLE " ; if you have years of experience, change to " GRANVILLE." You will never change again !

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to: PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables :
" GRANVILLE,
LEAMINGTON."
Telephone : 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse
and Showrooms :
13, GRAY'S INN ROAD, W.C.1
Telephone : Holborn 5688.

Brilliant photographs ALWAYS



BRITISH MADE

Price 63/-

FOR STILL OR CINE CAMERAS

Real morocco ever-ready case . . 5/-

Obtainable at all good photographic stores.

It's so easy to make certain of getting brilliant, sparkling photographs, no matter what the light. The " AVO " Exposure Meter tells you the correct stop and shutter speed for perfect results. It measures the strength of light accurately and gives instant, direct readings. No calculations. It is the most sensitive meter ever made—this makes it accurate even in dim interiors. And it will retain its accuracy permanently.

For winter photography, especially, you need this better exposure meter.

7 POINTS

Definitely the most sensitive exposure meter on the market.

Unique method of exposure indication—simple, easily read.

Unequalled range : covers exposures from 60 secs. down to 1/2,000 of a sec.

Influenced solely by light received from normal picture angle.

Extremely compact. Size only $2\frac{1}{2} \times 2\frac{1}{8} \times 1$ in.

Can be held and operated in one hand. Direct readings.

Robustly made for lasting accuracy.

The New **'AVO'** Photo-Electric
Exposure Meter

Descriptive Leaflet post free from—

THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT CO., LTD.
WINDER HOUSE, DOUGLAS STREET, LONDON, S.W.1
TELEPHONE : VICTORIA 3404/7.

PLENTY OF OPPORTUNITIES YET!

● The great possibilities of Autumn and Winter Photography are realised by only a comparative few. Faster and more versatile plates and films, however, now make it easy to obtain good pictures, even when the light is dull and difficult—and that with the same camera that you have been using throughout the summer. Or, you may wish to exchange it for one of more modern design and wider scope. ● ● Let "Westminster" service and facilities in EXCHANGING and OUT-OF-INCOME settlement help you to do this.

'FILMAREX' Vertical Enlarger de Luxe



F/4.5 anastigmat, one hand lever rise and fall, with automatic locking, in three models for negatives up to 4×4 cm., 6×6 cm. and 3½×2½.

Model 1, 4×4 cm., enlarges 2 to 10 times linear. Complete with condenser **£9:13:6**

Nine monthly payments of 22/7.

Model 2, 6×6 cm. Complete with condenser **£11:8:6**

Nine monthly payments of 26/8.

Model 3, 3½×2½ **£15:15:0**

Nine monthly payments of 36/9.

ENSIGN Magnaprint



Midget size. F/6.3 Ensar enlarging lens, specially designed condenser for enlargements up to 15×12 in., chart giving various sizes. Takes Leica, Contax, and all miniature negatives, also half-V.P. and others. Complete with electric fitting, less lamp. Also special model for Standard Leica lenses.

Either model
£4 : 15 : 0
Nine payments of 11/1.

Automatic Focussing Model, with f/4.5 Dallmeyer lens
£8 : 10 : 0
Nine monthly payments of 19/10.

Also for 3½×2½

● For Most Successful Autumn Pictures

Improved Model

'VICTORIA'



F/2.9 Schneider Radionar anastigmat, Rapid Compur shutter, 1 to 1/400th sec., T. and B.

£7 : 19 : 6

Nine monthly payments of 18/7.

● 'WESTEX' Roll Film Cameras . . .

Quite Unbeatable



"WESTEX Four-Five"

8 or 16 on normal 3½×2½ film.

Very highest quality in every detail. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/100th sec., T. and B. Sturdy all-metal body, plated edges, best leather covering and bellows. Quick self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back, panchromatic safety windows. Easy and delightful to handle, yet suitable for the most advanced work anywhere. By far the best all-round value offered. Obtainable only at the Westminster.

£4 : 8 : 9

Nine monthly payments of 10/5.

Velvet-lined Leather Case, 6/9 extra.

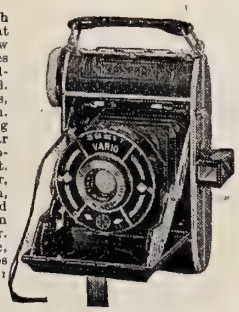
"WESTEX Junior"

8 pictures 3½×2½ on standard film.

Fine f/6.3 anastigmat in focussing mount. Self-erecting front, ready at a touch, direct-vision and brilliant finders. Quite unparalleled at its price **42/6**

Nine monthly payments of 5/3.

"WESTEX Miniature"



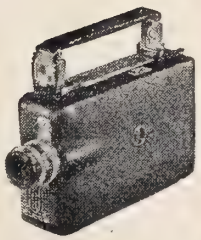
A most efficient high precision camera at a marvellously low price. 16 pictures 4×3 cm. on standard V.P. spool. Splendid results, easy manipulation. Quick, self-erecting front, f/4.5 Vidanar anastigmat lens, focussing down to 3 ft. Vario shutter, 1/25th, 1/50th, 1/100th sec., T. and B. Direct-vision optical finder. Beautifully made, very compact, slips easily into your pocket.

Price (as above)
£3 : 12 : 6
Nine monthly payments of 8/7.

With Radionar f/2.9 anastigmat and Prontor shutter, 1 to 1/175th sec., T. and B. **£5:12:6**
Nine monthly payments of 13/2.

NEW MAGAZINE CINE-KODAK

Remarkable Production!



Charger loaded with 50-ft. 16-mm. film in 3 seconds. Film instantly interchangeable, e.g., Kodacolor to black-and-white, and vice versa, without any loss of footage. F/1.9 Kodak anastigmat, option of four telephotos, 2 to 6 in., universal finder. Ask for full description, or call and see. Complete in leather case.

£40 Nine monthly payments of 93/4.

KEYSTONE 16-mm. 750-watt Projector



Greatest Value Ever!

2-in. large-aperture projection lens, motor drive, forward and reverse, Clarostat control, special still device, 750-watt lamp, super optical system for added brilliance, fan-cooled lamphouse. New improved double-claw action, screw tilting, geared rewind, simple threading. Complete with resistance, splicer and carrying-case, at phenomenally low price of..... **£36:10:0**

Nine monthly payments of 85/1.

Other Models from 14 gns.

KEYSTONE

8-mm. Ciné Camera



Make a point of coming to see the new **Keystone 8-mm. Cine Camera.** Midget in size (slips easily into a coat pocket), giant in capacity—and as simple and economical as "stills." Weighs only 1 lb. 12 oz. Every necessary equipment, everything made easy. Quickly interchangeable lenses. Call at any of the "Westminsters," or write for list.

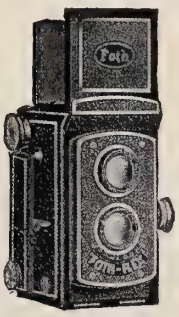
F/3.5 anastigmat, 3 speeds, direct-vision finder, visual footage indicator, exposure chart, etc., **£10:10:0**

Nine monthly payments of 24/6.

F/1.9 Model **£16:16:0**

Nine monthly payments of 39/3.

● Exceptional Value!



FOTH-FLEX Twin Lens Reflex

12 pictures 2¼×2¼ on normal 3¼×2¼ film. With f/2.5 Foth anastigmat, automatic film counter, focussing magnifier, focal-plane shutter, 1/25th to 1/500th sec. and Time, with delayed action. Price only **£13:10:0**

Nine monthly payments of 29/4.

Also with f/3.5 Foth anastigmat, as above, at

£10 : 7 : 6

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

24, CHARING X RD., W.C.2

PHONE & GRAMS TEMple Bar 7165

And 111, Oxford St., W.1 *GERrard 1432.* || 119, Victoria St., S.W.1 *VICTORIA 0669.* || 81, Strand, W.C.2 *TEMple Bar 2710.*



WITH ONE ACCORD . .

Rolleicord

for AUTUMN PICTURES

Seasons change, light varies, weather conditions run riot, but you can depend on Rolleicord for perfect results *always*. It is easily the best of the popular priced twin-lens reflexes, and shows your picture full size and right way up on the ground-glass screen. Full parallax compensation avoids any part of the picture being "chopped off." Has large finder lens and one-lever Compur Shutter for setting and releasing, speeded to 1/300th sec., T. and B. Takes 12 pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ 8-exp. roll film for 1/-, or can be adapted for plates or 35-mm. film, and will take all Rolleiflex accessories excepting only the angle mirror. Both models of Rolleicord II are leather covered. The unanimous choice for Autumn.

With f/4.5 Zeiss Triotar lens **£14 10 0**
With f/3.5 Zeiss Triotar lens **£17 10 0**

GOLDEN BOOK OF THE ROLLEIFLEX. Packed with full-page reproductions of photographic masterpieces, and valuable data and information. Price **7/6**

FROM YOUR DEALER

Latest literature post free on request from the Sole Importers :

R. F. HUNTER LTD.
"Celfix House," 51, Gray's Inn Road, London, W.C.1
Phone : Holborn 7311/2.

SEE THIS SIGN



ON YOUR DEALER'S WINDOW.

For DAY or NIGHT!—buy a NEW EXAKTA REFLEX

and make photographs at

10 INCHES or MILES AWAY

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

Prices for "MULTI-SPEED" MODEL B.	MODEL A without DELAYED ACTION.
Exaktar Anas. f/3.5.....**£19 10s.**	Exaktar Anas. f/3.5 .....**£15 0s.**
Zeiss Tessar Anas. f/3.5..**£23 10s.**	Zeiss Tessar Anas. f/3.5..**£19 0s.**
Zeiss Tessar Anas. f/2.8..**£27 10s.**	Zeiss Tessar Anas. f/2.8..**£23 0s.**

Meyer Primoplan f/1.9, **£39 10s.**



The "Multi-Speed Exakta," with its 4 interchangeable lenses.

THE LABORA TANK
New improved pattern for Exakta Camera, with Patent Apron. Best and easiest to use. V.P. each **25s. 0d.**

EXAKTA HAND-BOOK
Just published. Fully explains this beautiful Camera.
Post free **3/6**

Have you received the new Exakta Price List ? If not, ask for one—post free.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1
Phone : GERRARD 2300.

AUTUMN CONDITIONS

CALL FOR

WIDE APERTURES

Wider apertures demand high quality lenses.

ZEISS LENSES

possess that extra quality that means so much, particularly to the miniature camera user, who is faced with the extra handicap of a necessarily high degree of enlargement. Zeiss lenses give crisp enlargements from the smallest negatives.

CARL ZEISS JENA

Invest in a ZEISS TESSAR

Full particulars in list P51 *from :* CARL ZEISS (London) LTD.
37-41, Mortimer Street – London, W.1



T.-P. PERFECTA ENLARGER

With Dallmeyer F/4.5 Anastigmat.

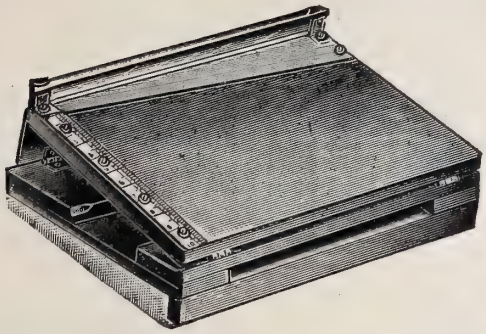
A Word on Enlarging

CRISP, PIN-SHARP enlargements cannot be made with ANY enlarger. The essential features for print-like pictures are :—
ADJUSTABLE LIGHT SOURCE. MATCHED CONDENSERS.
A GOOD ANASTIGMAT LENS.
FINE FOCUSSING AND A RIGID INSTRUMENT.
These features, and many more besides, are in this enlarger. Get one of these and be really satisfied with your enlargements.
For $2\frac{1}{4}$ in. square negatives, £8 12 6. For $3\frac{1}{4} \times 2\frac{1}{4}$ in. negatives, £8 17 6
Write for List.

CASH—TERMS **F.E. JONES** PHOTOGRAPHIC SPECIALIST PART EXCHANGE
3, BREEZE HILL, LIVERPOOL, 9.

MOUNTING FOR AMATEURS

AMATEURS CAN NOW COME INTO LINE WITH PROFESSIONALS by the use of a small dry-mounter. Simplicity, efficiency, inexpensive, these are the lines that combine Dry Mounting.



THE ADHERO
DRY MOUNTING OUTFIT

This machine will mount prints of any size up to whole-plate upon mounts from thin paper substance to thickest card, without cockling or damage of any kind. Maximum mount 15 × 10. Ideal for loose-leaf albums. Each outfit includes everything necessary, including a selection of border tints and mounts, also adhesive tissue.

PRICES :

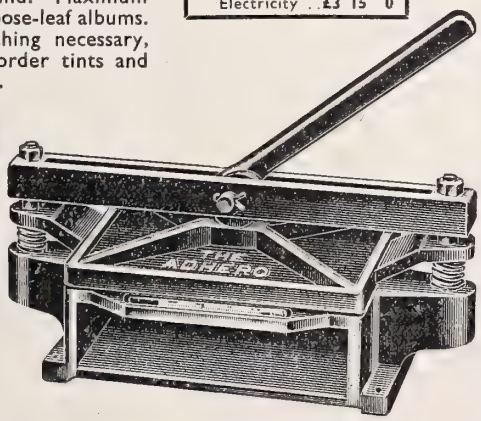
Heated by	
Gas	£2 15 0
Spirit	£3 0 0
Electricity	£3 15 0

MERRETT'S VISIBLE PRINT & PAPER TRIMMER

The most efficient trimmer of its kind on the market. Smallest size made to cut 8½ inches full. Write for particulars of the new MARGIN TRIMMER.

PRICE COMPLETE **12/6** CUT 8½"

ADEMCO
DRY MOUNTING TISSUE
Sold in all sizes suitable to the Amateur, in small packets.
Prices, 9d. and 1/3.

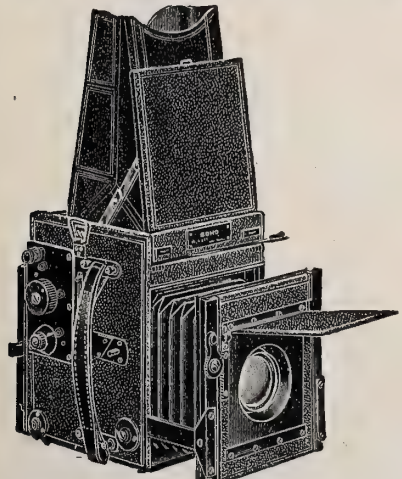


THE ADHESIVE DRY MOUNTING CO., LTD.

27-28, FETTER LANE, LONDON, E.C.4

Telephone : CENTRAL 5107.

Two Famous
SOHO CAMERAS



THE SOHO REFLEX

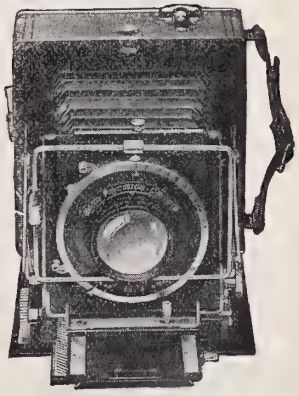
The SOHO REFLEX—Acknowledged by experts to be the best camera in the world, the Soho Reflex may be relied upon for the finest possible work under the most exacting conditions. In addition to its many other uses, the Soho Reflex is invaluable in the studio for children's portraiture and similar work where quick focussing of a difficult subject is essential.

The SOHO PRECISION speaks for itself—Read this extract from a letter recently addressed to the London Camera Exchange Co., Ltd., by an advanced amateur photographer :—

" You may remember you recently supplied a Soho ' Precision ' Camera to me. This is worth its weight in platinum, and is producing as good results as I formerly obtained with a half-plate triple extension camera."

We could ask for no better confirmation of our claim that the SOHO PRECISION possesses all the advantages of a FIELD CAMERA and is, in addition, as MOBILE AS A POCKET CAMERA.

THE SOHO PRECISION



Full details from

SOHO LIMITED : 3, SOHO SQUARE : LONDON, W.1

Member Scientific Instrument Manufacturers' Association of Great Britain.

Part-Exchange of
Miniature Cameras

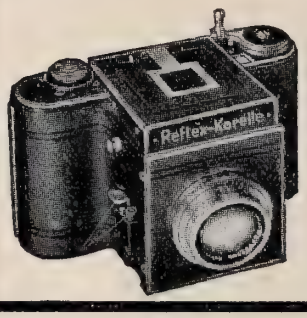
If you are considering the purchase of a camera such as the Contax, Nettax, Leica, Rolleiflex, Exakta, or Super Ikonta, etc., and wish to offer your present miniature camera in part-exchange, we suggest your getting in touch with us.

As miniature camera specialists (we are the only firm dealing exclusively in miniature cameras and accessories), our turnover is quicker and we can consequently afford to give higher than the usual part-exchange allowances. At the moment we urgently require second-hand Leicas (particularly Models III and IIIA), and are prepared to give a little higher than even our usually high allowances in respect of these.

Please mention this advertisement when replying.

R. G. LEWIS
The Miniature Camera Specialist
202, High Holborn, LONDON, W.C.1
(*HOLborn* 4780.)

REFLEX-KORELLE

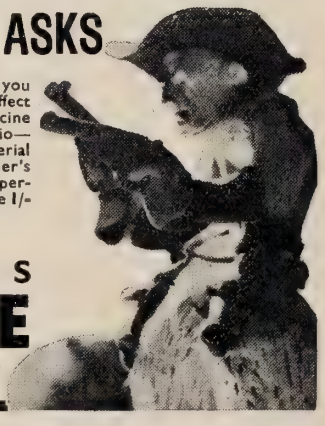


A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From £10 : 10 : 0
With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

THE MODEL THAT ASKS NO FEES .... Next time you want a striking effect let Harbutt's Plasticine help you. Keep a supply in your studio—ready. This marvellous modelling material lends itself perfectly to the photographer's art. And not only does it photograph perfectly—it is clean and easy to handle. Price 1/- per lb., obtainable in 16 colours.



Write for illustrated price lists to
HARBUTT'S
PLASTICINE
111, BATHAMPTON—BATH

A Prize Competition for Novices

Closing date, September 30th.

THIS competition is specially for those readers of "The A.P." who are Novices; that is to say, amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups, or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices still have time in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.
The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.
The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.
Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices" Competition.

CAN THE CAMERA LIE?—A New Competition

Closing date, September 30th.

IN the Summer Number of *The Amateur Photographer*, published on July 22nd, a new competition was announced in connection with articles that appeared in that issue dealing with "pictorial inexactitudes." It was demonstrated that by judicious application of the camera, combined with unusual viewpoints, or by double exposures, results were obtained that on their face value appeared to be unreliable.

In this competition prizes are offered for the best photographic "untruth," but the prints must be quite straight and from untouched negatives. Combination prints, or prints that have been built up by cutting out other photographs and copying, or prints that have been obtained by various "control" methods, are not eligible for this competition.

The prizes are **5 guineas, 3 guineas, 2 guineas, 1 guinea** and **10s. 6d.** They will be awarded for what are considered to be the best efforts in making the camera "untruthful." The negatives of the winning prints and of any others must be submitted for inspection if required. Technical data should also be given regarding the production of the photographs.

There are no other conditions beyond those mentioned above. A special competition coupon, which appears each week in the advertisement pages, must be affixed to the back of each print. The closing date will be September 30th.

Entries should be addressed to the Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and should be marked on the envelope, "Special Competition."

Now for some PRINTS from the HOLIDAY SNAPS!

One 3d. Packet of JOHNSON'S M-Q DEVELOPER

will develop 36 3¼×2¼ prints.

The making of prints is easy and very fascinating, no dark-room is required for Gaslight printing.

For Enlarging on Bromide Paper use JOHNSON'S AMIDOL PACKETS

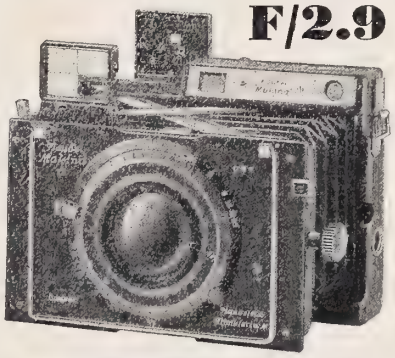
These make from 4 to 10 ounces - - - - - **4d. each**

Write for this trial set and send P.O. 1/4 for

1 M-Q Packet.
1 4-oz. Acid Fixing.
1 Sepia Toning Packet.

Apply: PUBLICITY DEPT.,
Johnson & Sons
Manufacturing Chemists, LTD.
Hendon, London, NW4

Plaubel's Makina II F/2.9



The ONLY Plate Camera with Coupled Range-finder.

6.5×9 cm. Plates, 2½×3½ in. Films.

A REAL MECHANICAL WONDER!

ANTICOMAR ANASTIGMAT LENS F/2.9.

PLATES, FILM PACKS OR ROLL FILMS.



Price, complete with 3 first quality slides.....	£39:10:0
Tele-Makinar, in leather case, F/6.3 21-cm., extra	£12:12:0
Wide-Angle Orthar F/6.8 7.3-cm.....	£7 : 5 : 0
Plaubel's New Roll-holder	£2 :10:0

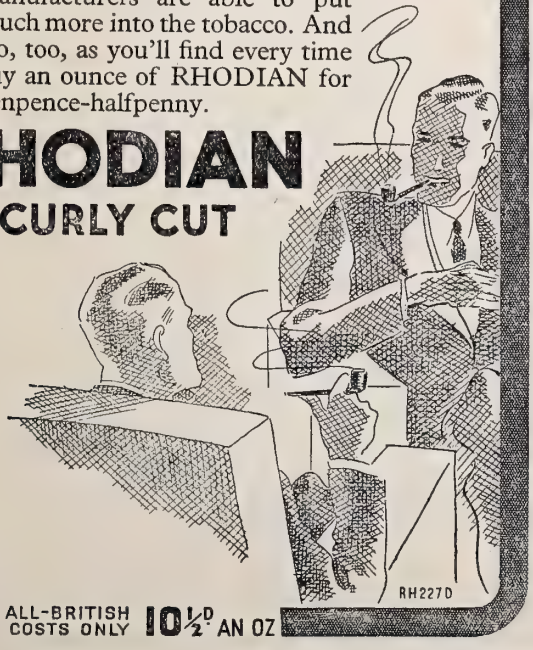
Illustrated catalogue post free.

GARNER & JONES LTD.
Polebrook House, Golden Square, London, W.1
Phone: GERRARD 2300.

"SMOKE LESS DUTY! WELL THAT'S A NEW ONE ON ME"

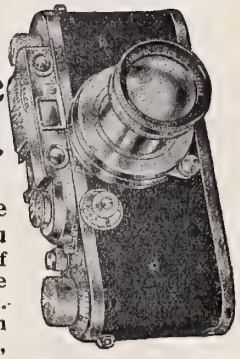
THINK it out for yourself. With a preferential duty of approximately 2/- less per lb. on Rhodesian tobacco leaf, the manufacturers are able to put that much more into the tobacco. And they do, too, as you'll find every time you buy an ounce of RHODIAN for only tenpence-halfpenny.

RHODIAN
CURLY CUT



RHODIAN ALL-BRITISH TOBACCO COSTS ONLY 10½D AN OZ

This anent LEICA—and the WESTMINSTER



● With just one and the same LEICA Camera you can do an infinite variety of work—covering virtually the whole range of photography. That, in itself, makes for much saving of time, trouble, space, labour in carrying, and cash. Thus, for the price of your LEICA you are gaining many advantages — advantages especially typical of LEICA.

● ● By a call at "the Westminster" you can learn with pleasure all that there is to know about LEICA. At the same time you can know how (readily and economically) you can Part-Exchange your present Camera for a LEICA, settling any balance Out-of-Income—or, of course, you can buy outright on that basis.

● ● ●

This is the LEICA Model IIIa, having shutter speeds up to 1/1,000th of a second, f/2 Summar lens, and, of course, completely automatic focussing. It costs £43, or can be acquired by 9 monthly payments of £5 0 4. There are other models from £16.

WESTMINSTER
PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669)
111 Oxford Street, W.1 (*Gerrard* 1432)
81 Strand, W.C.2 (*Temple Bar* 2710)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

Miniature Camera Users!

Enlargements like contact prints

The new Selo films for users of Leica, Contax and similar miniature cameras, set a new standard for fineness of grain.

They yield enlargements notable for clear detail and a sharpness which is almost indistinguishable from contact prints.



SELO H.P. FILM

Fine Grain Hypersensitive Panchromatic

As fast as a fine grain film can be and remarkable for its fineness of grain. It enables difficult subjects with fast movement to be photographed with the certainty that well-exposed negatives capable of enlargement to great size will be obtained.



SELO F.P. FILM

Extra Fine Grain Panchromatic

Definitely the finest grain film produced and intended for the serious and exacting miniature camera photographer who wants perfect negatives of first rate enlarging quality.

These Selo Films are contained in a special Daylight Cassette of patented design which gives greater safety in handling, prevents scratching, and obviates friction.



SELOCHROME FILM

Special Fine Grain Orthochromatic

A splendid all-round film for almost every type of miniature photography by daylight. Anti-halo backed. For the photographer who wants a film of really fine grain at a low price.

Made in England by
ILFORD LIMITED
ILFORD, LONDON

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR F.J.MORTIMER

INCORPORATING THE NEW PHOTOGRAPHER, FOCUS, THE PHOTOGRAPHIC NEWS & PHOTOGRAPHY

WEDNESDAY, SEPT. 23rd, 1936. VOL. LXXXII. No. 2,136.



Copyright—Registered as a Newspaper for transmission in the U.K.

TOPICS of the WEEK

Autumn Photographic Work.

WHILE it is inevitable that a certain number of summer-time amateur photographers discard their cameras as autumn begins, it is a fact that many thousands more than ever before take a renewed interest in their hobby as the dull days and dark evenings approach. New subjects present themselves for treatment that could not be attempted in the past. Modern cameras and materials are responsible for this change of attitude. With the large-aperture "miniatures" and films of amazing speed and panchromatic quality snapshots out of doors are now possible throughout the autumn and winter months, and indoor photography has become equally easy. Above all, the size of the majority of negatives to-day demands the use of an enlarger, and enlarging is essentially a job for the evenings at home. In this, the Autumn Number of "The A.P.," the subject of enlarging and other topical phases of autumn work for the amateur are dealt with, but we feel that it needs no argument on our part to suggest to our readers that their interest in photography should not be allowed to wane now that the holiday season is over and the close of "summer time" is very near.

Travel Lectures.

With the advent of the lecture season a word may not be out of place to those who have come back with a set of slides of pictures obtained on their summer travels and propose to construct a lantern lecture. The first thing a travel lecturer should remember is that scenes which were interesting to him simply because he was there may not be so interesting to his audience, who only see them and hear about them at second-hand. Nothing can be more dreary than a travel lecture unrelieved by human interest. Let the lecturer season his narrative, and his pictures also, with occasional trivialities, concessions to human weakness. Let him tell his audience of an amusing argument at the Customs, or an exceptional meal, or an encounter with an odd individual. Particulars of shopping in foreign towns, or adventures with the currency or the ways of hotels seldom come amiss. We know of one lecturer who made the success of his lecture by interrupting his eloquent account of the Italian lakes to describe the delicious character of an omelette he got at a lakeside hotel.

Tone Elimination.

In an interesting article on another page in this issue Mr. Stuart Black describes his method of making black-and-white prints minus half-tones, from ordinary negatives. In a letter to us he reminds us that a method for producing similar results was put forward some years ago by Mr. Rawlings (of oil-pigment fame), but in that case a somewhat elaborate and complicated process of pigmenting was employed. By Mr. Black's method very effective results resembling lino-cuts are obtained in a simple and direct manner by purely photographic means. Our readers who are experimentally inclined will welcome this new departure as an outlet for their activities.

PHOTOGRAPHY CLASSES

At this time of the year instructional evening classes for photography are being started in all parts of the London area, in addition to those available at the Polytechnics. In every case all further information and prospectus can be obtained on application to the Heads of the Institutes. The duration of the session is from the end of September to the end of the following June. We are indebted to Mr. C. L. Curtis, of Sydenham, for the compilation of the list that follows :—

LITERARY INSTITUTES.

City Literary Institute, Goldsmith Street, Drury Lane, W.C.2. Photography—Science and Art. Mondays, 7.30–9.30; Thursdays, 7.30–9.30; Fridays, 6.30–8.30.

Dalston Literary Institute, County Secondary School, Colveston Crescent, Dalston, E.8. Photography—Tuesdays, 7.45–9.45.

Hammersmith Literary Institute, 50, Brook Green, Hammersmith, W.6. Photography—Thursdays, 7.30–9.30.

Holloway Literary Institute, Holloway School, Hilldrop Road, N.7. Photography—Tuesdays, 7.30–9.30.

Goldsmiths' College, New Cross, S.E.14. Pictorial Photography—Mondays, 8–10. Photography (Technique)—Thursdays, 7.30–9.30.

Putney Literary Institute, County Secondary School, West Hill, S.W.15. Photography—Wednesdays, 7.45–9.45.

MEN'S INSTITUTES.

Battersea Men's Institute, Latchmere Road, Lavender Hill, S.W.11. Photography—Tuesdays, 8–10; Wednesdays, 8–10.

Bermondsey Men's Institute, The Alma School, Southwark Park Road, S.E.16. (Classes meet at Galleywall Road School, Rotherhithe New Road, S.E.16). Photography—Tuesdays, 8–10; Thursdays, 8–10.

Bethnal Green Men's Institute, 229, Bethnal Green Road, E.2. Photography—Wednesdays, 8–10; Fridays, 8–10.

Deptford Men's Institute, Clyde Street School, S.E.8. Photography—Fridays, 8–10.

Downham Men's Institute, Durham Hill School, Downham Estate, Bromley, Kent. Photography—Tuesdays, 8–10.

Kentish Town Men's Institute, Holmes Road, Kentish Town Road, N.W.5. Photography—Thursdays, 8–10.

North Kensington Men's Institute, Bevington Road School, Portobello Road, W.10. Photography—Thursdays, 7.45–9.45.

North Southwark Men's Institute, Orange Street School, Union Street, S.E.1. Photography—Wednesdays, 8–10.

Poplar Men's Institute, The Hay Currie School, Byron Street, E.14. Photography—Tuesdays, 8–10; Fridays, 8–10.

Stepney Men's Institute, The Raleigh School, Ocean Street, E.1. Photography—Thursdays, 7.30–9.30.

Walworth Men's Institute, The John Ruskin School, Beresford Street, S.E.5. Photography—Tuesdays, 8–10; Fridays, 8–10.

Woolwich, Vicarage Road School (apply to the Head of the Westhorne Evening Institute, Nesbit Road, Briset Road, Eltham, S.E.9). Photography—Mondays, 7.45–9.45.

Instruction will commence in the week beginning 28th September, 1936.

Fees, students living in the Administrative County of London :—

Literary Institutes (except Goldsmiths' College), one class per session, 7s. 6d.; each additional class, 4s. 6d. Admission to all classes for the session, 15s. 0d.

Goldsmiths' College, one class per session, 10s. 0d.; any number of classes, £1.

Men's Institutes, any classes, per term, 1s. 3d. (there are three terms in the session).

Students living outside the Administrative County of London may, in many cases, be admitted at the ordinary London fee. Particulars may be obtained from the Head of Institute.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Preparing for Enlarging

With the opening of the exhibition season and the close of the holidays the chief occupation of the keen amateur photographer during the autumn will be the making of prints. This means—in these days of miniature and small cameras—the making of enlargements. The following notes are intended for those who are now reaping the summer harvest.

ALTHOUGH many workers do enlarging all the year round, the time is fast approaching when enlarging will be far more general, and the amateur will be putting his summer's work to the test of enlargement. Some preparation now may save quite a lot of time later, and an hour or so spent in putting the enlarger and its accessories into condition will be amply repaid.

Putting the Enlarger in Working Order.

Dust will almost certainly have accumulated in quite large quantities on an enlarger that has been laying idle, and this is the first thing which should be removed. A soft duster and a camel-hair brush will soon accomplish this, and then the business of attending to the optical equipment can be proceeded with.

Condensers are often an unsuspected cause of trouble in enlarging; dust settles on those in the upright type, or else they become smeared through vaporisation. A very soft duster should be used for polishing these, and they should be taken out, preferably over a cloth-covered table, in case they should get dropped and chipped. If the two condenser lenses are in a brass mount it is seldom necessary to unscrew this unless the dust has worked in through the ventilation hole, but the amateur need have no fear, so long as they are returned in the correct way, with their curved surfaces facing one another

The lenses should be cleaned in the same way as the camera lens is usually done, with a very soft well-washed cambric handkerchief and a soft brush.

The carrier glasses should be cleaned thoroughly, as these are often the cause of imperfections in the enlargements, it being remembered that small spots are greatly magnified on enlargement.

In the case of horizontal enlargers, the easy running of the extension should be attended to, and usually just cleaning is enough for this, although a suspicion of grease is used by some workers, but is not recommended.

If the easel is an integral part of this type of enlarger it should be tested for parallelism to the carrier, and adjusted if necessary.

Illumination.

The illumination of the instrument is another point that may need attention; one of the best forms of illuminant is an opal electric lamp, somewhere about 100 watts. The owner of an old-fashioned enlarger may adapt his lamphouse to take an electric illuminant, and he will certainly find it very much more convenient than either oil or gas. Electric sets can be purchased from most good-class dealers at really moderate prices, and need only sliding into the lamphouse and correctly centring.

Naturally, the handy-man will prefer to rig up his own form of illuminant, and this is quite good, providing he assures himself that there is no danger from shocks.

Accessories.

Masks for the carrier can also be made by the handy amateur out of thin brass, and will prove invaluable when handling different-sized negatives. Masks should also be made for the easel both for giving white borders and for producing black borders. Both these have been described at different times in these pages.

Dishes are an important side-line to the enlarger, and now is an excellent time to invest in new ones. Enamelled steel is the finest material for these dishes, and if care is taken they will last a lifetime. The dishes should be of large size so as to allow room for handling large prints. Of course, makeshift dishes can be utilised, some quite good ones being made out of baking-tins coated with two or three coats of Brunswick black or anti-sulphuric enamel.

Workers using a vertical enlarger usually have a sheet of plate-glass to hold their bromide paper flat. Special masking and fixing frames can be secured for this, but run rather expensive, and the plate-glass, provided it is kept scrupulously clean, is really ideal for the purpose, as its weight ensures perfect flatness of the bromide.

Printing Papers.

The purchase of bromide papers presents something of a problem for the worker in a small way. He can of course, buy his material in small packets, and then he finds he wants a number of grades of paper, so that his expenditure on this commodity threatens to reach alarming proportions. The best plan is to acquire this paper gradually in larger quantities. Firms advertising in this journal will supply three dozen or six dozen sheets at a considerably less cost per sheet than buying them in small packets, and the amateur is thus able to acquire various grades gradually, and then to replenish his stock gently without too heavy an expenditure. It is extremely useful always to have paper in stock, as one never knows when one might want an enlargement in a hurry.

Preparing the Negative.

An outfit for spotting and retouching will be required, and should be kept in a special receptacle, so that all the contents are easily available.

The preparation of the negative itself before enlarging is a matter frequently overlooked or neglected by the amateur. For instance, there should be no finger-marks or other marks of any kind on either side of the negative, as these have a habit of becoming very obvious and on a large scale in the final print. Glass negatives should be carefully polished and the film side cleaned with either methylated spirit applied with a wad of cotton-wool, or else rubbed over lightly with Baskett's reducer and polished. This applies also to films.

All pinholes should be spotted out with a fine-pointed brush and a little water colour. A small black spot on the negative will give a white spot on the enlargement, and this is easier to deal with than to remove a black spot from the gelatine surface of the print.

One or two other gadgets may be prepared when getting the enlarging materials in readiness. A piece of cotton-wool on the end of a long piece of wire is a useful accessory, as also is a piece of dark card with a small hole in it, which can be used for vignetting and shading.

It should be mentioned, in regard to the papers, that a dry place must be found for the storage of these, and no chemicals or fumes should be allowed to come into their vicinity. A note should be made of the exposure necessary to make, say, a whole-plate enlargement from a $3\frac{1}{2} \times 2\frac{1}{2}$ negative, and then a table can be worked out for varying sizes.

The Royal Photographic Society 81st Annual Exhibition

Second Notice.

THE SCIENTIFIC AND TECHNICAL SECTIONS

IN our previous notice of this Exhibition reference was more particularly made to the Pictorial Section. This, with the colour prints, contains 279 exhibits. The other sections—devoted to Scientific, Technical, Record and other phases of the applications of photography—bring the total up to 1,494 exhibits, including lantern slides and transparencies.

In addition, displays of apparatus and materials by leading manufacturers are arranged in different parts of the building, and further increase the variety and interest of the exhibition as a whole.

At the opening of the show on September 11th, Mr. Dudley Johnston stated that in the Pictorial Section 94 entrants from this country had 120 pictures accepted, 51 from America had 62 pictures, the Continent produced 28 contributors with 44 pictures, and the Dominions and Colonies 18 with 24 pictures. He expressed the opinion also that the finest pictorial work to-day was no finer than that done thirty years ago, but the general standard is undoubtedly higher.

Colour Work.

What is said of the Pictorial Section, that individual work may be no higher, but the general level has been raised, applies also to the Colour Section. The President, Dr. D. A. Spencer, said that some of the Autochromes made in 1909 would, from a pictorial point of view, compare favourably with some of the lantern slides made now. But it is much easier now to make a transparency. The manufacturers have shouldered a good deal more of the burden. They are producing much more foolproof material.

This year there is a considerable preponderance of Dufaycolor, and unfortunately the lighting is rather too warm to permit of their being seen at their best. Each process requires different viewing conditions, and the arrangements at Russell Square are a compromise with which perhaps no one is quite satisfied. Colour photography is also responsible for some quite remarkable records of skin diseases—an application of colour work which is finding increasing use in hospitals, facilitating, as it does, the spread of information among medical men and assisting accuracy in diagnosis.

Lantern Slides and Transparencies.

The visitor to the R.P.S this year, after seeing the Pictorial Section, should turn to the Studio on the ground floor and inspect the Lantern Slide show. These are again displayed in cases illuminated from the interior. They represent a very high standard of technical excellence and are contributed by many well-known slide-makers, including W. A. Clark, James Shaw, Fred Lord, W. E. Hughes, R. Kermode, P. B. Dannatt, C. Cecil Davies, E. R. Butcher, Charles Green, Dr. A. Nawrath, G. B. Keary, Eric J. Hosking, G. Bird, J. Ludlam, and Frederick H. Low.

The colour transparencies will also be found in this section, and some striking results by the various colour processes are to be seen, including the Dufay process, Agfa, Finlay, Autochrome and Filmcolour.

Scientific and Technical.

On the second floor there are the sections devoted to Natural History work, Scientific, Technical and other applications of photography. The Natural History Section is always interesting, and this year contains some remarkably fine examples of this phase of photography, including notable work by G. B. Keary, F. W. Bond, E. J. Bedford, R. W. A. Burgess, Ralph Chislett, Harold E. Evans, Eric J. Hosking, Oliver G. Pike, Douglas P. Wilson, and Hugh G. Wagstaff.

In the room which houses the Natural History Section are also to be seen cabinets containing stereoscopic exhibits. These are invariably a great attraction to visitors, and include both stereoscopic prints and transparencies. Amongst the latter, both in monochrome and colour, are examples by H. Wormleighton which are, as usual, of outstanding merit.

Others by R. E. Shawcross, K. D. Sutcliffe, E. J. Bedford, and Dr. W. R. Grove, are worth attention, as also are the Grenz-ray transparencies of flowers by the Kodak Research Laboratories.

Awards.

In another room on the second floor the visitor will be keenly interested in the various applications of photography, and it is in this department that awards have been made. The Society's Medal has been awarded to Messrs. Edgerton, Germeshausen and Grier, Massachusetts Institute of Technology, for some remarkable specimens of high-speed photography. The Rodman Medal has been awarded to Thomas S. Beardsmore for photomicrographs, and the Hood Medal to J. Crowther Cox for still-life work. Prizes given by Professor G. Woodburn Morison have been awarded to G. Lovell Stiles and E. C. Le Grice for X-ray photographs. Practically every exhibit in this section is worthy of attention.

Press photography is well represented by contributions from James Jarché, Lancelot Vining, International News Photos, New York City, *The Times* Publishing Co., Ltd., *The Morning Post*, and James Maycock. Advertising, Record and Theatrical photography are also represented.

In the Meteorological, Aerial and Astronomical Section, infra-red photographs taken from the highest point ever reached by man (at an altitude of 72,395 feet) are of great interest. X-ray, Clinical and Geological photography have also some striking examples, some of which may not appeal to the taste of every visitor, but the photomicrographs are always fascinating and the record photographs show a number of fine examples.

Trade Exhibits.

The Trade is well represented by exhibits from Ilford Ltd. and Ross, Ltd., who have attractive exhibits in the exhibition room on the second floor. Agfa Photo, Ltd., David Allan, E. Leitz (London), and Zeiss Ikon, Ltd. have displays in another room on the second floor. In the entrance hall are displays by J. H. Dallmeyer, Ltd., Kosmos Photographics, Ltd., Zeiss Ikon, Ltd., Kodak, Ltd., Elliott and Sons, Ltd., Ilford Ltd. and Gevaert, Ltd.; while the Library is occupied entirely by Kodak, Ltd. with a display of their various apparatus and materials. Sands Hunter and Co., Ltd., and Soho, Ltd., are in Room 3. On the ground floor, with the Pictorial Section, are displays by Cinex, Ltd., Ensign, Ltd., Pathéscope, Ltd., Williamson Manufacturing Co., Ltd.; while on the staircase leading from the first to the second floor there is a display by *The Amateur Photographer and Cinematographer.*

BEHIND THE LEICA

MICROSCOPIC ACCURACY

OVER 75 YEARS EXPERIENCE IN THE MAKING OF THE WORLD'S FINEST MICROSCOPES IS EMBODIED IN EVERY LEICA



Leica

THE CAMERA OF MODERN TIMES

Ask any good class photographic dealer for a demonstration, or write for descriptive literature to

E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON, W.1.



"....but the focussing screen is not like the ordinary ground glass?"

"No! While with the usual focussing screen there is always a considerable reduction in light towards the margins, and consequently quick and certain focussing is sometimes difficult, the focussing screen of the Ikoflex—the Zeiss Ikon reflex taking 12 pictures $2\frac{1}{4}\times2\frac{1}{4}$—follows a different system altogether.

"The Ikoflex focussing screen is in the form of a plano-convex lens, the under surface of which is matted. This construction gives a brilliantly illuminated picture, even to the edges, and thus facilitates focussing."

The Ikoflex is fitted with Zeiss lenses, Compur Rapid shutter to 1/500th second, frame sports finder, automatic picture counter, and automatic depth-of-focus scale for every stop. It is the perfect reflex for the serious amateur. By a clever setting of the position of the focussing screen parallax compensation is also provided for.

IKOFLEX

With Zeiss Triotar f/3.8 and Compur normal to 1/300th second.....**£14 15 0**

With Zeiss Tessar f/3.5 and Compur Rapid to 1/500th second.....**£20 10 0**

Most high-class camera dealers stock the Ikoflex.

Name of nearest stockist, together with illustrated prospectus, free on request.

●

ZEISS IKON LTD.
11, MORTIMER HOUSE,
MORTIMER STREET, LONDON, W.1

IMPORTANT
All Zeiss Ikon Cameras sold by us in Great Britain are equipped with distance and depth-of-focus scales in English feet. Also diaphragm scales are engraved according to the R.P.S. standard.

Readers' Hints, Tips and Gadgets

A DEVICE FOR FRAMING PHOTOGRAPHS.

VERY few amateurs attempt to frame their own photographs, except perhaps by the passé-partout method, and although delightful effects are often obtained this way, there is no doubt that in many instances a suitable wooden frame is a decided improvement.

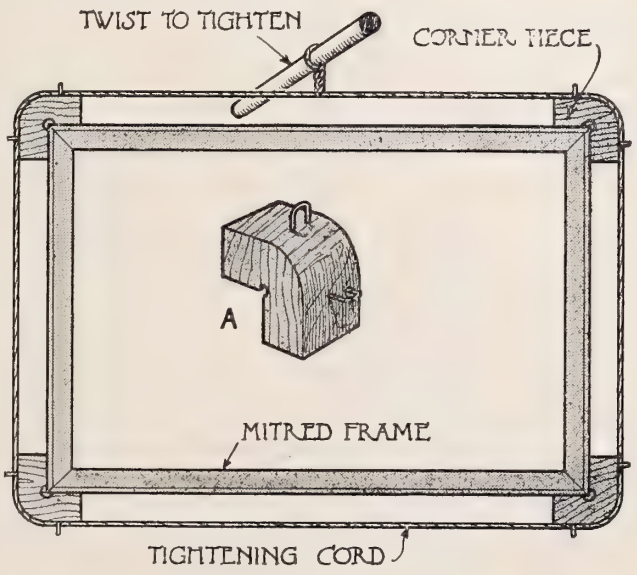
Certain tools are required when making photo frames, and most important of all a cramp is necessary to secure and press the corners together when glueing. Cramps are rather expensive to buy, but a suitable device that will do instead is described.

It consists of four corner pieces made from hardwood blocks, each about 1½ in. thick by 4 in. square, cut to the shape shown at A, and an iron staple is knocked into each corner at the angle shown.

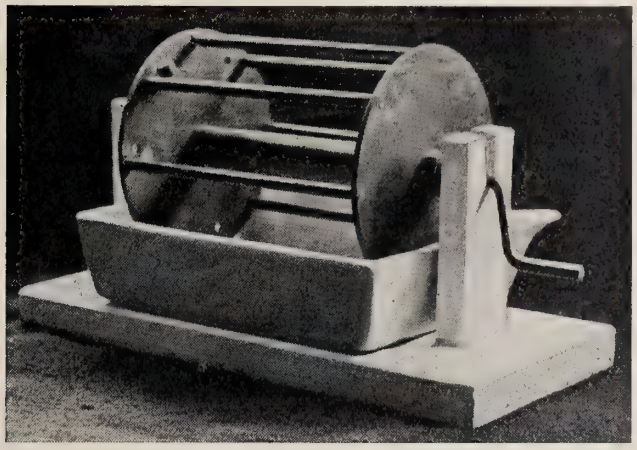
A glance at the sketch clearly shows how the device is used. After the two ends of each side are mitred, glue is applied to the corners and each piece is placed in position on a flat table. The corner pieces are now added, and a strong piece of cord is threaded through the staples and along each side. This is drawn very tight by inserting a piece of stick and twisting the cord in the manner shown.

Care must be taken to see that the cord all the way round is exactly over the frame being glued. Otherwise one or more of the corner pieces will pull to one side and drop off while the cord is being tightened.

When dry the corners will be found to be securely fastened, but if further strength is required, small picture framing nails may be driven in after the glue has set. J. STOBBS.

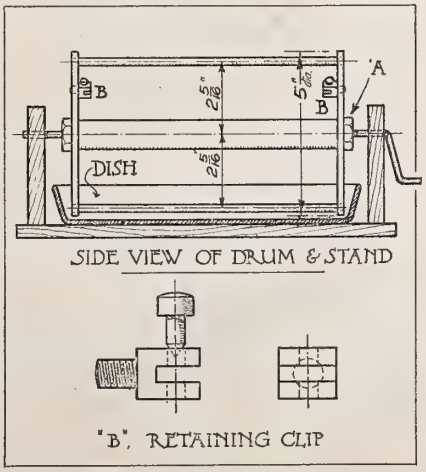


A DEVELOPING DRUM FOR ROLL FILMS.



THOSE workers who like to see their pictures developing, but find the see-saw method rather tiring, especially after the first film, will appreciate this little gadget. As will be seen from the photograph, it consists of two vee supports carrying a drum, underneath which the developing dish is placed. It is as well to mention here, that although the idea could be adopted for any size film, the dimensions given here are for the popular 3¼ × 2¼ in. 8-exposure type. The main difficulty in constructing the drum was to find some material that could be easily worked and yet not corrode. For that reason, and because it does not absorb liquids, ebonite was chosen. The ends of the drum are made from two 5-in. diameter discs of ⅛-in. or $\frac{3}{16}$-in. ebonite with a ¼-in. hole at the centre. The two discs are then clamped together, and eight equally spaced $\frac{7}{32}$-in. holes drilled round the circumference on a radius of $2\frac{5}{16}$-in. After this the two are separated, and in one disc the holes are opened up to a ¼ in., and the other is tapped ¼-in. Whitworth. The centre spindle is also ebonite, 6-in. long and ⅜-in. or ¾-in. diameter. At each end and in the centre a ¼-in. Whitworth hole is tapped about ½-in. deep. These two holes are for the spindles upon which the drum revolves. For ease in bending, the one that forms the handle is made from ⅛-in. brass rod, while the other end is of ebonite. The actual rods that support the film (there are eight of them) are from ¼-in. round ebonite with one end threaded to fit in the appropriate disc. Before assembling the drum, the holes for holding the film clips must be drilled, and the position is important, otherwise the film will be too loose. One comes ½-in. from one of the struts in one disc, and the other is ½-in. from the same strut on the other disc, so that when assembled the two clips are in a line. These clips are of ebonite, and are shown at B.

The edge of the film is slipped in the slot, and the pin inserted. When the eight struts are screwed in the disc, the other in position and the centre spindle pushed in, the two spindles are screwed in, each having a nut shown at A, which when tightened locks the two discs firmly together. As can be seen from the photograph, the drum revolves in a vee slot in each of the two uprights. In use the whole is taken into the dark-room, one edge of the film is held in one of the clips, the drum is then turned, winding on the film, emulsion side out, until the other end can be slipped in the other clip. The whole is then slowly rotated over the dish of developer for the correct time. It is, of course, important to see that each turn of the film does not overlap its neighbour and that the emulsion side is on the outside of the drum. In view of the fact that ebonite does not absorb water the fixing can be carried out by the same method, providing the drum is rinsed before using again. N. GATES.



Outdoors

By E. APPLEBY.



Autumn Clouds.

MANY photographers are of the opinion that the autumn is the best time of the year for outdoor work, and this is certainly borne out by general observations, though precautions must be taken if the right effects are to be obtained. Let us look at some of the conditions.

Perhaps the finest feature of the autumn landscape is the wonderful colour of the trees and hedgerows, and as these consist of really a range of tones they are particularly suitable for photography. The edges of the woods are very effectively clothed, and to get the best must need special materials.

Without doubt panchromatic is the best material to use, and as this is very easily obtained nowadays no difficulty need be anticipated in that direction. To use this to its utmost advantage, however, a filter is necessary, and here is where many people stumble. There seems to be a diversity of ideas on filters, many amateurs being under the impression that you simply fix a two-times filter on the lens and give twice the exposure. This is by no means the correct procedure.

It is essential that the worker use a certain kind of material with a certain filter all the time, so that he can be reasonably sure of obtaining the same effect every time. Thus, it often happens that a two-times filter used with a certain brand of plate will need twice the exposure, while another brand of sensitive material with the same filter may require three times or even a little more.



The last of the Harvest.



Gathering Autumn Leaves.

Possessors of humble box cameras need not put their instruments away under the impression that they are of no further use during the autumn and winter. Of course, with the small aperture of the lens the exposure will be rather long, but the camera can be rested upon something and a short time exposure given. In this event it is essential to keep a sharp eye on the breeze in order that trees do not sway too much.

The autumn season is also an ideal one for clouds, and here again the same filter can be used, although many workers prefer a one-and-a-half times. This, again, is a matter for the individual

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

...n the AUTUMN

worker, and depends a good deal upon his method of working.

Already there is a mist appearing in the early morning, and this clothes quite ordinary objects with an air of romance which can be captured by the wary amateur. Here the filter should definitely be dispensed with, and the "chrome" type of film is ideal for this type of subject. Exposures are fairly short, as the mist reflects quite a fair amount of actinic light. Eyes should be kept open for subjects which have been ignored before; the mist softens the outlines and gives the new subject a much better effect. Figures appearing through the mist also are very effective as pictures, and should not be ignored.



The Apple Crop.



One of the Old School.

Wet autumn days hold endless possibilities for the city or town worker at this time of year, because following the heavy showers one often gets a brilliant burst of sunshine, and the consequence is that splendid reflections are found in the puddles, while glistening mackintoshes and umbrellas all add to the general pictorial effect of the scene.

Fallen leaves make a good subject for park workers, and many subjects will appeal to the alert amateur. The keeper brushing up the leaves, and the children collecting, will also be aids to pictorial effects. Swirling leaves can be caught on windy days by photographers with cameras possessing large-aperture lenses.

The negatives of autumn subjects will require careful handling. Such things as the rain-swept city streets, for instance, will respond best to the water-bath system, in order to avoid too violent contrasts. Mist subjects must be very lightly developed, otherwise the mist will be lost. Thin negatives are the order of the day for autumn work.

The farm will provide good subjects for the worker within easy reach of the country, and he would do well to spend as much of his leisure time as possible searching the fields round the immediate district. The plough will probably provide the best studies, and even if the weather is dull this is not a difficult subject where horses are concerned, since the photographer has plenty of opportunity to choose his viewpoint and get good backgrounds, which are essential in this kind of work. Clouds should be secured with the landscape if it is at all possible to do so.



Autumn in the Park.

MAKING Good Bromide ENLARGEMENTS

A Practical Article for the Beginner by J. M. BARNARD.

THE perfect bromide enlargement should look exactly like a contact print made in a printing frame from a good negative of large size. It should be just as bright and clear and, at the ordinary viewing distance, just as sharp as the little contact print you made "to see how it had come out."

To get a print to look like that you must expose and develop correctly. If a print from a good negative is flat and muddy, you may be pretty sure it is over-exposed and under-developed. If you give the next one about half the exposure and keep it in the developer a good deal longer, at least another minute, you will find you are on the right track. An under-exposed print will proclaim itself by being obviously too light all over; it is the over-exposed ones that are apt to puzzle the beginner.

Trial Strips.

What exposure to give is, of course, always a problem at first, but it should not take long to get the hang of it, provided you use one variety of paper only at the start. It helps enormously to keep a record of exposures, either in a book or on the back of the print, marking it with a soft pencil before you put it in the developer.

If you alter the degree of magnification, that is to say, if you use only a little bit of the negative to fill the whole sheet of paper, you must record that too, because the greater the degree of magnification the longer the exposure required.

If you keep these records you will be able, after a time, to match up a negative with an older one and give the correct exposure right away.

At first, however, trial strips are an absolute necessity, unless you want to waste quantities of paper. The usual method is to use a whole sheet, or at any rate half a sheet, of paper, and to cover it up in turn in three or four strips, so that each strip has a different exposure; you then develop the piece of paper and decide which exposure is correct. That method may suit you, and perhaps it is the best right at the start, when you don't know whether the exposure is likely to be ten seconds or two minutes.

But very soon, if you consult your records, you are more likely to find yourself in doubt whether the correct exposure is ten seconds or fifteen, and then you will find there is a better method available. Cut up one of your sheets of paper into pieces about two inches by one. Take one of these pieces and fold it in half, with the emulsion side outwards. Hold it, folded, against the enlarging board where the densest part of the image in which you require detail comes; this will probably be the face in a portrait. Give an exposure of, say, ten seconds. Now turn the folded paper over, so that the other half faces the light, put it approximately on the same bit of the image and give an exposure of, say, fifteen seconds.

Now develop the paper fully, slip it into the fixing bath, and you can have a good look at it in white light. You will have two little pictures, each an inch square, of the same bit of image, and they will be much easier to compare than different parts of the picture. You may find that one of the two exposures is just right, or you may have to give a little more or a little less or split the difference. But at any rate, if you have consulted your records and have timed your exposures accurately, you should not have to make another trial for that particular negative, paper, and degree of enlargement.

Development.

The secret of developing bromide prints is to use the developer fresh, strong, and with the right amount of potassium bromide, and to give the solution plenty of time to do its work, so that it can develop the image right down in the emulsion and not just on the surface.

For this reason I advise amidol, because unless it is freshly made up it won't work at all. It isn't reasonable to take the dregs of any old bottle of M.Q., made up months ago, and expect it to produce a print of exhibition quality.

The amidol only takes a couple of minutes to make up. Take a pint of water, if possible with the chill off, and put in one ounce of soda sulphite crystals (or half an ounce of the "dry" powdered sulphite, which dissolves quicker), sixty grains of amidol and ten grains of potassium bromide, and you have got as good a developer as you can want for any bromide paper you are likely to use.

I know some people advise less bromide, fearing greenish blacks, but if you expose correctly you will have no trouble, and your paper will keep clean and stainless.

Your fingers won't, though, if you wallow in the solution, so why not learn to use forceps? Really good ones, in stainless steel, cost a shilling. Personally, I never put a finger into either the developer or the fixing bath, and the prints and I are all the better for it.

As regards the time of development, I have never understood why manufacturers suggest such short times as a minute and a half or two minutes. My own prints seldom take less than three minutes and often as long as four or five; a print which seemed dark enough in two minutes would almost certainly prove to be of very inferior quality in the blacks. I must admit that I develop by inspection, which is supposed to be quite wrong, yet I never get a print too dark unless, of course, I have over-exposed the paper.

Working in Comfort.

I believe in working in comfort, and my dark-room is anything but dark. The safe-light is a greenish yellow, well diffused, and the paper seems to stand almost unlimited exposure to it, at a distance of three feet or so, but I cover the dish with a piece of card until I need to look at the print. That is the way to combine comfort with safety.

From the developer the print is removed with the forceps to a stop bath, consisting of half an ounce of acetic acid in 25 ounces of water. Still holding it by the forceps I rinse it round for a few seconds in this and then transfer it straight to the fixing bath made up to the Kodak acid-hardening formula, fresh and strong, never used before and never to be used again. Moving it round for a few seconds and making sure that it is really immersed, face downwards, I at last let go, rinse the forceps under the tap, hang them on a hook over the developing dish and am ready for the next print.

Fixing and Washing.

It pays to use plenty of fixing solution, in a dish a good deal bigger than the prints, and to give a little more time than is thought to be necessary. Up to half an hour will do no harm, and the prints should be well moved round and separated from time to time. A really well fixed print will be pretty permanent after considerably less washing than many people believe necessary, while no amount of washing will do any good if the fixing has been scamped.

Washing must be thorough, of course, but if it is done properly it need not consume a great deal of water or time. If the prints are well moved round in the water and well drained each time it is poured off them, half a dozen changes for thin paper, or perhaps ten for thick, should do all that is necessary, especially if you make the early changes quick and gradually increase the intervals.

This part of the job, for an amateur's small batch of prints, should never take more than forty-five minutes, but you must pay attention to it and see that each print is properly treated if permanence is wanted.

1860 **DALLMEYER** 1936

FOR

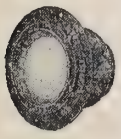
THE FINEST BRITISH LENSES



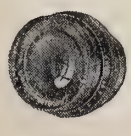
"Adon" Adjustable Type Telephoto Lens.—The only lens of its type available. Fits any make of camera employing a focussing screen. Focal lengths from 4 to 44 in., covers plates from 2¼×1⅝ ins. to 15×12 in. Price **£7 0 0.**



"DALLON" Fixed-separation, Fixed-focus Tele-Anastigmat Lenses.—Made in four series, f/5.6, f/6.5, f/7.7 and f/6.8. Fit all makes of roll-film, reflex and focal-plane cameras. Indispensable to the keen photographer. The smallest, lightest and most inexpensive tele-anastigmats made. Prices from **£5 0 0.**

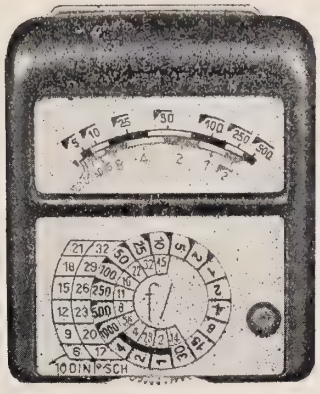


"PENTAC" f/2.9.—The original, and by far the most highly corrected extreme aperture anastigmat. Made in focal lengths from 1 to 12 inches. Fully corrected for astigmatism, spherical, colour, coma, etc. The ideal lens for a reflex camera. Prices from **£8 15 0.**



"Super-Six," a fully corrected anastigmat working at the enormous aperture of f/1.9. Special models made for use on the Leica and Exakta Cameras. Made in focal lengths from 1 to 6 in. Prices from **£11 0 0.**

- *76 YEARS' experience in the manufacture of optical equipment for Photographic, Cinematograph and allied purposes.*
- *Exclusive designs covered by British and foreign patents.*
- *Uniformity—due to the exacting tests prior to issue of each lens by highly trained optical scientists.*
- *Manufacturing—latest and finest precision machinery, ensuring accuracy of polished surfaces to half a millionth of an inch.*
- *Price—It is only because Dallmeyer Lenses are the finest it is possible to manufacture that they are not the lowest in price.*

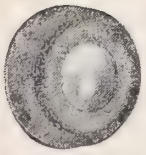


NEW

The "SIXTUS" Photo-Electric Exposure Meter.—The very latest and most sensitive exposure meter. Complete in bakelite case, **£5 5 0.**

Leica model now available

Catalogues and booklets sent gratis

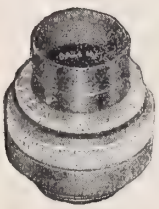


"Wide-Angle" Anastigmat.—The finest wide-angle anastigmat obtainable. F/6.5 for focussing; f/11 to f/16 for taking.

2⅜ in. focus,	3¼×2¼ in.	£5 5 0
3¼ " "	¼-plate	£5 10 0
4¼ " "	7×5 in.	£6 0 0
6½ " "	8½×6½ in.	£7 10 0
7⅞ " "	12×10 in.	£8 10 0



"PORTRAIT-ANASTIGMAT."—A new series of Portrait anastigmats designed to meet the demands of the modern professional photographer. Made in three series, f/3.5, f/4 and f/6. Focal lengths 9 to 18 in. Prices from **£11 10 0**



F/1.5 "SPEED" Anastigmat.—A large aperture anastigmat for amateur cinematography. Made in focal lengths from approx. 15 mm. to 3 in. Fit most makes of 16-mm. ciné cameras. A new anastigmat, computed from first principles, specially for amateur cinematography. All lenses supplied in neat micrometer focussing mount, readily interchangeable. Prices from **£10 0 0.**



"CINÉ-TELEPHOTO" Lenses.—The finest telephoto lenses procurable. Instantly interchangeable on most makes of 8-mm., 9.5-mm., and 16-mm. ciné cameras. Focal lengths from 1½ to 12 in. Special mounts stocked for Cine-Kodak Cameras, Filmos, Victors, Cine-Nizo, Dekko, Miller, Ensign Simplex, etc., etc. In micrometer focussing mount. From **£4 4 0.**

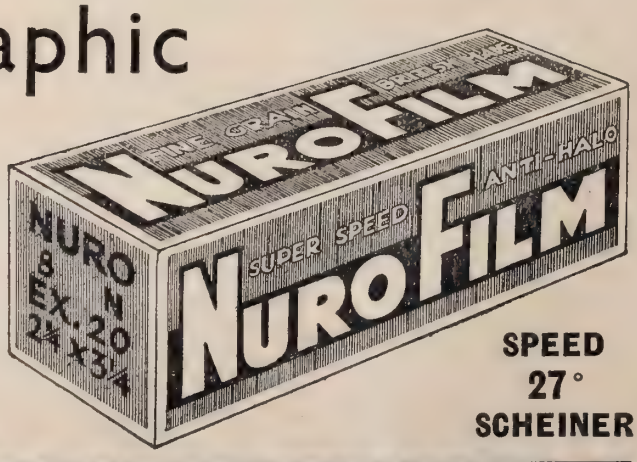
J. H. DALLMEYER, LTD.

31, MORTIMER STREET, OXFORD STREET, LONDON, W.1

Factory: Church End Works, Willesden, N.W.10 Cables—A.B.C. 5th and 6th editions, Bentleys and Private



NURO FILM — the master film that has amazed the photographic world



Obtainable through all branches of Boots The Chemists, Timothy Whites & Taylors, Taylors Dispensing Chemists, and from all progressive dealers.
STANDARD SIZES AND PRICES.

NURO (Biggleswade) Ltd.
BIGGLESWADE, BEDS.

SPEED 27° SCHEINER

S.B.Y.3

***In all* STANDARD SIZES & PRICES**

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

A "Falling-front" Attachment *for a Hand-Stand Camera*

By DAVID CHARLES.



Fig. 1. The gadget consists of a short strip of half-inch wide iron, with a quarter-inch hole bored near each end. A "quarter-Whitworth" screw with two flynuts completes the "outfit."

WHAT the little gadget shown in Figure 1 has to do with a "falling-front" will at first sight appear a mystery to most users of a hand-stand camera. To many, probably, the advantage of a falling-front will seem just as mysterious, since it is a provision which scarcely exists in hand cameras, and consequently the use of it is largely unknown in amateur practice.

Yet there are quite a number of circumstances in which a "falling-" or "drop-front," as it is sometimes called, enables a photographer to obtain "just what he wants" in a way quite impossible by other methods. For instance, those who delight in making "firelight studies," by the simple and good old method of letting off a flash in an otherwise empty fire-grate, or by the better method of putting a photo-flood loosely wrapped in tissue-paper there, will be familiar with the difficulty of looking downward into the group without making the said fireplace assume peculiar and unnatural angles. If, to avoid that unpleasant result, the photographer assumes a low viewpoint, what happens? Uncle George's legs, and the side of his armchair, loom with tremendous prominence, and baby and dog Toby tend to be partly hidden. Undoubtedly, a view from above, as one sees the group normally, is the best for this type of subject, were it not for the distortion of vertical lines which usually cannot be avoided.

I am perfectly well aware that it is practicable to level the camera at the higher viewpoint, but even if one is satisfied to enlarge from what comes in the lower part of the negative, excluding the detail of unwanted wall above the group, one still finds that quite a lot of the foreground of the main subject is excluded from the view. The falling-front is a device which allows the lens to fall below its normal position, when it projects upon the film or plate less of the top part, and more of the bottom part, of the view one is aiming at. In other words, it does precisely the opposite to what the *rising*-front does when one is photographing a tall building. That, I hope, will be either A, B, or at least C to every reader of "The A.P."

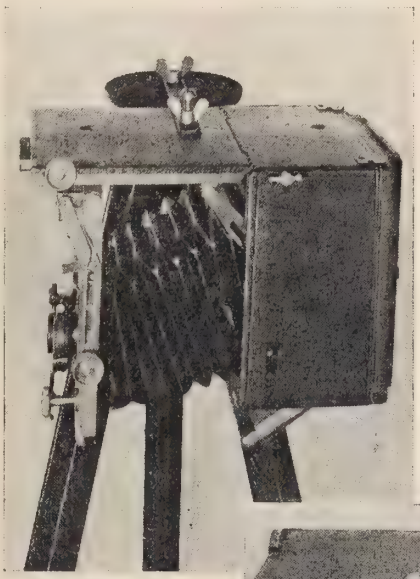


Fig. 2. By means of this simple attachment a camera can be inverted, when the rising-front "falls" instead.

Before proceeding to demonstrate the "gadget," shall I quote just one more example of its application? The enthusiast in architecture will inevitably have encountered the difficulty of getting a looking-down view of a tomb or similarly shaped object without distorting his "uprights." Yet such subjects very often do want looking down at to appreciate them. From those two examples I have no doubt the reader will call to mind instances of his own experience where this facility would have given him improved results.

Well, with the extraordinarily simple device shown here, any camera which has rising-front is given an equal degree of drop to the lens, by just inverting it. Figure 2 shows it in actual use, and 3 explains how it is attached to camera and stand. The whole thing consists of a short length of flat strip-iron, which can be obtained at almost any ironmongers, and a "quarter-Whitworth" screw with *two* flynuts, which can be obtained at the same place. Two holes are bored in the strip about four inches apart (according to the camera and stand used). One of the flynuts is used to secure the strip to the stand, the other being to tighten on the screw which is inserted through the other hole in the strip into the camera bush. And the cost? Fourpence!



Fig. 3. One of the flynuts is used to hold the strip on to the normal tripod screw, while the other nut secures the bolt when screwed tightly into the camera bush.

The Hampshire House Photographic Society is proposing to make a photographic record of all the antiquities in the County of Surrey. This will include not merely old buildings which have existed for several hundred years, but also barrows, camps and tumuli of surpassing age. A few antiquities are protected by H.M. Office of Works, but many hundreds are doomed to disappear with the rapid approach of the builder, and the only records to remain will be photographic. The members of H.H.H.P.S. intend to give themselves the self-imposed task of visiting the various places mentioned in the Surrey County Council's list and producing whole-plate prints of each and every item—a total of about 650.

When complete the entire collection of prints will be handed over to the Surrey County Council. There may be readers of "The A.P." in the London and Surrey districts who are interested in this work of public importance and who would like to assist. The general secretary of the club will be pleased to hear from any such readers if they will kindly write to him at "Hampshire House," Hog Lane, Hammersmith, London, W.6.

The LONDON SALON of PHOTOGRAPHY

Second Notice.

NOW that the London Salon of Photography has been open to the public for a week a good idea of its success may be gauged from its reception by visitors to the Gallery at 5a, Pall Mall East. The general impression is that it is a show of exceptionally high merit and one of the best of the series. This is due, not only to the excellence of individual prints, but to the remarkable "vitality" and brightness of the exhibition as a whole. Probably no collection of prints of such superb technical quality has previously been seen in London.

We have already referred to the work by the members of the Salon and to that of other British workers. There are others, however, equally deserving of reference whose work is notable. Merlyn Severn, in particular, is a newcomer whose prints of the Russian Ballet are outstanding, and Leo. A. Leigh is another with some notable figure work. Gilbert Adams (son of Marcus) shows that he is progressing on the excellent lines laid down by his father, and the same may be said of Anthony Basil, whose work already rivals that of his father, Angus Basil. Mr. and Mrs. J. H. Ahern are both progressing on the same lines with new angle photography very successfully, and two fine portraits by Richard N. Haile stamp him as a master of his craft. Arnold Longman is working worthily in the traditions of the late Herbert Lambert, and Walter Thomas continues his series of legal portraits with a strong but rather overdark portrait of the Lord High Chancellor.

We are glad to note that the British workers make such a strong showing in this year's Salon. No less than 217 prints by 92 exhibitors are on view, and the entire British Section of the Salon has been invited to America for display in New York, Philadelphia, Chicago and San Francisco, under the ægis of the British Chamber of Commerce.

The variety of the exhibits at the Salon is clearly indicated by the fact that there are contributions from the following countries, and all of high merit: United States, France, Germany, Italy, Belgium, Spain, Holland, Switzerland, Denmark, Sweden, Norway, Hungary, Austria, Czechoslovakia, India, Ceylon, Australia, Java, Japan, Egypt, China, New Zealand, Canada and South Africa.

Amongst outstanding work from abroad after that from the United States, which is again exceptional, are the prints from Hungary and Italy and France, each of which makes a good showing, and Australia has some strong exhibits. Among the American contributors we would particularly mention R. Bagby (New York), A. Bahnsen (Ohio), Jack Barsby (Hollywood), A. de Lardi (Drexel Hill), Forman Hanna (Arizona), G. H. High (Chicago), Mrs. H. Sheldon (New York), K. Dudley Smith (New York), Dr. Max Thorek (Chicago), S. Grierson (New York), Miss F. Vandamm (New York), A. B. de la Vergne (Denver), W. West and S. Insull (Chicago), F. B. Bristow (Kansas), A. Fassbender (New York), Miss R. Brownell (Rhode Island), Dever Timmons (Ohio), and J. D. Toloff (Illinois); while the Japanese element in America is worthily represented by H. Fukuyama, H. Y. Hayashida, S. Izumi, and T. K. Shindo, all of Los Angeles.

From Italy, in addition to the work of Dr. E. G. Boon already referred to, notable prints are to be seen by F. Balocchi (Florence), F. Biglietti (Turin), Giulio Cesare (Turin), C. Fatini (Rome), I. Bertoglio (Turin), F. Vender (Milan), and M. Vittone (Turin).

The Hungarian pictorialists are strongly represented this year, although we understand that a number of exhibits from this part of the world (and also from Australia) arrived too late for submitting to the Selection Committee.

Practically all the workers from Central Europe use glossy bromide for their exhibition prints, and when seen under glass they have a quality and strength that compels attention. This is notably the case with the exhibits by Dr. T. de Csörgeo, M. Eitner, F. Csiz, I. Kinszki, B. Leavitt, G. Halberg, J. Pecsi, G. Seiden, K. Szollosy, all of Budapest, and Dr. R. Forg and H. H. Theyer, of Vienna.

Some fine head studies are again exhibited by M. F. J. Coppens, of Holland, and Jan de Meyere of Stockholm shows his mastery in high-key work of a very individual type.

This year a number of good things by Chinese workers are to be seen, those by Liu Shu Chong, of Shanghai, and Chang Yin Chuan, of Peiping, being typical and interesting.

Belgium, headed by Leonard Misonne and Pierre Dubreuil, has also a good showing, and the prints by C. Buyle, P. Cools, Maurice Deckers, J. Duivepart and V. Guidalevitch are worthy of note.

India is again well represented with characteristic work by T. L. Bhalerao, W. N. Bhat, S. K. Koparkar, N. N. Sethna, S. Madon, L. Skvirsky, Dr. Don A. Cavalho and S. J. Kharegat.

In addition to work by Harold Cazneaux, Dr. Julian Smith, and John B. Eaton, of Australia, there is a fairly good showing this year from that part of the world and New Zealand, including D. Fraser, Miss T. R. Kent, A. L. Shmith, F. W. Flood, H. E. Gaze and Monte Luke.

Canada is represented by J. Helders, Y. Karsh, H. G. Cox, F. Halliday and C. M. Johnston, while C. Kenny and Will Till from South Africa show some good work.



A CORNER OF THE LONDON SALON OF PHOTOGRAPHY.

An exposure made with 1/25th sec. at f/3.5, Agfa ISS film, Super Ikonta camera.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



HIGH JINKS. By Paul Shillabeer.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London.)



SHOWER BATH.

By Dr. Tibor de Csörgeo.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

AN INCLINED ENLARGER

By HARRY EMMETT.

A simple and practical method of using the enlarger in a small space.

WHILE appreciating the convenience of the vertical form of enlarger as compared to the horizontal, many amateur enlarging enthusiasts choose to knock along with their original home-made apparatus rather than face the somewhat formidable task of mounting it vertically because a vertical mounting that will work smoothly and yet be rigid requires rather more workshop facilities than most of us possess.

I have, however, solved the problem by adapting my horizontal enlarger in the following manner: the enlarging unit proper simply slides up and down a ladder or slide which is inclined at an angle of about 20 degrees to the wall. The easel consists of a drawing-board laid across two arms which project from, and at right angles to, the lower part of the slide, the easel thus making an angle of about 20 degrees to the horizontal. This angle is small enough to make the bromide paper or printing frame stay "put" on the easel, but large enough in the case of the slide to stop any tendency of the moving part to tip forward. The moving member is fixed at any desired height up the slide by simply pegging into a row of holes bored down the side.

The two main points to watch in construction are, first, that the distance (D) between enlarging lens and slide (see Fig. 2) is at least half of the largest dimension of bromide enlargement required, and, second, that the front edge (E) of the moving part comes in front of an imaginary line drawn from the centre of gravity of the moving unit perpendicular to the floor, otherwise it will be top heavy and tip forward. In practice this latter point is best taken care of by seeing that the front edge (E) comes several inches in advance of the enlarging lens.

The slide may be made of two lengths of $2\frac{1}{2} \times 1$ in. planed timber running parallel about six or seven inches apart, and braced ladderwise on the back by three pieces of wider stuff nailed or screwed on at top, middle and bottom.

If the affair is required to be portable, however, it may be made much shorter and some sort of stout baseboard and upright will be required. Alternatively, the bottom of the slide may be lightly clamped or hinged to the working bench and allowed to lean against the wall.

Now for the moving part. The enlarging lantern, which is presumably already on some sort of baseboard, is set up on two lengths of the $2\frac{1}{2} \times 1$ in. timber (B) and two pieces of similar wood (C) screwed across at each end (Fig. 1). Two more pieces are then sawn (D) and screwed on so that the

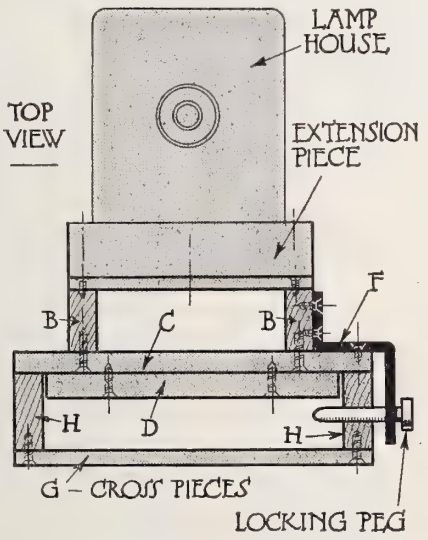
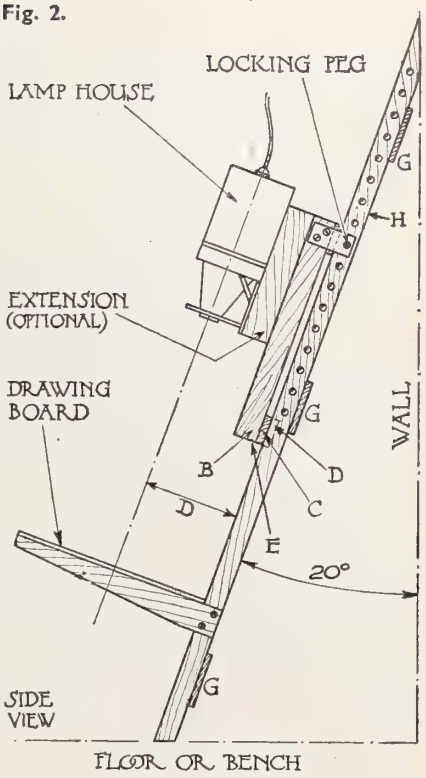


Fig. 1.

assembly will sit comfortably between the runners and slide up and down without too much side play. The gadget for locking it at any desired height on the slide is simply a piece of stout sheet metal about 6×2 in. bent as shown (F) and screwed on preferably at the rear end of the unit and so arranged that the free limb of the bracket overhangs the side of the slide. The overhanging portion is drilled with a 3/16ths-in. or $\frac{1}{4}$-in. hole (preferably before attaching) and a number of corresponding holes bored down the side of the slide so that by means of an iron peg (a 6-in. nail does nicely) the unit can be locked at any height up the incline. It will be found that the dead weight of the unit on the peg effectively rules out all possibility of movement

Fig. 2.



or vibration during exposures—an important point.

The adjustment of height even in the dim light of the dark-room is a matter of seconds only. The unit is simply slid to the required height with the left hand while the right hand "feels" with the point of the peg for the proper hole. When building, the best plan is to leave the boring of the holes to the last. A pencil point can then be inserted through the hole in the bracket and the correct track for the line of holes clearly marked on the side of the slide by pushing the unit once or twice up and down the incline. Holes may then be bored on this line at intervals of one or two inches and extra ones added later if and when required.

As an added refinement the holes may be marked at leisure with numbers denoting the exact degree of enlargement and the whole painted dead black with the following mixture:

Methylated spirit .....about 8 oz.
Powdered shellac..1 heaped teaspoon.
Lamp-black ..2 heaped teaspoons.

Shake the mixture well for five minutes to make sure the shellac has all dissolved before applying. Incidentally, this is an excellent black for any optical work. It dries perfectly in two minutes to a dead black matt surface, does not rub, and is cheap to prepare.

September 23rd, 1936

At the

By M. TAYLOR

Here is a suggestion for autumn photography indoors by daylight. For the amateur to whom camera work out of doors at this time of year does not appeal, it offers endless possibilities for picture-making in comfort.



Autumn sunshine.

WITH the sun fairly low in the sky, as it will be for some time to come, attractive indoor pictures can be taken at almost any window with a clear view of the sky. Only slightly longer exposures than those given outside will be necessary, and harsh shadows can be avoided if a white cloth is hung over a chair or screen to reflect some of the sunshine on to the dark side of the subject.

Look out for awkward reflections in the window-glass; a small movement of the camera is usually all that is required to eliminate them. Curtains, providing they are of light-coloured thin material or net, stop very little light, and are useful in serving to soften the somewhat hard, bare lines of the window frames without unduly lengthening exposures.

If much sky can be seen through the window, it is best to use panchromatic material



Something doing below.



The last crumb.



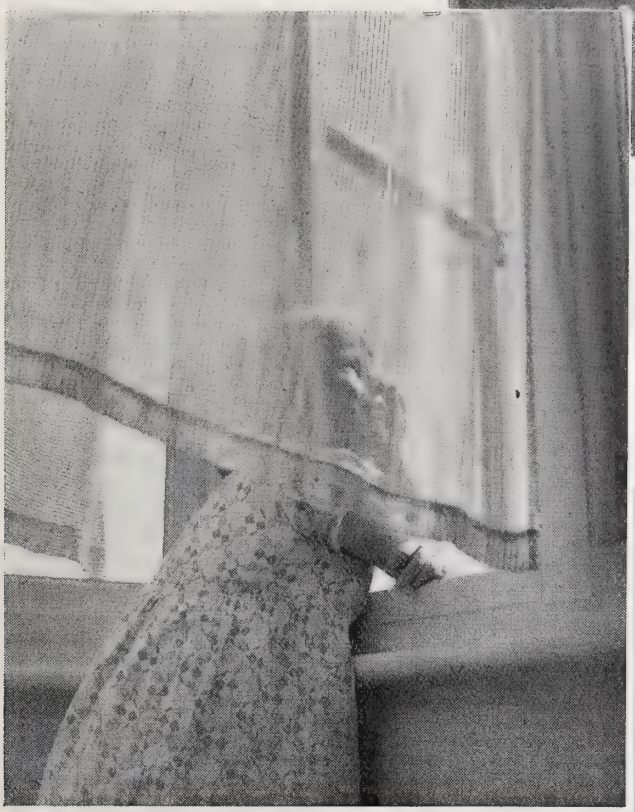
"There it is!"

Window

and a pale yellow filter. This will tone down the sky and avoid that white, empty look, while interest will be concentrated on the brighter sunlit figure.

The actual exposures given for most of the pictures reproduced were 1/25th of a second at f/4.5, in October (between 11 a.m. and 3 p.m.), using Panatomic film with a medium filter.

As the winter months approach and the light decreases in power and becomes more yellow in character, faster panchromatic films or plates should be used and the exposures increased. The subjects are such, however, that can be given up to one second's exposure without showing movement.



Morning light.

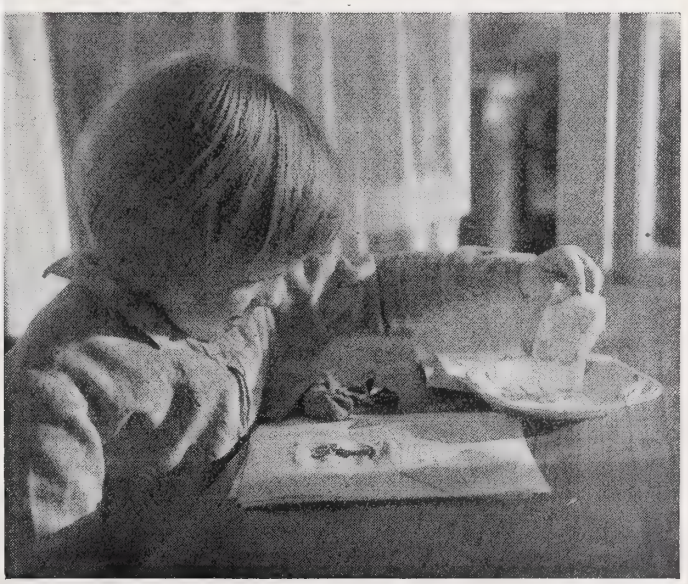
Although these are all pictures of children, the window is equally suitable as a setting for portraits of older people. The side lighting provided by the sun slanting through the window, together with the weaker light on the other side from the reflecting cloth, gives excellent modelling to the features.



Crumbs for the birds.

Autumn and winter sunshine is much softer in quality than the brilliant summer sun and results in more pleasing portraits, so make the most of it now. The character of the light is of great assistance in avoiding harsh contrasts of tone, which are fatal to such subjects. If there should be any such tendency the remedy is to increase the exposure and curtail the development time.

If plates are used for these subjects instead of films, they should, of course, be backed to avoid halation.



Transfers.

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLII.

Dr. E. G. BOON.

From information communicated to our Special Representative.

"MY exhibition prints are made in no special way; they are merely selected from the yearly batch I usually produce. So may I use this method of selection as a peg on which to hang a few remarks useful to aspiring exhibitors?

"I have been an exhibitor for more than forty years, and during that time have sat on many boards of selection at photographic shows. The best photographs of my yearly batch are very often not suitable for exhibition on the walls of a show, and so they are relegated to the portfolio.

"For exhibition purposes, except in certain high-key pictures, the interest must be concentrated, the shape conform to the regulation size mount, and the intention of the photographer be self-evident and not require prolonged analysis. It is important also to remember that the print is going to have neighbours, and that there must be no quarrelling. Technique of a very high order is now required, and few pictures lacking this, even if they are full of originality and design, will be accepted. A few do escape the vigilance of the selecting committee, but these gate-crashers are steadily diminishing in numbers.

"It is often advised that the exhibition print should be stronger than the portfolio print; but this does not mean that the effect aimed at and secured should be lowered in tone for exhibition purposes. It is much better to consign the print to the portfolio than to send it in for exhibition, bolstered up for the occasion.

"Some of my prints are over-enlarged, and over-enlargement for some reason or other always shows up on a wall, and is very evident to the selectors. Any prints that I am doubtful about for this reason I refrain from exhibiting.

"A point that is constantly being raised is the size of the print for exhibition purposes, and many strongly advise that anything smaller than 10×8 in. is unsuitable. This, of course, rules out some of the most charming effects in photography. For many subjects that are full of delicacy and pictorial suggestion lose these qualities when enlarged.

"To some extent this is obviated in some shows by having screens on which the smaller and higher-key pictures are shown, and there one may find many charming prints. As in other forms of graphic art the size must be determined by the character and treatment of the subject. A miniature on ivory and a gallery picture are very different things.

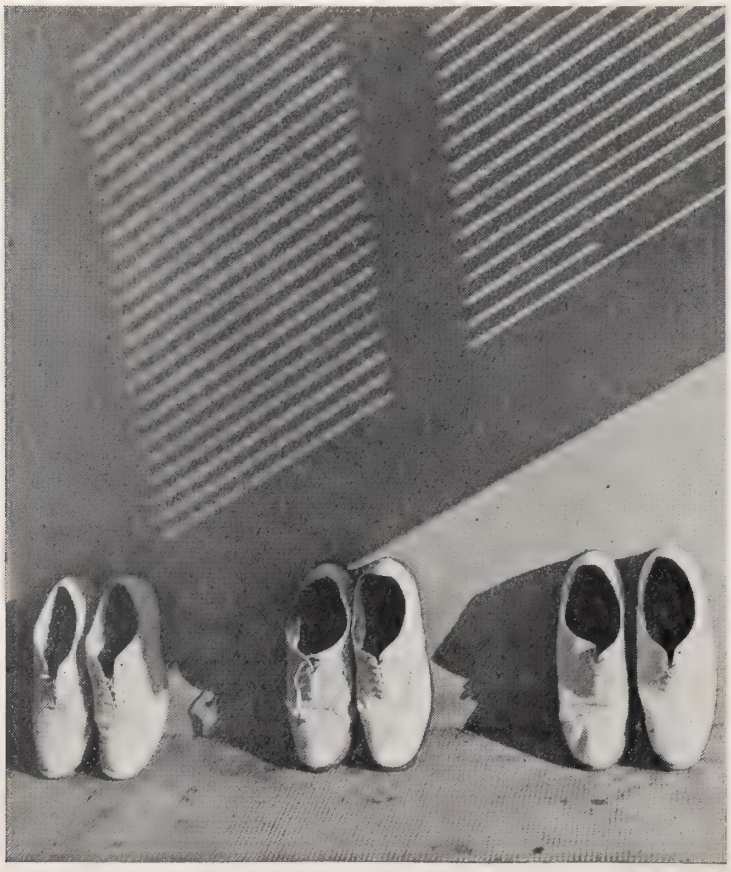
"There is one thing I have learnt in a long experience of photography—that it is quite impossible to make a good photographic picture from a bad negative. All my early work was done in platinum and carbon, and these required negatives of a very high order. Although now working in bromide and chloro-bromide I find negatives of a different gradation are necessary to produce exhibition prints, but the quality must be of the best.

"Chemical fog is just as much an enemy in the latter as in the former processes. The negative is, in fact, the whole thing. I have met many men who boast that they can make a good print from a bad negative; I have yet to see them do it. Many of the prints sent in for exhibition bear evidence of their failure to perform such a feat.

"I believe it is customary in this series of articles to add some technical detail as to the method of the worker. I am not a miniaturist. I am old-fashioned, using a quarter-plate reflex and panchromatic plates.

"Finally, the surest aid in the selection of exhibition prints is frequent visits to photographic shows of the standing of the London Salon and the R.P.S."

(*A further example of Dr. Boon's work is reproduced on the opposite page.*)



BLANCO. *Dr. E. G. Boon.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



AT THE FAIR: COPPER SAUCEPANS. By Dr. E. G. Boon.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London.)

(See article, "How I make my Exhibition Pictures.")



WINGS OVER THE SEA. By G. L. Hawkins.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



GIOCATORI.

By Dr. M. Roccavilla.

(From the Royal Photographic Society's Exhibition, now open at 35, Russell Square, London.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Barbara.*" *By R. Riley.*

2.—"*My Missus.*" *By F. N. Bailey.*

3.—"*Dancers.*" *By Arthur Harrop.*

4.—"*Muriel.*" *By Harold Oldroyd.*

5.—"*Long Journey.*" *By L. A. Hill.*

6.—"*Portrait.*" ***By J. Naysmith.***

7.—"*Making Friends.*" ***By W. H. Phillips.***

8.—"*Outdoor.*" *By Charles W. H. Simcox.*

9.—"*Mother and Daughter.*" *By Dennis Gilchrist.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

LIKE most other things, portraiture takes a bit of doing if it is to be done well. A good deal of preparation and forethought is necessary; the lighting is a supreme consideration; and pose and expression have to be caught just at that moment when they not only represent the sitter most favourably, but also convey an impression of his or her character or personality.

Portraiture and Personality.

As far as personality is concerned, No. 1 of the prints reproduced on the opposite page—"Barbara," by R. Riley—does manage to get it across very well.

The lighting, except that it is rather too close to the figure, is quite well arranged, and the pose does not call for unfavourable criticism. The setting, however, is much too aggressive with its very noticeable pattern, and the dress is a good deal too much on the lightish side. With but a little thought and contrivance beforehand, both of these unfortunate features might have been avoided, for the advantages of a plain background are obvious and do not need demonstration, and, as far as the dress is concerned, if it were impossible for it to be changed, its tone might have been deepened by the simple expedient of interposing a screen or limiting the direction of the beam of light.

The head, perhaps, might be placed a little lower in the picture space, and a somewhat more distant viewpoint would afford a better perspective, but these are comparatively minor matters in relation to the adverse effect of the setting and overbright costume.

Local Treatment.

It scarcely seems practicable to endeavour to change the character of the background now that the negative is made, although it could be blocked out and another substituted. Such a device, however, requires a good measure of experience before it can be successfully attempted, but it should be relatively easy to lower the tone of the dress by shading the rest of the picture during the printing exposure.

The effect would be not only to soften the assertiveness of that patch of light, but the features—which are the main reason for the photograph—would be thrown into greater prominence. The whole thing, too, would show a greater harmony of tone and its standard would be appreciably raised.

An opposite impression is conveyed by No. 2, "My Missus," by F. N. Bailey, for, on account of the depth of tone in the background, the features are unduly accentuated. The contrast between the two tones is too great and the result is discord. Here, it would be better if the tone of the setting were raised. It would bring the tonal values more into harmony without any loss of dominance on the part of the head, but, in the rendering of the features themselves, there is a further drawback arising from the lack of modelling. This appears to be attributable to the fact that the lighting is too frontal and too diffused, or, possibly, its source is at too great a distance.

The London Shows.

Its direction should be more definite and more to one side or the other, so that one side of the face is brighter than the other. As in the former case, pose and expression are quite good, but it would be instructive if a visit were paid to the London exhibitions, which are now open, with the idea of finding out how these things are managed; to see how the masters of photography deal with their subjects; and to try and work out methods of obtaining a like or even a better standard.

It is not suggested that any example should be imitated, but rather that an endeavour be made to analyse how the effects are secured, and to utilise such of the methods as are applicable to attain an end that is appropriate for the sort of thing it is desired to do. There are portraits and figure studies of very many different types, and it would not be impossible to find a subject of the nature of No. 3, "Dancers," by Arthur Harrop, but it would scarcely include so many figures, and what there were would be more effectually isolated.

It is far easier to make up a decent composition with a smaller number of figures, and it is not wise, in a subject of this character, to allow any portion of the legs and feet to be cut off.

Scale and Subject.

Inevitably, these considerations mean that what figures are included should be shown on a smaller scale and taken the vertical way.

The same considerations apply in the case of No. 4, "Muriel," by H. Oldroyd, as far as the scale of the head is concerned, for it is too large for the picture space and the viewpoint is too near. The scale creates the impression that the head is restricted, and the proximity of the viewpoint involves something in the nature of an exaggerated perspective, the size of the ear appearing too big in comparison with the other features.

Moreover, if it were the intention to show the profile, the sitter has been allowed to turn her head too much away from the camera, so that, instead of the full profile, only a portion is visible.

No. 5, "Long Journey," by L. A. Hill, is better managed, and perhaps it would not do to be too critical about the choice of setting, seeing that, in the circumstances, nothing else would be available.

The background is better contrived in the case of No. 6, "Portrait," by J. Naysmith, and the tonal harmony attains quite an excellent standard, but the distance does not seem too well judged, for the far shoulder is better defined than the face and hair, and the nearer arm is noticeably out of focus.

Still, the head is better isolated than in the majority of the others, and the profile in No. 7, "Making Friends," by W. H. Phillips, although shown against a somewhat confused setting, compares favourably with No. 4. It was a mistake, however, to permit the cage to become so prominent, and, were it placed a good bit farther off, it would not compete so much with the figure, which, of course, should be the main interest. Nos. 8 and 9, "Outdoor," by C. W. H. Simcox, and "Mother and Daughter," by D. Gilchrist, deal quite cleverly with two figures, but, in each case, there is a measure of under-printing.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

MODIFYING PRINTS WITH OIL PIGMENT.

NOW that long autumn evenings are available for indoor photographic work I am going to give a few promised hints on what I consider a most fascinating occupation. It is not only interesting, but of the greatest value to those who wish to make the most of their prints.

If any reader does not consider Fig. 2 better than Fig. 1 he need not read any farther; nor should he if he thinks it a crime to "fake" a print. The modification shown in Fig. 2 has been made entirely by hand work on the print, but I do not believe that anyone examining the original would find anything that would "give it away." The print looks "straight."

In the issue of August 26th I described how to spot a print with water-colour, and how to "dope" it with one of the varnish-oil-turpentine mixtures. At that stage it may be finished, and require no further treatment. If so, all the better; the photographer has been lucky. But it is often the case that some modification of the tone values is desirable, and the print is ready for a treatment that will accomplish this.

Perhaps the simplest way will be for me to say exactly what I did with one of the eagle prints. Originally they were identical whole-plate enlargements on a matt white paper, developed with amidol. Fig. 1 is from the untouched print, the light tones of which are brighter than in the reproduction.

I treated Fig. 2 as follows: With lamp-black water-colour I touched out sundry light spots, including many on the bough on which the bird is perched, especially those near the edges of the print. I also ran a light wash of colour over the other two perches.

Then I rubbed into the whole surface a little of the dope given on August 26th.

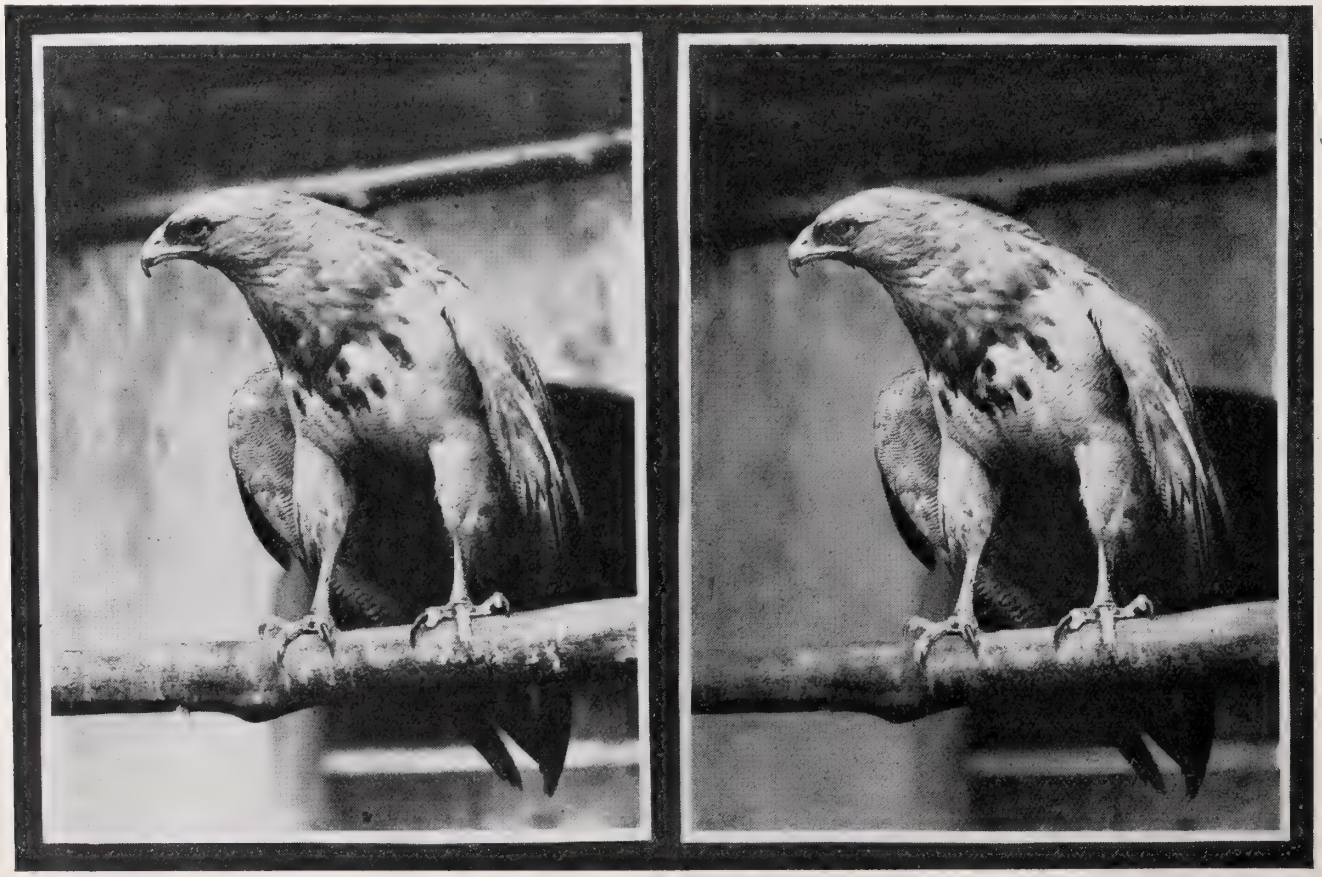


Fig. 1.

Fig. 2.

Ready to hand were the following: a piece of white opal for a palette (glass will do); a tube of lamp-black oil colour; the bottle of dope, a small bottle of turpentine; a small sable brush (No. 2, kept for this purpose); some cotton-wool; a small palette knife; and a piece of blotting paper.

On the palette I squeezed out some paint, about as large as a pea, and a few drops of dope. With the knife I worked these together, dabbed a wad of wool on the mixture, and rubbed it quickly over the print, missing the main mass of the bird's body. By degrees a smooth grey tint can be obtained, which can be lightened with clean wool, darkened with more pigment, and smoothed and coaxed into the right depths of tone.

To the depth of tone there are limits. It is not like painting black on with a brush; only a certain amount of colour can be rubbed into the surface, but this should be all that is necessary. If the original print has not got proper depths of tone already this treatment is not going to supply them.



Fig. 3.

My next procedure was one to which I resorted long ago, but which I find is little known and seldom practised. We are told to clear away the pigment where it is not wanted by means of clean wool, wrapped round pointed wood for the small high-lights, and used in wads for larger areas.

Try this, and you will find it works very imperfectly. No amount of wool will clear the pigment right out of the paper, and wool on a stick will not follow sharp outlines such as the beak and claws of the bird.

So, as usual, I took my sable brush and applied a trace of turpentine to the beak, and at once blotted it off—pigment and all. In little bits I similarly removed the colour from the claws, the high-lights on the perch, and then, with bolder treatment, from the main body of the eagle. Turpentine runs and spreads quickly, so it must be applied sparingly and with care.

Both prints had white margins, and those of the one treated were covered with pigment. I defy anyone to clear a sharp edge by rubbing with wool, on a stick or off. I laid a piece of paper on the print, with a clean-cut edge flush with the margin, dabbed a trace or two of turpentine on the smudgy margin, and rubbed along the edge of the paper with clean wool. As will be seen, the margins are clean and clear-cut.

Fig. 3 had practically a repetition of the treatment given to the eagle. I chose it because the sky and its reflection were practically white. Over these parts pigment was rubbed, and cleared off the high-lights as before. The whole operation took perhaps ten minutes.

W. L. F. W.

TONE ELIMINATION

By STUART BLACK.

PHOTOGRAPHY is the medium beyond all others for depicting the tones and textures, lights and shades of objects. As a purist I want to see all these things rendered in all their subtlety and beauty; yet, after all, who is wholly consistent? Therefore, as an experimentalist, I have often wondered whether some special effects could not be obtained by concentration on masses and the partial or even total elimination of half-tones.

The reproductions on the next page show the sort of results one can get by absolutely straightforward photographic methods, and with no other chemicals than a standard developer and fixing bath.

The process, however, is not adapted to any and every subject, but in any case it must have been taken in sunlight, or there will be no excuse for the extreme shadows and high-lights that are the essential feature.

Now to get down to technicalities: "Cement," of which a print direct from the original negative is also shown, was taken at the famous Mousehole quarry at about three o'clock in September. The negative is on Kodak Super Pan quarter-plate film-pack stock and had 1/25th second with a K 2 filter. It was taken with a soft-focus lens at about f/6. The negative is distinctly on the soft side, as it was somewhat over-exposed and under-developed.

"Española" was taken in a garden on an Ilford Golden Iso Zenith plate with a telephoto lens at f/5.6 and a K 1 filter, exposure about 1/25th, and this also is a very soft negative.

The material used for the intermediate stages was Ilford (photo-mechanical) stripping film. The original negative was put into a *condenser* enlarger, to get as much contrast as possible, and, for the sake of convenience in keeping everything the same size, and for economy, the enlarger was set to give "same size" prints.

A trial exposure was made by the strip-covering method, and the test

developed as far as it would go. I used a standard M.Q. developer and developed for at least four minutes. It is well to inspect the trial, when it is fixed, in a bright light. It should be very contrasty and not very thin, but with as few veiled high-lights as are consistent with good contrast and "body." When the best exposure has been found, the actual print is made, and forced, if anything, even further in the developer.

The film is on a paper backing, and looks just like a sheet of bromide paper, but it curls very badly in the wash-water and should have a deep dish to wash in. In every other way it can be treated like ordinary bromide, but with care, as there is a tendency to frill.

The positive is put aside to dry, being hung up by clips and not laid down on muslin, and no heat should be applied. As soon as it is dry the paper backing can be stripped off with a careful, steady pull.



Española.





Cement.

The positive is again put into the condenser enlarger, and exactly the same process repeated, again developing to the utmost limits the film will stand. The resulting negative should have practically no half-tones at all.

The printing gives one a choice of one or two more increases of contrast if they are needed. In the specimens with this article none was needed, and the same paper was used for contact prints from the final negative as had been used for the enlargement from the original. If, however, more contrast is required the negative can be put through the enlarger again, and/or the prints can be made on a more contrasty grade of paper, as there are now so many available.

Do not try to make enlargements, at any rate above whole-plate. They are very disappointing. The best results seem to be quarter-plate prints on a sheet of whole-plate, which give the effect of lino-cuts, but are absolutely straight photography.

In conclusion, it is an amusing variation which can give very pleasing results of an unusual kind, and, moreover, it is one in which the purist can soothe his seared conscience by muttering "after all, it's pure photography throughout."



GOLDFISH. By Shiasuka Izumi.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London.)



HOLIDAY. By Robert Bagby.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Pictorial Analysis

Notes on the Pictures reproduced on the Art pages in this issue.

OUR illustrations this week are drawn from the two principal exhibitions of the year—that of the London Salon of Photography, at 5a, Pall Mall East, S.W.1, and that of the Royal Photographic Society, at 35, Russell Square, London, W.C.1—both of which are now open and remain so until the 10th October next.



Those who are in London, or those who are able to get there, should make a point of visiting both shows and of inspecting the originals for themselves, but, for those who are unable to do so, this selection of reproductions, and those that will appear in future issues, will enable some idea of the quality of the work to be gathered. In the figure studies at the Salon, **"High Jinks,"** by **Paul Shillabeer,** was conspicuous not only on account of its fine portrayal of the figures of an adult and child in poses instinct with the joy of life, but also by reason of its admirable suggestion of sunshine and the open air.

There is a vivacity and a vividness that are most arresting, and much of its undoubted charm has its origin in the choice of just the right moment for making the exposure—through which the attractiveness of pose and expression have been secured—and in the contrasts and harmonies of the tonal scheme. The sunlit portions of the bodies of the figures derive a considerable degree of brilliance on account of their contrast both with the darker sky beyond and the yet deeper adjacent shadows. But, while these lights



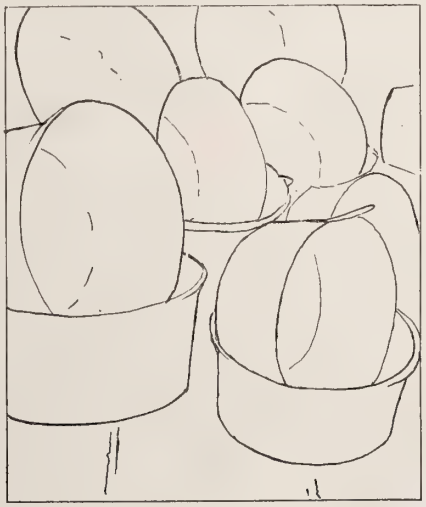
are appreciably lighter than any part of the sky, there is not, as might be thought, any loss of luminosity. On the contrary, the impression is very well conveyed. It owes its existence, in the first place, to the suggestion of gradation in the sky itself, the tone, in general, becoming darker as it ascends and being topped by the much greater depth of the blue, and, in the second, to the contrast afforded by the darks of the figures against its lighter passages.

Stability is assured by the choice of the base-line for the feet of the adult, and while, perhaps, it might be made a little more emphatic by the addition of a fraction along the bottom, it is not a matter of much moment and does not affect the appeal of the work as a whole.

Incidentally, it may be mentioned that the print is a glossy bromide and forms an example of an increasing tendency at the present time to make use of this class of paper for exhibition work. Naturally, it demands—on account of its proneness to reveal every defect and every little detail—an exceptional measure of technical efficiency, but, this being assumed, it lends a brilliance that cannot be approached by any other means.

Another subject in which the same medium has been employed is **"Shower Bath,"** by **Dr. Tibor de Csörgeo.** It, too, is of a remarkable brilliance, but it shows the fine shape of the model's limbs, as well as their texture, to perfection. It is certainly a very fine print, and its richness and quality is a joy to behold.

The subject is interesting, also, in that it forms an example of a diagonal form of composition, of which the trunk and near leg provide the main line. It is



strengthened by the opposition of the crossing lines of the other leg, and by the curving lines of the masonry behind. It is well designed and illustrates the modern tendency towards the utilisation of pattern—arising from the disposition of line in repetition—in developing a sense of order in the arrangement.

It is highly finished and complete, and in the selection of the subject material it is unique. It betrays a decided originality in conception; is characterised by a pronounced individuality; and displays an artistic imagination of a high order.

Dr. E. G. Boon, who sends from Italy, is represented by a fine series of still-life subjects, of which, **"At the Fair: Copper Saucepans,"** is typical.

It admirably shows his well-known capacity for making the most of the slightest of subject material; his peculiar facility for reducing it to order and creating a highly decorative pattern from purely fortuitous placing in the subject matter itself; and his ability to suggest that idea of exactitude of placing that has hitherto been regarded as almost an exclusive property of the Japanese.

As to his methods, he tells us all about them elsewhere in this issue, and to his remarks the reader is referred. A further instance of the employment of pattern as a compositional aid is to be seen in **"Wings Over the Sea,"** by **G. L. Hawkins,** where it arises, in the main, from the placing of the birds in an irregular sequence, and, in a measure, from the radial formation occasioned by the presence of the rays of light from the partially obscured sun.

The picture is remarkable for its highly attractive impression of luminosity and the exceptionally fortunate way in which the birds in flight have been caught. The quality and superb finish of the print



is really outstanding. Blacks of great depth are contrasted with lights of brilliance and purity, and, though the work is strong it is wholly in harmony. Its quality, too, is enhanced by its impressiveness of size—the original is 23×18 in.—and, it is interesting to learn, it was produced by enlargement from a portion only of a negative 2¼ in. square, taken with a Super Ikonta miniature camera, the exposure being 1/200th of a second at f/5.6! Not only is it a wonderful example of speed work—the judgment exercised in choosing the moment for making the exposure was most precisely calculated—but it is also a tribute to the capacity and power made available by modern developments in camera construction.

The fine grain of the film is a further help, and the print itself is made on one of the most attractive of modern papers—"Gevaluxe"—which responds, most



effectively, to the demands of the pictorialist. But the print is one that should certainly be seen in the original. The reproduction does, it is true, give a good idea of the subject, its treatment, its arrangement, and the beauty of its effect, but its impressiveness of scale and its gorgeous quality can only be assessed from an inspection of the print itself.

The group of card players in **"Giocatori,"** by **Dr. M. Roccavilla,** is well chosen and is an example that comes from the pictorial section of the Royal Photo-



graphic Society's show. It is chiefly notable for its arrangement, the figures assuming a pyramidal formation, and its achievement under what appears to be poor lighting conditions.

The grouping is very natural; the expressions on the various faces are faithfully recorded; and there is an entire freedom from camera-consciousness. This is remarkable having regard to the circumstances under which the photograph was taken, and does much towards lending it a special interest. It forms a good example in the "genre" class, but, while the heads within the pyramid—see the dotted lines of the sketch —make up exceptionally well, the somewhat out-of-focus head on the left and the two figures on the right, which fall outside the triangle, do seem unessential intrusions which the picture would be better without.

However, the difficulties associated with this sort of work are immense and it is creditable to have secured such a result at all. These little drawbacks may, therefore, be passed over with the hope that fortune will be more kindly disposed on another occasion.

"Goldfish," by **Shiasuka Izumi,** is another still life of considerable charm, but, in this instance, the work is really Japanese in origin. It is characterised by a delicacy of key and a delightful feeling of daintiness, while the limitation of subject material and its precision in placing fully accord with the oriental tradition.

Essentially, there is but the bowl, the fan, and the setting, though, perhaps, the goldfish might be said to form additional elements. As they are shown, however, they rather appear as embellishments of the bowl and not as separate items. The point is not very material, for, viewed from the Western stand point, the bowl (1) is unquestionably the principal object and the fan (2) its subsidiary. The centre of the bowl falls almost exactly on one of the intersections formed by vertical and horizontal divisions of thirds, any one of which provides a strong placing, and its dominance is thereby assured.

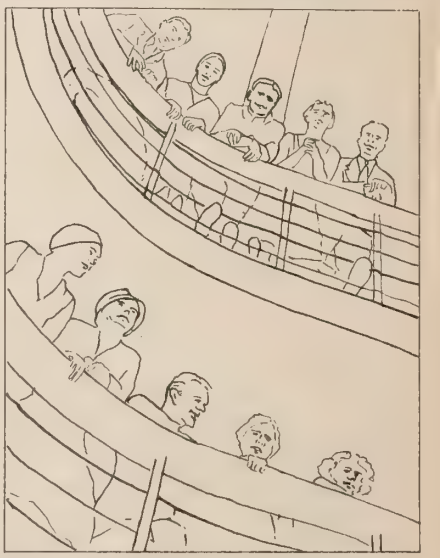
Its proximity, too, gives it a further ascendancy over the fan, which, also having regard to its relative weakness of position, naturally is relegated to a secondary place. The soft tone of the setting rounds off the scheme and completes an excellent arrangement. There is, however, a feeling of decorative design which is occasioned by the circular formation of the bowl and the partial imitation afforded by the edge of the fan, which considerably enhances the composition and confers the modern touch. It is beautifully constructed, and no less attractive is the excellence of its technique, for, within its designedly restricted range, the tones are pure and full of quality.

A more extreme example of the modern school is **"Holiday,"** by **Robert Bagby,** where the line of sight represents a decided departure from the normal level, the camera being directed upwards at an acute angle.

The consequent raising of the vanishing point introduces an unfamiliar perspective, which, when viewed vertically in the usual way, does not seem altogether right, but, if the print be placed above the head and the head tilted backwards, an effect approximating that seen by the camera becomes manifest and the foreshortened and sloping figures and inclined verticals seem to fall into their proper place. The subject then seems to acquire normality—at least, to some extent—but retains a certain novelty and freshness of outlook because of the way it is being, and requires to be, viewed.

If, immediately afterwards, the print be placed on the wall and viewed in the ordinary way, most of the unfamiliarity passes away and the novelty persists. It seems to show an ordinary scene in an extraordinary way, and, as it is very well done, it gets away with it and gets it across. Moreover, it is not without a feeling for pattern, and it does exhibit a fine effect of sunshine. Technically, again, it is irreproachable, and, for once in a way, it might be considered acceptable.

It is, however, the sort of thing that cannot be repeated without creating an impression of being



overdone, nor, being in the nature of a "stunt," can it hope for acceptance by eventual incorporation in the normal standards of arrangement in the way that was done with design and pattern.

Nevertheless, it has a place in a show that is intended to represent all possible phases of pictorial photography of the present day, both new and old, and, in any case, there is plenty to admire and much that will prove a source of inspiration, whichever school claims our adherence, at the London Salon of Photography.

"MENTOR."

Autumn Tints in Colour

A note for the user of the new colour films.

AT the present time of the year, when many photographers are using the new Dufaycolor and other colour films, there may be many exposures made upon the gloriously tinted foliage of autumn. There is no doubt that these subjects are ideal for colour photography, but there are one or two important points to note.

The beginner at colour photography is naturally attracted by the wide vistas of varied colouring, which seem to provide perfect subjects. This is not the case; far more effective colour pictures will be made over comparatively small areas.

The best subjects for colour photography are those where a few brilliant colours stand out in vivid contrast against others, such as the dark greens of firs. It is not enough to reproduce one colour; several are necessary.

The colour film, as is well known, having a rather smaller margin of latitude than that allowed by ordinary plates and films, those subjects having great lighting contrasts should be avoided. The contrasty subject fails not so much by reason of limitations in the technique of the medium, but because the deeper shadows show very little colour.

On the other hand there are cases where one or two colours stand out vividly against a darker background. The latter may be ignored, and the fact that the background is in shadow will assist in making for the brilliancy of the colours which form the subject.

The lighting, and its effect on colour, is very important. The best results will be obtained when the lighting is soft in character. This gives brilliancy of colour without the strong contrasts that the colour photographer should avoid. The lighting conditions can make or mar a subject. Some of the best effects will be secured, both with regard to brilliancy and accuracy of various colours, when the sun is shining through light clouds.

The best time of the day is the early morning or late afternoon. The lighting conditions are softer, there is less shadow in the case of open subjects, through the lower position of the sun, and the colour rendering is better than under the most brilliant sunshine conditions.

Wind is a troublesome factor that the autumn colour worker has to contend with, but early and late in the day this is often less troublesome.

The new colour films are very successful with the rendering of cloud forms, which can be such an attractive feature of the landscape at this season. Provided that the subject is not too contrasty, which may entail the loss of the sky through the longer exposure required for the shadow, it is possible to render the sky and cloud forms very convincingly. Golden foliage, green grass, with a blue sky, make a combination that the colour worker will find it hard to resist.

The autumn colour worker should be very careful with regard to the exposure, and the only safe course is to use an exposure meter, as the lighting conditions are so deceptive that it is easy for a photographer of experience to go wrong. If in doubt, it is safe to give a little more exposure, as it is possible to remedy the effect of the latter during processing.

A tripod will be necessary for most subjects, because, while the modern films are faster than the colour materials of a few years ago, exposures will run into a second or more.

The colour worker should be warned against making exposures upon very dull days, as it is then almost impossible to secure brilliancy of colouring, no matter how long the exposure. It must be realised that brilliancy of colouring depends in no small measure upon good lighting conditions, and this should be noted by all who would avoid disappointment.

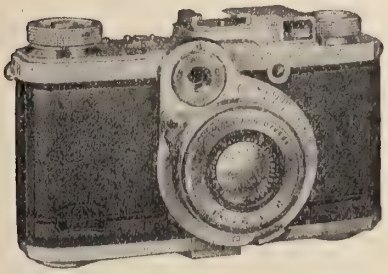
R. M. F.

"WHAT IS A SPECIALIST?"

Peculiar interpretations of the word "Specialist" have led us in the past to call for dictionaries, wondering if we might possibly be labouring under a misconception regarding the meaning of that very simple term. The dictionary confirmed our previous belief that one could not be a specialist without limiting one's activities to a particular purpose or function. This forced us to come to the conclusion that once again the English language was suffering violence for commercial ends.

It still seems that a "Specialist," if necessary and convenient, can be one who does not specialise in anything. Our own claim to this title is, we believe, legitimate. Three years ago we decided to devote our attentions exclusively to miniature photography in all its branches. No apparatus other than miniature cameras and their accessories, miniature enlargers, projectors, etc., is to be seen at our showroom. We have an efficient repair service for miniature apparatus, and are the only firm undertaking exclusively the processing of miniature films and enlarging from miniature negatives. It was to be expected that time would produce imitators. This, in itself, we take as a tribute to our success, and we trust that we shall not be considered immodest in claiming that we remain unique—the only miniature camera specialists.

EVERY MINIATURE CAMERA OF DISTINCTION AND EVERY ACCESSORY IS KEPT IN STOCK.



THE NETTAX. Zeiss new miniature camera for 24×36 mm. negatives, with removable back and interchangeable lenses. Prices, with f/3.5 Tessar, £29 5 0; with f/2.8 Tessar, £32 0 0.

THE PLATE BACK EXAKTA. The miniature camera with the widest range of speeds. Prices, with f/3.5 Tessar, £26 10 0; with f/2.8 Tessar, £30 10 0

THE CONTAX MODEL III. The leader of miniature camera design, with built-in exposure meter. Prices, with f/2.8 Tessar, £55 17 0; with f/2 Sonnar, £63 0 0; with f/1.5 Sonnar, £78 5 0.

THE KORELLE REFLEX. Medium-priced miniature reflex taking telephoto lenses. Prices, with f/3.5 Victar, £10 10 0; with f/3.5 Tessar, £17 17 0; with f/2.8 Tessar, £19 19 0.

IMPORTANT TO LEICA USERS.

The new Leitz trigger quick-winder attachment, for which we are now taking orders, is on demonstration at our showroom. The quick-winder is essential for Press, sports and theatre photography—in fact, for all quick-action work.

PROCESSING of MINIATURE FILMS.

For miniature negatives, specialist processing is absolutely essential. We are the only firm in the country exclusively undertaking this kind of work, and years of experience in miniature technique enable us to produce flawless and virtually grainless negatives. We undertake two services: Standard Fine-grain Development, for which the ordinary charge of 1s. 6d. per spool is made, and Paraphenylene Diamine Development, for which we charge 5s. 6d. for a Leica size spool. The latter service is positively the finest that at the present stage of miniature photographic technique it is possible to obtain. Extreme precautions are taken to produce superlative results and each film is finally treated in "TEITEL" SCRATCH-PROOF SOLUTION, rendering it practically impervious to subsequent damage. Write to us for full particulars.

WITH EACH OF THE SECOND-HAND CAMERAS LISTED BELOW WE GIVE A WRITTEN GUARANTEE OF OPTICAL AND MECHANICAL PERFECTION.

LEICAS:

Leica Model III, chromium, f/2 Summar lens, ever-ready case. As new.....£31 15 0
Leica Model III, chromium, f/3.5 Elmar, ever-ready case. As new.....£24 17 6
Leica Model III, black, f/3.5 Elmar lens, ever-ready case. As new.....£23 15 0
Leica Model II, black, f/2.5 Hektor lens, ever-ready case. As new.....£21 10 0
Leica Model II, chromium, f/3.5 Elmar, ever-ready case. As new.....£20 10 0
Leica Model II, black, f/3.5 Elmar. Practically new condition.....£19 10 0
Leica Model I, f/2.5 Hektor lens, non-interchangeable. Good condition.....£11 11 0

CONTAXES:

Contax Model II, f/2 Sonnar lens, ever-ready case. As new.....£39 10 0
Contax Model II, f/2.8 Tessar lens, ever-ready case. As new.....£34 10 0
Contax Model I, latest wedge-type range-finder, f/2 lens.....£32 17 6
Contax Model I, wedge-type range-finder, f/2.8 Tessar, ever-ready case. As new.....£24 10 0

MISCELLANEOUS CAMERAS:

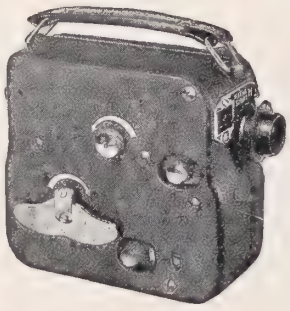
Automatic Rolleiflex, 6×6, f/3.5 Tessar lens, ever-ready case. As new.....£19 17 6
Automatic Rolleiflex, 6×6, f/3.8 Tessar lens, ever-ready case. As new.....£16 15 0
Automatic Rolleiflex, 4×4, f/2.8 Tessar lens, ever-ready case. As new.....£17 15 0
Automatic Rolleiflex, 4×4, f/2.8 Tessar lens, latest Rapid Compur shutter, ever-ready case. As new £20 15 0
Rolleicord, f/3.8 Triotar lens, ever-ready case. As new £11 15 0
Rolleicord, f/4.5 Triotar lens, leather case. Good condition.....£8 10 0
Multispeed Exakta, f/2.8 Tessar lens, case. As new £21 10 0
2¼ square Zeiss Ikoflex Reflex, f/6.3 Novar lens £4 17 6
2¼ square Zeiss Ikoflex Model II, f/3.5 Zeiss Tessar lens, Compur Rapid shutter.....£17 5 0
Makinette 4×3 cm., f/2 Supracomar lens....£15 15 0
Exakta Model A, f/2.8 Tessar lens, leather case (choice of 2).....£18 10 0
Exakta Model A, f/1.9 Dallmeyer Super-Six lens, leather case.....£21 15 0
Exakta Reflex 2¼×1⅝, f/4.5 Meyer Goerlitz lens, shutter speed 1/25th to 1/500th sec., leather case..£9 15 0
Exakta Model A, f/3.5 Ihagee anastigmat lens, shutter speeds from 1/25th to 1/1,000th sec. (choice of 2) £11 17 6

MISCELLANEOUS CAMERAS—contd.

Exakta Model A, f/3.5 Zeiss Tessar lens, shutter speed as above (choice of 3).....£13 17 6
Exakta Model B Multispeed, f/2.8 Zeiss Tessar lens, shutter speeds from 1/1,000th to 12 secs., delayed action, case (choice of 2).....£21 10 0
Baby Ikonta, f/4.5 Tessar lens, Compur shutter (choice of 2).....£6 17 6
4×3 cm. Rodenstock, f/2.9 Trinar, Compur shutter, leather case.....£4 17 6
4×3 cm. Baldi, f/2.9 Trioplan lens, Compur shutter (choice of 2).....£6 15 0
2¼×1⅝ Planovista, f/2.7 Makro Plasmat lens, leather case £10 17 6
4×3 cm. Voigtlander Perkeo, f/3.5 Skopar lens, Compur shutter.....£5 17 6
Miniature Marvel, f/2 Xenon lens, Compur Rapid shutter £11 5 0
Welta Perfecta, f/3.5 Trioplan lens, Compur shutter, case.....£11 17 6
Kodak Duo, f/3.5 Kodak anastigmat lens, Compur shutter, case.....£7 15 0
Ditto, f/4.5 Kodak anastigmat lens, 3-speed shutter (choice of 2).....£4 2 6
Kodak Retina, 35-mm. film, f/3.5 Xenar lens, Compur shutter.....£6 17 6
Voigtlander Bessa, 3¼×2¼, f/4.5 Skopar lens, Compur shutter.....£6 17 6
4×3 cm. Piccochic, f/2.9 Vidanar lens, Compur shutter (choice of 3).....£4 10 0
4.5×6 cm. Baldax, 16-on-3¼×2¼ film, f/3.5 Trioplan lens, Compur shutter (choice of 2).....£5 15 0
Planovista, 2¼×1⅝, f/3.5 Trioplan lens, Compur shutter £7 17 6
Nagel Vollenda, 2¼×1⅝, f/4.5 Radionar lens, Telma shutter.....£3 17 6
Voigtlander Brilliant, 2¼×2¼, f/6.3 Voigtar lens, 3-speed shutter, leather case.....£2 19 6
Foth-Derby, 4×3 cm., f/3.5 anastigmat lens, focal-plane shutter.....£3 12 6
Ditto, f/2.5 anastigmat lens (choice of 2).....£5 5 0
4×3 cm. Dolly, f/2 Xenar lens, Compur shutter £11 17 6
Voigtlander Superb, 6×6 cm., f/3.5 Skopar lens, Compur shutter, leather case.....£11 17 6
Welta Camera, 16-on-3¼×2¼ film, f/2.8 Tessar lens, D.A. Compur shutter.....£18 5 0
Nagel Pupille, 4×3 cm., f/3.5 Leitz Elmar lens, Compur shutter.....£9 9 0
Voigtlander Virtus, 4.5×6 cm., f/3.5 Heliar lens, Compur (choice of 2).....£7 19 6
520 Ikonta, 16-on-3¼×2¼, f/3.5 Zeiss Tessar lens, Compur shutter.....£8 12 6
Super Ikonta Model 530/2, f/3.8 Zeiss Tessar lens, Compur Rapid shutter, ever-ready case (choice of 3) £18 17 6
Super Ikonta Model 530/2 f/4.5 Zeiss Tessar lens, Compur shutter, leather case.....£14 5 0
Super Ikonta Model 530, 16-on-3¼×2¼ film, Compur shutter.....£13 10 0
Super Ikonta Model 530/16, 11 pictures 2¼×2¼, f/2.8 Zeiss Tessar lens, Compur shutter, ever-ready case £23 17 6
Super Ikonta Model 530/16, f/3.5 Zeiss Tessar lens, Compur shutter, ever-ready case (choice of 2) £19 17 6
Zeiss Ikonta Model 520, 16-on-3¼×2¼ film, f/4.5 Tessar lens, Compur shutter (choice of 2).....£7 7 0
Super Nettel, f/2.8 Zeiss Tessar lens, leather case £17 15 0
Ditto, f/3.5 Triotar lens.....£13 17 6
Zeiss Kolibri, 16-on-V.P. size film, f/3.5 Tessar lens, Compur shutter, de luxe case.....£6 17 6
Contaflex, f/2 Sonnar lens, ever-ready case..£55 0 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

NEW PATHÉ CINÉ



Immediate Delivery.

—

Yours for

10/11

down and 11 similar monthly payments.

Cash Price

£6:6:0

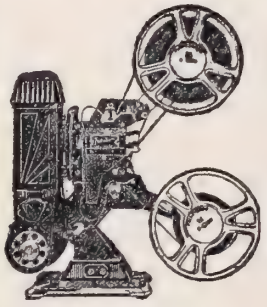
We are of course FIRST with the new model Motocamera

Many new and improved features are incorporated. F/2.5 Taylor-Hobson Anastigmat, Single Picture Device, etc., etc.

De Luxe Leather Case, to hold camera and 3 films, **12/6.**

IMMEDIATE DELIVERY

PATHÉ 200-B



New model, silent running, 250 WATTS.

Yours for

26/3

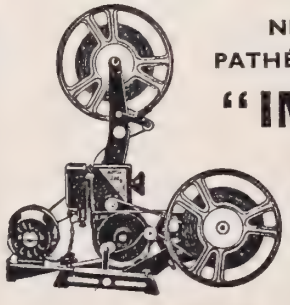
ONLY

and 11 similar monthly payments, or £15 cash.

Highest part exchange allowances.

We guarantee a higher part exchange allowance on your unwanted apparatus.

TRY US—IT WILL PAY YOU



NEW PATHÉSCOPE "IMP"

Definitely the **Finest Value** in Home Ciné Projectors

Yours for **12/3** ONLY

and 11 similar monthly payments

(Complete Outfit)

PRICES : Complete outfit, **£7.** Projector and Resistance only, **£4 12 6.** Electric Motor Drive, **£1 15 0.** Super Attachment, **17s. 6d.**

Send for full particulars of our exclusive hire purchase terms. Equal payments over 9 months to 24 months.

BARGAINS

4½ × 6 cm. Dallmeyer Speed, f/2.9 Pentac, 3 double slides, F.P. adapter and leather case. List £21..... **£3 17 6**

3¼ × 2½ Etui, f/4.5 anastigmat, D.A. Compur, 3 slides. List £10 ..... **£6 18 6**

9 × 12 cm. Miroflex, f/4.5 Zeiss Tessar, with 12-in. f/5.6 Dallon, 6 slides, F.P. adapter and 2 cases. List £76 ..... **£27 17 6**

3¼ × 2½ Deckrullo, f/4.5 Tessar, 3 double slides, F.P. adapter and case. List £39 16s. 6d..... **£13 15 0**

Bell & Howell 16-mm. Filmo, f/3.5 Cooke anastigmat, variable speeds, case. List £54..... **£14 17 6**

Dekko, f/2.6 anastigmat, latest model with new type gate. List £9 6s. 6d..... **£5 19 6**

Dekko, f/1.9 Ross, latest model, with new type gate. List £10 18s. 6d..... **£6 19 6**

Miller, f/2.6 anastigmat. List £9 6s. 6d..... **£5 19 6**

3¼ × 2½ Goerz Tenax, f/4.5 Dogmar, Compur. List £11 ..... **£4 19 6**

3 × 4 Baby Ikonta, f/6.3 Zeiss. List £3 17s. 6d. **£2 17 6**

Kodak Retina, f/3.5 Xenar, Compur. List £10 10s. **£6 19 6**

3¼ × 2½ Dallmeyer Roll Film, f/2.9 Pentac, Compur, leather case. List £16 16s..... **£6 17 6**

2¼ × 1¼ Primarette Twin-lens Reflex, f/3.5 anastigmat, Compur. List £21..... **£8 17 6**

Rolleicord, f/4.5 Zeiss, Compur. As new. List £11 15s. **£8 15 0**

Foth-Flex, f/3.5 anastigmat. List £10 7s. 6d. **£7 15 0**

Ikoflex I, f.4.5 Zeiss, automatic film wind. As new. List £7 15s..... **£5 15 0**

4½ × 6 cm. Ernemann, f/4.5 Goerz, speeded shutter, 1 to 1/300th sec., 3 slides. List £8..... **55s. 0d.**

9.5-mm. Cine-Nizo Model M, f/2.9 Cassar, variable speeds, interchangeable lens mount, 50-ft. capacity. List £22 ..... **£8 17 6**

Bolex D.A. Projector, 400-watt model..... **£27 17 6**

Model C Kodascope, with case. List £20 12s. **£7 17 6**

½-pl. T.-P. Reflex, f/4.5 Dallmeyer, revolving back, 3 slides, F.P. adapter. List £16..... **£6 15 0**

9 × 12 Ihagee Folding Reflex, f/3.5 anastigmat, 3 slides, F.P. adapter and case. List over £40..... **£11 17 6**

3¼ × 2½ Ihagee Folding Reflex, f/4.5 anastigmat, 3 slides F.P. adapter and de luxe leather case. List £35 15s. **£12 17 6**

½-pl. Mentor Reflex, f/4.5 Zeiss Tessar, F.P. adapter. List £32 ..... **£7 17 6**

Pathescope Home Movie Projector. List £6 15s. **£3 19 6**

Midas Camera-Projector, f/2.5 anastigmat. List £7 7s. ..... **45s. 0d.**

Pathescope Kid Projector, and resistance. List £2 15s. ..... **39s. 6d.**

Pathescope Imp Projector, with resistance. List £4 12s. 6d. **£3 7 6**

Model BB Cine-Kodak, f/3.5. New condition. List £13 13s. **£7 17 6**

Campro Camera-Projector, f/3.9 anastigmat. List £3 3s. ..... **35s. 0d.**

Pathescope Motocamera de Luxe, f/3.5. List £10 10s. **£4 12 6**

Coronet Cine Camera, f/3.9 anastigmat. List £3 15s. ..... **32s. 6d.**

2¼ × 1¼ Ikonta, f/4.5 Zeiss, delayed action. List £6 2s. 6d. **£3 19 6**

3¼ × 2½ Ensign Selfix, f/6.3 anastigmat. As new. List 55s. ..... **35s. 0d.**

Zeiss Ikon Contaflex, f.2.8 Tessar. Exactly as new. List £64 12s. 6d. **£49 10 0**

Ihagee Exakta, f/3.5 anastigmat, ever-ready case. List £16 5s. **£10 17 6**

3¼ × 2½ N. & G. Reflex, f/2.9 Pentac, 3 double slides, leather case. Almost new. List over £60.... **£24 10 0**

11-in. f.5.5 Ross Teleros, to fit above, leather case. List £18 18s. 6d. **£8 18 6**

3¼ × 2½ Ensign Autorange, f/4.5 Ross Xpres, leather case. List £14 2s. 6d. **£9 15 0**

3 × 4 cm. Foth-Derby, f/2.5 anastigmat, latest model with pan. windows. List £7 8s. 6d. **£4 19 6**

Pathe 200-B Projector, complete. List £15 .. **£11 15 0**

5 × 4 Goerz Anschutz, f/4.5 Dogmar, 4 double slides, F.P. adapter and case. Exceptional condition.. **£11 17 6**

Model II Leica, f/3.5 Elmar lens. As new.... **£18 10 0**

3¼ × 2½ Ensign Selfix, f/7.7 anastigmat..... **£1 12 6**

Vauxhall Roll Film (16-on-3¼ × 2½), f/2.9 Meyer lens, Compur, D.A. shutter..... **£4 19 6**

½-pl. Double Extension Cameo, f/4.5 Aldis anastigmat, Compur shutter, 3 slides..... **£3 19 6**

Model III Leica, f/1.5 Meyer anastigmat, coupled range-finder **£32 17 6**

3¼ × 2½ Zeiss Super Ikonta, f/4.5 Zeiss Tessar, Compur D.A. shutter, coupled range-finder..... **£12 17 6**

½-pl. T.-P. Reflex, 8½-in. f/4.5 Xenar anastigmat, revolving back, 3 slides **£6 15 0**

Cine-Kodak Eight Camera, f/1.9 anastigmat, leather case. As new..... **£12 12 0**

3¼ × 2½ Orion Roll Film, f/3.9 Laack anastigmat, Compur **£4 12 6**

Leitz Valoy Enlarger, with base easel and electric fittings **£7 19 6**

3.5-cm. f/3.5 Chromium Leitz Elmar Lens, coupled mount **£6 15 0**

9-mm. Dekko Cine Camera, f/1.5 Dallmeyer anastigmat. As new **£11 17 6**

3¼ × 2½ Zeiss Icarette, f/4.5 Zeiss Tessar, Compur shutter, double extension, plate back..... **£6 19 6**

4½ × 6 cm. Goerz Tenax, f/6.8 Goerz Dagor, Compound, 3 slides **£2 2 0**

3 × 4 cm. Vollenda, f/4.5 Radionar, D.A. shutter **£2 17 6**

3¼ × 2½ Ihagee Roll Film, f.4.5 anastigmat, Ibsor shutter **£2 17 6**

The Best Value



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR 8/9 down and 11 similar monthly payments.

Or with Compur "S," £6 15 0. Compur Rapid, £7 19 6

GLASS SCREENS

STAGGERING VALUE



Finest Crystal Glass Beaded Surface.

SIZE : 30 × 40 **32/6**

COMPLETE WITH STRETCHERS.

Also in finest Silver Surface **17/6**

COMPLETE WITH STRETCHERS.

Packed in neat cardboard box. Carriage 1/3 extra.

NOTE THESE POINTS

This new screen must not be confused with cheaply made screens. The surface is very durable and of finest quality. The woodwork is not stained, which soils the hands, but is polished in eggshell cellulose. The stretchers are of a new design and allow for fixing the screen quickly without having to remove the thumbscrews.

SPECIAL : 52 in. × 40 in. Screen in silver surface only. Price **21/-**

COMPLETE WITH STRETCHERS.

Only obtainable from The Camera Co.

THE CAMERA COMPANY

320, Vauxhall Bridge Road, Victoria, S.W.1. and 52, Cheapside, E.C.2.

TELEPHONE: VICTORIA 5482 AND 5483 TELEPHONE: CITY 5482

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Picture Points

No. 18 (New Series) *by RICARDO*

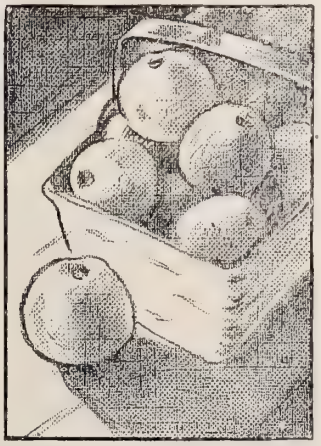
Grouping in Still Life.

AN ever-popular subject for still-life studies, fruit, which is seasonable and in great variety at this time of the year, also affords very good exercise in composition. Possibly, the greatest danger when arranging a fruit study is to employ too many different varieties when, similar to the point on leaves on the right of this page, it is far better for beginners to concentrate on one type only.

The top sketch, which, no doubt, many readers will recognise as being in common with their first efforts, shows how confusing a mixed group can be. If a basket is chosen as a receptacle, care must be taken that it should not be given too much attention and prominence. Because this subject has been portrayed so many times a change of viewpoint is a welcome relief, and a high angle view, as shown in the second sketch, is but one suggestion.



When there are many similar shapes to be shown try and arrange the lighting or focussing or placing so that one of the objects is given priority over the others, like that in front of the basket in the second sketch. This will provide the main point of interest for the picture.







Singularity in Design.

THERE is no doubt that we can make very attractive pictures of such a simple subject as leaves.

During the past few years there have been many presentations, all differing with regard to lay-out, lighting and viewpoint, but there are still various ways of presenting the subject that is worth the attention of all photographers. Both indoors and out, on the ground and in the air, against the light and with the light, there is sufficient variation to make many attractive pictures.

There are many points to consider when dealing with this subject, and one of the major faults made is that of including too many different points of interest, of which the sketch at the top is typical. Although it is possible to make an attractive study of these various items, the leaves as well as the house-tops and sky, the beginner is strongly advised to concentrate on one decorative theme like that in the lower sketch. There is a singularity of purpose here that makes the most of the pattern of the leaves and, consequently, it is very strong and virile.

Although it is easier to pick out a small cluster as this, it still requires individual attention to the arrangement of each leaf. Notice how one spray of leaves is given greater prominence than the rest by way of tone contrast and placing, while all the others are subordinate and yet supporting and contributing to the general design. One big advantage with this type of subject is that should the natural grouping on the tree or bush be unsuitable, the sprigs can be detached from the tree and regrouped indoors as a still-life study.

Another Aspect of Variations.

HARVEST-TIME subjects will, no doubt, be popular with photographers during the next few weeks, and a word on this subject will be of interest. The illustration on the left is based on a typical beginner's print, and leaves much to be desired in composition. The regularity of spacing is too monotonous, the tops of the sheaves just tipping the skyline is bad design, the lack of contrast between the sheaves and surroundings is insufficient, the skyline is half-way, and there is no strong point of interest.

The sketch on the right is a suggestion how such a subject can be tackled. A much lower viewpoint for the camera will cause the stacks to rise high above the skyline, a change of position to the left will give us more variation in the size of the stacks and a closer viewpoint to allow the sheaf shown on the right to give strength and support to the complete picture. There are two ways of getting contrast in the tones, and the first is by making use of the sunshine if present. A strong side lighting to give sufficient tone contrast, similar to that shown, will convey the right type of atmosphere at the right time. The other method is dependent on the colour of the sky. If it is blue, we can take advantage of a colour filter, preferably a deep yellow, which will not only record the sky as a dark grey, but will make the corn to appear cleaner and whiter than is usually shown in straightforward prints. If, however, neither the sun nor sky be suitable, we must rest content with the contour of the sheaves against the sky affording an interesting pattern.





NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

An instructive leaflet, "Lantern Slides in Colour by the Dufaycolor Process" has just been issued by Ilford Ltd. It contains a lot of useful information for those workers who are trying this attractive colour process, and a copy will be sent free on application to Ilford Ltd., Ilford, London, E.

A new camera and ciné club has been formed at Poole (Dorset). At a meeting in a studio in the town, the chair was taken by Engineer-Captain E. J. Mowlam, and Captain Graham Yeatman was elected Hon. Secretary; Mr. J. Thomas, Hon. Treasurer; and a Committee was elected. They were instructed to draw up rules, etc., for submission to another general meeting. All amateur photographers in the neighbourhood who are interested should communicate with Mr. W. S. Stickley, 115, Ensbury Park Road, Bournemouth.

Stereoscopic enthusiasts will find in Dr. J. Moir Dalzell's new book on "Practical Stereoscopic Photography" a literal storehouse of information. Every aspect of the subject is fully covered from both the technical and the æsthetic point of view in such a highly interesting and instructive manner that even the veriest novice in photography could not fail to understand it and follow it throughout. The principle of this fascinating subject is explored from the medical as well as from the technical point of view in the first chapter, and, similar to all the following seventeen chapters from apparatus to processing and from printing to ciné work, it is very thorough and practical. It is a remarkable fact that there is not a single illustration, photograph or diagram in the book, but as one reads, it is felt that they are not needed, so well are the various items and methods described. While it is a complete manual on stereoscopy, much of the text deals with photography that will interest the single-lens camera user, particularly from the "miniature" point of view.

This book should do much to revive the popularity that this fascinating branch of photography so richly deserves. Published by The Technical Press, Ltd., 5, Ave Maria Lane, London, E.C.4. 10s. 6d. net.

Readers who are contemplating renewing their ciné screens for the coming winter season will be interested in the new collapsible screens just placed on the market by the Camera Company of 320, Vauxhall Bridge Road, London, S.W.1. One is a silver screen type, selling at 17s. 6d. each, and the other a glass-beaded screen of a very light cream colour, selling at 32s. 6d. each, each complete in a stout cardboard box. Both screens allow a full 40×30 in. picture to be shown, and are of the collapsible roll-up type with rigid side stretchers. The stretchers are designed so that it is only necessary to slacken the thumbscrews for erecting or dismantling purposes. Slots are also provided to allow maximum tension for a perfectly flat surface throughout. The fabric screens are both of good quality and finish. The woodwork is substantial and finished in black eggshell cellulose throughout. On test, the screens were quickly erected and gave good flat, taut surfaces. The surface finish of each is very good and showed excellent results.

A new photographic club has just been formed in Lanark, and readers who are interested are invited to write to the Hon. Secretary, Mr. E. P. Prentice, "Mavisbank," Newlands Street, Lanark.

We have just received the winter syllabus for the Hampshire House Photographic Society of Hammersmith. Between September of this year and April of next the society has planned no fewer than forty-one lectures and demonstrations and twelve exhibitions, besides the various outings and meetings of the special groups within the society, such as the Bromoil Group, Portrait Group, and the recently organised Miniature Camera Group, which is proving so popular. Those who are not members of any camera club are always welcome to the Thursday evening meetings at Hampshire House (Hog Lane, Hammersmith), when they can see for themselves the working of an up-to-date photographic society.

If any reader is offered the following camera or can supply any information regarding it, will he kindly communicate immediately with this paper: Rolleiflex Camera No. 376799, Lens No. 1653315.

The winner of last week's Wallace Heaton Competition is Mr. F. S. Moore, 60, Arlington Road, Leeds, 8. Particulars of this competition for "A.P." readers will be found in our advertisement pages.

An error occurred in our issue of September 9th, in announcing Mr. C. C. Stewart as the Hon. Secretary of the newly-formed Clapton Miniature Camera Club. The Secretary is Mr. L. J. Heaverman.

At the Battersea Men's Institute Camera Club a new dark-room has been installed complete with enlarger and washing facilities. A separate studio fitted with electric lighting can also be used by members. The session, which begins on September 30th, will include popular demonstrations and lectures. Full particulars from the Club Secretary, Mr. A. E. Lunn, 57, Killyon Road, Wandsworth Road, London, S.W.8.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, September 23rd.

Birkenhead P.A. Annual General Meeting.
Blackpool and Fylde P.S. "Mains Hall." Mr. Smith.
Rochdale P.S. Lantern Lecture. R. Welburn.

Thursday, September 24th.

Bury P.S. Portfolio: "Architecture." E. R. Bull.
Camberwell C.C. Monthly Competition.
H.H.P.S. "Portraiture with Faith, Hope and Charity." C. Pollard Crowther.
N. Middlesex P.S. "Pompeii, Vesuvius and Herculaneum." E. A. Robins.
Northamptonshire N.H.S. Reunion at the Rooms.
Oldham P.S. Monthly Meeting. Nomination of Officers.
Stretford C.C. Lantern Lecture. Mr. Kitchen.

Friday, September 25th.

King's Heath and D.P.S. "A London Pilgrimage." Wm. A. Clark.
Sheffield P.S. (Portrait Group). Summary of Summer's Work.
Windlesham C.C. First Day of Second Annual Exhibition.

Saturday, September 26th.

Beckenham P.S. Bankside and R.P.S. Exhibition. Mrs. V. M. Elliott.
Bristol P.S. Hinton and Dyrham.
Hackney P.S. Outing—White Webbs Park. A. B. Richardson.
Luton and D.C.C. Whipsnade Zoo. Bus, L.M.S. Station. H. Cooke.
Manchester A.P.A. Visit to Works of New Ches. Salt Works, Ltd. C. Eshborn.
Northamptonshire N.H.S. Althorpe to Holdenby and East Haddon.
Sheffield P.S. Ecclesall Woods. W. Shekelton.
S. Suburban and Catford P.S. Social Evening.
Windlesham C.C. Second Day of Second Annual Exhibition.

Saturday, September 26th (*contd.*).

Woolwich P.S. The Docks. Dr. German.
York P.S. Joint Excursion with Scarborough Photographic Club.

Sunday, September 27th.

British Photographic Fellowship. Autoramble No. 74.
Wimbledon C.C. Wimbledon to Dorking North.

Monday, September 28th.

Bexley Heath P.S. "Negative Making." R. S. Beck.
Bournemouth C.C. Annual General Meeting.
Kinning Park Co-op. C.C. Holiday Outing to Braes o' Greenock.
Leeds C.C. Informal Meeting.
Oldham Equitable P.S. "Copying with a Camera." J. Langshaw. W. Miller.
Southampton C.C. Competition Evening.
S. London P.S. Visit to R.P.S. Annual Exhibition.
Walthamstow and D.P.S. Annual General Meeting.

Tuesday, September 29th.

Blackpool and Fylde P.S. Meeting at Headquarters.
Hackney P.S. "Bromide Toning." F. D. Osborn.
Harrow P.S. "Chaucer's Pilgrims' Way." R. P. Howgrave Graham.
Palmers Green Ciné S. Discussion—Sound.
Singer C.C. Portraiture. Bring Your Camera. J. Robertson.
St. Bride P.S. Lecturettes. Four Lady Members.
Wood Green P.S. Still Life Photography (Practice).

Wednesday, September 30th.

Birkenhead P.A. "Here and There in East Anglia." B. G. A. Snelson.

ONE CUSTOMER—ONE EXPERT ATTENDANT



LEICA MANUAL

The finest book ever published on Leica Photography. Nearly twenty authors, each a specialist. 500 pages, 300 illustrations, covering everything connected with Leica photography. 21/-, post 6d. Get yours now.

While it is generally accepted that the average big store lacks the advantage of individual attention, we are definitely the exception to that rule. Every customer who enters our store for a miniature camera or accessories gets the immediate attention of an expert who knows and uses every miniature model. Moreover, it must not be overlooked that the big store is able to carry the best range of cameras and accessories. We have over 500 Leica accessories actually in stock, including such late additions as the Telyt lens, the Thambar—the 28-mm. extra wide-angle lens, the Distortion Correction Device for Enlarging, etc., as well as every accessory for Contax, Rolleiflex, and every miniature camera. We offer special facilities which cannot be obtained from any other "miniature dealer."

GUARANTEED SECOND-HAND BARGAINS IN USED APPARATUS

1—Six-20 Duo Kodak Roll Film Camera, f/4.5 anastigmat lens, in Pronto shutter. Cost £6. Our price £4 15 0

2—V.P. Korelle Roll Film Camera, Zeiss Tessar f/4.5 lens, D.A. Compur shutter, 1 to 1/250th sec. Cost £10 10s.....Our price £6 17 6

3—V.P. Multi-speed Exakta Reflex, Zeiss Tessar f/2.8 lens, focal-plane D.A. shutter, 12 secs. to 1/1,000th. Cost £27 10s.....Our price £22 15 0

4—Kodak Retina 35-mm. Camera, Xenar f/3.5 lens, Compur shutter, 1 to 1/300th sec., E.R. case. Cost £11 7s. 6d. .....Our price £8 8 0

5—6×6 cm. Non-Automatic Rolleiflex Twin-lens Reflex, f/4.5 Zeiss Tessar lens, Compur shutter, 1 to 1/300th sec. Cost £18.....Our price £9 9 0

6—6×6 cm. Automatic Rolleiflex Twin-lens Reflex, f/3.5 Zeiss Tessar lens, in Compur shutter, 1 to 1/500th sec. Cost £25.....Our price £19 19 0

7—6×6 cm. Foth-Flex Reflex Camera, f/3.5 Foth anastigmat lens, focal-plane shutter, 1/25th to 1/500th sec. Cost £10 17s. 6d.....Our price £7 17 6

8—4×4 cm. Automatic Rolleiflex Twin-lens Reflex, Zeiss Tessar f/2.8 lens, Compur shutter, 1 to 1/300th sec. Cost £26.....Our price £16 16 0

9—Contax I 35-mm. Camera, f/2 Sonnar lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £41. Our price £32 10 0

10—Standard Leica Camera, Hektor f/2.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £21 7s. Our price £12 17 6

11—4×3 cm. Pupille Roll Film Camera, f/2.8 Zeiss Tessar lens, Compur shutter, 1 to 1/300th sec. Cost £18 10s.....Our price £14 14 0

12—4×3 cm. Zeiss Kolibri Roll Film Camera, Zeiss Tessar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £12 17s. 6d.....Our price £8 17 6

13—Six-20 Duo Kodak Roll Film Camera, f/4.5 anastigmat lens, D.A. Pronto shutter. Cost £6 Our price £4 15 0

14—6×6 cm. Foth-Flex Twin-lens Reflex, f/3.5 anastigmat lens, focal-plane shutter, 1/25th to 1/500th sec., D.A. Cost £10 17s. 6d...Our price £8 17 6

15—16-on-3¼×2¼ Balda Roll Film Camera, f/2.9 Cassar lens, D.A. Compur shutter, 1 to 1/250th sec. Cost £8 8s.....Our price £6 15 0

16—6×6 cm. Automatic Rolleiflex Twin-lens Reflex, Zeiss Tessar f/3.8 lens Compur shutter, 1 to 1/300th sec. Cost £20 .....Our price £16 16 0

17—Weston Leicameter, Model 627. Cost £8 Our price £3 3 0

18—Sixtus Exposure Meter. Cost £5 5s. Our price £4 4 0

19—Tempophot Exposure Meter. Cost £3 15s. Our price £2 12 6

20—Photoskop K Electric Cell Exposure Meter, case. Cost £5 5s.....Our price £1 19 6

21—Leitz Thambar 9-cm. f/2.2, sharp and soft long-focus lens for Leica. Cost £21 19s...Our price £17 17 0

WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS

127, NEW BOND STREET, LONDON, W.1 . . . . . TELEPHONE: MAYFAIR 7511 (8 lines)

47, BERKELEY ST., LONDON, W.1 *43, KENSINGTON HIGH ST., W.8*

Gevaert GEVALUXE VELOURS

The most beautiful paper ever produced

The unique and striking velvet texture paper which gives life and beauty to all types of subject. Not only for the special pictures for the Autumn Exhibitions but equally for all landscape, architecture, portrait and interior work.

Prints on Gevaluxe have a depth of tonal beauty not obtainable by any other process, and a startling life-like quality of almost stereoscopic effect.

As simple to use as an ordinary bromide paper, as suitable for contact as for enlarging work, and ideal for enlargements from the very smallest of miniature negatives. *

* *[With all 35-mm. miniature cameras use the Gevaert Cartridge. Supplied in four varieties.]*

GEVAERT LTD., WALMER ROAD, LONDON, W.10

Gevaert "PERFECT PICTURES"

For Miniature Camera Negatives
"PRAXIDOS"
VERTICAL ENLARGERS

Praxidos Automatic Enlargers give critically sharp enlargements, the degree of enlargement being determined by raising or lowering the lamphouse—the image is always needle-sharp. By varying the illumination, enlargements of different degrees of contrast can be obtained. Enlargements can be made from any selected part of the negative of any size up to the capacity of the enlarger. Single or double condensers supplied as required.



AUTOMATIC FOCUSSING "PRAXIDOS"

PRICES:

No. 502 Automatic Praxidos, with 5.5-cm. f/3.5 anastigmat lens, with iris diaphragm, for 4×4 cm. (1½×1½ in.) or smaller negatives, for 2 to 10 times enlargements..... **£17 10 0**

No. 498 Ditto, without lens, including condenser, for use with Leica lens, 5-cm. focus..... **£12 15 0**

No. 499 Ditto, without lens, including condenser, for use with Contax lens, 5-cm. focus **£13 10 0**

No. 506 Automatic Praxidos, with 7.5-cm. f/3.5 anastigmat lens, with iris diaphragm, for 6×6 cm. (2¼×2¼ in.) or smaller negatives, for 1½ to 7 times enlargements..... **£18 0 0**

No. 491 Automatic Praxidos, with 11.5-cm. f/3.5 anastigmat lens, with iris diaphragm, for 3½×2½ in. or smaller negatives, for 1½ to 7 times enlargements..... **£24 0 0**

HAND - FOCUSSING "PRAXIDOS"

This hand-focussing Praxidos Vertical Enlarger can be set for any degree of enlargement by releasing a lever. The lamphouse can be raised or lowered until the desired size of enlargement is obtained. Focussing is completed by means of the helical focussing mount of the lens. Single or double condensers supplied as required. Illumination is obtained from a 100-watt opal lamp. Please state voltage when ordering.



PRICES:

No. 453 Praxidos "O," with 6-cm. f/4.5 anastigmat lens, with iris diaphragm, for 4×4 cm. (1½×1½ in.) or smaller negatives, for 1½ to 8 times enlargements..... **£8 10 0**

No. 454 Praxidos "O," as above, without lens..... **£4 12 6**

No. 463 Praxidos "O," with 7.5-cm. f/4.5 anastigmat lens, with iris diaphragm, for 6×6 cm. (2¼×2¼ in.) or smaller negatives, for 1½ to 6 times enlargements..... **£10 0 0**

No. 464 Praxidos "O," as above, without lens..... **£5 12 6**

No. 473 Praxidos "O," with 10.5-cm. f/4.5 anastigmat lens, with iris diaphragm, for 3½×2½ in. or smaller negatives, for 2 to 7 times enlargements..... **£15 15 0**

Write for list of Praxidos Enlargers to:

SANDS HUNTER & CO., LTD.
37, BEDFORD STREET, STRAND, W.C.2

ANNUAL EXHIBITION
Sept. 12th • Oct. 10th



OPEN DAILY

from 10 a.m. to 9 p.m. (except Sundays), Tuesdays and Fridays from 10 a.m. to 6 p.m. only. Admission Free.

at the Galleries of the

ROYAL PHOTOGRAPHIC SOCIETY

35, RUSSELL SQUARE,
LONDON, W.C.1

•

THE YEAR'S PHOTOGRAPHY

A fine selection of the prints and lantern slides from the Annual Exhibition. From your bookseller or the Publications Department of the Society, price **3s.** (cloth bound **5s. 9d.**), post free.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Developing "Film Sense"

By S. E. L. M.

MOST amateur cinematographers naturally desire to make good films, so they hit upon an appealing subject, write up a scenario, shoot the "takes," and enjoy a session of editing.

In some cases the effort is a solo one; in others, access may be had to more expert assistance. Nor need we stress the fact that a film made with such assistance will almost invariably turn out better than one made without it—albeit the amateur must forgo a great deal of personal satisfaction.

In these circumstances, it is customary for the beginner to go off and assist a group of more experienced workers before making a start on his first "real" film. This serves to teach him many things, though such training alone must not be regarded as sufficient. Something else is necessary—and that something is the development of "film sense," through the theoretical treatment of action.

Casual Work.

This work can be causally done in the train, during leisure intervals and during the evenings at home. No film whatever is required for its development—all the work being done with pen and paper.

To begin with, it is sufficient to jot down a few words indicating any simple piece of action—as "man walks down lane and meets friend," "child makes a purchase in tuck-shop," or "woman decides to visit dressmaker."

The real work now consists of translating these jottings into film details, of giving each item as many alternative "treatments" as possible. Details to elaborate are (1) the purpose of the action, (2) the distance of the shots, (3) the lighting, (4) any integral sounds, (5) the film footage, and (6) methods of changing from one shot to the next, e.g., cut, diffuse, fade, lap, mix or wipe.

At this stage it is possible for the beginner to classify his alternatives according to the manner in which they appeal to him. Then, and only then, should he take the notes along to his club or local expert and ask for considered opinions. Where the opinions are favourable, he should discover what makes them so; where they are unfavourable he should strive to find out his precise weakness.

Harder Work.

Film sense will begin to develop with proficiency in this simple task—after which the enthusiast may pass on to more difficult essays. Here, whole sequences may be attempted. The simple phrase will become an episode—as "man walks down street, meets friend and demonstrates to him the ingenuity of a wire puzzle he carries in his pocket"; "child spends last coppers in tuck-shop, then admires expensive toy—which is finally purchased and presented by indulging stranger," or "woman decides to call on dressmaker, is visited by slim, energetic friend and elects to try a course of exercises instead."

Obviously, the additional action embraced in these examples represents a larger number of alternative treatments. And—as many treatments mean greater confusion—steps must be taken to simplify the scheme.

One way of doing this is to limit the number of shots to five, six or seven—which alone will cut out many of the alternatives. Another way is to make use of tracking shots, pans and other devices of the moving camera, whilst yet another is to film the subject in abstract. Then, to simplify the scheme still further, it may be decided not to mingle two or more of these suggestions in any one treatment.

As in the case of the simpler essays, finished treatments should be submitted to an expert group or individual—after which the advancing amateur may care to try his skill on a complete synopsis with a familiar subject.

Other Notes.

In the plan outlined above, the method has been applied only to the scenario stage. It may, however, be utilised to much advantage in other branches of film-making.

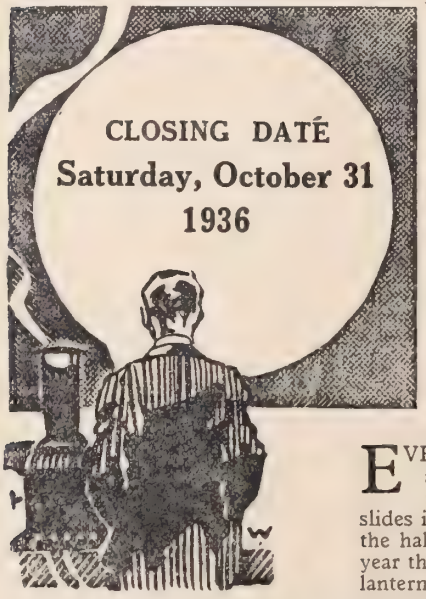
To this end, the cameraman may ask an actor to stare impassively at an object placed immediately before him; then, without any sympathetic movement of the actor's features, angles and lighting should be arranged to suggest various emotions (as fear, gloom, hatred, joy, love, and rage).

Similarly, the construction and arrangement of sets, the various departments of make-up, etc., may be tried against theoretical alternatives.



At the Fishing Ports on the East Coast fine action pictures are obtainable at the present time. These can be welded together to make an effective "documentary" depicting "Fish"—from the time they are caught by the trawlers at sea, until they appear as an item of the menu. A familiar incident is shown in the above print.

The Amateur Photographer & Cinematographer



ANNUAL
Lantern-Slide Competition
1936

EVERY reader of *The Amateur Photographer* who is interested in the making of lantern slides should participate in "The A.P." Annual Lantern-Slide Competition. Not only are the seven classes comprehensive in their variety of subjects to suit all workers, but inclusion of slides in "The A.P." prize set which circulates throughout the British Isles can be considered as the hall-mark of excellence, which every lantern-slide maker should strive for. Each succeeding year the competition proves increasingly popular, and has come to be regarded as a test of merit in lantern-slide production. We hope, therefore, that again this year every lantern-slide maker will enter the competition. The conditions and awards are set out below. It should be noted that the awards are made to individual slides and not to sets; but every competitor can send as many slides into as many classes as he or she desires. The slides are judged on the screen under the best conditions. After the judging the prize-winning slides, and a number of others which are selected for purchase, form the exhibition collection which goes on tour to all parts of the country for a year or more. Secretaries of photographic societies who have not yet booked the set of "A.P." Prize Slides should hasten to do so, and submit alternative dates. This is necessary to enable a complete and expeditious itinerary to be arranged before the slides start on their journey in November. In the meantime, those who intend entering this competition should note that the closing date for receiving entries is Saturday, October 31st.

Classes and Subjects.

CLASS I.—Landscape with or without figures, sea subjects and river scenery.

CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.

CLASS III.—Architecture, interior and exterior.

CLASS IV.—Flowers, fruit and other "Still-Life" subjects.

CLASS V.—Natural History subjects.

CLASS VI.—Lantern slides in colour (not hand-coloured).

CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* lantern-slide competition.

Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure $3\frac{1}{4} \times 3\frac{1}{4}$ in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not *accompanied* by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Saturday, October 31st. The slides must be well packed and addressed, "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, September 30. Rules in issue of August 26.

The Amateur Photographer Novices' Competition. Prizes of Roll Films for Novices' Prints. Closing date, September 30. Rules in this issue.

The Amateur Photographer Special Competition, illustrating "Can the Camera Lie?" Entries close September 30.

Wallace Heaton "35-mm. Film Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

The Folkestone Camera Club, Competition for the best photographs of Folkestone.—Entries close, September 30. Cash prizes. (Ernst. F. Davidson, Hon. Secretary, Folkestone Camera Club, Town Hall, Folkestone.)

Chicago International Salon.—Open, July 23–October 4. (Alex. J. Krupy, Chicago C.C., 137, North Wabash Avenue, Chicago, Ill.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

Tweede "Focus" Fotosalon.—Open. September 12–27. (Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands.)

South African International Salon.—Open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Open, September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Buffalo C.C. Fourteenth Annual Salon of Photography.—Open, September 6–27. (H. W. Schonewolf, 528, Elmwood Avenue, Buffalo, N.Y., U.S.A.)

Fotoclub Zagreb, Fourth International Salon of Photography.—Open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Brighouse Public Library, Museum and Art Gallery. Exhibition at the Smith Art Gallery.—Open, September 26–October 23. (Chas. W. Roberts, Public Library, Museum and Art Gallery, Brighouse, Yorks.)

Leica Competition. Cash prizes. Closing date, September 30th. (Messrs. E. Leitz, 20, Mortimer Street, London, W.1.)

Lincoln Camera Club.—Open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

XII Salon International de Fotografica Zaragoza, Spain.—Open, October. (Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas, 7, Zaragoza, Spain.)

Third Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

Windlesham C.C.—Open, September 25–26. Classes for members (Beginners, Advanced, Professional, also Open Class). (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

IV International Hungarian Exhibition.—Open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Service Co. (London), Ltd., Happy Camp Snaps Competition. Cash prizes.—Entries, September 30. (Service Co. (London), Ltd., 273, High Holborn, London, W.C.1.)

Coronet Midget Camera Competition. Cash prizes.—Entries, September 30. (Coronet Camera Co., 310, Summer Lane, Birmingham, 19.)

Eighth International Photographic Salon of Japan.—Entries close in Tokyo, September 30; open, November (Tokyo and Osaka). (Sec., International Photographir Salon, Tokyo, Asahi Shimbun, Tokyo, Japan.)

Photographic Society of America 100 Print Salon.—Entries, October 1. Limit 4 prints. Entry fee $1.00. (Dever Timmons, Salon Secretary, Box 216, Cashocton, Ohio.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Entries, October 1; open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

G.E.C. (Coventry) Third Annual Exhibition. Open classes for members of Midland Federation Clubs,—Entries, October 14; open, November 9–14. (P. H. Crosby, Hon. Sec., G.E.C. Photographic Society, General Electric Co., Ltd., Coventry.)

Johnson's "Holiday" Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15. open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaest; 69, Antwerp.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

Ilford P.S. International Exhibition.—Entries, January 30; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1; open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5⅛×3⅛×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

35.

CARBRO

BY this process a carbon print is made from a bromide without the aid of daylight. The bromide print or enlargement, which has been thoroughly washed and dried, is placed in water until limp. Carbon pigment tissue of the selected colour and a quarter of an inch larger each way than the bromide print is sensitised in the following bath:

Stock Solution No. 1.

Potassium bichromate	1 oz.	(25 grm.)
Potassium ferricyanide	1 oz.	(25 grm.)
Potassium bromide	1 oz.	(25 grm.)
Water	20 oz.	(500 c.c.)

Stock Solution No. 2.

Glacial acetic acid	1 oz.	(10 c.c.)
Hydrochloric acid (pure)	1 oz.	(10 c.c.)
Formaldehyde, 40 per cent	22 oz.	(220 c.c.)
Water	1½ oz.	(15 c.c.)

From these stock solutions the working baths are made up as follows:

Working Bath No. 1 (A).

No. 1 stock solution	6 oz.	(100 c.c.)
Water	18 oz.	(300 c.c.)

Working Bath No. 2 (B).

No. 2 stock solution	1 oz.	(10 c.c.)
Water	32 oz.	(320 c.c.)

Immerse the pigment tissue in "A" solution for three minutes and, after draining, immerse it into "B" solution for 10 to 20 seconds, according to contrast and density required.

Meanwhile take out the bromide and place face upwards on a sheet of glass. When the pigment tissue has been in "B" solution for correct time, remove it and squeegee it on to the bromide print, taking care to avoid shifting when once in contact.

The bromide and pigment paper are removed from the glass, allowed to remain for 15 minutes between two sheets of waxed paper and then separated. A sheet of transfer paper slightly larger than the pigment paper, after 5 minutes' soak in cold water, is placed on glass and the pigment paper is squeegeed on to it and left for 20 to 40 minutes.

In a dish of warm water, 100° F., the pigment and transfer paper are allowed to soak until the pigment oozes out at the edges, when the pigment paper is gently detached. The transfer paper is then developed by splashing with the warm water until the image is clear of superfluous pigment. Rinse in cold water and place into 3 per cent solution of potash alum for 15 minutes. Rinse in cold water and dry.

The original bromide after well washing may be redeveloped for making further carbro prints.

36.

RETOUCHING THE NEGATIVE

SMALL pinholes in the negative are best filled in by spotting them with a very fine pen charged with indian ink. Tones, however, can only be altered by reducing (Facts and Formulæ No. 7) and by retouching the emulsion.

The easiest method of adding density to a tone is by the use of a hard pencil after the area concerned has been covered with a retouching medium. This medium is best obtained commercially, but can be made up as follows:

Gum dammar	10 grs.
Canada balsam	5 grs.
Turpentine	1 oz.

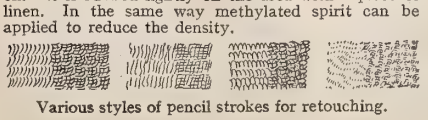
Apply the medium sparingly on a piece of linen stretched over the ball of the finger. When dry, it is ready for the pencil. Use a 3H pencil and sharpen it to a long slender point.

The density should be obtained with a series of fine stipple dots, strokes, or "commas," as illustrated below.

Neo-coccin, a red dye, can also be used to give printing density to the negative. It is diluted and painted over the area with a brush. To remove, soak the negative in plain water.

For darkening the tones on the print the corresponding area of the negative must be lightened by a chemical reducer (No. 7) or by a physical reducer such as Baskett's or methylated spirit, or by a sharp retouching knife.

Baskett's reducer is made by mixing 2 oz. of Globe metal polish with 2 oz. of terebene and 2 oz. of olive oil. It is rubbed lightly on the area with a piece of linen. In the same way methylated spirit can be applied to reduce the density.



Various styles of pencil strokes for retouching.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

Developing Roll Films.

Is there any other method of processing roll films that is not so tiring as the "see-saw" method or as expensive as the tank method?

L. M. G. (Bournemouth.)

In the "Hints and Tips" page of this issue there is a method and apparatus described that develops, fixes and washes a roll film by fixing it to a drum and revolving it in a dish of the necessary solution. There is another very simple and convenient method that is not so popular as it might be and that is by using long, narrow dishes. These dishes are just the right length of the film, leaving sufficient at end of the film to be gripped by a spring clip. These clips are rested on the end of the dish, and the film, which lies flat along the bottom of the dish, can then be processed in a similar manner to a plate. Quite a small quantity of solution can be used if the dish is continually rocked, and there is no necessity to touch the emulsion in any way as the film is handled by the clips at each end. Zeiss Ikon Ltd. is one firm which manufactures these long dishes. Some workers prefer to develop the roll film for a short time, just long enough to see the divisions between the negatives, and then cut it into separate portions and develop, fix and wash each separately.

Uneven Definition.

I have an old enlarger fitted with an f/4 lens, but it does not give sharp definition on the edges of big enlargements, but is quite all right for quarter-plate and smaller sizes. What is the cause—the lens, the condenser, or the lamp?

J. J. (Oldham.)

Undoubtedly the lens is the cause, since the lamp and condenser are responsible only for the evenness and intensity of illumination, and have nothing to do with definition. The lens is probably of the old "portrait" type, which was designed to give a large aperture to compensate for the slow plates in use twenty and more years ago. Its big drawback is that it has a curved "field," instead of a flat "field," as with modern lenses, and this will explain why your enlargements are sharper in the middle than at the edges. The only remedy is to focus on the bromide so that the detail is sharpest between the centre and the edges and stop down the lens sufficiently so that the detail is sharp all over the paper.

Defect in Negatives.

What is the cause of the series of light dots on the enclosed negatives developed in a Kodak tank?

A. D. E. (London.)

The trouble with your negatives is almost certainly due to the film being wound slack in the apron, so that the emulsion side was in contact with the small protuberances on the apron. As we have frequently pointed out, when winding the film into the apron you should keep a check on the free handle so as to keep the apron tight. This will prevent similar markings re-occurring.

Cleaning Dishes and Measures.

What is the best cleaner to use for removing stain from porcelain dishes and glass measures?

B. C. D. (Hastings.)

Pour a quantity of hydrochloric acid into an equal quantity of water and use this in the dish or measure with a small dish mop. It can be used repeatedly until it becomes exhausted. If this is not strong enough, an alternative solvent can be made up as follows:

Water	20 oz.
Sulphuric acid	2 oz.
Potassium bichromate ..	2 oz.

This can also be used repeatedly until it is exhausted. Whichever solution is used be sure to wash the dishes, etc., thoroughly in plain water afterwards.

Tap Water for Solutions.

What is the objection to ordinary tap water being used for making up solutions? B. H. (Hull.)

If the solution is not intended for immediate use then distilled or boiled water is to be preferred to water straight from the tap. Tap water frequently contains impurities which are responsible for solutions deteriorating.

Silhouette Photography.

I understand that the correct procedure for making silhouette portraits is to place the sitter in front of the white sheet and the light behind the sheet. If this is so, is it better to use several lamps or to use only one lamp?

A. G. A. (Birmingham.)

For a sharp outline to the portrait it is undoubtedly better to put the sitter between the white sheet and camera and the light the other side of the sheet. If the sitter is placed on the other side of the sheet, together with the light, no matter how close the head may be to the fabric there is bound to be a slight softening of the contour. There is no advantage to be gained in using more than one lamp as the illuminant; in fact, it would again tend to soften the contour, and since it is usual to have the silhouette a dense black, the question of ample exposure does not enter into it. We would suggest that one bright lamp be placed in line with the head one or two feet away, and all that is required, as far as the exposure is concerned, is to get sufficient illumination on the white sheet to provide a correspondingly dense background on the negative.

Scratches on Film.

What is the cause of the lines across the enclosed film negative? How can I remove them?

M. A. (Torquay.)

The scratches on your film are apparently abrasion marks due to the film being dragged over a rough surface, and this can occur in or out of the camera. Such marks are very often caused by winding on the film when the camera is closed, so that the bellows are in contact with the emulsion; but in that case they are generally much more serious than in the example you send. When once the scratches are made in the emulsion there is no way of removing them and the usual thing to do is to retouch the print carefully. Such scratches are not so prominent when enlarged in a diffusion enlarger as they are in the condenser type.

Curled Negatives.

Can you tell me how to prevent film negatives from curling?

D. A. (Birmingham.)

All roll films have a tendency to curl, in spite of the gelatine coating on the plain side to counteract the "pull" of the light-sensitive emulsion, and, as far as we know, there is nothing that will prevent this. You do not say how you keep your negatives, but if they are put in envelopes in the usual way they will not curl unduly. A temporary remedy is to breathe on the emulsion side, the concave side, for a few seconds, when the film will straighten out sufficiently long to place into position in the printing frame or enlarger carrier.

EDWIN GORSE

The Dealers of the North.

86, ACCRINGTON ROAD, BLACKBURN.

All Latest Cameras in stock. Exchanges. Hire Purchase—9, 12, 18, 24 payments.

★ **Every New Camera Guaranteed Six Months.** ★

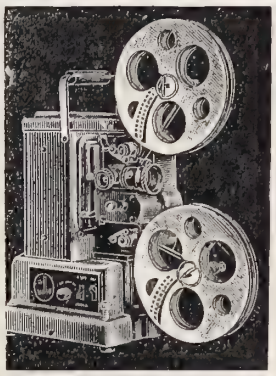
BUY BY POST——————FOR PERFECTION.

For Real Bargains of Quality. Buy your Camera from the leading firm for fair dealing and honesty. 7 days' approval against remittance. Immediate refunds if not delighted (or deposit "A.P." if fee paid). WRITE NOW.

16-mm. Victor Turret Camera, f/2.9, 3-lens turret head, multi speeds, 100-ft., hide case. Cost £50. Amazing bargain..... £18 18 0
Superplex Developing Tank, daylight loading. As new... 29s. 6d.
G916 Bolex 9½/16-mm., resistance, case. Hardly used..... £39 10 0
½-pl. Etui Wafer Plate, Zeiss Tessar f/4.5, Compur. Carton £6 17 6
16-mm. Victor Latest Talkie, 500-watt, 1,600-ft., 5-watt volume. Very latest, light, compact, 2 cases. Just like new... £75 0 0
Cine Room Light Dimmers, dim lights professionally.....17s. 6d.
16-mm. Kodak C Projector, 100-watt and resistance. Snip £5 17 6
9½-mm. Pathe Home Movie Projector, super attach., resist. £4 17 6
200-B Dallmeyer 20-mm. Projection Lens. Cost £3 3s....35s. 0d.
Lens Exposure Meter, for Voigtlander Brilliant.....12s. 6d.
10-in. Dallmeyer Telephoto f/6, suit reflex, 3¼ × 2¼. Like new £4 17 6
16-mm, Ensign Kinecam, f/2.8, 100-ft., 3 speeds, hide case. As new £9 17 6
Leica Type Vertical Enlarger, f/4.5, condensers. Bargain..65s. 0d.
9½-mm. Dekko, f/1.9, multi speeds, latest. Hardly used.. £6 17 6
9½-mm. Pathe Kid Projector, super attach. and resistance..45s. 0d.
½-pl. Ensign Pressman Redex, Aldis-Butcher f/4.5, 1/10th to 1/1,000th, deep hood, reversing back, slides, case. Cost £17.... £4 17 6
16-mm. De Vry News Reel Super Camera, f/1.9, 100-ft. Bargain £9 17 6
3½ × 2½ Mentor Folding Reflex, no lens, D. slides, case.... £2 17 6
Gaumont-British Talkie, latest silent or sound. £95..... £65 0 0
Ditto, £135 model, £75. Ditto, £175 model, £115 0 0
Steel Wire Patent U.S.A. Reels, 400-ft. 16-mm., 4 for.....10s. 6d.
9½-mm. Pathe 200-B Super Projector, and resistance..... £10 10 0
6 × 13 Heidoscope Stereo Mirror Reflex, latest. Cost £56.. £27 10 0
8-mm. Stewart-Warner Camera, f/1.9, "Keystone" type. Snip £9 17 6
Ensign Miniature Enlarger, take Leica lens. As new..... £2 17 6
½-pl. Ensign Special Reflex, Zeiss Triotar f/4.5, self-capping, 1/10th to 1/1,000th, deep hood, sky shade, reversing back, slides £4 17 6
9½-mm. Pathe Luxe Projector, resist., case. Cost £22. Bargain £9 17 6
6 × 6 Super Ikonta, Tessar f/3.5, Compur Rapid, case. As new £17 17 0
16-mm. Victor Super Bronze Projector, 750-watt, case. Snip £29 10 0
8-mm. Stewart-Warner Projector, "Keystone" type. Bargain £6 17 6
3½ × 2½ Icarette Zeiss R.F. Plate, no lens, double ex..... £3 17 6
3½ × 2½ Zodel, f/4.5, D.A. Compur, double ex. Like new.. £3 17 6
½-pl. T.-P. Reflex, Cooke f/3.5, 1/10th to 1/1,000th, self-capping, deep hood, sky shade, reversing back, slides. Cost £16. Bargain £5 17 6
Retina Kodak 35-mm. Leica Type Camera, f/3.5, case. As new £6 17 6
6 × 6 Auto. Rolleiflex, Tessar f/3.8, Compur, case. Like new £14 14 0
½-pl. Ensign Sanderson, latest chromium fittings, Ross Convertible f/6.3, D.A. Compur, slides, case. Cost £27. Like new £12 12 0
V.P. Wirgin Roll Film, f/4.5, 3-speed, self-erect. Like new..39s. 6d.
3½ × 2½ Super Bessa Voigtlander, coupled range-finder, 8 or 16 pictures, f/3.5, D.A. Compur, coupled filter. As new..... £12 12 0
Justophot Exposure Meter, 8s. 11d. Cinephot ditto, 8s. 11d.
3½ × 2½ New Special N. & G. Sibyl Plate, Ross Xpres f/4.5, latest silent shutter, D. slides. Like new. Bargain..... £14 14 0
Ensign Double-8 Roll Film, f/4.5, carton. As new.....45s. 0d.
V.P. Zeiss Bete Plate, Zeiss Tessar f/4.5, Compur. Cost £20 £5 17 6
3½ × 2½ T.-P. Rubyette 2, f/4.5, revolving back, small, compact reflex taking large 3½ × 2½ pictures, slides. As new..... £9 17 6
50 × 40 Crystal Beaded Projection Screen, giving 500 per cent more light value with any machine, auto. close-hanging case. Snip 57s. 6d.
16-mm. De Vry Intermittent Superlux Projector, 750-watt, in case, finest machine made. As new. Exceptional bargain £57 10 0
3½ × 2½ Ensign Autorange, Tessar f/3.8 Speed, Compur D.A. Rapid, coupled range-finder, rise, cross, triple finders. Hardly used £13 13 0
6 × 6 Zeiss Ikoflex, f/4.5, Compur. Lovely workmanship £7 15 0
16-mm. Bell-Howell Filmo Projector, 200-watt, case, resistance. Snip £11 11 0
16-mm. Ensign Simplex Wafer Camera, f/3.5, 50-ft., 1-in. thick only, slips in the pocket for daily use, 2 speeds, automatic charger loading, all inlaid. The first and perfect "magazine" camera. Bargain £12 12 0
16-mm. De Vry Projector, 200-watt, one of the finest home machines made, in carrying-case. As new. Real bargain.... £9 17 6
3½ × 2½ Ensign Press Roll Film, f/4.5, self-capping Press shutter, 1/25th to 1/500th, automatic film wind, case. Bargain £5 17 6
Ace 9½-mm. Pathe Projector, and resistance. As new.....29s. 6d.
Egofix Walking-stick Unipod, rock-steady movies.....17s. 11d.
9½-mm. Pathe Camera, and Camo motor, f/3.5. Bargain....25s. 0d.
More Light.—200-B Superlight Lenses give 300 per cent more light, and crisp definition. List £5 5s. Unused bargains. Few only.....63s. 0d.
16-mm. Zeiss Wafer Camera, Tessar f/2.7. Cost £20. Bargain £6 17 6
9½-mm. Pathe Luxe Motocamera, f/3.5. Cost £10 10s. Like new £4 4 0
40 × 30 Crystal Bead Projection Screen, wood rollers.....35s. 0d.
6 × 6 T.-P. Perfecta Enlarger, f/4.5, condensers, vertical, latest £6 17 6
Dallmeyer Telephoto f/4, for 8-mm. Keystone Camera.....65s. 0d.
Ensign Miniature Vertical Enlarger, 16-on-V.P., f/4.5. Bargain 65s. 0d.
Permarec Record Baker, for home recording.....35s. 0d.
Permarex Pickup, for home records or talkie.....37s. 6d.
2-in. Dallmeyer f/1.9 Cine Telephoto, suit Ensign, Filmo, Victor £6 17 6
Ensign Miniature Horizontal Enlarger, 16-on-V.P. or 35-mm. 39s. 6d.
16-mm. Bell-Howell Filmo Camera, f/3.5, 100-ft., case. Cost £40 £12 12 0
6 × 6 Foth-Flex Mirror Reflex, f/3.5, D.A., 1/25th to 1/500th, case £6 17 6
3½ × 2½ Tropical Ensign Roll Film No. 7, Aldis f/4.5, Compur, D. action, rise, cross, latest, wire-finder, florentine bronze model £5 17 6
16-mm. Stewart-Warner Camera, f/3.5, 4 speeds, case. Like new £4 4 0
3-in. Dallmeyer Telephoto f/4, suit Filmo, Ensign, Victor.. £4 17 6
½-pl. Ensign Pressman Reflex, no lens, 1/10th to 1/1,000th, slides 57s. 6d.
3½ × 2½ Autographic Kodak, f/7.9, 3-speed, self-erecting. As new 22s. 6d.

CAMERAS ★ OR PROJECTORS

WE HAVE THEM ALL IN STOCK



movement: f/2 Dallmeyer Lens; a de luxe projector at..... **£47:0:0**

Or 12 equal monthly payments at £4 2s. 3d.

Model G.3, as above, for 8, 9.5 and 16 mm. films..... **£60:0:0**

BOLEX G916

For 9.5 or 16mm. films. Light — 500-watt lamp Motor—forward, reverse and stills. Interchangeable gates, silent running all gear

"KODASCOPE" EIGHT-30



Shows a 30 × 22 inch picture at 14 feet. Picture can be 'stilled' at any point with automatic safety screen. 100-watt lamp. Capacity, 200 feet 8-mm. film..... **£9:9:0**

VISIT OUR THEATRE AND SEE ALL THE LATEST MODELS WITHOUT OBLIGATION TO PURCHASE

EXCEPTIONAL BARGAINS

3¼ × 2¼ Thornton-Pickard Ruby Horizontal Reflex, f/4.5 Dallmeyer lens, with 6 slides and F.P. adapter. Perfect condition **£5 19 6**

Agfa Speedex O, shop-soiled only, f/3.9 Solinar lens **£4 5 0**

Zeiss Ikoflex, f/4.5 Novar. List price £7 15s. Our price **£5 19 6**

Voigtlander Inos II, f/4.5 Skopar, in D.A. Compur Perfect condition **£6 15 0**

3¼ × 2¼ Plate, f/5.5 Doppel, in old type Compur, 1 to 1/250th sec.....**59s. 6d.**

Voigtlander Perkeo, f/3.5 Skopar, in Compur shutter, telescopic view-finder. Shop-soiled only **£8 17 6**

Zeiss Kolibri, f/3.5 Novar, in Telma shutter, delayed action, 16 pictures on V.P. film. As new **£4 7 6**

Foth-Derby Focal-plane, f/3.5 Foth, 16 pictures on 3¼ × 2¼ film. In new condition.... **£3 19 6**

Ensign Midget, f/6.3 Ensar. List price 55s. Our price.....**42s. 6d.**

3¼ × 2¼ Ihagee, f/4.5 lens, delayed-action Compur shutter. New condition..... **£4 12 6**

Ensign Popular ½-pl. Reflex, f/4.5 Cooke-Luxor, with 6 single metal slides..... **£5 15 0**

THREE DAYS' APPROVAL. FULL CASH DEPOSIT HIGHEST ALLOWANCES. CASH or EXCHANGE.

PHOTO TRADING CO. LTD.

Change Alley,

SHEFFIELD, 1

Telephone 26255

ENSIGN

"ECONOMIC" MOUNTING PADS



A series of art boards made up into perforated pads—convenient for use and containing 12 assorted sheets (4 black, 4 cream, 4 white), also available in cream or white only.

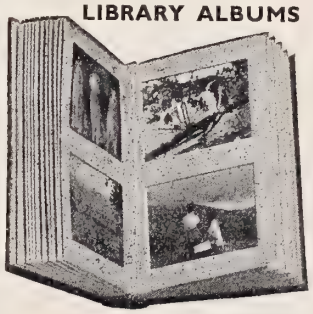
Style A, assorted. Style B, cream. Style C, white.

No. 1 Size 10 × 8 ..... 1/-
No. 2 „ 12 × 10..... 1/6
No. 3 „ 15 × 12..... 2/-

ENSIGN PHOTO LIBRARY

FOR A PLACE ON EVERY BOOKSHELF

LIBRARY ALBUMS



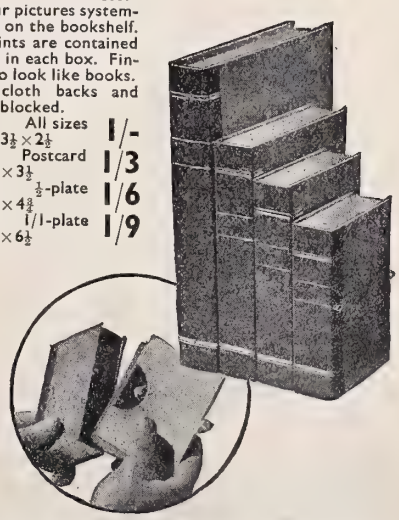
The new idea in albums. Strongly bound in tasteful brown, resembles a book, it will stand on your bookshelf and not look out of place with the volumes already there. Each album takes 100 3½ × 2½ prints, slip-in, two on a page.

No. 3085. For 100 3½ × 2½ prints **2/6**

BOOK BOXES

A simple method of storing your pictures systematically on the bookshelf. 100 prints are contained loosely in each box. Finished to look like books. With cloth backs and edges blocked.

No. 0. All sizes to 3½ × 2½ **1/-**
No. 1. Postcard 5½ × 3½ **1/3**
No. 2. ½-plate 6½ × 4¾ **1/6**
No. 3. 1/1-plate 8½ × 6½ **1/9**



ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

BELL has BIG SALE

PLUS FREE GIFTS

LOOK.—16-mm. De Vry Projector, lamp, resistance, spool, carrying-case. As new. Bargain, **£10 10 0.** Purchaser gets **FREE De Vry 100-ft. Motor-drive Camera,** f/3.5. Perfect.

LOOK.—Alef 16-mm. Projector, sprocket feed and take-up, resistance, lamp, spools. As new, **£4 15 0.** Purchaser gets **FREE** efficient **Hand-drive 16-mm. Camera.**

LOOK.—Latest Coronet f/3.5 Motor-drive Camera, leather case. List £4 5s., new, for only **£3 10 0.** Purchaser gets **FREE, Decent Hand-turn Projector.**

LOOK.—Try Stereoscopic Work.—Camera, pair of Aplanats, screen, 3 slides, F.P.A., viewer, set only **£3 15 0. FREE.—3 Dozen Plates.**

LOOK.—Only Selection Cine-Nizos in Great Britain.—Model L Nizo, for 50-ft. 16-mm., var. speeds, hand crank, trick and motor drive, f/1.5 Meyer Plasmat, reverse rewind, case. As new, **£23 10 0. FREE.—Two 50-ft. 16-mm. Spools Film.**
(Ditto, as above, in 9.5-mm. available.)

LOOK.—Cine-Nizo K3, turret head, f/2.9 1-in. anastigmat, 50 or 100 ft., 9.5-mm., all speeds and movements. Cost £56. For **£20 0 0. FREE.—100-ft. Spool Reversal Film.**
Ditto, with focus-on-film, f/1.5..... **£30 0 0**
Ditto, less turret head, f/2.9..... **£18 0 0**

LOOK.—9.5-mm. Super Projector, sprocket feed and take-up, 400-ft. spools, lamp, resistance, carrying-case, **£7 17 6. FREE.—200-ft. Mickey Mouse Film, "Haunted House."**

BELL'S 45, NEWINGTON BUTTS, LONDON, S.E.11
(RODNEY 3773)
BARGAINS IN PRESS & MINIATURE CAMERAS

CAMERA BARGAINS

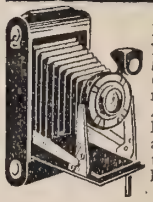
T.-P. Rubyette 3½×2½ Reflex, latest model, revolving back, f/4.5 Dallmeyer, clip-on slides, self-erecting hood, 3 slides, F.P. adapter. Cost £15. As new.. **£9 10 0**
Supreme 3½×2½ Self-erecting Roll Film, f/4.5 Meyer Trioplan..... **£2 10 0**
Sibyl 3¼×2½ Roll Film, f/4.5 Ross Xpres, N. & G. shutter. Cost £23. Our price..... **£7 0 0**
Carl Zeiss Tessar f/4.5, 165-mm. focal length, in sunk focussing mount. As new..... **£5 0 0**
Voigtlander Brilliant, f/6.3, leather case, filter. Cost £4 14s. As new..... **£3 7 6**
T.-P. Imperial Triple Extension ½-pl. Field Camera, Beck Symmetrical, roller-blind shutter, 3 D.D. slides. Good condition..... **£2 5 0**
T.-P. 3½×2½ Reflex, revolving back, f/4.5 Cooke, self-capping, 6 slides..... **£4 10 0**
T.-P. 4½×3½ Reflex Junior Special, f/4.5 Cooke, 6 slides, F.P. adapter..... **£5 10 0**
Postcard Cameo Double Extension Plate, rising and cross front, f/8 Beck, speeded shutter, 8 slides..... **30s. 0d.**
Terms.—Full cash deposit, 3 days' approval. Your own camera taken in part exchange. Cameras purchased for cash, particularly modern coupled focussing.

Our Materials have a large sale amongst critical photographers who require the best obtainable and who are not deluded by fancy prices. Our catalogue shows a complete range of gaslight, bromide and chloro-bromide papers and postcards, single and doubleweight, chemicals, developers, mounts, folders, mounting tissue and corners, plates, roll films, etc. For **1s.** we will send a sample of any paper or postcard and will fill customers' requirements as near as possible.

WRITE FOR FREE CATALOGUE.

CITY PHOTO WORKS
119, Eastbourne Rd., SOUTHPORT

MAKE MONEY WITH YOUR CAMERA



Editors of magazines, newspapers, periodicals and Advertising Managers require bright, human, interesting photographs all the year round. FOR THESE THEY ARE EAGER TO PAY GOOD MONEY. YOU, too, can quickly and easily turn this simple hobby to PROFIT when you are shown how to take SALEABLE pictures.

IF YOU CAN TAKE AN ORDINARY SNAP SUCCESS AND PROFIT AWAIT YOU!

You don't have to be an "expert" to take pictures which SELL at BIG PRICES. All you need is instruction in *what* to photograph, *how* to photograph it and "*How-and-where-to-sell*" from men who have themselves succeeded in making PROFITS with their cameras.

Our unlimited MARKETING SERVICE at your disposal

At home, in your spare time, both men and women soon learn all that is necessary for success in this fascinating occupation! The J.P.D. method is simple, yet comprehensive. Send coupon below for Prospectus giving *full* information.



JOURNALISTIC PHOTO DISTRIBUTORS, LTD.
Dept. BO, Ludgate House, Fleet St., London, E.C.4

POST NOW for Prospectus

Sirs—Please send me, without obligation, your FREE fully Illustrated Book, *Making Money With Your Camera*, which explains how I may earn money with a camera, by taking suitable photographs for you: also particulars of your Special Marketing Privileges. I enclose 3d. in stamps to help pay postage, etc.

NAME.....
(Print plainly in pencil, ink will blot.)
ADDRESS.....
.....

"The Amateur Photographer." 23/9/36.
SPECIAL NOVICES' COMPETITION
Title.....
Name and address.....
.....
This Coupon to be affixed to back of print.

"The Amateur Photographer." 23/9/36.
"A.P." SPECIAL COMPETITION COUPON
This Coupon to be affixed to back of print.

"The Amateur Photographer." 23/9/36
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Wednesday, September 30th.

"The Amateur Photographer." 23/9/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Wednesday, September 30th.

"The Amateur Photographer." 23/9/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Wednesday, September 30th.

"The Amateur Photographer." 23/9/36.
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 23/9/36.
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

"ETCHADINE"

The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... **7/6** POST FREE

Or from all reputable dealers.

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

FINLAY COLOUR PROCESS

Exquisite and accurate colour results obtainable, time or instantaneous, by this remarkably simple process of Direct Colour Photography. Any number of duplicates in Colour, also Contact Prints or Enlargements in Black-and-White.

CALL OR **C. BAKER** *WRITE TO:*
Colour Photography Specialists
244, HIGH HOLBORN, W.C.1
Sole London Distributors for Amateur and Scientific supplies of FINLAY COLOUR MATERIAL or Trade enquiries and Process Houses.
FINLAY COLOUR (LONDON) LIMITED
174, MILL LANE, HAMPSTEAD, N.W.6

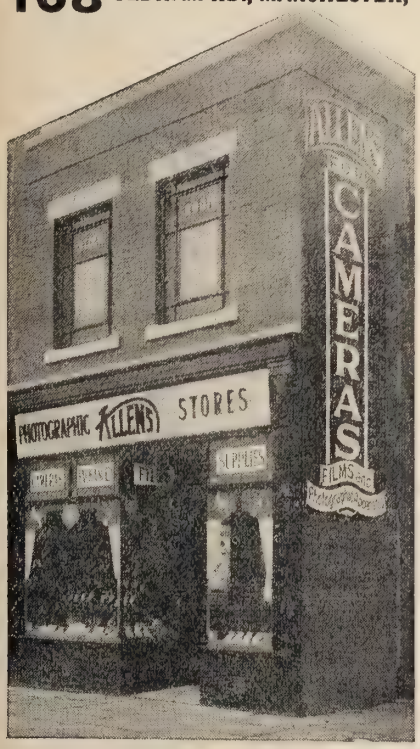
"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

CAMERAS!!

FOR THE DIRECT PURCHASE OR EXCHANGE OF CAMERAS, CALL OR WRITE TO:

→ALLENS←

168 OLDHAM RD., MANCHESTER, 4



EXCEPTIONAL ALLOWANCES in exchange for Rolleicord, Rolleiflex, Leica, Super Ikonta, Exakta, and all high-class cameras and apparatus.

And we also offer you a selection of Super Bargains for cash—see Cameras and Lenses Column in this issue.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

Telephone: Collyhurst 2980. Closed 7 p.m.

SHOOT OF HAMPSTEAD

Can supply your new Miniature Camera or other equipment. Miniature Cameras from 13/6

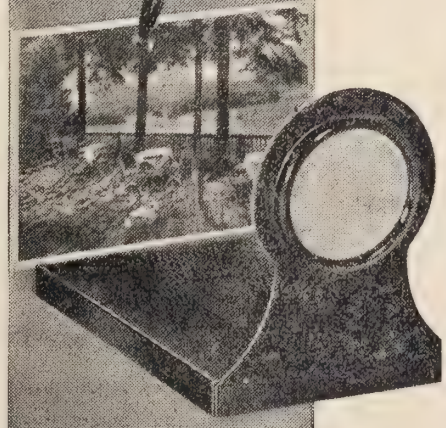
COME IN AND SEE THEM

Expert advice and assistance. Leica All Photographic Supplies. *Exchanges. Let me quote you!*

S. I. SHOOT, 179, West End Lane, N.W.6

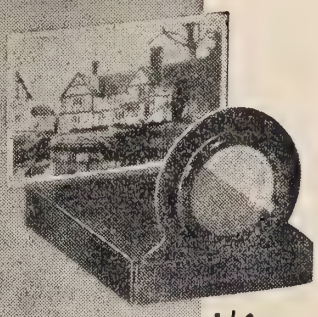
(Facing West Hampstead Met. Station.) *Phone: MAIda 7902.*

A Scoper puts depth into your pictures



The Scoper discovers details hidden from the naked eye, giving them astounding perspective, and making them almost plastic.

2/- EACH FOR 3¼" × 2¼" PRINTS



You cannot fully appreciate the beauty of your pictures until you have examined them in a Scoper

1/6 EACH FOR PRINTS NOT EXCEEDING 2⅜" × 1¾"

SOLD BY ALL GOOD PHOTOGRAPHIC DEALERS

CORONET CAMERA CO.
310 SUMMER LANE
BIRMINGHAM, 19

GAMAGES

GREAT "END OF SEASON" CLEARANCE OF SECOND-HAND BARGAINS

¼-pl. **FOLDING PLATE CAMERA,** 13.5-cm. f/4.5 Zeiss Tessar, large D.A. Compur, rise and cross, double extension, 3 slides. Splendid condition **£5 : 17 : 6**

9 × 12 cm. **ICA FOLDING CAMERA,** 13.5-cm. f/4.5 Zeiss Tessar, Compur shutter, rise and cross, double extension, 6 slides, F.P. adapter, case. Good condition **£4 : 17 : 6**

3¼ × 2¼ **SOHO REFLEX,** f/3.5 Ross Xpres, 3 D.D. slides, F.P. adapter, leather case. Cost £34. As new **£19 : 12 : 6**

ZEISS IKON LATEST CONTAX, f/3.5 Tessar, slow speeds focal-plane shutter. List £31. As new.. **£20 : 7 : 6**

ANOTHER AS ABOVE, f/2.8 Tessar, ever-ready case. List £35 6s. 6d. Good condition **£25 : 12 : 6**

2¼ × 3¼ **ZEISS IKON SUPER IKONTA,** f/4.5 Tessar, coupled range-finder, D.A. Compur. List £17 17s. 6d. As new **£13 : 17 : 6**

2¼ × 3¼ **No. 1 POCKET KODAK,** f/6.3 Zeiss Tessar, Compur shutter, self-erecting front. As new **£3 : 19 : 6**

16-on-3¼ × 2¼ ZEISS IKON IKONTA, f/3.5 Tessar, Rapid Compur, 1 to 1/500th sec. List £11 17s. 6d. As new **£9 : 7 : 6**

3¼ × 2¼ **T.-P. JUNIOR SPECIAL REFLEX,** f/4.5 Zeiss Tessar, 6 slides, leather case. List £17. As new **£8 : 17 : 6**

ROSS TELEROS f/5.5 9-in. **TELEPHOTO,** in standard mount with iris, ideal for 3¼ × 2¼ reflex. List £11 10s. As new **£6 : 12 : 6**

16-on-V.P. (3 × 4 cm.) VOIGTLANDER PERKEO, f/3.5 Skopar, Compur shutter. New condition **£6 : 7 : 6**

¼-pl. **KLITO FOLDING PLATE,** f/5.6 Ross Homocentric Convertible anastigmat, Compur shutter, double extension, rise and cross, 3 slides. Good condition.... **£3 : 17 : 6**

3¼ × 2¼ **VOIGTLANDER SELF-ERECTING ROLL FILM,** f/9 anastigmat, speeded shutter. As new **£1 : 9 : 6**

3¼ × 2¼ **No. 1 POCKET KODAK,** f/7.9 Kodar, Kodex shutter. As new **£1 : 12 : 6**

4¼ × 2¼ **CONTESSA NETTEL ROLL FILM,** f/6.3 anastigmat, Derval shutter. New condition..... **£1 : 19 : 6**

9.5-mm. PATHE DE LUXE MOTOCAMERA, f/2.7 Zeiss Tessar. Cost £18. Good condition..... **£9 : 17 : 6**

LATEST PAILLARD-BOLEX G916 PROJECTOR, for 9.5 or 16 mm. film, 500-watt lamp, resistance, all voltages. List £50. As new..... **£34 : 17 : 6**

CORONET 9.5-mm. PROJECTOR. Good condition **£1 : 9 : 6**

CINE-KODAK 8-mm. CAMERA, f/3.5. List £9 9s. As new..... **£6 : 12 : 6**

DEFINITELY THE HIGHEST ALLOWANCES IN THE TRADE FOR YOUR OLD APPARATUS.

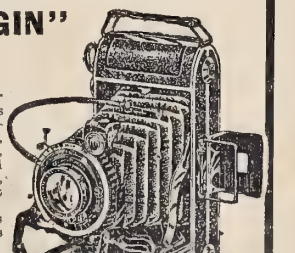
LEICA, CONTAX, EXAKTA, SUPER IKONTA, PLANOVISTA, WIRGIN, REFLECTA, DOLLINA, ROLLEIFLEX etc., always in stock and available on LONDON'S EASIEST EASY TERMS.

OUTSTANDING VALUE IN NEW CAMERAS!

The "WIRGIN" SPECIAL

2¼ × 3¼ Roll Film Camera.

Takes 8 or 16 pictures on standard spool. Fitted D.A. Compur shutter, f/3.9 Rodenstock lens, self-erecting front, hinged back, pressure plate, opti al D.V. and brilliant reversible finders. A camera that embodies every refinement and is perfectly finished.



DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **11/3**

£6/6/0

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: Holborn 8484*

A. ADAMS & Co. LTD

122, WIGMORE STREET, PORTMAN SQUARE, LONDON, W.1 *Phone: Welbeck 3215.*

3 × 4 cm. Foth-Derby, f/3.5 anastigmat	£4 0 0
2½ square Roll Film Reflex, f/3.5 Planar and case	£14 0 0
3½ × 2½ Ensign Tropical Model, f/4.5 Ross Xpres, Compur shutter and case	£6 0 0
3½ × 2½ Ensign Roll Film Reflex, f/7.7 Aldis	£1 10 0
3½ × 2½ Thornton-Pickard Reflex, f/2.9 Cooke, 12 slides, roll-film holder and case	£12 0 0
Photoskop Electric Exposure Meter, in case	£1 15 0
Justophot Exposure Meter	12s. 6d.
6-in. f/4.5 and 3-in. f/2.9 Dallmeyer Lenses, with view-finders and filters for Model K Cine-Kodak	£10 0 0
2-in. Zeiss Kino Tessar f/3.5 Lens, with hood for Bell-Howell	£5 0 0
¼-pl. Kodak View Camera, 6 cut-film holders and case	£8 0 0
Kodak Compact Home Portraiture Stand	£2 0 0
Well-made Studio Tripod	£4 10 0
¼-pl. Automatic Vertical Enlarger, "Otofox," with f/6.8 objectives	£10 0 0
Zeiss Kinamo Cine Camera 16-mm., f/2.7 Tessar	£10 0 0
Pathe Motocamera, f/3.5	£5 0 0
Model C Kodascope Projector, with resistance	£15 0 0
9 × 12 cm. Goerz Anschutz, f/6.8 Dagor, F.P. adapter and case	£6 0 0
¼-pl. Adams' de Luxe Minex Reflex, 6½-in. Ross Xpres, F.P. adapter, hide case	£30 0 0
Model I Contax, f/2 Sonnar, ever-ready case	£28 0 0
Model E Bell-Howell Filmo, f/1.5 lens and case (new condition)	£45 0 0
Thalhammer Stand	£8 0 0

The above have all been overhauled and are in good working condition. Send remittance with order. Packing and postage free.

COUPLED RANGE-FINDER Dollina (CERTO)



For 36 exposures 24 × 36 mm., on ciné film of standard width. External focussing control to set camera ready focussed while still closed. Tubular built-in optical view-finder. Practical horizontal size. Fully-erected at a single pressure. Leather shoulder-straps. Reverse spooling. Automatic locking and film-counting device, die-cast body, etc.

Model II (with coupled range-finder), with CASSAR f/2.9, Compur 1 to 1/300th sec. **£12:17:6**

With Schneider Radionar f/2.9, Compur 1 to 1/500th sec. £14 12 6

With Zeiss Tessar f/2.8, Compur 1 to 1/500th sec... £18 18 0

With Schneider XENON F/2, Compur 1 to 1/500th sec. **£19:19:0**

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.

29, Red Lion Sq., High Holborn, W.C.1

(*Phone: Chancery* 8541).

Yes, we have

The De Luxe Miniature

THE CONTAX III

Fitted with Photo-electric Meter, combined range and view finder, metal focal-plane shutter, and Sonnar F/2 5-cm. lens. **£63 : 0 : 0**

THE LATEST PRECISION CAMERA

THE NETTAX

With built-in range-finder, F/2.8 Zeiss Tessar lens in interchangeable mount, metal focal-plane shutter. **£32 : 0 : 0**

Also a range of

LEICA CAMERAS and Accessories

and an extensive range of

STILL AND CINÉ CAMERAS AND PROJECTORS, New and Second-hand.

Particulars on application.

BRADY & MARTIN, Ltd.

29, MOSLEY STREET, NEWCASTLE-UPON-TYNE.

SPECIAL OFFER

We list below details of a number of Second-hand Cameras, EACH GUARANTEED IN PERFECT CONDITION.

Voigtlander Prominent 3½ × 2½, Heliar f/4.5, Compur shutter, leather case. Good as new. For **£12 5 0**

Zeiss Ikon Miraphot Enlarger, quarter-plate, Tessar lens f/4.5. List price £14 15s. Shop-soiled only. For **£10 10 0**

Rolleicord 6 × 6 cm., f/3.8 Triotar lens, ever-ready case. Like new **£11 0 0**

Kodak Retina, Xenar f/3.5 lens, Compur shutter **£7 10 0**

Pathe Motocamera B, f/3.5 lens. Equal to new **£4 5 0**

Cine-Kodak Model K, f/1.9 lens. List price new, £35. For **£24 0 0**

Cine-Kodak Junior, f/1.9 lens, latest model. For **£12 17 6**

¼-pl. Soho Reflex, f/3.5 Ross Xpres lens, 3 double slides and F.P. adapter, solid hide case. All in beautiful condition. For **£20 0 0**

Bell & Howell Model 75 Filmo 16-mm. Cameras, f/3.5 lens. For **£12 15 0**

3½ × 2½ Zeiss Ikon Roll Film Camera, f/4.5 lens, Compur, leather case. For **75s. 0d.**

2c Folding Brownie, R.R. lens. For **15s. 0d.**

Tropical Carbine 4½ × 2½, Ross f/4.5 lens, Compur, leather case. For **£5 0 0**

POLLOCK & STEWART

Photographic Dealers,

41, RENFIELD STREET GLASGOW, C.2

Telephone: CENT. 4066.

SEE THESE CAMERA BARGAINS

£11 V.P. Roll Film Zeiss Icarette, f/4.5 Tessar lens. Compur £4 19 6

£10 10s. Half-V.P. Roll Film Dolly, f/2 Xenon lens, Compur. As new £7 12 6

£10 10s. 3 × 2 Roll Film Zeiss Ikonta, f/4.5 Tessar lens, Compur. Shop-soiled only £8 10 0

£13 4½ × 2½ Roll Film Zeiss Ikonta, f/4.5 Tessar lens, D.A. Compur. Excellent condition £8 19 6

£17 10s. 3½ × 2½ or Half-size Roll Film Zeiss Super Ikonta, f/4.5 Tessar lens, D.A. Compur. Excellent condition £11 10 0

£20 10s. 8-mm. Bell & Howell Straight-8 Cine Camera, f/2.5 Cooke lens. Hardly used £14 10 0

£22 7s. 6d. 9.5-mm. Pathescope Lux Projector, with types O and S lamps, resistance and case. Excellent condition £14 10 0

£20 10s. 16-mm. Bell & Howell Cine Camera 121, f/3.5 Cooke, 2 speeds, in case. As new £14 14 0

£70 16-mm. Victor Projector, 500-watt lamp, case. Shop-soiled £39 10 0

Resistance, extra £2 10 0

£67 10s. 16-mm. Ensign Super Kinecam, turret head, 1-in. f/1.5 lens, 20-mm. f/1.5 lens, 4-in. f/4.5 lens, 5 speeds, in case. As new £40 0 0

£17 10s. ¼-pl. Ensign Special Reflex, f/3.5 Dallmeyer Press, 6 slides, F.P.A., leather case. Excellent condition £6 10 0

£19 5s. 4¼ × 6 cm. N. & G. Baby Sibyl, f/4.5 Ross Xpres, 9 speeds, 3 D.D. slides. Excellent condition £7 12 6

£18 15s. 3½ × 2½ T.-P. Special Ruby Reflex, f/3.5 Cooke, F.P. adapter. As new £7 19 6

£21 15s. ¼-pl. T.-P. Special Ruby Reflex, f/3.5 Cooke, 2 D.D. slides, F.P. adapter. As new £8 10 0

£25 4¼ × 6 cm. Dallmeyer Speed Plate, f/2.9 Pentac, 3 D.D. slides, F.P. adapter, Telephoto lens, leather case £12 10 0

EXCHANGES A SPECIALITY.
Phone MID. 5670 for a quotation.

AT

GALLOWAYS

VICTORIA SQUARE (opposite G.P.O.) **BIRMINGHAM**

'FESAGOL N'

THE DEVELOPER THAT MAKES EXPOSURE UNIMPORTANT—IT COMPENSATES AUTOMATICALLY FOR ERRORS

'FESAGOL N'

IS used more and more by exhibitors, as it produces perfect prints each time.

IT will develop more than twice as many prints as any other developer.

IT definitely gives finer-toned prints and will keep for years.

Price **4/6** to make 90 oz.
2/4 to make 35 oz.

Obtainable from all up-to-date dealers. Write for full particulars to:

L. A. LEIGH & CO.

179, WEST END LANE, LONDON, N.W.6

Phone: MAIDA VALE 7902.

Sole Agents for Irish Free State: BROWNE & NOLAN, LTD., 41/2, NASSAU STREET, DUBLIN.

MISCELLANEOUS ADVERTISEMENTS

NOTICES

THE CHARGE FOR ADVERTISEMENTS in these columns is :—

12 words or less 2/6, and 2½d. for every additional word.

Each paragraph is charged separately and name and address must be counted.

The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders and Cheques sent in payment for advertisements should be made payable to ILIFFE AND SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

ADVERTISEMENTS for these columns are accepted up to **FIRST POST** on **FRIDAY MORNING** (previous to date of issue) at the Head Offices of "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, or on **THURSDAY MORNING** at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

The Proprietors are not responsible for clerical or printers' errors, although every care is taken to avoid mistakes.

For particulars of Box Number Advertisements and Deposit System see previous issues.

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains ; all apparatus guaranteed and sent on 5 days' approval against full deposit ; maximum allowance for saleable apparatus, either exchange or cash ; our reputation your guarantee.

3½×2¼ Zodel Folding Pocket, double extension, rack rising and cross front, reversible and wire frame finder, fitted Zodellar anastigmat f/4.5, Compur, 1 to 1/250th, 3 slides, Jaynay tripod, £3/17/6.

ZEISS Ikon Super Ikonta for 11 pictures 2¼×2¼ on 3¼×2¼ film, fitted Zeiss Tessar f/2.8, Compur Rapid ; new condition ; list £28/5 ; our price, £22/10.

3½×2¼ Gandolfi Square Bellows Field Camera, mahogany, long bellows extension, 20½-in., swing back and front movement, specially made for scientific infra-red photography, etc., fitted Dallmeyer 4, 6 or 8 in. Convertible Stigmatic f/6, Compur D.A. shutter, 1 to 1/250th, and 3¼×2¼ Plaubel roll-film holder ; as new, £12/15 ; list price £17/15.

ONE Optochrom Daylight Developing Tank ; list price £1/15 ; 19/-, as new.

ONE 2¼-in. Kodak Daylight Developing Tank ; list price £1/1 ; 15/-, as new.

7×5 Wratten Safelight Lamp, and extra safelight ; list price £1/4 ; as new ; our price, 18/-.

ONE Each, Ruby and Amber Electric Light Shade ; list 7/- ; our price, 4/-.

ONE Ensign Hip Pocket Telescopic Tripod, in case ; list price £1/5 ; our price, 18/6.

ONE Zeiss Ikon Tripod Top ; list 17/6 ; our price, 11/-.

ONE Sinclair Lens Hood, screen holder and K 1 screen ; list £1/13 ; our price, 22/6.

ONE Zeiss Ikon Tripod Top, for cameras up to whole-plate ; list price 36/- ; our price, 25/-.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued ; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms ; Repairs by experienced workmen ; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality ; best possible results guaranteed ; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

BELL'S Clearance Sale.—Press, Miniature, Cine Cameras ; no reasonable offers refused.—45, Newington Butts, S.E.11. (Rodney 3773.) [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

SUPER Ikonta, 8 or 16 on 3¼×2½, Zeiss Tessar f/4.5, coupled range-finder, Compur ; in excellent order, £12.—Dr. Williams, Clynderwen, Pem. [4895

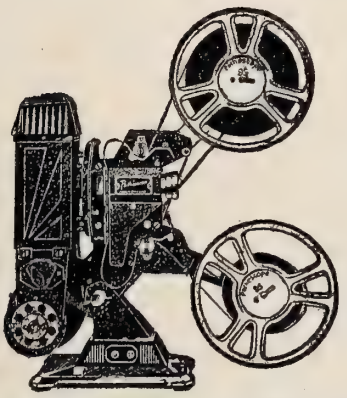
4¼×3¼ Soho Reflex, 6-in. Ross Xpres f/4.5, 6 double slides, F.P.A., magnifiers, excellent condition, £10 ; seen at 171, Brockley Rd., London, S.E.4. [4897

ZEISS Ikonta 3×2, Tessar f/4.5, Compur, as new, in leather case, £4/10 ; deposit system.—Box 9282, c/o "The Amateur Photographer." [4901

Now is the time to get a good Ciné Projector for the Winter

We stock all the principal makes and can with confidence recommend those illustrated below :

PATHÉSCOPE 200-B



This is the finest value obtainable in a 9.5-mm. projector. Brilliant steady picture up to 9 ft. if desired. Fan-cooled 200 watt lamp. Motor rewind. Takes the standard 300-ft. spools.

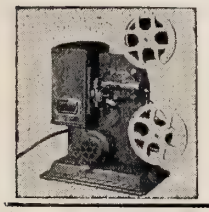
Price, for use on 100 volts

£15:0:0

Or 12 payments of 26/3.

Resistance for 200/250 volts 35/-.

We are the OLDEST and BEST CINÉ DEALERS IN THE COUNTRY—PROFESSIONAL PIONEERS.



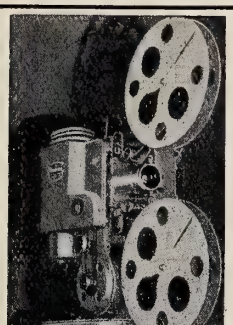
KEYSTONE 8-mm.

Here is just what the 8-mm. user has long been waiting for. A really good 8-mm. projector at a reasonable price. Gives a steady, clear picture. Fan-cooled 200-watt lamp, motor rewind. Sturdy construction.

£13 : 13 : 0

Resistance for 100/250 volts, 39/6 Or 12 payments of 27/4 for complete outfit.

Any PROJECTOR or CAMERA can be supplied on our CONFIDENTIAL HIRE-PURCHASE SYSTEM.



AMPRO 16-mm.

The "Rolls Royce" of 16 mm. projectors, constructed on sound engineering lines. Fitted with forward and reverse switch. Still picture device. Motor rewind without use of lamp.

Model J, with 500-watt fan-cooled lamp **£39:10:0**

Inclusive of de luxe carrying-case.

Or 12 payments of £3 9s. 2d.

Transformer for high voltages, £4 0 0

Model K, 750-watt £44 10 0
Model KD, 750-watt £50 0 0
Transformer, £5.

SOME CINÉ BARGAINS in guaranteed good condition.

Ditmar 9.5-mm. Cine Camera, 2-speeds, Berthiot f/1.8 lens. Condition as new £12 12 0

Home Movie 9.5-mm. Projector, latest type, double claw, complete with motor, super attachment and double resistance £7 7 0

200-B Pathescope Projector, direct mains model, 200-volt 250-watt lamp £11 12 6

G.916 Paillard Projector, for 9 and 16 mm. films, 500-watt lamp, suplementary resistance. New condition £39 10 0

Siemens Model B 16-mm. Camera, f/2.8 Glaukar lens, 3 speeds, complete with case £22 10 0

SHEFFIELD PHOTO Co LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — One minute walk from Town Hall

Phone 22079 (2 lines). Grams : Photo, Sheffield.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

ALLENS.—Baby Ikonta, Novar f/4.5, £2/19/6 ; Ensign Roll Film Reflex, Ensar f/4.5, £3/19/6 ; Leica Model I, Elmar f/3.5, case, £7/10 ; 3½×2½ Tropical Contessa Plate, Lukos f/4.5, O.P. Compur, case, slides, F.P.A., £4/15.

ALLENS.—Super Ikonta, Tessar f/4.5, Rapid Compur, 8 or 16, £13/19/6 ; 4×4 Automatic Rolleiflex, Tessar f/3.5, £14/10 ; Nagel Rolloroy, Elmar f/3.5, Compur, case, lens hood, £8/10.

ALLENS.—Contaflex, f/2 Sonnar, cassette, E.R. case, filter, lens hood, trimming template, Zeiss Magniphot Enlarger No. 1455/11, complete outfit, £60 ; cannot sell separate.

ALLENS.—3½×2½ Ihagee Auto. Ultrix, f/4.5 lens, D.A. Compur, £4/19/6 ; Foth-Derby, f/2.5, £5/17/6 ; 3½×2½ T.-P. Horizontal Reflex, f/4.5 Dallmeyer, £4/10.

ALLENS for Generous Exchange Allowances. —168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087

1-PLATE Tropical Sanderson, 5½-in. f/4.5 Ross Xpres, in latest Compur, 3 D.D. teak slides, 3½-in. W.A. lens ; must sell ; what offers ?—Box 9314, c/o "The Amateur Photographer." [4904

CONTAX Model I, f/1.5, as new, complete with case, tank, enlarger, etc. ; cost £72 ; accept £48.—Wilson, 30, Bramley Rd., Worthing. [4905

16-MM. Bolex Cine Camera, 100-ft., Meyer Kino Plasmat f/1.5 lens and E.R. case, £13.—Below.

ZEISS Super Ikonta, 16-on-3½×2½ (530 LCP), latest model, in new condition, with E.R. case, £13.—Below.

ABOVE available on approval from Cyril Howe, Bath, recommended by Messrs. E. Leitz for Leica Developing and Enlarging. [4906

IKOFLEX II Reflex, f/3.5 Tessar, leather case, pan. filter, lens hood ; as new, £14.—Box 9317, c/o "The Amateur Photographer." [4910

TRIPLE Victo ½-pl., Dallmeyer f/6 Stigmatic, Pickard shutter, Watson W.A., Mackenzie slides, £3/17/6.—Below.

ENSIGN Popular ¼-pl. Reflex, reversing back, light-proof, Xpres f/4.5, perfect, 8 slides, £5/17/6 ; Wanted—¼-pl. Sanderson Regular.—Sunnymead, Bawtry Rd., Rotherham. [4911

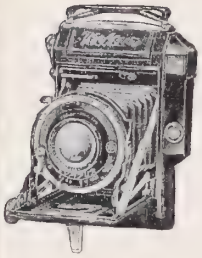
3½×2½ Certo Plate, f/2.9 Xenar, D.A. Compur, double extension, slides, F.P.A., case, accessories, £12, or nearest.—Serraillier, 10, Lansdowne Rd., Tunbridge Wells. [4915

LEICA II, f/3.5 Elmar, black, ever-ready case, £18.—Rising Sun Hotel, Fareham, Hants. [4916

£21 Latest 2¼ square Super Ikonta, f/2.8 Tessar, lens hood, yellow and green filters, ever-ready case ; condition and appearance definitely as new ; guarantee if desired ; cost £32 ; no offers.—Pye, 70, Legsby Avenue, Grimsby. [4917

ROLLEICORD, Triotar f/4.5, and Proxars, leather case, all perfect ; seen in London daily ; price £9.—Johnson, 2, The Avenue, W. Wickham, Kent, or Phone, Museum 5042. [4918

LATEST 2¼×2¼ Super Ikonta, f/2.8 Tessar, filter, leather case ; unmarked ; cost £30 ; sacrifice, £23.—Box 9326, c/o "The Amateur Photographer." [4920



The Weltur

With combined direct-vision and range finder.

Coupled range-finder. Takes 16 pictures $1\frac{5}{8}\times2\frac{1}{4}$ in. on standard $3\frac{1}{4}\times2\frac{1}{4}$ in. roll film. With f/2.9 Radionar lens and Compur shutter.

£17 . 17 . 6

Send for lists to Sole Importers:

PEELING & VAN NECK LTD.
4/6, Holborn Circus, London, E.C.1

FILMS WASTED!
BECAUSE YOUR EXPOSURES ARE INCORRECT

PRACTOS

Exposure Meter is always reliable. Never varies.

Scientifically designed and specially accurate for Interiors, Colour work and Artificial Light. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue Viewfinder.....27/6
Model I (without Finder), ditto.....22/6
" Junior " Model.....15/-
All in Leather Cases.



CARNER & JONES LTD.
Polebrook House, Golden Square, W.1

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and $3\frac{1}{4}\times2\frac{1}{4}$, 8 exposures, **1/2**—No. 116 ($2\frac{3}{4}\times4\frac{1}{4}$) **1/6**—$4\frac{1}{4}\times3\frac{1}{4}$ **1/3**—$5\frac{1}{2}\times3\frac{1}{2}$ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—$8\frac{1}{2}\times6\frac{1}{2}$ enlargements, **4/-** dozen, **2/9** ½ dozen—$6\frac{1}{2}\times4\frac{3}{4}$ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

CAMERAS AND LENSES

LEICA II, f/2 Summar, ever-ready case, £25.—Below.

TELESCOPE, 30×, £3.—Russell, 4, West George St., Glasgow. [4921

SNIP.—Contax, f/2 Sonnar, slow speeds, case, like new, £27/10; Movikon 16-mm. Zeiss Camera, f/1.4, case, like new, £85; Super Ikonta II, f/3.8, hardly used, £21.—Gorse, 86, Accrington Rd., Blackburn. [4922

LEICA III, Elmar f/3.5, guaranteed perfect order, £22/10.—Ellis, 110, St. James Rd., Bridlington. [4924

LEICA IIIa, chromium, Elmar, almost new, also new Special Sibyl, $3\frac{1}{4}\times2\frac{1}{4}$, Ross, F.P.A.—Stone, The Lawn, Christchurch Rd., Bournemouth. [4927

VOIGTLANDER Superb Reflex, f/3.5 Skopar, Focar lenses, 2 colour filters, lens hood, ever-ready case; all new condition; sell, £14/10, or exchange $3\frac{1}{4}\times2\frac{1}{4}$ Reflex.—Moore, 14, Childwall Mount Rd., Liverpool, 16. [4928

SIX-20 Kodak, f/4.5, O.P.S. shutter, L/case; absolutely perfect, £4/4; wanted—Ikonta 520F. —Kirk, Brancote Manor, Notts. [4929

LEICA III, f/2 lens, £25; Hektor 13.5 Lens, £12; both as new.—Goodwin, Fairhaven, Furzefield Avenue, Speldhurst, Kent. [4930

SUPER Nettel, f/2.8, E.R. case, hood, filter, £18. —127, Barrs Rd., Old Hill. [4932

REFLEX-KORELLE $2\frac{1}{4}\times2\frac{1}{4}$, Schneider f/2.9, handsewn ever-ready case; list £14/14; new condition, £10.—Mack, 47, Bandon Rise, Wallington, Surrey. [4934

PERKEO, f/4.5 Skopar, speeded, delayed, perfect, 70/-, deposit system; exchange V.P. Ica Bebe. —Sayer, 14, Glebe Rd., N.8. [4935

KODAK Retina, 1936, Xenar, case, filter; offer ?— 97, Southend Rd., Grays, Essex. [4936

LEICA II, black, f/3.5 Elmar, coupled range-finder, ever-ready case; excellent condition, £16/10.—26, Rectory Rd., London, E.12. [4938

RETINA, f/3.5, purse, filter, auxiliary lens, tripod; Lancaster Enlarger, f/2.1, Ensign safety light, £12; or would sell separately.—Ewart, Grammar School, Whitchurch, Salop. [4939

CONTAX Camera, 1/25th to 1/1,000th and B., metal shutter, Sonnar f/2; perfect, £23/10.—Mount Crozier, Compton Park Villas, Plymouth. [4941

LEICA Mk. III, Summar f/2 lens, chromium, as new, E.R. case, £30; numerous accessories: enlarger, Correx tank, automatic timer to 1 sec. for Mk. II, delayed-action attachment.—Enquiries to Smith, Jeweller, Grays; would exchange good ¼-pl. and cash. [4943

1-PLATE Tropical Sinclair Una Triple Extension, 4 fitted Ross Combinable lens, 2 foci, 6 and 10½ in. f/5.5, D.A. Compur shutter, lens hood, 4 Optochrom filters, 3 double book-form slides; absolutely new; cost £43/10; £27/10.—Write, T., Woodview, Hillcrest Way, Gerrards Cross. [4944

T.-P. Special Ruby Reflex, Cooke f/4.5, leather case, F.P. attachment; as new, £8.—Box 9328, c/o "The Amateur Photographer." [4948

$3\frac{1}{2}\times2\frac{1}{2}$ Cameo, Ross Xpres f/4.5, Compur, R. and C., double ext., direct and reflex finders, 6 slides, F.P.A., case and accessories; perfect, £4/10, or offer.—Innisfail, Highfield Drive, South Shields. [4950

ZEISS Ikonta No. 520, Tessar f/3.5, Rapid Compur, as new, case, filters, £9/10; cash only.—Sandercott, 21, Deri Rd., Cardiff. [4952

LEICA IIIa, f/3.5 Elmar; as new, £26/15; cost £34.—Box 9333, c/o "The Amateur Photographer." [4956

ZEISS Super Ikonta, $3\frac{1}{4}\times2\frac{1}{4}$, f/4.5 Tessar, Compur Rapid, ever-ready case; as new; purchased April; rarely used, £15; deposit system.—Box 9334, c/o "The Amateur Photographer." [4957

ROLLEIFLEX 6×6 Automatic, Tessar f/3.8, perfect, £16/10.—42, Denning Rd., N.W.3. Hampstead 6561. [4958

CONTAX, Tessar f/2.8, 1936 model, only 2 months old; perfect condition, £27; "A.P." deposit system.—Brown, 101, Rossall Rd., Lytham St. Annes. [4959

LEITZ Hektor 2.8-cm. Coupled W.A. Chromium Lens, £7/10; Wanted—$3\frac{1}{4}\times2\frac{1}{4}$ Super Ikonta. —40, King's Rd., Barnet. [4951

CINEMATOGRAPH APPARATUS

MOVIES at Home.—How to make your own Cinema Projector; particulars free.—Moviescope (A), Pear Tree Green, Doddinghurst, Essex. [4890

PAILLARD H.16 Turret Camera, and case, f/2.9 lens; absolutely as new, £35.—H. C., Plant House, Holcombe, Bury. [4912

CAMERAS with a P. & D. GUARANTEE

PLATE CAMERAS.

$3\frac{1}{4}\times2\frac{1}{4}$ **Voigtlander Avus,** Skopar f/4.5, D.A. Compur, 6 slides, F.P. adapter, Tele-Focar lens, leather case. As new..... **£6:17:6**

$3\frac{1}{4}\times2\frac{1}{2}$ **Voigtlander Avus,** Skopar f/4.5, Compur shutter, 6 slides, F.P. adapter, case. As new.. **£5:17:6**

$3\frac{1}{4}\times2\frac{1}{4}$ **Etui,** Zeiss Tessar f/4.5, D.A. Compur, 6 slides, F.P. adapter. Shop-soiled **£10:10:0**

¼-pl. **Ica Ideal,** Zeiss Tessar f/4.5, Compur shutter, 3 slides, F.P. adapter, leather case. As new.... **£6:10:0**

¼-pl. or 9×12 cm. **Ica Ideal,** Zeiss Tessar f/4.5, Compur shutter, 3 slides, F.P. adapter, leather case. As new..... **£7:10:0**

$3\frac{1}{4}\times2\frac{1}{4}$ **Graflex Focal-plane,** Zeiss Tessar f/4.5, 6 D.D. slides, F.P. adapter, filters, focussing magnifier, leather case. Splendid condition.... **£9:10:0**

$3\frac{1}{4}\times2\frac{1}{4}$ **T.-P. Junior Special,** T.-P. Cooke f/3.9, 3 slides, F.P. adapter, focussing magnifier, case. Good condition..... **£7:7:6**

ROLL FILM.

$4\frac{1}{4}\times2\frac{1}{2}$ **Ikonta,** Novar f/6.3, speeded shutter. As new..... **£3:5:0**

$4\frac{1}{4}\times2\frac{1}{2}$ **1a Kodak Series III,** Kodak anastigmat f/6.3, Diomatic shutter. As new.. **£3:5:0**

¼-pl. **Roll Film Carbine,** with plate back, Ross Xpres f/4.5, Acme shutter, 1 to 1/300th sec. Splendid condition..... **£3:17:6**

$3\frac{1}{4}\times2\frac{1}{2}$ **No. 1 P.K. Special,** Kodak anas. f/5.6, Kodamatic shutter. Splendid condition **£3:5:0**

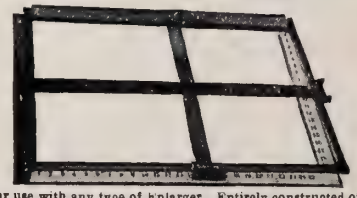
Standard Leica, Elmar f/3.5, interchangeable. As new..... **£10:17:6**

$2\frac{1}{4}\times2\frac{1}{2}$ **6-exp. Rolleiflex,** Tessar f/3.8, normal Compur, leather case. Splendid condition **£7:17:6**

$4\frac{1}{4}\times2\frac{1}{2}$ **Sibyl Excelsior,** Ross Xpres f/4.5, leather case. Splendid condition..... **£10:10:0**

PEARSON & DENHAM
(PHOTO) LTD.
Phone 22114 *BOND ST., LEEDS* Estd. 1875

"GNOME" Masking Frame



Ideal for use with any type of Enlarger. Entirely constructed of metal, base in white finish and marked in inches. The adjustable metal mask gives a perfectly clean white border of varying width.

For all sizes up to 10×8 in.....22s. 6d.
For all sizes up to 12×10 in.....27s. 6d.

For all further particulars write to:
THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1 *Telephone: Museum* 4142

BRUCE'S LTD. OF EALING
FOR
LEICA ENLARGEMENTS
SAMPLE AND PRICES ON REQUEST.
LEICA & CONTAX CASSETTES
RELOADED WITH SUPER X, SS PAN. OR PANATOMIC 5 FT. 3 IN. FOR 1/6.
MINIATURE PROCESSING
By photographic experts. All films receive up-to-date fine-grain development, and individual treatment.
Special Filing Envelopes 10d. a dozen.
Sample on request.
BRUCE'S Ltd. 28a, BROADWAY EALING.
Established 1895. Tel.: Ealing 1033.



DUNSCOMBE'S CAMERA COLUMN

'SERVICE SUPREME'

NOW PASTE THIS IN YOUR ALBUM

ABOUT PROCESSING

We take great pride and care in all classes of DEVELOPING, PRINTING and ENLARGING, as well as special photographic work which is either too difficult or too much bother for other folks to do.

If you require anything out of the ordinary in the way of that maligned term "photo finishing," just let us know and we will quote by return giving fullest information.

We do NOT advocate a rush service as it is not possible to achieve the best possible results, but prefer to take our own time and do the job properly WITHOUT EXTRA CHARGE to the usual standard prices.

Extensive alterations to our plant and new equipment recently installed for high-class work by fully-trained staff.

MINIATURE PROCESSING

of all types of film emulsions (including Dufay-Leica colour films), using the finest chemicals and most suitable formula. Contact printing on continuous perforated paper. Positive film printing for projection. Contact or enlarged Lantern Slides in black-and-white or tinted finish. Enlargements from $3\frac{1}{2} \times 2\frac{1}{2}$ to 22×16 in.

GENERAL PHOTOGRAPHIC WORK.

Copying and Reproduction Negatives by contact, reduction or enlargement. Lantern Slides from large or small negatives or prints.

Black-and-white or Toned Enlargements of all sizes supplied on any grade of Kodak or Agfa papers of customer's own choice—again without extra charge.

Originals, Negatives, Prints, Legal Documents, Drawings, Maps, etc., and all classes of private photographic work treated with absolute confidence and despatched by registered post.

Prints or Enlargements dry-mounted on mounts or in customer's own albums, and titled if desired. LARGE SELECTION of loose-leaf and bound ALBUMS at popular prices from pence to pounds.

● ● ●

Any make of camera from 5/- to £50 supplied right away for Cash, Exchange, or on Hire Purchase Terms financed entirely by this old and widely respected company.

GET A GOOD DEAL FROM DUNSCOMBE'S

M. W. DUNSCOMBE LTD.
5 & 7, ST. AUGUSTINE'S PARADE
BRISTOL

CINEMATOGRAPH APPARATUS

ILLUSTRA.—Bargains for callers or customers who promptly remit to avoid disappointment; all in order and as described; terms, cash with order, or goods sent C.O.D.

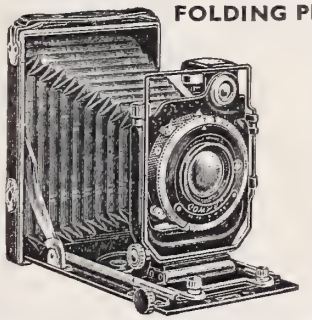
10/- Illustrascreen Silver Fabric, 48 in. wide, 10/- per yd. (any length cut, 48 in. wide).
11/- 35-mm. Standard 1,000-ft. Comedies and Travelogues, each complete with title.
12/- 9-mm. Films, each 300 ft. in length, big selection also available for exchange.
14/- Titling Outfit, consisting of baseboard, camera stand, lighting circuit and easel.
15/- Illustrascreens, 24×36 in., super silver with stretchers, flawless framed surface, rollable for transport.
16/- Mickey's "Jungle Jinks," 16-mm., 100-ft. subjects at 16/- complete; others 11/- each.
18/- Rewinders, 16-mm., 18/- each; 35-mm., 21/-; others up to 42/-.
18/- Standard Film Rewinder, others up to 42/-; 16-mm. type, 21/-.
20/- Standard Cine Camera, in perfect order; a personal caller's big opportunity.
21/- Illustrascreen, 36×48 in., Silver Screen, rigid for projection, collapsible for transit.
21/- Standard Projector, with automatic rewind, 2 spools, for mains, any voltage.
23/- Illustrascreens for Lantern Shows, 48×48 in.; optical Lanterns from 30/-.
24/- Illustrascreen, 48×36 in., highly reflective, rigid in use, packed in a moment.
25/- Motors to run all Projectors, Universal A.C. and D.C.; many available at 25/-.
27/- Bijou Projector, for 9-mm. films, for mains or battery use, with all lenses and take-up.
28/- Screen, with super silver non-directional surface, 60×48 in.; used 3 days; worth 60/-.
31/- Beaded Screen, with perfect surface, easily transportable after the show, 40×30 in.
32/- Highly Sensitive Photo-Electric Cells, for talkies, requires no first stage.
35/- Illustrascreen, 48×60 in., easily rolled for transport after the show.
40/- Standard Projector Mechanism, in running order, with arms and lens.
42/- Kid Projector, for 9-mm. films, by Pathe, with screen, 42/- only.
45/- 16-mm. Projector for all voltages, giving perfect projection, with free film.
48/- Silver Screen, with metallised surface, giving beaded effect, 72×54 in.
50/- Pathescope in perfect running order; screen and films included with this bargain.
55/- Camera, 9-mm., with f/3.9 anastigmat, motor drive, fitted for use on tripod.
60/- Illustralight Outfits for Home Movies; brilliant projection without damage to stills.
60/- Beaded 48×36 in. highly reflective Screen, rigid when in use, packed in a moment.
70/- Camera-Projector for 9-mm.; serviceable, inexpensive combination.
72/- Sound Head for Talkies, with optical system, other sound equipment available.
75/- 35-mm. Projectors, new model, gives 6-ft. pictures from all mains or 12-volt accumulator.
80/- Ensign 16-mm. Projector, in new condition; others at moderate prices.
85/- Pathe Projector, with attachment for supers, screen and films.
90/- Standard Projector, in perfect order, fitted with wide-aperture lens.
95/- Pathe Home Movie, with auxiliary resistance and super-reel film.
98/- Illustrascreen, 8×6 ft., rigid; perfect projection, brilliantly defined; easily portable.
99/- 16-mm. Projector, 6-ft. picture, from mains or accumulator.
£6 Pathescope, 9-mm., with super attachment and case, other 9-mm. Projectors from 30/-.
£10 De Vry Portable Standard Projector, 500-watt model, £10; other 35-mm. from 30/-.
£13 Pathe 200-B Projector, with motor and 200-watt lamp, £13, as new.

PATHE 9-mm. Super Films exchanged, 2/6 (plus 3d. postage) sent us with any Super Film you may desire to change will bring you a fresh subject from us; send one or two and try this service, it will more clearly convince you that this is a worthwhile service than writing to ask about it. Any film supplied by us in this service will be taken in exchange for a further 2/6 at any time when another film is required; when sending film give a selection of numbers to indicate your preference; all the old favourites and new novelties available. S for S, SB for SB. Projectors and Cameras from 21/- to £99.

ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1, Oxford St. End, facing Gaumont-British. Ger. 6889; your inspection invited; demonstrations daily. [4960

"SERVICE" WAFER

FOLDING PLATE $3\frac{1}{2} \times 2\frac{1}{2}$

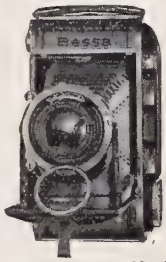


With f/3.5 Meyer Trioplan, delayed Compur shutter, 1 to 1/250th sec., T. and B., rise and cross front, double extension, brilliant and direct-vision view-finders, hooded focussing screen, 3 slides. Cash **£6:12:6**
Or 12 payments of 11/8 per month.
F.P.A. .....8s. 6d.
Roll-film Adapter 17s. 6d.
Slides .....2s. 3d.
Leather Case, best quality ....12s. 6d.

RANGE-FINDER BESSA

FOR 8-EXP. OR 16-EXP. ON $3\frac{1}{4} \times 2\frac{1}{4}$.

The range-finder control moves the entire front with the lens and shutter along the baseboard instead of only separating the lens elements. The trigger shutter release is only 1 in. away from the range-finder control, thus the exposure can be made immediately after focussing.



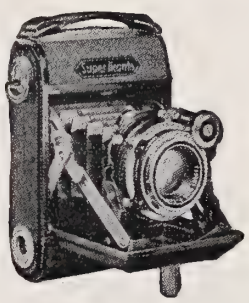
PRICES:

Model S1. Range-finder Bessa with 3-element Helomar f/3.5 lens, Compur Rapid shutter..... **£16 10 0**
Or 12 equal payments per month of £1 8 10.

Model S2. Ditto, with 4-element Skopar f/3.5 lens..... **£18 15 0**
Or 12 equal payments per month of £1 12 9.

Model S3. Ditto, with 5-element Heliar f/3.5 lens..... **£21 0 0**
Or 12 equal payments per month of £1 16 8.

Special velvet-lined Tan Leather Case, with lock and key, shoulder sling, etc. .....12s. 6d.



ZEISS IKON SUPER IKONTA

In five popular models

All taking the usual standard roll films. Distance meter coupled to lens focussing, with new Compur Rapid shutter, all fitted Zeiss Tessar lenses.

$2\frac{1}{4} \times 1\frac{3}{4}$ (16 ex. on $3\frac{1}{4} \times 2\frac{1}{4}$ film), f/3.5 Zeiss Tessar **£18 12 6**
12 equal payments, per month **£1 12 6.**

$3\frac{1}{4} \times 2\frac{1}{4}$ (8 or 16 ex. on $3\frac{1}{4} \times 2\frac{1}{4}$ film), f/3.8 Zeiss Tessar **£22 10 0**
12 equal payments, per month **£1 19 4.**

$4\frac{1}{4} \times 2\frac{1}{4}$ (8 or 16 on $4\frac{1}{4} \times 2\frac{1}{4}$ films), f/4.5 Zeiss Tessar..... **£20 17 6**
12 equal payments, per month **£1 16 8.**

$2\frac{1}{4} \times 2\frac{1}{4}$ (11 ex. on $3\frac{1}{4} \times 2\frac{1}{4}$ film), f/3.5 Zeiss Tessar..... **£25 5 0**
12 equal payments, per month **£2 4 2.**

$2\frac{1}{4} \times 2\frac{1}{4}$ (11 ex. on $3\frac{1}{4} \times 2\frac{1}{4}$ film), f/2.8 Zeiss Tessar..... **£28 5 0**
12 equal payments, per month **£2 9 5.**

ENTEE RANGE FINDER

Here is precision compressed into a very small and neat size, $2\frac{1}{2} \times \frac{3}{4} \times 2$ in. The mechanism works on the double image principle. You sight your object and then turn the milled wheel until the image becomes sharp and free from overlap. Price.... **25/-**
Leather Case, 2/6.





British Made.

CINE-HEAD PAN, TILT, 9-in. HANDLE CONTROL, etc. **14/9**
Suitable for any tripod.
Ball-and-socket Head, small size 2/9 each.

Phone: Holborn 0664 (3 lines). **Established 1889**

The Service Company Ltd LONDON

289, HIGH HOLBORN, LONDON, W.C.1

AMATEUR CINE SERVICE

OPPORTUNITIES

Contax II, f/2.8 Zeiss Tessar	£35	7	6
Leica II, f/3.5 Elmar, E.R. case	£18	15	0
Rolleiflex, f/3.5 Tessar, Rapid Compur	£18	17	6
Rolleiflex, f/3.8 Tessar, Compur	£15	15	0
Rolleiflex, non-auto., f/4.5 Tessar, case	£8	17	6
Rolleicord Model I, f/3.8 Triotar	£12	12	0
Rolleicord Model II, f/3.5 Triotar	£13	15	0
Dollina, coupled R.F., f/2.9 Steinheil	£8	15	0
Retina, f/3.5 Schneider, Compur	£7	7	0
Prominent, f/4.5 Heliar, coupled R.F.	£12	17	6
Ihagee Weeny-Ultrix, f/3.5 Tessar	£5	15	0
Ihagee Weeny-Ultrix, f/4.5	£4	15	0
Voigtlander Brilliant, f/7.7	£1	10	0
Mentor Three-Four, f/3.5 Tessar, Compur	£8	19	6
Pupille, f/2 Xenon, filters, R.F., case	£14	17	6
Makinette, f/2 Supracomar, Compur	£15	15	0
Super Nettel, f/2.8 Tessar	£16	7	6
Wirgin, f/2.9 Cassar, Compur, half-120	£5	19	6
Enolde, f/4.5, coupled R.F.	£2	12	6
Zecanar Goldi, f/4.5, Pronto	£3	17	6
Vollenda, f/3.5 Tessar, Compur	£8	12	6
Vollenda, f/4.5, Pronto D.A. shutter	£3	7	6
Ensign Autorange, f/4.5 Ross, F.P. shutter	£11	7	6

The above items represent only a small selection from our large stock of used and demonstration-soiled precision cameras. We have numerous Leicas with lens to your choice at equally attractive prices. Your own apparatus accepted in part payment, and the balance can, if necessary, be spread over twelve equal monthly payments.

MINIATURE CAMERA AND HOME MOVIE SPECIALISTS

52 WIDMORE Rd, BROMLEY, KENT
'Phone, RAV. 1926

"LARGODREM"



ELECTRIC EXPOSURE METER FOR ENLARGING

The perfect exposure meter for use with any make of vertical enlarger. The "Largodrem" is simply laid on the baseboard of the enlarger, the light switched on, when the correct exposure for any make of bromide paper can be read on the scale.

Price **30/-**

Including "Largodrem" Paper Tester.
Important.—Please state voltage when ordering.

Obtainable from any Photographic Dealer, or

DREM PRODUCTS LTD.
37, BEDFORD STREET, STRAND, LONDON

The **WORLD'S PREMIER** M & W. **ENLARGER** M & W.
(48 Different Models made)
From £6:10:0 to £80:0:0
i.e. FILMAREX (vertical)
takes up to 6 × 6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser..... **£11:8:6**
R. E. Schneider, 46, Farringdon Street, E.C.4



LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination. LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

MIRAPHOT 3¼×2¼ Vertical Electric Enlarger, f/6.3 lens; list £8/2/6; as new, £5/15.—Legge, Park Avenue, Castleford. [4914

ENLARGER for Leica, Dallmeyer f/4.5 lens, iris mount, orange filter, Argenta lamp, £4/15.—10, Henville Rd., Bromley, Kent. [4925

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

FINE Enlargements.—Barker Concentrated Light Cabinet, appro., 18/-.—Barker, Shore Place, Gourock. [4874

LANCASTER Postcard Horizontal Enlarger. Ton of accessories, Cameras, Lenses, Tanks, etc.; state wants.—The Oaklands, Shaw's Lane, Landywood, Walsall, Staffs. [4907

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED.—Ensign Optiscope or similar modern lantern, 30-40 ft. throw, strong tripod and 7-ft. roll-up screen.—Collinson, 16, Bath Rd., Felixstowe. [4880

WANTED.—9×12 Press Camera, Palmos preferred.—Warrilow, 179, Moorland Rd., Weston-super-Mare. [4896

STEREOSCOPIC Camera Wanted; must be cheap but serviceable.—Chaplin, 109, Fisherton, Salisbury. [4898

SMALLER Reflex wanted in exchange for ¼-pl. Dallmeyer Reflex, fitted 6-in. Dallmeyer Press f/3.5, reversing back, 6 slides, F.P.A., 3¼×2¼ Rollex holder, velvet-lined case; perfect.—Box 9281, c/o "The Amateur Photographer." [4900

½-PLATE Condenser, Enlarger, or parts thereof wanted.—Tily, Customs, Dunedin, New Zealand. [4902

WANTED.—Auto. Rolleiflex, non-auto. considered; full particulars.—Davies, Springfield, 35, Clare Rd., Ystalyfera, Swansea. [4903

EXCHANGE.—Largodrem, cash, for 3¼×2¼ Folding, f/6.3.—Box 9315, c/o "The Amateur Photographer." [4908

WANTED.—Leica or Contax II, in exchange for latest Paillard H.16 turret-head Cine Camera.—H. C., Plant House, Holcombe, Bury. [4913

LATEST Twin-Lens Planovista, f/3.5 Planars, coupled helical focussing, irreproachable definition, S.C. F.P. shutter, new, accept £11; exchange Exakta; offers?—Junior, 20, Scarsdale, Littleover, Derby. [4931

£3/15 Certo, V.P. or 16, f/3.5 Meyer, Compur, perfect; wanted Twin-lens.—1, Malden Rd., Watford. [4933

IKOFLEX I, state shutter, lens, lowest price—3, Epwell Grove, Erdington, Birmingham. [4942

RAINES for LEICA SERVICE

and processing of all miniature films.

THE NAME OF RAINES

has stood for QUALITY for over 40 years and is a guarantee of first-class treatment—from developing the films to framing the enlargements

You pay no more for Raines service—the best in the World.

Send for particulars—

RAINES & CO. (Ealing) **LTD.**
THE STUDIOS, EALING, W.5
Telephone: Ealing 3177

PRINSEN
ELECTRIC METER

The "Prinsen" is the simplest exposure meter controlled by a photo-electric cell. Only one simple adjustment, according to the speed of the plate or film to be used, is necessary, it will then instantly indicate the correct exposure at any lens aperture.

PRICE ONLY
£3 : 3 : 0

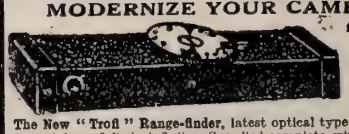
Ever-ready case....5/-
Case with sling....7/6

FROM ALL DEALERS



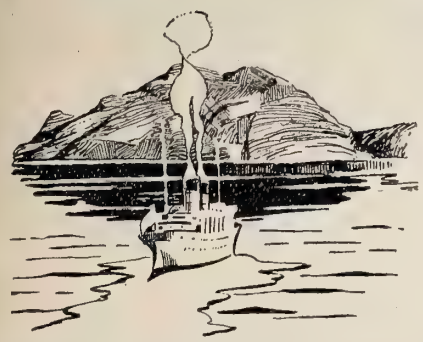
SANDS HUNTER & Co. Ltd
37, BEDFORD ST., STRAND, W.C.2

MODERNIZE YOUR CAMERA



£1 : 1 : 0
Sensational Offer
£1 : 1 : 0

The New "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.
R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4.



Amateur Photographic Competition

OVER £250 in PRIZES

£50 Special and 57 other Cash Prizes.

Write for particulars and copy of attractive and interesting handbook containing amateur snapshots FREE from :

P. A. CLAGUE, Publicity Dept., Isle of Man, or 119, Grand Buildings, Trafalgar Sq., London, W.C.2

Make the most of your time and money this year in the Isle of Man.

REGULAR DAILY AIR SERVICES. FAST STEAMSHIP SERVICES. PARTICULARS on APPLICATION.

ISLE OF MAN
FOR HAPPY HOLIDAYS

MATHER'S

Comprehensive Stock of **CINE PROJECTORS & ENLARGERS**

Monthly Hire Purchase Terms Arranged

CAMERA EXCHANGES

HIGHEST ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams: Sensitised, M/c.

JOHN DALTON STREET - - MANCHESTER

SPECIAL OFFER!

5½×3½ Glazed Prints 2½D. each

From any negative, on KODAK paper. Minimum order 3 for 7½d.

Send P.O. with order to :

G. FRANKLIN, 2, DERWENT STREET SUNDERLAND



TESTED AND REVIEWED

in the British Journal Almanac, 1936, p. 296, ARKA, the only mounted flash-bulb synchroniser for LEICA, CONTAX, COMPUR Shutters. Three different models, same price, **£1 : 7 : 6**

Stocked by all progressive dealers, or

R. E. Schneider, 46, Farringdon Street, London, E.C.4

EXCHANGE AND WANTED

FRANCIS-BARNETT Motor Cycle, Dominion model, electric, insured, accessories ; exchange Leica Apparatus or General Photographic Supplies ; seen by appointment.—Allan, 12, Streathbourne Rd., S.W.17. [4937

WANTED.—3¼×2½ Plaubel Makina, with range-finder ; exchange ¼-pl. Graflex, Zeiss f/4.5, 6 D.D. slides, F.P.A., case ; perfect.—Lawrence, Hamble, Southampton. [4940

WANTED.—Megoflex Attachment for Leica IIIa, Summar.—Oliphant, 56, Parkfield Avenue, Harrow. [4945

WANTED.—Leitz Eldur Printer for Leica Glass Slides.—BM/BRCN, London, W.C.1. [4946

WANTED.—Electric Exposure Meter ; recent model and good condition.—BM/BYAF, W.C.1. [4947

WHAT Offers, photographic, for Italian Mandolin ? Carbine Developing Tank wanted.—Brean, 193, Ridgeway, Erdington, Birmingham. [4953

WANTED.—6×13 Taxiphote or Oxford Viewer, also good class Stereoscopic Camera, same size ; would entertain purchase of complete outfit.—Box 9331, c/o " The Amateur Photographer." [4954

LEITZ Auxiliary Reproduction Device wanted for cash.—Box 9332, c/o " The Amateur Photographer." [4955

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7 ; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7 ; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7 ; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7 ; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON " Kaltona " Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight : 20×16 6/3 dozen ; 15×12 4/3 ; 12×10 7/3 36 sheets ; 10×8 5/- ; whole-plate 3/3, 9/6 gross ; ½-pl. 2/-, 5/9 gross ; ¼-pl. 3/6, 4¼×2¾ 3/6, 3¼×2½ 2/6 gross, 12 gross 21/6.

KALTON " Kaltona " Cream, smooth and rough, double-weight vigorous : 1/1-pl., 3/6 36 sheets, 10×8 5/-, 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper : 1¾×2¾, 1/6 gross ; 3½×2½, 1/6 72 sheets, 2/6 gross ; 4¼×2¾ and ¼-pl., 2/- 72 sheets, 3/6 gross ; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross ; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces : Vigorous, 3/- 100, 1/9 50.

KALTON Plates : ½-pl., 4 dozen 12/- ; Postcard, 4 dozen 8/9, backed 9/9 ; ¼-pl., 3 dozen 5/-, backed 5/9 ; 3¼×2½, 4 dozen 5/-, backed 5/9 ; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures : 1⅝×2½, 9/- dozen ; 3¼×2¼, 9/- ; 2¼×4¼ 11/- ; 6 exposures : 3¼×4¼, 18/- ; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3 ; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600 : ¼-pl., 3 dozen 5/- ; Postcard, 4 dozen 8/9 ; ½-pl., 12/-, 33/- gross ; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000 ; 3¼×2¼, 4 dozen 5/4 ; ¼-pl., 3 dozen 5/3 ; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2¼ and 3¼×2¼, 10/- dozen, 2¼×4¼ 12/- ; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9 ; ¼-pl., 9/3.

KALTON Chemicals, bottled : Amidol, 1/2 oz. ; Metol, 1/4 ; Hydrokinone, 10d. ; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure : 10×8, 36 sheets 5/- ; 1/1-pl., 3/8, 9/6 gross ; ½-pl., 2/-, 6/6 gross. [0009

BRIGHTON. — Buy direct. Save money. " Brighton " Brand Photographic Papers are absolutely unbeatable for superb quality and reasonable prices. Lists and samples with pleasure. —Kimber's, 61, Grand Parade, Brighton. [0001

CHRISTMAS

Folders
Mounts
Calendars

1936-7

FINEST SELECTION EVER

Artistic Designs. Colourful Printing. Exceptional Value.



BUY EARLY THIS YEAR while stocks are complete

FOR POSTCARDS, CABINETS, AND AMATEUR SIZES.

SLIP-IN AND PASTE-ON FOLDERS from **3/6** 100 to **2/6** dozen.

Send for 8-page Illustrated Price List.

SPECIAL SAMPLE OFFER.

We have prepared some special sample parcels which we are offering at the following rates :—
1/- (post free) parcel contains cheaper qualities only.
2/6 parcel contains larger selection including better class lines.
5/- parcel includes complete range of Folders and a few Calendars.
10/- parcel embraces the full range of our Folders and Calendars.
All samples are unmarked and saleable at a profit.

MARSHALL & CO. (Nottm.) LTD.
Dept. A.P., PHOTO WORKS, NOTTINGHAM

LEICA PROCESSING

We were the first firm to specialise in this work, and are still the best !

Films developed in Johnson's F. G. 1/-
" " " " Meritol 2/-

My own special cream pearl enlargements :
¼-pl. 2½d. ; ½-pl. 5d. ; 1/1-pl. 9d.

They have been a Rage this Summer.

GEORGE CHILDE LTD
PHOTO-CHEMIST
228, Roundhay Rd., Leeds Phone 42057

"THE AUTOCAR"

The World's Leading Automobile Journal.

Every Friday. 4d.

TURNER'S
CAMERA EXCHANGE

THE DEALER WITH A CONSCIENCE !

A Customer writes :

Edinburgh.

". . . . I assure you that I will try to place all my future orders with you as I find that you are very considerate and deal with all exchange problems **liberally and with a conscience.** I will without hesitation recommend you to my friends . . . . . ."

(Signed) A. R. S.

WE HAVE HUNDREDS OF SIMILAR LETTERS FROM SATISFIED CUSTOMERS

LEICA SPECIALIST

NEWCASTLE on TYNE
9, PINK LANE *Phone: 22655*

SIMPLEX AUTOMATIC 'DAYLIGHT-LOADING DEVELOPING TANK



For roll films 2½ × 3½ in. Is the latest and definitely the simplest tank yet obtainable. There are absolutely no spare parts whatsoever. Convenient loading in broad daylight, thereafter developing, fixing, and washing are done without removing the film from the tank. Entirely constructed of bakelite, therefore proof against acids and easy to clean. NO APRON. Price, complete with wooden box for storage.

37/6

Write for full particulars of other priced tanks for Leica and V.P. sizes to the sole importers :

THE NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone : MUSEUM 4142.

PART EXCHANGES
TRY US FIRST for liberal allowances and a square deal

AGENTS FOR ALL THE LEADING MAKES OF CAMERAS AND PROJECTORS

THE LARGEST PHOTOGRAPHIC DEALERS IN THE WEST

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

MATERIALS

CITY PHOTO WORKS.—First Quality British Gaslight and Bromide Paper, 3½ × 2½, 2/- gross (quantities) ; Postcards, 2/1 100 (quantities) ; Folders : Postcard, 2/- 100 ; 3½ × 2½, 1/6 100 ; ½-pl., 50 2/- ; Whole-plate, 25 2/6 ; write for Free Catalogue of all D. & P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes ? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Catalogue free. Satisfaction guaranteed.

ATTWOOD.—Genuine Surplus Glossy Gaslight Paper, vigorous and normal, 3½ × 2½, 1/6 gross.

ATTWOOD Bromide Paper, glossy, velvet and matt, normal and vigorous : ½-pl., 72 sheets 2/6 ; whole-plate, 4/- ; also Cream, Natural and Silky Grain.

ATTWOOD First Quality Bromide and Gaslight Postcards, all grades : 50 1/6, 100 2/9, 500 12/-, 1,000 21/-.

ATTWOOD Bromide and Gaslight, Singles, Postcards, commercial, all grades : 1/9 100, 15/- 1,000 ; Bromide Strips, 15/6 1,000.

ATTWOOD Special Line.—½-plates, 300 and 400 H. & D., 2/9 dozen, 4 dozen 10/- ; reliable for outdoor work.

ATTWOOD Mounts, paste-on, for ½-pl., white, grey, brown, 50 3/6 ; for whole-plate, 6/-.

½-PLATE Grey Folders, two-piece, 2/- dozen ; for 2 whole-plate, 3/- dozen ; all post paid ; prompt dispatch ; satisfaction guaranteed.—Attwood, Chapel Lane, Hadleigh. [0025

BURT'S for Reliable Plates, Postcards, Papers, etc. ; all goods guaranteed ; we pay postage ; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards : Gaslight and Bromide, vigorous and normal ; all surfaces ; First quality, 1/6 50, 2/9 100 ; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal ; all surfaces : 3½ × 2½, 1/- 72 sheets, 1/10 gross ; 4½ × 2½ and ½-pl., 1/9, 2/9 gross ; ½-pl., 1/6 36 ; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d. ; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

EVENING Class.—Cripplegate Institute, Golden Lane, City (3 minutes Aldersgate St. Met. Station), instructed by John H. Gear, Hon. F.R.P.S. ; Wednesdays, 6.30-8 ; commencing 30th September ; open to all ; Miniature, Pictorial, Commercial, General Photography ; fully practical ; three months' course, 15/- ; particulars write Manager Institute. [4714

LET Photography provide your winter's joy ; course for ladies and gentlemen on Tuesday at 7.45 p.m. ; commencing 28th ; low fees, materials and equipment supplied.—Dalston Literary Institute, Colvestone Crescent, E.8. [4844

EVENING Classes, Photography in Theory and Practice, at the following : Holloway Literary Institute, Hilldrop Rd., Camden Rd., N.7, Tuesdays ; Putney Literary Institute, Mayfield School, West Hill, Putney, Wednesdays ; Hammersmith Literary Institute, Brook Green, Hammersmith, Thursdays ; Adult School, Roscoe St., Bunhill Row, Mondays or Fridays, commencing September 29th, fee 7/6. [4385

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

POOR Photographs greatly improved by Finishing ; send to—Dawson, 58, Doughty St., London, W.C.1. [4926

YOU GET
"A GOOD DEAL"
from the
NEWPORT CAMERA EXCHANGE
5, HIGH STREET, NEWPORT, MON.

ALL CAMERAS FROM A BROWNIE TO A LEICA

Contax I, f/2.8 Tessar, ever-ready case. £33 15s. model. In perfect condition..... £22 15 0

Teleros 11-in. f/5.5 Telephoto Lens, with flange mount, for ½-pl. Cost £14. Perfect condition..... £4 10 0

Ensign Speed Roll Film 3½ × 2½, f/4.5 Ensar lens, focal-plane model. As new. Cost, with case, £12 10s. £6 15 0

Ensign Midget, 55s. model, f/6.3 lens. As new £2 0 0

Zeiss 3½ × 2½ Roll Film Icarette, latest Compur. As new. Cost £13 5s..... £7 10 0

Voigtlander Avus 3½ × 2½, double extension, f/4.5 Skopar lens, Compur shutter, 6 slides. Perfect condition £4 15 0

Zeiss Super Ikonta 3½ × 2½, f/2.8 Tessar lens. Compur Rapid shutter. Cost £28 5s. As new..... £21 10 0

Kodak Six-20, f/4.5 lens, delayed-action shutter. Cost £5 5s. As new..... £4 0 0

Thornton-Pickard Junior Special Reflex, 3½ × 2½, f/4.5 Ross Xpres, roll-film adapter, F.P. adapter, cable release, solid leather case. Perfect..... £7 15 0

Zeiss 520, f/3.5 Zeiss Tessar, Compur Rapid shutter. Cost £11 17s. 6d. As new..... £9 0 0

Ensign Carbine ½-pl. Roll Film, f/4.5 Doppel lens, Compur shutter, R. and C. front. Perfect condition. For £3 15 0

Polyscop Stereo, f/5.5 Bausch Omnar lenses, shutter 1/3rd to 1/250th sec., auto-plate magazine. Perfect. For £3 15 0

Ensign Midget Model 33, All-distance, in slip case. As new condition. List 33s. For..... £1 5 6

Zeiss Kolibri 16-on-V.P., f/3.5 Novar lens, Telma shutter. As new. List £8 2s. 6d. For..... £4 15 0

Zeiss Contax, f/2 Zeiss Sonnar, 5-cm., latest model. As new. List £41. For..... £31 0 0

Foth-Derby 16-on-V.P., f/3.5 lens, focal-plane shutter, 1/5th to 1/500th sec. As new. List £5 5s. For. £4 4 0

PHOTOGRAPHY WITH SERVICE

WE CAN GIVE YOU HELP AND ADVICE with your PHOTOGRAPHIC TROUBLES

Stockists for ZEISS IKON, CONTAX, LEICA, ROLLEIFLEX, ROLLEICORD, SUPERB, REFLEX-KORELLE, EXAKTA, PATHESCOPE, AND DEKKO CINE, ETC.

PLATES, FILMS, PAPERS, CHEMICALS.

PART EXCHANGE—HIRE PURCHASE

G. E. BECKETT & CO.
77-79, OXFORD ROAD,
MANCHESTER, 1
'phone : ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

MINIATURE CAMERA USERS
APPRECIATING QUALITY

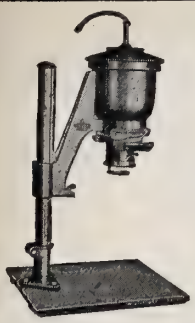
Our 4 × 3 F.G. Enlargements at 4d. each, 3/6 dozen, are worth your serious attention. We really are experts in this most important branch of photography.

POST US YOUR NEXT OR TRIAL ORDER

☛ For Christmas we have introduced an entirely new and original idea in **ROYAL CHRISTMAS GREETING CARDS** at **6d.** each. These cards are sure to appeal and will be appreciated by amateur photographers on the look out for something good and original.

Send a negative, any size up to ½-plate, and 7½d. stamps for specimen. You will be agreeably surprised.

COVERDALES
19, PARLIAMENT STREET, YORK



"VERTEX" 1936 Models

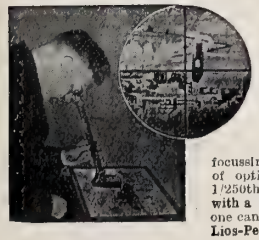
The most comprehensive range of **Photographic Enlargers.**

MECHANICALLY IMPROVED PERFECTED LENSES

Specially designed for enlarging from miniature negatives. Spacious well-ventilated lamphouse to prevent over-heating. Single type condenser (the best for minimising grain). **THE ACME OF SIMPLICITY:** one-hand manipulation by means of automatic column-lock, and focussing on lens mount. Fitted with red swing-filter for rapid work. Anyone can easily master its operation in **a few minutes.**

Models Nos. 204 to 209 make enlargements up to 12×12 in. Prices from £6 6 0 to £8 8 0.
Models Nos. 216 to 219 make enlargements up to 16×16 in. Prices from £7 7 0 to £10 10 0.

STOP GROPING IN THE DARK



Use the **LIOS-Periscope** when making enlargements. With this unique high-grade precision instrument you are able to examine in detail your negative (through the image projected on baseboard) and to determine needle-sharp focussing. Sold with a guarantee of optical accuracy to within 1/250th inch. **No more fiddling with a magnifying glass.** Anyone can use the Lios-Periscope. Price £4:4:0

LIOS-GRANDOSCOPE



Correct time of exposure for making enlargements definitely and simply determined.

Price 37/6



ULTRASORBAN Colour Filters

for cloud effects and correct rendering of tone values, Optical flats, stained during fusion (no gelatine), yellow, green, red and blue, single or in sets of three, screw-cap slip-on metal rims for all lens diameters.

LIOS-SCOPE Exposure Meter.....15/-
"FRAMEX" Range-finder, with interacting area of sharpness gauge. Price 32/6. Leather case 2/6 extra.

Ask for fully descriptive leaflet.
Obtainable from all progressive dealers, or from Sole Concessionaires:

F. MORAT & CO., LTD.
68, BASINGHALL STREET, LONDON, E.C.2
Phone: MET. 3131/2

TO D&P TRADE **FINISHERS**

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists: 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

FINEST Quality Enlargements on attractive papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

GLAZED Enlargements: ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

REPAIRERS

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [4891

SNAPS Wanted.—Airmen in Uniform, or Flying Dress; State price with specimen.—Box 9316, c/o "The Amateur Photographer." [4909

LOST

£5 Reward for recovery 35-mm. De Vry Camera mislaid in transit; deposit "A.P."—Gorse, 86, Accrington Rd., Blackburn. [4923

MISCELLANEOUS

SELL Your Photographs to the Press; write immediately for Free Prospectus, "Making Money with Your Camera."—World's Photographic Academy, 45, Maple Avenue, Whitefield, Nr. Manchester. [4823

DAVON Micro-Telescope, 35×, case, 3 eyepieces, light folding tripod; cost over £13; £4.—Jones, 4, The Gardens, High St., Hornsey, London. [4899

YOUNG Lady desires engagements as Model; use of studio with outdoor facilities (North London) could also be arranged.—Box 9329, c/o "The Amateur Photographer." [4949

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-32, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 33, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

Buy **EMPIRE BRAND**

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*

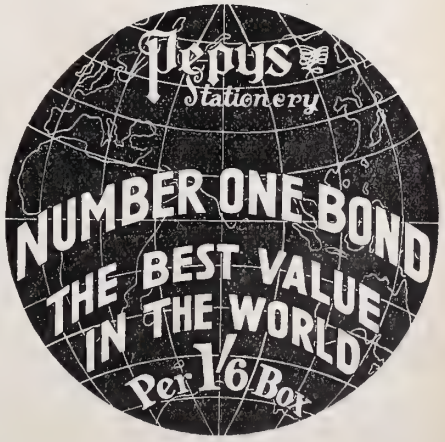


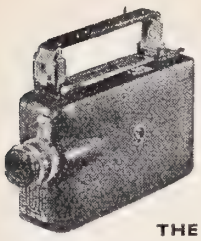
	144 Sheets		144 Sheets
3½×2½ ..	2/6	6½×4¾ ..	7/-
4½×2¾ ..	3/4	8½×6½ ..	12/8
4¼×3¼ ..	3/8	10×8 ..	18/3

Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

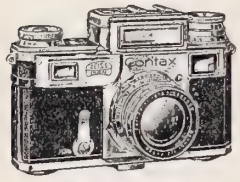
MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON





THE NEW MAGAZINE CINE-KODAK

No threading. Magazine loading, 50-ft., 16-mm. film. Each magazine has footage indicator. Speeds 8, 16, 64. Scene-timer. Five interchangeable lenses available, universal finder. Panchromatic. Super-sensitive Panchromatic and "Kodachrome" film available. Price, with Kodak f/1.9 lens and case **£40:0:0**



New Model Zeiss CONTAX III in Stock

IN STOCK AT



THE NEW ROLLEICORD II

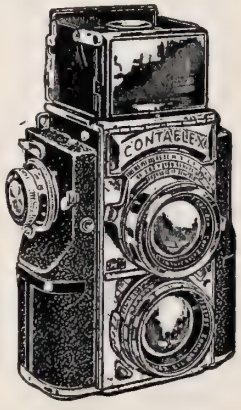
With Zeiss Triotar f/4.5 and Compur..... **£14:10:0**

With Zeiss Triotar f/3.5 and Compur..... **£17:10:0**

Ever-ready case, £1 0 0

SPECIAL ALLOWANCE ON YOUR OWN CAMERA IN PART PAYMENT

London:
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch,
1, Copthall Chambers,
E.C.2.
55, Brompton Rd., S.W.3.
Croydon.—12, George St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.



THE NEW ZEISS CONTAFLEX

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Bargain list and guide to new models, also latest literature, post free anywhere. Please state requirements.

Arka Flash Attachment for Leica. *As new*..... £1 2 6

Changing-box for 4.5×10.7 cm. Heidoscop. *Fair condition* £1 15 0

Blendux Meter. *Good condition* £1 15 0

Bewi Telemeter, case. *As new* £2 15 0

Electro Bewi Meter, case. *Good condition* £3 5 0

2½×1⅝ Tropical Makina Roll Film, f/4.2 Anticomar, Compur. *Fair condition* **£3:17:6**

9.5 Pathe Home Movie, double claw, resistance. *As new.* Cost £7 12s. 6d. **£4:5:0**

9.5 Pathe Home Movie, double claw, super attachment, C motor. *Very good condition.* Cost £11 17s. **£7:15:0**

Wray Enlarger II, f/3.5 lens, for all negatives up to 4×4 cm. *As new.* Cost £10 15s... **£7:17:6**

6×13 cm. Ica Stereoscopic, f/4.5 Tessars, changing-box and 12 slides. *Fair condition.* **£9:15:0**

6×6 Rolleicord, f/3.8 Triotar. *As new* **£10:15:0**

5-cm. Summar f/2 Lens, for chromium Leica. *As new.* List £17 14s..... **£13:15:0**

16-mm. Bell-Howell Filmo D, Dallmeyer f/1.9, also Dallmeyer Tele f/4, case. *Good condition.* Cost £50 .... **£18:10:0**

3½×2½ Makina II, f/2.9 Anticomar, coupled finder, Compur, 6 slides, F.P. adapter, roll-film holder, filter, 2 cases. *Almost new.* List £45 10s. **£29:15:0**

16-mm. Ensign Super Kinecam, f/1.5 Cinar, also f/1.9 Dallmeyer, also f/4.5 Dallmeyer Tele, filters, case. *Good condition.* Cost £67..... **£49:17:6**

Above are at

28 OLD BOND ST.
London, W.1
Telephone: Regent 1228.

Leica Combination Case. *Shop-soiled.* List £4 17s. 6d..... **£3:15:0**

9×12 cm. Tropical Tenax, double extension, 14.3-cm. Convertible Dagor f/6.8, Compound 1/250th, 3 book-form D.D. slides. *Good condition* **£4:10:0**

9.5 Pathe B Motocamera. *Shop-soiled*..... **£4:19:6**

Zeiss Ikonta, 16-on-3¼×2¼ film, Novar f/4.5, Telma shutter. *Shop-soiled.* List £6 2s. 6d..... **£5:2:6**

3½×2½ Ensign Autospeed, f/4.5 Aldis Uno, case. **£6:17:6**
As new .....

Leica Projector Villa (Udano). *As new.* List £8 13s. 6d..... **£7:10:0**

3½×2½ Zeiss Bebe, Tessar f/4.5, Compur, 6 slides, F.P. adapter, case. *As new..* **£9:15:0**

16-mm. Ensign Silent Sixteen, 180-watt, resistance, case. *Good condition* **£12:15:0**

Zeiss Super Ikonta, 16-on-3¼×2¼ film, Tessar f/3.5, Rapid Compur, 1/500th. *Shop-soiled.* List £18 12s. 6d. **£16:10:0**

Contax I, f/3.5 Tessar, E.R. case. *Fair condition.* List £28 17s. **£17:17:0**

6×6 Latest Rolleiflex, f/3.5 Tessar. *Shop-soiled.* List £25 **£20:10:0**

Contax I, Sonnar f/2, E.R. case. *Shop-soiled.* List £42 10s..... **£35:0:0**

Above are at

35 BROMPTON RD.
London, S.W.3
Telephone: Kensington 2052.

Zeiss Mirax Enlarging Attachment (½-pl. or 3½×2½). *Shop-soiled* **£2 12 6**

3¼×2½ Ensign Carbine 3, Ensar f/4.5, case. *Good condition* **£2 17 6**

9.5 Latest Campro Combined Camera and Projector. *As new.* List £3 17s. 6d. **£3:0:0**

16-mm. Minilex, 36 pictures, f/3.5 lens, delayed 3-speed. *As new*..... **£3:15:0**

3×4 cm. Foth-Derby, f/3.5 lens, delayed action. *Good condition.* **£4:2:6**
List £5 5s....

9.5 Pathe Home Movie, double claw, resistance. *Fair condition* **£4:5:0**

4.5×6 cm. Ernemann Focal-plane, f/4.5 Ernotar, 12 slides, F.P. adapter. *Good condition* **£4:19:6**

3¼×2½ Nettel Fiduca Double Extension, f/4.5 Zeiss Tessar, Compur, 6 slides, F.P. adapter. *Fairly good condition* **£5:0:0**

3½×2½ Mentor Folding Reflex, Tessar f/4.5, also 9-in. Dallon Tele f/5.6, 3 D.D. slides, F.P. adapter, case. *Fair condition* . **£11:15:0**

3¼×2½ N. & G. Folding Reflex, Ross Xpres f/4.5, 3 D.D. slides, F.P. adapter, case. *Good condition.* List £52 5s... **£22:15:0**

Above are at

66a Seven Sisters Rd. Holloway London, W.7
Telephone: North 3573.

3¼×2¼ Ensign Roll Film Reflex, f/6.3 Ross. *Fair condition*.... **£1:5:0**

3½×2½ N. & G. Sibyl, Ross Tessar f/6.3, 4 slides, case. *Good condition* ... **£3:5:0**

3½×2½ Ensign Regular, f/3.9 Lukos, Compur. *Good condition..* **£4:10:0**

3½×2½ Etui, Radionar f/4.5, delayed Compur, 3 slides. *As new* **£5:5:0**

3½×2½ Ensign Focal-plane Speed, Aldis-Butcher f/4.5, Sports view-finder, case. *Fair condition* .. **£6:10:0**

4½×3½ T.-P. Special Reflex, 6-in. Aviar f/4.5, 6 slides, F.P. adapter, case. *Good condition* .. **£7:5:0**

3½×2½ Balda Venus Wafer, f/3.5 Meyer Trioplan, double extension, Compur, 3 slides. *Good condition* **£8:5:0**

3½×2½ T.-P. Junior Special Reflex, f/3.5 Cooke Series XI, F.P. adapter, 8 slides. *Good condition.* List £15 15s. **£9:12:6**

Eder Patent, 16 pictures on 3¼×2¼ film, f/4.5 Tessar, Compur, f/4.5 finder lens, focussing screen, direct finder. *As new.* List £15 15s. **£10:10:0**

Above are at

191-2 Tottenham Court Rd. London, W.1
Telephone: Museum 0852 (5 lines).

Wratten Safelight 10×8. *Good condition.* Cost £2 1s. **£1:0:0**

3¼×2¼ Ensign Carbine 6, Aldis Uno f/4.5, Compur, leather case. *Fair condition* **£3:17:6**

3¼×2½ Cocarette, Tessar f/4.5, Compur, leather case. *Fair condition* **£5:5:0**

Minifex, 36 pictures 13×18 mm. on 16-mm. film, f/3.5 Meyer Trioplan, Compur, purse. *As new.* List £8 17s..... **£6:6:0**

16-mm. Agfa Movex B, f/3.5 lens. *Good condition.* Cost £10 10s. **£6:15:0**

4.5×6 cm. Minimum Palmos Focal-plane, 7.5-cm. Tessar f/4.5, 3 slides, F.P. adapter, case. *Good condition* **£6:18:6**

3½×2½ T.-P. Junior Special Reflex, revolving back, 5-in. Cooke f/4.5, 12 slides, case. *Fair condition* **£7:15:0**

3½×2½ Mentor Sports Reflex, Meyer Helioplan f/4.5, 3 slides, F.P. adapter, lens hood, case. *Good condition* **£8:15:0**

9.5 Dekko, f/1.9 Dallmeyer, also Wray Tele f/4.5, case. *As new* ... **£11:15:0**

6×13 cm. Heidoscop Stereo Reflex, 7.5-cm. Tessars f/4.5, Compur, f/4.2 finder lens, changing-box for 12 plates, case. *Good condition.* Cost £61 5s. **£29:10:0**

3½×2½ Ermanox Focal-plane, f/1.8 Ernostar, 3 D.D. slides, F.P. adapter, case. *Good condition* **£29:15:0**

Above are at

281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750.

OPTICIANS TO H.M. GOVERNMENT

And at:—
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
2, Northumberland Avenue, W.C.2.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Crouch End.—17, Topsfield Parade.
Kingston.—30, Thames St.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.

Leica Cameras Wanted

FOR SPOT CASH

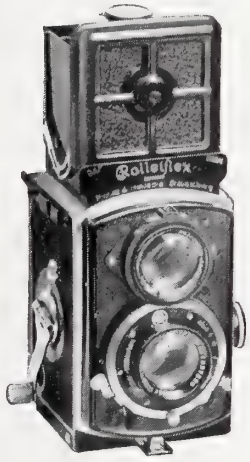
Leica lenses and accessories wanted for spot cash.

Specially wanted. 9-cm. Elmar f/4 Lenses and (Vidom) Universal Finders for spot cash at 1, Copthall Chambers, E.C.2.

Let us make you an offer.

ALL THE BEST CAMERAS FOR AUTUMN

As usual, the finest selection is in stock at Bond Street. Any model can be purchased on nine equal monthly instalments, and you can start using your camera after making the first small payment. Why not write to us, or, better still, call at our shop and let us show you the various models, there is absolutely no obligation to purchase.



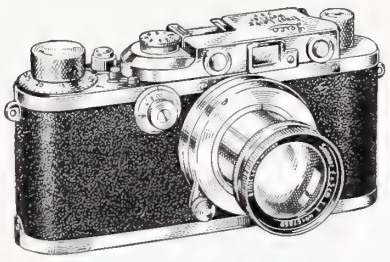
WHEN IN TOWN FOR THE "ROYAL" OR THE "SALON," DON'T MISS OUR MINIATURE CAMERA PICTURE EXHIBITION IN OUR NEW GALLERY AT 127, NEW BOND STREET. OPEN 8.30 A.M. TO 6.30 P.M., FREE.

ROLLEIFLEX

To be able to see your picture on the ground-glass screen, actual size and right way up, is but one of the advantages of the Rolleiflex. Lens stop, shutter speed and focussing can all be seen and adjusted while the picture is being composed. Takes 12 pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ 8-exposure roll film for 1/-, and may be adapted for plates or ciné film. Fitted with Zeiss Tessar f/3.5 lens and Compur shutter, speeded to 1/500th sec., T. and B..... **£25**

Nine monthly payments of 58/4.

ROLLEICORD II, RETINA, SUPER IKONTA, BRILLIANT, ETC. ALL IN STOCK.



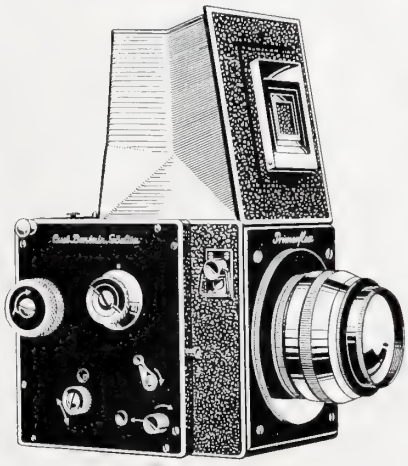
LEICA MODEL IIIa

Every Leica shot is successful. You can take distant shots of animals or birds, close-ups, portraits, speed subjects, or snapshots at night. The Leica measures only $5\frac{1}{4}$ in. yet will take up to 36 pictures with one loading. Double or blank exposures impossible. Five minutes to learn—call and let us demonstrate. Generous allowances on your present apparatus. Literature free on request.

Leica Model IIIa, with f/2 Summar lens **£43 0 0**
Nine monthly payments of £5 0 4.

THE LATEST 'MINIATURE'

Now at Bond Street!



"PRIMARFLEX"

Takes 12 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ in. on standard $3\frac{1}{4} \times 2\frac{1}{4}$ roll films; also $4\frac{1}{2} \times 6$ cm. plates.

These special features are incorporated in this splendid new model. One revolution of winding-head automatically and simultaneously performs four functions—i.e., winds shutter, sets mirror, operates film counter, winds film. Self-capping focal-plane shutter, 1 to 1/1,000th sec., T. and B., deep focussing hood with magnifier, additional direct-vision finder, interchangeable lens mount.

With 10-cm. f/2.8 Meyer Trioplan anastigmat **£31 10 0**
Nine monthly payments of 73/6.

With Zeiss Tessar f/3.5 lens, in helical mount..... **£36 10 0**
Nine monthly payments of 85/2.

Plate-holders, each..... **7s. 6d.**

Prices of interchangeable lenses on request.

CALL FOR A DEMONSTRATION!

REGISTER YOUR "MINIATURE" WITH US . . . . . .

EASY TERMS AND GENEROUS EXCHANGES —LATEST LISTS SENT FREE for 2d. POSTAGE



EXAKTA F.-PLANE REFLEX

For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror for eye-level work and magnifier for fine work, speeds from 12 to 1/1,000th sec., f/3.5 lens, from..... **£19:10:0**

Nine monthly payments of 45/6.



NEW ZEISS CONTAX III

Splendidly improved and fitted with built-in photo-electric exposure meter. As usual, we have the **first** models ready for immediate delivery.

F/2.8 Zeiss Tessar..... **£55 17 0**
F/2 Sonnar..... **£63 0 0**
F/1.5 Sonnar..... **£78 5 0**

BY APPOINTMENT.

Wallace Heaton Ltd.

127, NEW BOND STREET - - - LONDON, W.1

Phone: MAYFAIR 7511 (8 lines). **Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8**



Oak Screen, Lavenham, Suffolk

A SUPERB PICTURE

by

SELOchrome

FILM PACK

No more conclusive proof of the photographic efficiency of Selochrome Film Packs could be provided than this fine photograph by W. L. F. Wastell, Hon. F.R.P.S.

It leaves nothing to be desired in richness of detail and tone gradation.

Remember the six big advantages of Selochrome Film Pack — No fogging. Every film lies flat. All tabs are of different lengths. No sticking or slipping. Any film can be removed for development before the whole of the pack is exposed. Correct register with *all* adapters.

Made in England by **ILFORD LIMITED, ILFORD, LONDON**

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

~ The Journal for Everybody with a Camera ~

Vol. LXXXII. Wednesday, September 30th, 1936. No. 2499.



it would be a stroke of luck to get a picture of such rare beauty as this with an ordinary camera—but with a Rolleiflex *nothing* is left to chance. It is so scientifically constructed that, with good judgment and an eye for the unusual, it is possible for every exposure to be a real work of art. The shutter speed and lens stop can be seen from the taking position in a small peep window above the finder lens, while at the same time, your picture is in view, full size and right way up, on the focussing screen. Every control is placed within easy reach of the finger tips—thus manipulation becomes simplicity itself. Rolleiflex has Compur shutter speeded to 1/500th sec., T. and B., and f/3.5 Zeiss Tessar lens. It takes twelve pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ 8-exposure film for 1/-, or can be used with plates, 35-mm. ciné film, or as a stereo camera, and takes numerous special accessories making it really versatile. **£25.**

Free illustrated literature and name of nearest stockist from the Sole Importers :

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Road, London, W.C.1

Phone : Hol. 7311/2.

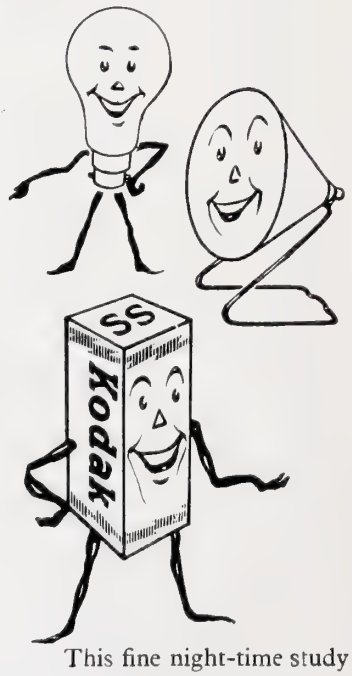
Copyright—Registered as a Newspaper for transmission in the U.K.



"An Hour less daylight—

—more time for picture-making indoors" say the Kodak Night Photography Aids.





This fine night-time study was taken with

ONE "PHOTOFLOOD" LAMP

in a

"KODAFLECTOR" REFLECTOR

on

KODAK SUPER SENSITIVE PANCHROMATIC FILM

Ask your Dealer for new Kodak Night Photography Booklet, re-written and revised throughout, or write to

KODAK LTD.

KODAK HOUSE,
KINGSWAY, LONDON, W.C.2

NEW IMPORTANT "MINIATURE" SERVICE

You may own a good miniature camera, and know how to use it expertly—if you do get any mediocre pictures, it mostly happens through inferior developing. All chance of this disappointment has been eliminated by a new developing device we have brought to the miniaturist's aid—why not take advantage of it?

GUARANTEED SECOND-HANDS

1—V.P. Korelle R.F. Camera, Zeiss Tessar lens 1249768 f/4.5, D.A. Compur shutter, 1 to 1/250th sec. Cost £10 10s. .....Our price £6 17 6

2—Contax I 35-mm. Miniature Camera, No. V37230, Sonnar f/2 lens (1407637), focal-plane shutter, ½ to 1/1,000th sec.. Cost £41....Our price £32 10 0

3—Foth-Flex 6×6 Reflex Camera, f/3.5 Foth anastigmat lens, focal-plane shutter, 1/25th to 1/500th sec. Cost £10 17s. 6d.....Our price £7 17 6

4—6×6 Non-Automatic Rolleiflex Twin-lens Reflex, f/4.5 Zeiss Tessar lens, Compur shutter, 1 to 1/300th sec. Cost £18.....Our price £9 9 0

5—4×4 cm. Rolleiflex Twin-lens Reflex, f/2.8 Zeiss Tessar, Compur shutter, 1 to 1/300th sec. Cost £26 .....Our price £18 18 0

6—Leica Standard, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £16. Our price £12 12 0

7—6×6 cm. Super Ikonta R.F., Zeiss Tessar lens f/2.8, D.A. Compur Rapid shutter, 1 to 1/400th sec., ever-ready case. Cost £29 16s. 6d. Our price £23 15 0

8—6×6 cm. Super Ikonta R.F., Zeiss Tessar lens f/3.5, D.A. Compur Rapid shutter, 1 to 1/400th sec., E.R. case. Cost £26 15s.....Our price £19 19 0

9—4×3 cm. Vollenda R.F. Camera, f/3.5 lens, Radionar, Compur shutter, 1 to 1/500th sec. Cost £9 15s. Our price £6 6 0

10—6×6 Rolleiflex Twin-lens Reflex Camera (Automatic) Tessar lens f/3.5, Compur shutter. Cost £25 Our price £19 19 0

EASY TERMS AND EXCHANGES.—Anything on nine monthly payments—our exchanges are the fairest obtainable anywhere.

"MICROLUX" DEVELOPING SERVICE

Our "MICROLUX" Service of developing in Paraphenylene-Diamine and other agents ensures the best results from your film; results which have so minute a grain size that they will enlarge twenty diameters or more without the grain becoming apparent, but owing to the nature of this development it is essential that films for "MICROLUX" development receive at least twice the normal exposure. Providing this extra exposure is given, negatives developed by our "MICROLUX" process possess a quality that cannot be equalled by ordinary methods, but to submit a film which has received merely the bare minimum exposure to this form of development will not yield good results. The latter we can also develop under the same "INDIVIDUAL" conditions, but in this case the results are not of such microscopic grain size. We offer this service, confident in the belief that it will meet the requirements of those careful workers who would always do their own processing had they the convenience.

"MICROLUX" and "INDIVIDUAL" Development Prices:

Leica, Contax and similar films: For 36 exposures, 4s. 6d.; per 12 or 18 exposures, 3s. 6d. All other 6, 8, 12 or 16 exposure films (up to 3¼×2¼ size): Per film, 3s. 6d.

Note.—When sending films for this special treatment it is more than usually necessary to advise us as to the make and type of film used.

A RECENT TESTIMONIAL

Sidmouth.
5th September, 1936.

"I shall be showing you later the amazing improvement in grain since using your developer. I have two pictures here of identical grain—the one from your developer is 20× enlargement and the one from the other developer is 8× enlargement." G. G.

GUARANTEED SECOND-HANDS

11—4×4 cm. Rolleiflex Twin-lens Reflex Camera (Automatic), Tessar lens f/2.8, Compur shutter, 1 to 1/300th sec. Cost £26.....Our price £16 16 0

12—Voigtlander Brilliant Reflex Camera 2¼×2¼, Voigtar f/7.7 lens. Cost £2 5s.....Our price £1 15 0

13—6×6 cm. Rolleiflex Twin-lens Automatic, Zeiss Tessar lens f/3.5, Compur shutter, 1 to 1/300th sec. Cost £25.....Our price £18 18 0

14—Gucki Camera, 16-on-V.P., f/2 Xenon lens, Compur shutter, 1 to 1/300th sec. Cost £16 16s. Our price £11 11 0

15—Zeiss Contaflex 35-mm. Miniature Camera, f/2 Sonnar lens, focal-plane shutter, ½ to 1/1,000th sec., built-in photo-electric exposure meter, E.R. case. Cost £74 .....Our price £62 10 0

16—Contax 35-mm. Miniature Camera, f/3.5 Tessar lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £31 .....Our price £19 19 0

17—Leica Model II, Chromium, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £16 10s. Our price £10 10 0

18—2¼×3¼ Super Ikonta, Zeiss Tessar f/4.5, Compur shutter, 1 to 1/250th sec. Cost £17 17s. 6d. Our price £14 14 0

19—Contax Camera 35-mm. Miniature, Tessar f/2.8, 5-cm. Cost £33 10s.....Our price £19 19 0

20—Leica Model III, Chromium, f/3.5 Elmar lens, focal-plane shutter, ½ to 1/500th sec. Cost £31 10s. Our price £23 10 0

OUR GUARANTEE.—Every camera (new or second-hand) costing £10 or more is **fully guaranteed by us for three years.**

WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS

127, NEW BOND STREET, LONDON, W.1 . . . . . TELEPHONE: MAYFAIR 7511 (8 lines).

47, BERKELEY ST., LONDON, W.1 *43, KENSINGTON HIGH ST., W.8*

WALLACE HEATON'S

OPEN COMPETITION

FOR GOOD PHOTOGRAPHY BY ANY AMATEUR WITH ANY APPARATUS

NO RESTRICTION WHATEVER AS TO SUBJECT, ETC.

£25 FIRST PRIZE

21/- WEEKLY PRIZE

Here's a new competition in which the beginner stands as much chance as the experienced photographer. None of the tricks of the fully-fledged worker are allowed to improve his chances of winning—only photographs made straight from untouched negatives are eligible. Enlargements, of course, are allowed—in fact, we recommend an 8½×6½ enlargement, as always looking best in the eyes of the judges. A prize of 21/- will be awarded for the best picture received each week in addition to the first prize of £25 which will be awarded for the best effort received during the competition (October 1st to December 31st). For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment.

Acceptance of the rules is a specific condition of entry.

NO RETOUCHING, FAKING, OR COMBINATION PRINTING—JUST HONEST PHOTOGRAPHY. NO RESTRICTION AS TO SIZE AND TYPE OF CAMERA, OR MATERIALS USED.

COUPON *which must be affixed to the back of each entry.*

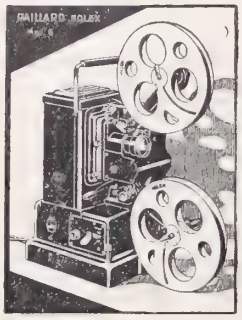
WALLACE HEATON LTD.
"OPEN COMPETITION."
30th September, 1936.

ADDRESS YOUR ENTRIES TO "OPEN COMPETITION,"

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

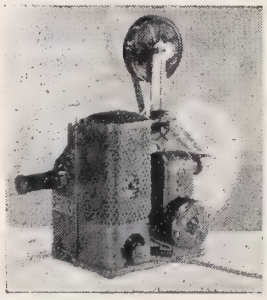
ALL THAT'S BEST FOR HOME MOVIES



BOLEX G 916 PROJECTOR

For both 9.5-mm. and 16-mm. Films. This machine is entirely gear driven, there being no belts whatever. When fitted with a 50-volt 200-watt lamp and the equivalent of a three-bladed shutter, the screen luminosity is 130 lumens..... **£46:0:0**

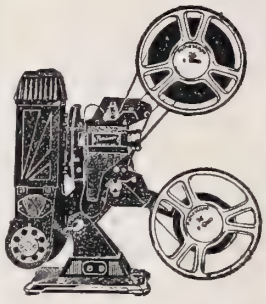
Nine monthly payments of £5 7s. 4d.



KODASCOPE 'D'

With 300-watt lamp. Takes 400 ft. of 16-mm. film. Fan-cooled. Automatic rewind. Beautifully finished in bronze. Gives silent, clear and flickerless projection, including supplementary resistance, splicing and oiling outfits.... **£25:0:0**

Nine monthly payments of 58/4.

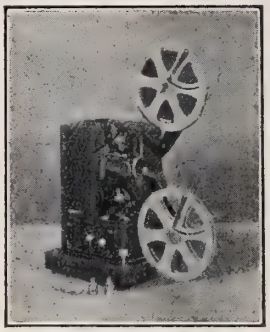


PATHESCOPE 200-B

For 9.5-mm. films.

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel..... **£15:0:0**

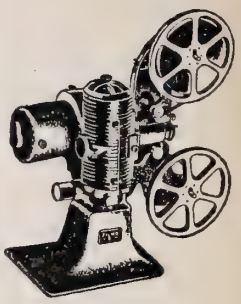
Nine monthly payments of 35/-.



SIEMENS NEW SIXTEEN-NINE Projector

For both 9.5 and 16 mm. films. Has 200-watt lamp. Speeds 12 to 28 pictures per second. Motor rewind. Single picture device. Silent take-up. Simple threading. Self-contained resistance, centring device and safety switch **£59:10:0**

Nine monthly payments of £6 18s. 10d.

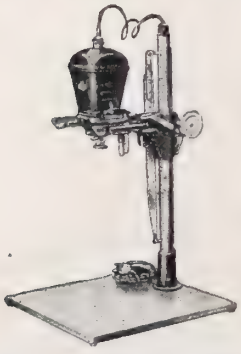


FILMO "8" PROJECTOR

Has 400-watt lamp. Entirely gear driven. Fitted with fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200-ft. films. For all voltages 110 to 250 ..... **£41:0:0**

Nine monthly payments of 95/8.

ALL THE VERY LATEST ENLARGERS



New M & W Enlarger

Model FAM. With foolproof coupled automatic focussing. F/4.5 double anastigmat. Iris, and orange cap and condenser. Rise and fall movements by one-hand lever. Fine and coarse focussing. 100-watt opal lamp.

4×4 cm..... **£14:14:0**

6×6 cm..... **£18:18:0**

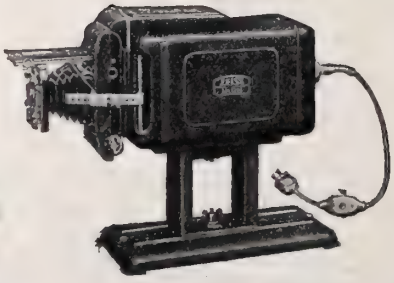
Nine monthly payments of 34/3 or 44/2.



ENSIGN AUTO-FOCUS MAGNAPRINT

For all miniature negatives, Ensign Midget, half-V.P., Leica and Contax and similar sizes. F/4.5 Dallmeyer lens and 2¼-in. condenser; enlarges to all sizes from 2¼×3¼ to 15×12 in. Baseboard fitted with spring paper clamp..... **£8:10:0**

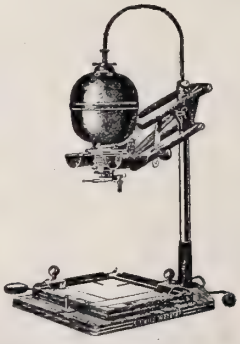
Nine monthly payments of 19/10.



ZEISS IKON MIRAX

The Mirax converts one's own camera into a highly efficient enlarger, and it is within the reach of the modest purse. It has all-metal body and stand. Absolutely light-tight. Electric bulb supplies the illumination. For use with roll film or plate cameras, 3¼×2¼ or 3¼×4¼ **£3:10:0**

Nine monthly payments of 8/4.



LEICA FOCOMAT

Has automatic focussing and makes perfect pictures up to any size from 3¼×2¼ to 15×10 in. Diffused illumination gives soft, harmonious enlargements. For use with your own Leica lens. **£16:6:6**

Nine monthly payments of 38/2.



Zeiss Ikon MIRAPHOT 3½×2½ ENLARGER

The "Miraphot" enlarges both films and plates.

Zeiss Ikon Novar f/6.3 anastigmat.... **£7:12:6**

With Zeiss Tessar f/4.5 anastigmat.... **£10:2:6**

Nine monthly payments of 17/10 or 23/8.

AND BEST CAMERAS FOR AUTUMN SHOTS

The "ROLLEIFLEX"



The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens

£25:0:0

Nine monthly payments of 58/4.



"CONTAX III"

with built-in photo-electric exposure meter.

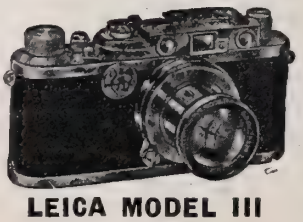
In other respects Contax III does not differ from Contax II. Fitted with Zeiss Tessar lens, 2-in. focal length, f/3.5, from.... **£53:0:0**



"EXAKTA"

For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror for eye-level work and magnifier for fine work, speeds from 12 to 1/1,000th sec., f/3.5 lens, from **£19:10:0**

Nine monthly payments of 45/6.



LEICA MODEL III

With f/2 Summar Lens.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible..... **£39:10:0**

Nine monthly payments of 92/2.



"SUPER IKONTA"

Takes 11 pictures on 3¼×2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, Compur Rapid shutter, speeded 1 to 1/400th sec. With f/2.8 Zeiss Tessar lens **£28:5:0**

Nine monthly payments of 66/-.

CITY SALE AND

EDITING? SEE the NEW KEYSTONE COMPLETE EDITOR

Comprising: Viewer, Splicer and Rewind

NOW AT CITY SALE!

ANYTHING FROM "CITY SALE" ON EASY TERMS!

9 equal monthly instalments. First payment secures the goods. Only 5% added to cash price, or 5/- if under £5. Get in touch with us for your Autumn outfit this easy way!

GOOD EXCHANGE ALLOWANCES!

TITLING? SEE the NEW CINECRAFT TITLING OUTFIT

Marvellous Value! — just the thing you're wanting

NOW AT CITY SALE!

BARGAINS

EVERY ITEM IS FULLY GUARANTEED

APPROVAL TO POST BUYERS on Cash Deposit.

Model B Self-threading Cine-Kodak Projector, 200-watt lamp, resistance and case. Cost £110 ..... £21 10 0

Model B Cine-Kodak, f/1.9 anastigmat. Cost £35 ..... £10 10 0

9.5-mm. Pathe Home Cine Projector, type C motor, group resistance, super attachment £8 17 6

Model A Cine-Kodak Projector, 200-watt, adjustable resistance, travelling-case. Cost £56 ..... £16 16 0

Model III Coupled Leitz Leica, f/2 Summar, L/case £27 10 0

6×6 Rolleicord, f/4.5 Triotar, L/case £9 7 6

Three New Salex All-way Enlarging Easels. Cost £3 3s. each. Each..... 45s. 0d.

Latest Leitz Focomat Enlarger, condenser, base easel, electric fittings. As new £13 17 6

Leitz Valoy Vertical Enlarger, condenser, base easel, electric fittings..... £7 17 6

3¼×2½ Miraphot Enlarger, f/4.5 Tessar, special iris ring, electric fittings, base easel. As new. Cost £12..... £7 17 6

¼-pl. Ensign Enlarger, long ex., f/6 Aldis anastigmat, 5¼-in. condenser, electric fittings £4 17 6

V.P. Piccolette Roll Film, f/4.5 Zeiss Tessar, Compur, L/case..... £5 5 0

Specially Good Enlargers, in various sizes and types. Details on application.

3¼×2½ Ensign Roll Film Reflex, f/4.5 Aldis anas., L/case £4 17 6

4½×6 Tropical Sennett, f/4.5 Zeiss Tessar, Compound shutter, 3 slides, F.P.A., 2 purses £4 17 6

Exakta Reflex Vest Pocket, f/3.5 Zeiss Tessar, L/case £14 14 0

Model P.A. Bolex Projector, 400-watt lamp, f/1.9 lens, resistance..... £19 19 0

3¼×2½ Latest Range-finder Makina, f/2.9 Plaubel Anticomar, wide-angle and other lenses, filter, hood, 3 slides, L/case. Cost £53 ..... £39 10 0

3¼×2½ T.-P. Horizontal Reflex, f/4.5 Dallmeyer anas., also 9-in. f/6.5 Dallon Telephoto, 3 slides, F.P.A. and case..... £9 9 0

45×107 Voigtlander Stereoreflectorscope, pair f/4.5 Heliar lenses, Compound shutter, changing-box, F.P.A., stereoscopic viewer.... £8 8 0

3½×2½ Super Ikonta, f/4.5 Tessar, Rapid Compur, L/case £14 10 0

Siemens Model B Cine Camera, f/2.8 Glaukar lens, slow motion, varied speeds.... £17 10 0

Model I Ikoflex, f/4.5 Novar lens, Rapid Compur. As new..... £8 7 6

3½×2½ Zeiss Maximar, f/4.5 Tessar, D.A. Compur, 6 slides, roll-holder, F.P.A., L/case £8 17 6

3¼×2½ Welta Perfecta, f/3.8 Meyer Trioplan, D.A. Compur, L/case £14 14 0

3¼×2½ Murer Compact Reflex, f/4.5 anas., 3 slides, F.P.A., L/case..... £3 17 6

Model I Leitz Leica, f/3.5 Elmar, range-finder, L/case £9 17 6

Several Good Microscopes by eminent makers at bargain prices. Write for particulars.

2¼×2¼ Super Ikonta, f/2.8 Zeiss Tessar lens, D.A. Compur, ever-ready case £25 0 0

3×4 Baby Ikonta, f/3.5 Novar anas., Compur, purse £5 17 6

3½×2½ Latest Voigtlander Bergheil, tropical finish, f/4.5 Heliar lens, D.A. Compur, 6 slides, F.P.A., L/case. As new..... £14 14 0

Leitz Valoy Enlarger, electric fittings. New condition £7 10 0

3¼×2½ Salex Reflex, f/3.9 anastigmat, focal-plane shutter, 6 slides, F.P.A., leather case £2 10 0

2½ square Voigtlander Brilliant, f/6.3 anastigmat, speeded shutter and ever-ready case £3 5 0

3¼×2½ Six-20 Kodak, f/4.5 Kodak anastigmat, D.A. Compur shutter and leather case £6 0 0

16-mm. Siemens Cine Camera, f/2.8 anastigmat, 3 speeds, leather case. New condition £24 0 0

Ensign Midget, f/6.3 anastigmat, speeded shutter..... £1 18 6

3½×2½ N. & G. Folding Reflex, Ross Xpres f/4.5, focal-plane shutter, revolving back, 2 slides, F.P.A. and leather case.... £19 19 0

16-mm. Bell & Howell 750-watt Projector, motor drive, resistance to 250 volts, in case £45 0 0

Ensign Multilite Outfit, 3 lamps, reflectors and stand, complete in case..... £3 18 6

Model IIIa Leitz Leica, Summar f/2, focal-plane shutter, coupled range-finder, ever-ready case..... £33 15 0

2½ square Rolleicord, Carl Zeiss Triotar f/4.5, Compur shutter. New condition.. £9 0 0

¼-pl. Latest Sanderson Hand and Stand, Ross Homocentric f/6.3, Compur shutter, every movement, revolving back, 6 slides, leather case. New condition £12 17 6

¼-pl. T.-P. Imperial Horizontal Enlarger, Aldis f/4.5, reversible carrier, 5¼-in. condenser. Nice order £6 19 6

12-in. Dallmeyer Popular Telephoto f/6, iris £5 19 6

6×4½ cm. Baby Sibyl, Carl Zeiss Tessar f/4.5, 6 slides, F.P.A. and leather case £6 17 6

3¼×2½ Super Ikonta, Carl Zeiss Tessar f/4.5, coupled range-finder. New condition £13 17 6

Zeiss Ikon Contax, f/2.8 Tessar, coupled range-finder, ever-ready case. New condition £23 15 0

¼-pl. Ensign Reflex, Ross Xpres f/4.5, focal-plane shutter, reversing back, 12 slides, F.P. adapter and leather case..... £9 17 6

3¼×2½ Dallmeyer Speed, Pentac f/2.9, focal-plane shutter, 1 slide, F.P.A. and leather case £11 12 6

¼-pl. Ensign Magnaprint, f/6.3 anastigmat, 5¼-in. condenser, electric fittings. New condition £7 17 6

3¼×2½ Ensign Vertical Magnaprint Enlarger, f/6.3 anastigmat, electric fittings. New condition £7 10 0

Exakt Vertical Enlarger, f/4.5 anastigmat, electric fittings, semi-automatic... £11 17 6

3½×2½ T.-P. Vertical Enlarger, Dallmeyer f/4.5, negative carrier, condenser and electric fittings. New condition £6 17 6

3½×2½ Voigtlander Prominent, Heliar f/4.5, Compur shutter, coupled range-finder and leather case £13 17 6

6×4½ cm. V.P. Ermanox, Ernostar f/1.8, focal-plane shutter, 6 slides, F.P.A. and case £16 10 0

250-watt 16-mm. Ensign Super Projector, motor drive, resistance to 250 volts. Nice order £19 19 0

100-watt Ampro Projector, motor drive, with still and reverse movements, resistance to 250 volts £9 17 6

4×3 cm. Baldi Roll Film, f/4.5 anastig. lens, Vario speeded shutter, direct-vision finder. Unsoiled..... £3 7 6

4×3 cm. Ensign Midget, f/6.3 anastig. lens £1 19 6

Kodak Retina, f/3.5 Xenar lens, Rapid Compur shutter. As new..... £8 15 0

¼-pl. T.-P. Press Focal-plane, f/3.5 Dalmac anastig. lens, 3 slides and case.... £12 10 0

Model II Leica, f/3.5 Elmar..... £19 10 0

Voigtlander Brilliant, f/7.7..... £1 12 6

6×6 Voigtlander Brilliant, f/6.3 anastig. lens £2 5 0

3¼×2½ Ensign Selfix, f/4.5 anastig. lens, speeded shutter £2 5 0

3¼×2½ Salex Supreme, f/4.5 Meyer Trioplan £2 7 6

V.P. Ihagee Roll Film and Plate Camera, f/4.5 Tessar, Compur shutter, plate back, 3 slides and screen..... £6 17 6

3½×2½ Kodak, f/4.5 anastig. lens, D.A. shutter. New condition..... £4 12 6

1a Icarette Roll Film, f/4.5 Tessar, in Compur shutter £6 10 0

¼-pl. Cameo, f/4.5 Zeiss Tessar, Compur shutter £6 6 0

3½×2½ Zodel D.E., f/6.8 anastig. lens, 3 slides £2 7 6

¼-pl. N. & G. Sibyl, f/4.5 Zeiss Tessar, 6 slides £6 17 6

3½×2½ New Special Sibyl, f/4.5 Dallmeyer Serrac, 6 double book-form slides, leather case £10 10 0

¼-pl. N. & G. Boxform Magazine, Wray lens, changing-box.....15s. 9d.

5×4 S.C. Goerz Anschutz Focal-plane, f/4.5 Ross Xpres, 6 D.D. slides and case £10 17 6

¼-pl. D.E. C.B. Field, f/8 Rectilinear lens, 1 double book-form dark slide and tripod £1 7 6

¼-pl. S.C. Goerz Anschutz Focal-plane, 7-in. f/4.5 Goerz Dogmar anastig. lens, 3 double plate-holders, leather case..... £10 17 6

¼-pl. T.-P. Reflex, f/4.5 Carl Zeiss anastig. lens, reversing back, 6 slides, F.P. adapter and case £6 17 6

¼-pl. T.-P. Horizontal Enlarger, f/5.8 Beck Isostigmar lens, 5¼-in. condenser.... £5 17 6

Zeiss 9×12 Miraphot Enlarger, f/4.5 Tessar lens. List price £14 10s..... £9 9 0

9×12 Plate and Film-pack Developing Tank ..... 17s. 6d.

2½ square Kodak Developing Tank..12s. 6d.

Smith and Beck Microscope, coarse and fine adjustment, ¼-in., 2/3rds, 4/10ths, 1½-in. objectives, 2 eyepieces, mechanical stage £5 17 6

Beck Microscope, coarse and fine adjustment, double nosepiece, 2/3rds, 1/6th objectives, 2 eyepieces and case..... £4 4 0

9.5 Enung 250-watt Projector, forward and reverse movement, sprocket drive.. £22 10 0

9.5 Pathe Projector, hand turn, added resistance. Cost £7 5s..... £3 17 6

9.5 Ray Projector, for use off house current ..... 17s. 9d.

V.P. Kodak Special, f/4.5 Tessar, Compur shutter..... £4 17 6

V.P. Blocknote, f/6.3 Tessar, 6 slides £1 7 6

Latest Model Cine-Kodak Special, fitted with 15-mm. f/2.7 Wide Angle, 1-in. f/1.9, 2-in. f/3.5, 3-in. f/4.5, 4½-in. f/4.5, 6-in. f/4.5, complete with range of filters, additional 100-ft. film chamber, additional 200-ft. studio film chamber, pan. and tilting tripod, range-finder, Weston exposure meter, presentation case. New condition. List £284 18s. 6d. A Salex super bargain £175 0 0

750-watt Kodascope Model K, as new, complete with resistance and case. List price £73 ..... £46 15 0

Latest Model S.P. Home Talkie Projector, 5-watt output, new condition, complete with speaker and all leads..... £47 10 0

Pathe Lux Projector, "S" lamp, fan cooling, automatic stills, automatic framing, complete with resistance and carrying-case. As new £11 15 0

Pathe Luxe Motocamera, f/3.5 lens, portrait attachment, filter and leather case. Nice condition. List £12 ..... £4 18 6

16-mm. Siemens Model B Cine Camera, f/2.8 anastigmat and leather case. As new. List price £31 10s. £20 15 0

16-mm. De Luxe Synchrophone Home Talkie Outfit, one unit, handsome walnut cabinet, comprising talkie, silent and sound, 10-valve all-wave radio and radiogram. List price £145. A Salex Super Bargain at.... £52 0 0

Permarec 10-watt Recording Amplifier. List price £60. As new. Perfect.. £25 15 0

Permarec Recording Turntable, complete with straight-line tracking device, volume indicator, leads and plugs, 33-1/3rd r.p.m. List price £45..... £21 0 0

Permarec de Luxe Recording Microphone, with 8-ft. adjustable microphone, beam arm, complete. List price £14 14s..... £5 15 0

Hyvoltstar Radiogram de Luxe, 10-valve super-het, 4-wave-band, neon tuning indicator, autochange, auditorial speaker, handsome walnut cabinet. List price £69 6s. £43 15 0

6×6 Voigtlander Brilliant Roll Film, f/4.5 Skopar anastigmat lens, Compur Rapid shutter, ever-ready case. New condition..... £5 2 6

3¼×2½ Voigtlander Bessa Roll Film, f/4.5 Skopar, delayed-action Compur shutter £6 17 6

4×4 cm. Rolleiflex, f/3.5 Zeiss Tessar anastigmat, complete in ever-ready case £13 10 0

3¼×2½ Nagel Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action shutter £7 7 0

3¼×2½ Zeiss Tronar Folding Plate, f/3.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, 6 slides, F.P. adapter, filter and leather case..... £14 14 0

¼-pl. T.-P. Imperial Enlarger, f/6.8 anastigmat lens, 5¼-in. condenser, electric fittings. £5 5 0

3¼×2½ Welta Camera, double extension, f/2.9 Schneider lens, Compur shutter, 6 slides, F.P. adapter and leather case..... £7 17 6

3½×2½ Ernemann Focal-plane, f/4.5 Zeiss Tessar, 3 D. slides and case..... £12 7 6

¼-pl. Zeiss Ikon Tronar, f/4.5 Tessar, Compur shutter, 6 slides and case..... £8 7 6

3½×2½ Miraphot Automatic Enlarger, f/6.3 Novar lens, bromide board, electric fittings £5 17 6

V.P. Agfa Speedex O Camera, f/3.9 lens, Compur shutter..... £3 18 6

¼-pl. Graflex Reflex, f/4.5 Cooke lens, 3 D. slides, F.P. adapter. New condition £9 17 6

54 LIME STREET
LONDON, E.C.3 Mansion House 0180

90/94 FLEET STREET
LONDON, E.C.4 Phone: CENT. 9391

84 ALDERSGATE ST.
LONDON, E.C.1 Phone: NAT. 0591

59/60 CHEAPSIDE
LONDON, E.C.2 Phone: CITY 1124/5

CATALOGUES of NEW APPARATUS and BARGAINS—FREE and POST FREE!

EXCHANGE (1929) LTD.

The Camera that does the focussing with consistent accuracy



THE Super Ikonta is fitted with the Zeiss Ikon patent rotating wedge distance meter. The unique design of this distance meter—which is only obtainable in Zeiss Ikon cameras—permits a much greater accuracy in focussing than with the usual hinged mirror type of meter. And not only is the Zeiss Ikon rotating wedge meter more accurate, but also more durable and less susceptible to injury, because of the absence of moving pins and levers, which can, and usually do, go out of order.

SUPER IKONTA

The Super Ikonta is made in four picture sizes for roll films. All models are equipped with Zeiss lenses coupled to the rotating wedge distance meter, and in addition there are two special models available which provide the advantages usually found only in miniature cameras—the Super Ikonta II for $3\frac{1}{4}\times2\frac{1}{4}$ in. pictures is equipped with Zeiss Tessar f/3.5, Compur Rapid shutter, interlocking arrangement between film winder and shutter release that prevents unintentional double exposures.

For 16 pictures $2\frac{1}{4}\times1\frac{3}{4}$, with Zeiss Tessar f/3.5, Compur Rapid Shutter..£18 12 6
* For 8 pictures $3\frac{1}{4}\times2\frac{1}{4}$, with Zeiss Tessar f/3.8, Compur Rapid Shutter..£22 10 0
* For 8 pictures $4\frac{1}{4}\times2\frac{1}{2}$, with Zeiss Tessar f/4.5, Compur Rapid Shutter..£20 17 6
For 11 pictures $2\frac{1}{4}\times2\frac{1}{4}$, with Zeiss Tessar f/2.8, Compur Rapid Shutter..£28 5 0

SUPER IKONTA II

* For 8 pictures $3\frac{1}{4}\times2\frac{1}{4}$, with Zeiss Tessar f/3.8, Compur Rapid Shutter..£27 0 0

* Also gives 16 divided pictures by using mask.

Ask your local dealer to demonstrate the Super Ikonta.

Name of nearest stockist, together with the new Zeiss Ikon publication on the Super Ikonta, free on request.

ZEISS IKON

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, SEPTEMBER 30TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2499.

TOPICS of the Week

READERS are reminded of the approach of the winter season by the announcement, which appeared in last week's issue, of our annual Lantern Slide Competition. This is a recurring event that is looked forward to by all readers interested in the making of lantern slides. Not only are the entries in this competition always of a very high standard of merit, but the prize-winning set is usually regarded as containing the best slides of the year, which are appreciated as such wherever they are shown. Already, a month before the competition closes, applications for the prize set have been received from photographic societies in all quarters, and there are but few dates remaining vacant between the middle of November, when the set starts on its long tour throughout the country, and the end of May, 1937. Honorary secretaries of societies who still wish to secure these prize slides should send in their applications promptly, with as many alternative dates as possible. We will endeavour, if possible, to fit them in so that long journeys from society to society are avoided. Full particulars of the competition will be found on another page in this issue.

Putting Back the Clock.

On October 3rd most newspapers will contain some reference to British "Summer Time" ending on this date, and we shall be reminded to put back our watches and clocks one hour. There is still time for the free lance to illustrate the end of "summer time" for the local newspaper. During the first two or three years when British "Summer Time" was regarded as a novelty most newspapers illustrated the beginning and ending of the period by a photograph of a child moving the hands of a clock. Although a pleasing little reminder it has grown somewhat stereotyped. Here, then, is an opportunity for the photographer with an ingenious turn of mind to submit an unusual and attractive picture to the Press reminding readers to alter their clocks before retiring to rest on October 3rd. The subject is one which calls for originality, but it must not be overlooked that when submitting to the Press the picture must be perfectly sharp and clear. Aim at producing a fairly contrasty print for reproduction purposes and make enlargements on glossy paper.



AUTUMN IN THE WOODS.

Now is the time for panchromatic films and filters to render adequately the golden glory of the woodlands.

Professional Portraiture.

The second half of the P.P.A.'s Annual Exhibition at the Princes Galleries, Piccadilly, W., was opened on Saturday, September 19th, and again indicated the high status of British portrait photography by members of the Professional Photographers' Association. The show was both attractive and diversified, and visitors found it of considerable general interest. Over 600 prints were hung in these fine galleries, and special sections dealing with pictures of "hands" in portraiture and pictures of "The Nations' Workers" were included. The whole show was a very successful demonstration of a phase of photography with a great public appeal.

Sharp Shadows.

"Shadows for their own sake," to borrow the title of a recent article in these pages, are again exemplified in the current exhibitions, and it is borne home on us that the treatment of shadows is a task demanding something more than mere photographic technique. Shadows have

been defined as a partial substitute in a picture for the ability to move about and see the object from more than one point of view. Few things we depict can be so very attractive or so very repellent as sharp, uniform shadows, and whether they are attractive or repellent depends very much on the nature of the subject. Such shadows are seen at their best when the subject is one composed of angles and straight lines, or very simple elementary curves. But when, as in the case of most pictures, the "drawing" is of a much more complicated pattern the sharp shadow is apt to be very unpleasing; it needs toning down and very delicate treatment.

In Other Tongues.

The word "photography" is pretty much the same in most languages—"photographie" in French, "Fotografie" in German, "fotografia" in Spanish, and the same in Italian. But there are some languages where, through unfamiliarity, it seems to be much more picturesque. Welsh has three words which mean "photography," and though one's tongue may slip in pronouncing them, they do have something of the wind of the hills about them. They are "heuldebiaeth," "goldebiaeth," and "lleuferdebiaeth." To go rapidly to the other side of the globe, how pleasant sounding is "photography" in Japanese—it is "shashinjutsu." Even more engaging is the phrase in Persian "to take a photograph." It runs thus: "shíshah-i-áksandakhtan." One feels how clumsy is our own phraseology in comparison.

Multum in Parvo.

How much can be got into how little is illustrated (in woodcuts) in the Twentieth Century French Dictionary. Here, under the section headed "Photography," there are reproduced in a space measuring no more than ten inches by eight as many as forty-four separate pieces of apparatus—a studio camera, folding cameras for plates and for films, shutters of different kinds, stereoscopes, film pack, enlarging lantern, one, two, three, four, five kinds of dark-room lamps, and so on. English dictionary-makers are less prodigal in their illustrations and less ingenious in compressing them.

"Rush" Work.

In the race against time the photographer is always the leading runner. The fact was again brought home to us at a recent wedding in a West End church. On the way out the bridal party posed on the steps for a photographer who had his camera in the middle of the road. Groups of the departing guests were also snapped. The company adjourned to a near-by hotel for the reception, and were scarcely seated at the little tables when in rushed a number of girls with the prints, sheaves of them, awaiting orders, cash on delivery.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Enlarging from Contrasty Negative.

I wish to make an enlargement from a 36×24 mm. negative, fully exposed and over-developed, so that the high-lights are blocked up. I am told that reduction is undesirable. Is there any other method, e.g., making a large print on soft paper, working it up and copying it, or making a large negative by reversal, and working on this? S. R. N. (*Eastbourne.*)

If you make a print with the shadow detail suitable for copying, the high-lights will be blank, and it is almost impossible to supply proper detail and gradation by hand. Much can be done by making a positive on a suitable plate, reducing the contrast by full exposure and shortened development, and from this positive make a new negative which can also be controlled as regards contrast.

This production of a new negative is of great utility, and demands experience and skill. It is more difficult when worked on a small scale; an enlarged negative may not be suitable for your enlarger, and if large enough for contact printing it becomes rather expensive.

We therefore advise you to make an enlargement by the Sterry process, which is quite capable of doing what you require. Make up the following stock solution:

Potassium bichromate	1 oz.
Water to	10 oz.
Ammonia (.880)	1 fl. dr.

The working solution is a very weak one—50 to 100 minims of the stock solution to each 10 oz. of water. The stronger the solution the greater is the reduction of contrast, and it is often necessary to make more than one attempt in order to arrive at the strength appropriate to the particular case under treatment.

Find, by strip tests, the exposure necessary to bring out all necessary high-light detail when followed by development to finality, and then give this exposure, disregarding the fact that the shadows will be seriously over-exposed.

Now give the exposed paper three minutes in the weak bichromate bath, taking care that it is fully submerged and free from surface airbells, and rocking the dish gently all the time. Pour off the solution, and wash the paper in continuous changes of water for about half a minute.

Develop as usual. The action is slowed down by the treatment, and it takes considerably longer to reach finality. The print is then rinsed, fixed in an acid bath, washed thoroughly and dried. It should, if all has gone well, have the appearance of a print from a properly graded negative.

If a second attempt has to be made do not use the same developer again.

Film for Autumn Subjects.

I hope to do some landscapes this autumn, including forest scenes. Can I use ordinary film, or must I change over to panchromatic? Is a filter necessary? S. L. N. (*Buckingham.*)

The "ordinary" film you use is orthochromatic, and you can get satisfactory results from it, especially if you use a yellow filter when there are yellows in the subject. It is often the case, however, that an autumn landscape includes colours—orange, russet, red—beyond the range of sensitivity of the ordinary film, and nothing but panchromatic film will do them justice.

In such cases you will get better results with a panchromatic film even without a filter, than with an orthochromatic film with one. There is no difficulty in using panchromatic material, except that the necessary arrangements for development must be observed.

When mist is a feature of the subject it is generally advisable not to use a filter, which has a tendency to "cut out" the haze.

If you can manage it, you will learn a great deal by comparing prints from ortho. and pan. negatives of the same or similar subjects.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

On Visiting Exhibitions

This article is more particularly addressed to those photographers who are visiting the exhibitions of the Royal Photographic Society and the London Salon of Photography now open in London. How to make the best use of the opportunity is indicated, and how to apply the lessons to be learned to personal work.

THE stimulus that comes from frequent submission of work to the larger exhibitions is well recognised. Apart from this there are benefits to be derived from an intelligent study of the selected pictures, whether the photographer's own work figures upon the walls or not.

It is safe to say that the keen photographer visits the major exhibitions with very pleasurable anticipation. There are many who, to our knowledge, each year that the exhibitions of the Royal Photographic Society and the London Salon of Photography are open, make long journeys from the provinces to London, in order to study what is the best of the year's work. They are the first to admit, not only the pleasure that they derive from these visits, but also the benefit that accrues from so doing.

It is well known that for any work to be accepted for either of the shows mentioned, a high standard of excellence has been reached. There is far too much first-class work available for the selecting committees to accept anything short of the best. It is equally certain that some pictures will appeal more than others to individual workers, and it may be accepted as a fact that there is a very good reason for the inclusion of every picture to be seen on the walls.

This is pointed out because many photographers, while giving attention to those pictures which appeal to them ignore those which do not. To follow such a course is to miss one of the greatest benefits from a visit to an exhibition.

The Exhibition as a Whole.

It is suggested that the photographer should first survey the exhibition as a whole. This should arouse feelings of pride in any photographer that his art should produce work of such a high standard, whether his own prints have been selected or not.

It is a good plan for the visitor to walk round the exhibition, taking note of the pictures which appeal, and then to walk round again giving them more careful attention. If time allows the prints which do not attract should be examined. There will be found pictures which seem to have the sole merit of originality, either with regard to the subject, or its treatment, or perhaps both. These prints which may not at first appeal to the photographer will, if carefully studied, be found to express the artistry of the photographer by taking the subject from a new point of view, or some phase that has not been selected for treatment before.

The value of a visit to a photographic exhibition is mainly in the lessons that can be learned by the observant photographer. The exhibition shows pictures taken from new angles, modernistic interpretations of old subjects, as well as the more traditional representations.

The photographer is able to see how pictures may be made of the most simple material, and how little of the subject may be necessary. These rightly studied cannot but be a source of inspiration.

A Warning.

It has already been said that the annual visit to the high-class exhibitions is in the nature of a stimulus, but in this respect a note of warning must be given. It is easy to imitate successful work, not by slavish copying, but by unconscious imitation which is equally to be deplored. The wise photographer will try to place himself in the position of seeing what can be done, and in this way stimulate his own mental vision with a view to finding subjects for his own treatment. It is a well-known fact that the worker who feels that he has exhausted the possibilities that his own surroundings afford, finds in a visit to an exhibition a new incentive to go back to work with fresh ideas.

The modern exhibition amply demonstrates the fact that the modern artist with the camera finds abundance of subjects amongst the simple and commonplace material, and that success is due to the cultivation of the seeing eye, and a mastery of the medium that is selected for pictorial representation.

The Technical Side.

A point that is often overlooked with regard to exhibitions which are primarily of a pictorial character is the technique of the work shown. It may be taken for granted that while the selecting committees are mainly concerned with pictorial work, they would not accept work that displayed technical faults, no matter how good the subject matter. It is hardly possible that the photographer who is not able to produce results which are good technically could produce a print which conveyed the impression of the subject as intended. The prints shown are examples of good technical photography, correct exposure and development of the negative, and printing process used at its best.

Comparisons.

There are many photographers who, upon visiting an exhibition, find their own work suffers when compared with the technique of that shown. They may well find that their choice bromide prints are of poor colour, with a short range of tone, when compared with the bromides seen. Not the least useful result from a visit to a high-class show of pictorial work is a healthy dissatisfaction with the photographer's own work.

Lastly, the keen photographer is able to see the results of the different printing processes, as shown by those who have attained a mastery of them. Almost every method of making prints, both old and new, is to be seen, and it is safe to assume that in each case the process is chosen for its special characteristics.

Snapshots in the Theatre

By JOHN VILLIERS.

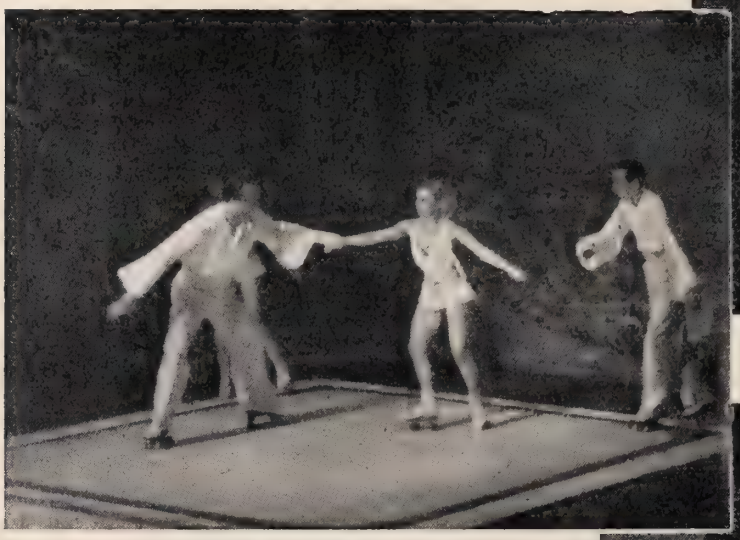
IN these days of ultra-rapid film material and wide-aperture lenses, action photography in the theatre or music-hall during the performance is within the possibilities of almost any amateur who possesses the necessary equipment. The only requisites are a panchromatic film of the highest speed, such as Agfa ISS or Kodak SS Pan., and a lens with a maximum aperture of f/2. A lens working at f/2.8 or f/3.5 can be used under favourable circumstances, but where there is fairly rapid motion in the scene photographed, a certain amount of blurring of the negative will be inevitable. But even with such lenses photographs can be taken with success if the photographer does not allow his enthusiasm to run away with him and attempt the impossible.

Different theatres vary quite a good deal in the amount of light used, and even in the same theatre the lighting depends largely upon the scene. The front or second row of the stalls is not a very good position from which to take photographs, as the upward view often causes the feet of the performers to be cut off. Some theatres have a horse-shoe shaped circle, and one or other end of this horse-shoe provides an excellent viewpoint. From such a position practically the whole of the stage will be in focus with the aperture of the lens set at f/2, or, what is nearly the same thing, f/2.2.

The small cameras with large-aperture lenses of short focal length and built-in range-finders coupled with the lens setting are the ideal for this type of work. The range-finder makes it easy to keep the principal actors in accurate focus all the time, and the large apertures permit of shutter speeds as high as 1/100th sec. when the lighting is powerful enough, as sometimes happens when the figures of the actors are clothed in white and strongly floodlit.



1/60*th sec. at f*/2.8.



1/100*th sec. at f*/2.



1/25*th sec. at f*/3.5.

It is extremely difficult to give an indication of the exposures used. Experience is by far the best teacher, for meters are practically useless; when they give a reading at all the result is certain to be a bad over-exposure. The best plan is to give varying exposures at the first attempt at theatre photography, and note the results after development. If there is but little motion in the scene photographed, exposures of ½ or ¼ sec. may be given, and others of a shorter duration —from 1/20th to 1/100th sec., if there is plenty of

WRITING ADVERTISEMENTS

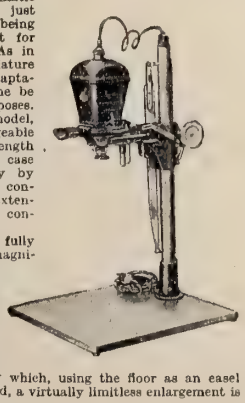
One of the unfortunate concomitants of running a successful business these days is the preparation of advertisements. We deplore the necessity of having continually to blow our own trumpet in this way, but unhappily we have cause to appreciate the very considerable effect that advertising has upon our business.

It is our practice to endeavour to keep our advertisements as simple and as straightforward as possible. We write them ourselves and are flattered to notice that our amateurish efforts have met with such evident approbation from our distinguished friends in the trade. If all else fails, we have decided to earn our living by conducting correspondence classes on the subject.

To come to the point. We are the only firm in Great Britain exclusively dealing in miniature apparatus. This is an objective statement of fact. Our business is, of necessity, we believe, a highly individual one. We have one address only and have no intention of ever turning ourselves into an impersonal company. Our staff, small in numbers but highly trained, is thoroughly conversant by personal experience with every problem arising out of miniature photography. In this way we are able to offer a unique service of advice and assistance—besides merely selling apparatus—to miniature photographers.

MINIATURE ENLARGERS

The enlarging season is at hand. We have actually in stock every dependable miniature enlarger on the British market. These include the Valoy, the Focomat, the Vertex, the Ensign, Magniphot, Ikomat, Certos, Filmarex, Foth, Miraphot, Lumimax and Exakt. We shall be pleased to send lists describing these various models. The enlarger we illustrate this week is the new "Fam" automatic enlarger, two models of which are available, for 4×4 cm. and 6×6 cm. negatives respectively.



The new "FAM" automatic enlarger, which we have just received, strikes us as being essentially the instrument for the serious miniaturist. As in the case of the leading miniature cameras, its keynote is adaptability. It can at any time be converted for various purposes. For instance, for the 6×6 model, three instantly interchangeable lenses of different focal length are available, and in the case of both enlargers, simply by adding a supplementary condenser and a lamphouse extension piece, the enlarger is converted for power lighting. Although the "FAM" is fully automatic, its range of magnification is not therefore restricted, as is often the case. Enlargements of ten diameters are possible on its 24×20 in. baseboard (15 diameters when the short-focus lens is employed) and a supplementary hand adjustment is provided by which, using the floor as an easel with the lamphouse reversed, a virtually limitless enlargement is obtainable.

The lamphouse is raised by turning a large porcelain wheel located at its side, and is instantly lowered to any position by a touch of the spring; on releasing which it automatically locks at the desired height. The "FAM" is provided with a most ingenious negative holder enabling single negatives or strips to be used at will. In the latter case, by simply touching a spring release, the film may be drawn through the carrier from exposure to exposure without any danger of scratching.

The enlarger is fitted with an f/4.5 enlarging anastigmat, the stops of which are engraved on the side where they may be easily seen. Masks for Leica size, 3×4 cm. and 4×4 cm. negatives are provided.

Prices: Fully automatic "FAM," 4×4 cm., £14 14 0.
Fully automatic "FAM," 6×6 cm., £18 18 0.

PROCESSING of MINIATURE FILMS.

For miniature negatives, specialist processing is absolutely essential. We are the only firm in the country exclusively undertaking this kind of work, and years of experience in miniature technique enable us to produce flawless and virtually grainless negatives. We undertake two services: Standard Fine-grain Development, for which the ordinary charge of 1s. 6d. per spool is made, and Paraphenylene Diamine Development, for which we charge 5s. 6d. for a Leica size spool. The latter service is positively the finest that at the present stage of miniature photographic technique it is possible to obtain. Extreme precautions are taken to produce superlative results and each film is finally treated in "TEITEL" SCRATCH-PROOF SOLUTION, rendering it practically impervious to subsequent damage. Write to us for full particulars.

A WRITTEN GUARANTEE OF MECHANICAL AND OPTICAL PERFECTION ACCOMPANIES EACH OF THE FOLLOWING USED CAMERAS. WE SUGGEST A CAREFUL COMPARISON OF THE PRICES OF THE APPARATUS DESCRIBED BELOW WITH EQUIVALENT EQUIPMENT OFFERED ELSEWHERE.

LEICAS:

Leica Model III, chromium, f/2 Summar lens, ever-ready case. As new.....£31 15 0
Leica Model III, chromium, f/3.5 Elmar, ever-ready case. As new.....£24 17 6
Leica Model III, black, f/3.5 Elmar lens, ever-ready case. As new.....£23 15 0
Leica Model II, black, f/2.5 Hektor lens, ever-ready case. As new.....£21 10 0
Leica Model II, chromium, f/3.5 Elmar, ever-ready case. As new.....£20 10 0
Leica Model II, black, f/3.5 Elmar. Practically new condition.....£19 10 0
Leica Model I, f/2.5 Hektor lens, non-interchangeable. Good condition.....£11 11 0
Leica Model II, black, f/2 rigid Summar lens, case. As new.....£25 10 0
Leitz Thambar, 9-cm. f/2.2, with special pigskin case. Cost £22 19s. As new.....£17 15 0
Leitz 13.5-cm. f/4.5 Hektor Lens, coupled. As new £14 15 0
Leitz 9-cm. f/4 Elmar Lens, uncoupled. Excellent condition.....£6 17 6
Leitz 9-cm. f/4 Elmar Lens, coupled. Very latest model. In new condition.....£8 17 6
Leitz 13.5-cm. Elmar Lens, coupled. Excellent condition.....£11 15 0
Leitz 13.5-cm. Elmar Lens, uncoupled. Excellent condition.....£7 10 0
Meyer Tele-Megor 18-cm. f/5.5 Lens, coupled for Leica. As new.....£18 10 0

CONTAXES:

Contax Mode II, f/2 Sonnar lens, ever-ready case. As new.....£39 10 0
Contax Model II, f/2.8 Tessar lens, ever-ready case. As new.....£34 10 0
Contax Model I, latest wedge-type range-finder, f/2 Sonnar lens. As new.....£32 15 0
Contax Model I, as above, but fitted f/2.8 Tessar lens, ever-ready case. As new.....£24 10 0
Zeiss 13.5-cm. f/4 Sonnar Lens, for Contax. As new £16 15 0

EXAKTAS:

Exakta Model B Multispeed, f/2.8 Zeiss Tessar lens, shutter speeds from 1/1,000th to 12 secs., delayed action, case. New condition.....£21 10 0
Exakta Model B, as above, but fitted f/3.5 Tessar, case. As new.....£19 10 0
Exakta Model A, latest lever-wind model, f/2.8 Tessar lens, case. As new.....£18 0 0
Exakta Model A, f/1.9 Dallmeyer Super-Six lens, leather case As new.....£21 10 0
Exakta Model A, f/3.5 Tessar. Excellent condition £13 15 0
Exakta Model A, f/3.5 Ihagee lens. Very good condition.....£11 15 0
Exakta Junior, f/4.5 Meyer Goerlitz lens, leather case. Excellent condition.....£9 7 6
Dallmeyer Dallon 4-in. f/5.6 Telephoto Lens, for Exakta camera Excellent condition.....£6 10 0

MISCELLANEOUS CAMERAS:

Automatic Rolleiflex, 6×6, f/3.5 Tessar lens, very latest model, fitted Rapid Compur shutter, ever-ready case. As new.....£19 17 6

MISCELLANEOUS CAMERAS—contd.

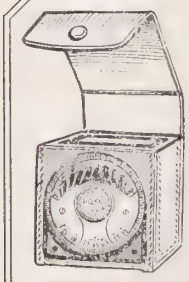
Automatic Rolleiflex, 6×6, f/3.8 Tessar, normal Compur, ever-ready case. As new.....£16 15 0
Automatic Rolleiflex, 4×4, f/2.8 Tessar, latest model, with viewing windows on top of finder lens, ever-ready case. As new.....£17 15 0
Automatic Rolleiflex, 4×4 cm., f/2.8 Tessar lens, very latest model, fitted with Rapid Compur shutter, ever-ready case. As new.....£20 15 0
Rolleicord, f/3.8 Triotar lens, ever-ready case. As new £11 15 0
Rolleicord, f/4.5 Triotar lens, leather case. Good condition.....£8 5 0
Zeiss Ikoflex, 6×6 cm., f/6.3 Novar lens, Klio shutter. As new.....£4 15 0
Plaubel Makinette, 16-on-V.P., f/2 Supracomar lens, Compur shutter up to 1/500th sec. As new £15 0 0
Baby Ikonta, f/4.5 Tessar lens, Compur shutter. As new.....£6 17 6
Rodenstock 16-on-V.P. Camera, f/2.9 Trinar lens, Compur shutter, leather case. As new.....£4 15 0
Baldi Camera, 16-on-V.P., f/2.9 Trioplan lens, Compur shutter.....£6 15 0
Planovista V.P., f/2.7 Makro Plasmat lens, Compur shutter, leather case. As new.....£10 17 6
Voigtlander Perkeo, 4×3 cm., f/3.5 Skopar lens, Compur shutter. Excellent condition.....£5 15 0
Welta Perfecta, f/3.5 Trioplan lens, Compur shutter, case. As new.....£11 17 6
Kodak Duo, f/3.5 lens, Compur shutter case. Excellent condition.....£7 15 0
Ditto, f/4.5 lens, 3-speed shutter, case. As new £4 0 0
Kodak Retina, 35-mm. Film Camera, f/3.5 Xenar lens, Compur shutter, case. As new.....£6 17 6
Voigtlander Bessa, 3¼×2¼, f/4.5 Skopar lens, Compur shutter. As new.....£6 17 6
Piccochic, 16-on-V.P., f/2.9 Vidanar lens, Compur shutter. Excellent condition.....£4 10 0
Baldax, 16-on-3¼×2¼, f/3.5 Trioplan lens, Compur shutter. New condition.....£5 15 0
Planovista V.P., f/3.5 Trioplan lens, Compur shutter. New condition.....£7 17 6
Nagel V.P., f/4.5 Radionar lens, Telma shutter £3 15 0
Foth-Derby, 16-on-V.P., f/2.5 lens, focal-plane shutter. As new.....£5 5 0
Dolly, 4×3 cm., f/2 Xenar lens, Compur shutter. As new.....£9 10 0
Weltur Camera, 16-on-3¼×2¼, f/2.8 Tessar lens, delayed-action Compur shutter. Indistinguishable from new.....£18 0 0
Nagel Pupille, 3×4 cm., f/3.5 Leitz Elmar lens, Compur shutter. First-class condition.....£9 9 0
Nagel Pupille, 3×4 cm., f/2 Xenon lens, Compur shutter. As new.....£12 12 0
520 Ikonta, 16-on-3¼×2¼, f/3.5 Tessar lens, Compur Rapid shutter, leather case. Indistinguishable from new.....£8 12 6
Super Ikonta 530/2, f/3.8 Tessar lens, Compur Rapid, ever-ready case. Indistinguishable from new £18 17 6
Super Ikonta 530/2, f/4.5 Tessar lens, Compur shutter, leather case. As new.....£14 5 0
Super Ikonta 530, 16-on-3¼×2¼ film, Compur shutter. As new.....£13 10 0
Super Ikonta 530/16, f/3.5 Tessar lens, Compur shutter, ever-ready case. As new.....£19 17 6
Zeiss Ikonta 520, 16-on-3¼×2¼, f/4.5 Tessar lens, Compur shutter. As new.....£7 7 0
Dollina Model I, f/2.9 Radionar lens, Compur shutter. As new.....£7 5 0
Korelle Reflex, f/2.9 Radionar lens, the 2¼×2¼ reflex made to take telephoto lenses. As new £9 9 0
Kolibri, 16-on-V.P., f/3.5 Tessar lens, Compur shutter, de luxe case. As new.....£6 15 0
Contaflex, f/2 Sonnar lens, ever-ready case. As new £55 0 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

For Everything

Photographic (Ciné and Still)—Cameras, Projectors, Enlargers and all Accessories and adjuncts; for really exceptional Bargains in Second-hand Apparatus; for unrivalled EXCHANGE and OUT-OF-INCOME Facilities . . . . . go to "the Westminster." You cannot do better.

"PICOSCOP"



New & Economical Electric Cell Exposure Meter

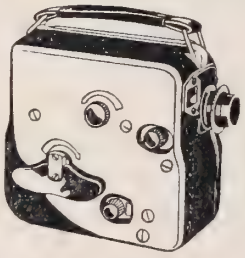
Direct and immediate readings from 1/4,000th sec. to 2 mins. Instant adaptation to any plate/film speed and lens stop. Compact, light, simple and most accurate. In ever-ready case.

Only 59s. 6d.

Nine monthly payments of 7/-.

New Model "H" PATHESCOPE

MOTOCAMERA 9.5 mm.



MARVEL OF COMPACTNESS AND EFFICIENCY.

Measures only 4¾ × 2½ × 4½, weighs only 2¼ lb. New, remarkably silent, sweet-running movement. Taylor, Taylor & Hobson f/2.5 lens. Brilliant eye-level finder. Single picture device. Loaded in a few seconds. Call and see it.—or write for details.

Price £6 : 6 : 0

Nine monthly payments of 14/9.

Special leather case for Camera and 2 films.....15s. 6d.

ZEISS IKON 4-Fold Tripod



Obtainable only at THE WESTMINSTER.

Polished Maplewood, self-locking clips, revolving top. 17½ in. long closed; open, 50 in. Weight 24 oz. Cost 35/-.

Our price **15/9**

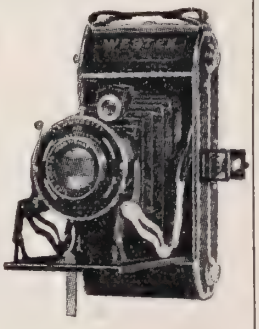
Canvas case 5/3.

Postage 6d.

LAST FEW

'WESTEX' Roll Film Cameras—

Value Magnificent!



'Westex Four-Five'

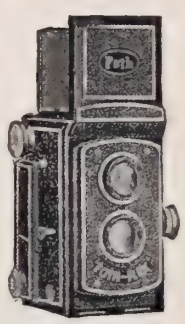
8 or 16 on normal 3½ × 2½ film.

Very highest quality in every detail. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, plated edges, best leather covering and bellows. Quick, self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back, panchromatic safety windows. Easy and delightful to handle, yet suitable for the most advanced work anywhere. By far the best all-round value offered.

Obtainable only at the Westminster. **£4:8:9**

Nine monthly payments of 10/5.

Velvet-lined Leather Case, 6/9 extra.



FOTH-FLEX

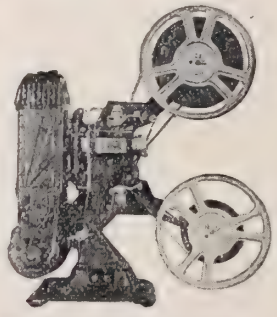
TWIN-LENS REFLEX WITH F/2.5 LENS.

12 pictures 2¼ × 2¼ on normal 3¼ × 2¼ film. With f/2.5 Foth anastigmat, automatic film counter, focal-plane shutter, 1/25th to 1/500th sec. and Time, with delayed action.

Wonderful Value!

£13:10:0

Nine monthly payments of 31/6.



PATHESCOPE 200-B 9.5mm PROJECTOR

Fitted with highly efficient 200-watt direct lighting system, giving a brilliant screen picture 10 ft. wide. Flickerless projection. Very compact. Fan-cooled and asbestos-lined lamphouse. Simple threading. Universal tilting movement. Motor rewind, for use on A.C. or D.C. supply, complete with lamp and motor drive for use on 100-volt circuit, 300-ft. reel and flex.. **£15:0:0**

Nine monthly payments of 35/-.

Resistance for use on voltages 200 to 250, extra **£1:15:0**



AGFA 'Domestino' 16mm PROJECTOR

2-in. Projection Lens. All-metal body, 100-watt lamp, motor drive, fitted speed control, suitable *for all voltages*, 110 to 220 volts. Complete with 400-ft. reel and rewind arm. Very neat and compact.

PRICE **£17**

Nine monthly payments of 39/8.

Carrying case extra...15/-.

Here's a fine Collection!

SUPER BARGAINS—both Still and Ciné—at 81, STRAND, W.C.2

Call, write, or phone TEMple Bar 2710.

STILL CAMERAS

V.P. Agfa Speedex, f/3.9 Solinar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£4 7 6**

4½ × 6 cm. Kodak Duo, f/3.5 anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£6 5 0**

4½ × 6 cm. Dallmeyer Dual, f/3.5 Dalmac anastigmat, delayed-action Compur shutter, speeds 1 to 1/300th sec., T. and B..... **£6 17 6**

3 × 4 cm. Rolloroy, f/3.5 Elmar anastigmat, Compur shutter, speeds 1 to 1/500th sec., T. and B. **£7 18 6**

2½ × 3½ Ensign Carbine No. 5, f/4.5 Aldis Uno anastigmat, Mulchro shutter, speeds 1 to 1/100th sec., T. and B..... **£3 17 6**

2½ × 3½ Agfa Speedex Record, f/4.5 Apotar anastigmat, Prontor II delayed-action shutter, speeds 1 to 1/150th sec., T. and B..... **£4 12 6**

2½ × 3½ Agfa Speedex, f/7.7 Igestar anastigmat, 3-speed shutter, T. and B. **£2 10 0**

3½ × 4½ Zeiss Ikon Cocarette, f/4.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/200th sec., T. and B..... **£8 17 6**

2½ × 3½ Venus Wafer, f/4.5 Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B., 6 slides and leather case **£8 5 0**

2½ × 3½ Tesco, f/4.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/250th sec., T. and B., complete with 4 slides, F.P. adapter and leather case **£6 15 0**

2½ × 3½ Maximar, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B., complete with 3 slides, F.P. adapter and leather case.. **£9 17 6**

9 × 12 cm. or ¼-pl. Agfa Isolar, f/4.5 Solinar anastigmat, delayed-action Compur shutter, speeds 1 to 1/200th sec., T. and B., 3 slides and canvas case **£6 18 6**

3¼ × 4¼ Sanderson, f/4.5 Ross Xpres anastigmat, Ensign focal-plane shutter, speeds 1/15th to 1/1,000th sec., 3 book-form slides and leather case..... **£12 17 6**

V.P. Exakta, f/3.5 Zeiss Tessar anastigmat, self-capping focal-plane shutter, speeds 1/25th to 1/1,000th sec., T. and B., and ever-ready case **£13 17 6**

6 × 6 cm. Voigtlander Brilliant, f/6.3 Voigtar anastigmat, 3-speed shutter, T. and B. **£2 19 6**

6 × 6 cm. Voigtlander Brilliant, f/7.7 Voigtar anastigmat, speeded shutter..... **£1 17 6**

6 × 6 cm. Rolleicord, f/3.8 Zeiss Triotar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B., complete in ever-ready case. **£12 17 6**

2¼ × 3¼ Mentor Compur Reflex, f/3.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/200th sec., T. and B., 3 slides, F.P. adapter and leather case..... **£15 17 6**

2¼ × 3¼ T.-P. Horizontal Reflex, f/4.5 Dallmeyer anastigmat, self-capping focal-plane shutter, speeds 1/10th to 1/1,000th sec. and Time, complete with 9-in. f/6.5 Dallmeyer Popular Telephoto, 6 slides, F.P. adapter and leather case **£8 12 6**

Baby Miraphot Enlarger, for Contax or Leica negatives, Zeiss Ikon enlarging lens .. **£8 17 6**

CINÉ CAMERAS

B. & H. Filmo Camera No. 70a, f/3.5 Cooke anastigmat, 2 speeds, 8 and 16, complete in case **£18 7 6**

Model K Cine-Kodak, f/1.9 Kodak anastigmat, 2 speeds, 8 and 16, complete in case.. **£28 10 0**

Model B Siemens, f/2.8 Busch Glaukar anastigmat, 3 speeds, 8, 16, 64 ..... **£22 17 6**

Pathescope Model B Motocamera, f/3.5 anastigmat **£4 17 6**

Dekko, f/1.9 Ross Kine, 3 speeds and single pictures **£8 5 0**

Pathescope Home Movie Projector, 2-claw, complete with flex and hand-drive..... **£4 17 6**

Pathescope Kid Projector, complete with resistance for voltages 100 to 250 ..... **£2 2 0**

Kodascope Model C Projector, motor drive, 100-watt lamp, complete with resistance for all voltages 100 to 250 and carrying-case. **£9 17 6**

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

81, STRAND, W.C.2 *Phones and Grams: TEMple Bar 2710.*

And 119, Victoria St., S.W.1 *VICTORIA 0669.* || 111, Oxford St., W.1 *GERrard 1432.* || 24, Charing Cross Road, W.C.2 *TEMple Bar 7165.*

light. It is seldom that 1/20th sec. fails to give a printable result.

If one is fairly close to the stage, 1/100th sec. sometimes fails to arrest movement when something really fast is going on. But almost always—even in the fastest scenes—there is a momentary period of rest during a movement, and this is the moment to capture for the shutter's release. Probably everyone has noticed how a ballet-dancer pauses for a fraction of a second after every turn, even when she is spinning like a top. Always is there such a momentary stasis, even in the most rapid of scenes.

Development of films calls for care. Fine-grain processing is essential on account of the rather coarse grain of the very fast panchromatic emulsion used. Very successful results may be obtained with developers such as Johnson's Fine Grain and Leicanol. (Johnson's Meritol is not so successful—it requires rather a full exposure.) Amateurs who make up their own solutions would do well to try out one or two of the special formulæ advocated for this kind of work. Those containing metol are particularly successful, for this developer brings up the shadow detail very quickly. An extremely useful developer is the well-known Eastman-Kodak Modified D-76—popularly known as "Buffered Borax." Over-development must at all times be stringently avoided.

Lastly, the amateur who attempts theatre photography will do well to secure permission before producing his camera. Many theatres now, unfortunately, prohibit photography by members of the audience during the performance, owing to sundry abuses of the privilege in the past. If, however, a courteous request is directed to the management with the assurance that it is amateur work only and for no commercial purpose, permission will generally be granted.

Readers' Hints, Tips and Gadgets

A SIMPLE RETOUCHING DESK.

FOR spotting negatives and lantern slides, or for retouching with pencil or dyes, it is essential that the negative be held steady and rigid and have an even illumination transmitted through it. A simply constructed desk costing less than a shilling is described.

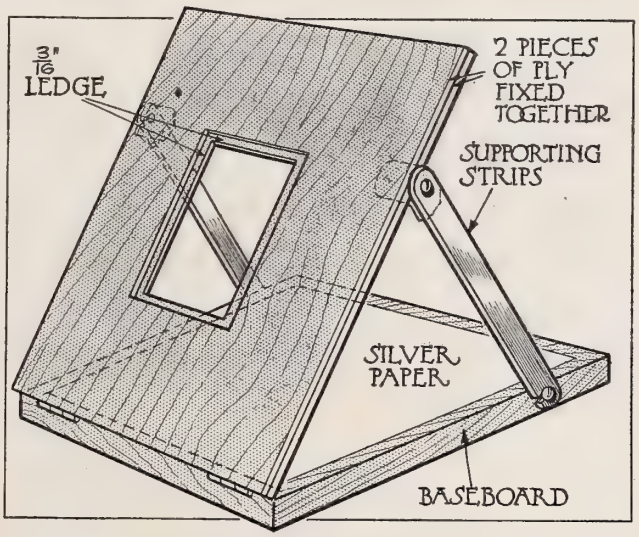
The base is simply a piece of wood 9×9×½ in. thick.

The sloping portion is made by glueing, nailing or screwing together two pieces of thin plywood, also 9×9 in. In the centre of one of these pieces a rectangular opening 4×3 in. is cut out with a fretsaw, and in the other, an opening 4⅜×3⅜ in. When the two pieces are placed together, a 3/16ths-in. ledge will be provided all round for a quarter-plate negative. These sizes are also suitable for lantern slides and smaller, if card masks are cut for the smaller sizes.

The sloping negative carrier is fixed to the base by means of two 1-in. hinges and supported by two stays of ½-in. stout strip metal, as shown. A slot in the end of each of these strips engages in a screw fixed to the side of the base and enables the desk to fold up when not in use. Two perforated strips, two angle brackets and two nuts and bolts, "borrowed" from a Meccano set, will serve admirably.

A piece of white or silver paper should be pasted on to the top of the baseboard to reflect the light, which should be above and in front of the worker. For dense negatives, the electric lamp can be placed immediately under the negative.

A. T. BAILEY.

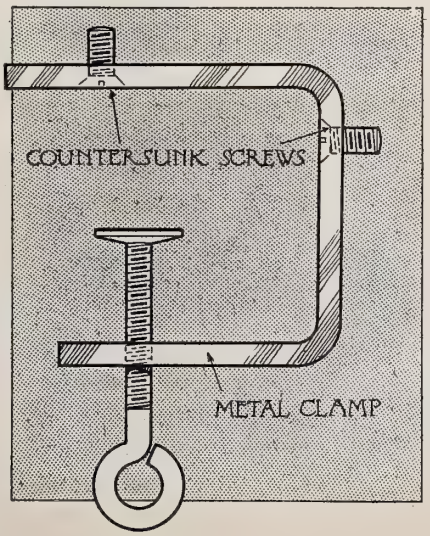


A CAMERA CLAMP FOR THE POCKET.

ALTHOUGH there are many good proprietary makes of camera clamps on the market, very few are adaptable to hold the camera for two different positions, while others have a very limited clamping space.

The gadget described, which can be used for two positions, costs but a few pence and is reasonably light in weight. It is flat, will lie comfortably in the pocket, and is very sturdy and rigid.

Obtain an iron clamp, like that in the illustration, from an ironmonger or from Messrs. Woolworth, about two or three inches long, together with two countersunk Whitworth screws. If it is for a British camera they will be ¼-in. diameter, but if it is a Continental pattern, then they should be ⅜-in. diameter Whitworth screws. Approximately, in the positions shown, drill and tap the clamp with the same screw thread of the screws used. If countersunk screws cannot be obtained, the cheese-head or round-head type will be quite suitable, but they will leave a corresponding dent wherever the clamp is used.



The screws are then screwed home tight into the clamp so that they are flush with the metal and, if convenient, the heads are either soldered or burred in to prevent them turning when the camera is screwed on. The clamp is now ready for use.

This type of clamp is also very useful when holding the camera in the hand, as it affords a kind of handle that can be turned to any position to suit.

The camera can also be secured at various angles if washers of suitable thicknesses are placed over the screw between camera and clamp bar.

For long exposures, such as for interiors, floodlighting and night photography, where there is generally a ledge or railing available, and where a tripod is not handy, this camera clamp will be found quite efficient and well worth the making.

K. G. WELLS.

Around the

By "FLEETWING."



Lowestoft Fishermen unloading the herring catch at Scarborough.

THE fishing industry offers the amateur photographer a wealth of interesting material for picture-making. It is usually carried on amid picturesque surroundings such as old harbours and quaint quaysides, not forgetting the small fishing hamlets where the modern steam- or oil-driven craft are unknown.

The fishing industry is mainly divided into two classes, the trawlers which catch plaice and soles, etc., and the drifters which are engaged in the herring fishing. The former operate all the year round at such ports as Grimsby, Hull, Lowestoft, Brixham and Fleetwood, while the drifters follow the herring around the coast. For instance, you will find the drifters at the northern ports in the summer months and finishing up with the East Anglian campaign at Lowestoft and Great Yarmouth in the autumn.

Pier-heads and jetties provide excellent places for securing photographs of the fishing boats as they arrive and leave the port. By selecting a day when the sea is rough, interesting studies are obtainable worthy of any exhibition wall. The old-time sailing smacks, beloved by painters, still sail from Lowestoft and Brixham. These craft are fast disappearing, being converted into motor-driven vessels.

In the case of a visit to a trawling port, you will find it necessary to make your visit to the markets early in the morning. By using 'chrome films or fast plates, pictures of the crews landing their catches may be secured. A 1/25th second is sufficient to obtain a general view of the vessels, but nothing under 1/100th second will arrest motion in close-ups of the fishermen actually landing the catch. The photographer will find the fishermen willing to assist in making a picture if you work quickly and do not waste time. A promise of a print or two is always appreciated. By using the covered markets in conjunction with a lens hood, effective against-the-light pictures are obtainable, but remember they require full exposure and careful development. The wet quaysides will provide attractive reflections in the foreground.



Early morning on the Trawl Market. 1/50th sec., f/4.5.



East Coast Drifters discharging their catches direct into a Dutch sailing vessel at Lowestoft. 1/25th sec., f/11. Ilford Auto-filter.

As already stated, the herring season is about to commence at Lowestoft and Great Yarmouth, and these two ports assume a busy atmosphere from about the end of September to the beginning of December. The herring industry is very popular with photographers as it provides plenty of life and action, and is an ideal ciné subject.

Hundreds of Scotch and local drifters land the silvery herring daily at these two ports. About the end of October, when the season is in full swing, is the best time to pay a visit. Unlike the

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Fishing Ports *with a Camera*



Mending the Nets. 1/50*th sec. at f*/6.3. *Golden Iso-Zenith.*

trawlers, the drifters are continually arriving and leaving the ports, and some attractive shots can be got from the pier-head at Lowestoft.

You will find a host of subjects on the fish markets, the drifter crews landing the herring in baskets, the fish-packers at work, vessels taking aboard stores, and numerous other subjects which will tax your supply of sensitive material. No record of the herring industry is complete without some shots of the famous Scotch fisher lassies at work. You will find them in all weathers at work on the pickling plots near the fish markets at Lowestoft and Yarmouth. If possible, choose a bright morning so that it is possible to stop the lens down to secure depth of focus



A Scotch Herring Drifter, taken from the Pier-head at Lowestoft. 1/50*th*, *f*/8.

and, at the same time, use a fast shutter speed. The girls work very fast, their speed will amaze you, and nothing less than 1/200th of a second will stop blurred photographs. You will find the girls working at long troughs filled with herring, and it is here that you will secure the majority of your pictures. The girls are mainly dressed in black oilskins, with their hair tied back with a handkerchief. They make interesting portraits or close-ups, which you can usually get by taking several at work and enlarging sections of the developed negatives. The herring industry series can be concluded with some shots of the foreign cargo steamers at Lowestoft, loading the prepared barrels of herring for the Continental ports. By using super-sensitive panchromatic material and a wide-aperture lens, some attractive and interesting night photographs present themselves, and are worth several exposures.

No special apparatus is needed for this very attractive subject. A reliable hand camera with a good lens and shutter will serve for any of the shots indicated. The miniature is very good for the purpose with its extra equipment of films, or a reflex and plates may be used if not too bulky for quick work. In any case, always take plenty of material as there will be endless pictures available.

After a day's work at a fishing port you will naturally be thinking of dark-room operations. Do not over-develop the negatives. You may find that negatives which you expected to be under-exposed are about right, due to the reflection of the water in the harbour scenes. Small prints seldom do justice to the original scene. Half-plate enlargements in black-and-white on bromide paper and glazed will give satisfaction and pleasure after a day with a camera at one of our fishing ports.

Finally, do not forget to post off those promised prints to those who may have assisted you to get some good photographs.



Scotch Fisher Lassies at Lowestoft. 1/100*th sec. at f*/6.3.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

An Exhibition of Cinematography, comprising films, stills and apparatus, will be held at the Galleries of the Royal Photographic Society, 35, Russell Square, W.C.1, during the month of December, 1936. Lectures and demonstrations of various aspects of cinematography for amateurs will be given, and in conjunction with the exhibition a sub-standard film competition will be held, open to all amateur workers. There is a class for amateurs only, in which entries will be limited to films not exceeding fifteen minutes' projection time. Entries must be sent to the Secretary of the Royal Photographic Society at the above address on or before November 2nd. Full particulars and entry forms will be sent upon application to the above address.

The Liverpool Amateur Photographic Association, which is one of the oldest in the country (founded in 1853), is still going very strong indeed, and is starting a new session. A society with a record such as that of the L.A.P.A. is well worth the consideration of all photographers in the Liverpool district, and those who are not already members should apply for full particulars and syllabus to the Secretary, Mr. E. H. Austin, L.A.P.A., Bluecoat Chambers, School Lane, Liverpool.

An award of 21s. has been made to Mr. H. F. Webster of 12, Beechwood Avenue, Darlington, for the winning print in last week's Wallace Heaton Competition. Full particulars regarding a new Wallace Heaton competition will be found in our advertisement pages.

A new camera that is a further step towards the ideal miniature, and which embodies many of the ideas that readers have advocated from time to time, is the "Primarflex," which has just been put on the market by Actina, Ltd., 29, Red Lion Square, W.C.1. This camera, which is a beautifully made piece of apparatus, from the factories of Curt Bentzin of Gorlitz, is a single-lens reflex, taking pictures 2¼ in. square and using a 2¼ × 3¼ roll film, 12 exposures being obtained. Plates, either 2¼ in. square or 4.5 × 6 cm., can also be used without any alteration whatever to the camera. A focal-plane shutter is provided, giving a range of speeds from 1 to 1/1,000th sec., Time and Brief and delayed-action release are also included. The film and shutter wind are combined, thus the only operations necessary are setting the speed of the shutter (all speeds are given on one knob control), winding film and shutter together with one movement, and pressing the release to take the picture. The change over from films to plates is ingeniously arranged so that single metal plate-holders can slide into the same focal plane as that occupied by the film. This can be removed bodily in a special neatly constructed roll-holder. An automatic numbering device indicates the number of the picture taken, and a commendable feature is the very gentle pressure required to operate the shutter release, and the fact that the mirror is spring lifted so that no lag occurs between pressing the release and the actual taking of the picture. The mirror may be set independently of the shutter wind should the user wish to examine a subject on the screen. The lenses normally fitted are f/2.8 or f/3.5 anastigmat, while Telephoto lenses of various focal lengths are available. The price of this camera with Meyer Trioplan f/2.8 is £31 10s., and the price with Zeiss Tessar f/3.5 is £36 10s. Further particulars are obtainable from Messrs. Actina, Ltd., at the above address.



A particularly interesting programme has been arranged for the opening autumn evening (at 6.30 p.m. on October 5th) of the City of London and Cripplegate P.S. A lecture on "Some Properties of Photographic Emulsions" will be given by Mr. Olaf Bloch, a Past-President of the R.P.S. In addition the competition prints taken on the 1936 Tug Boat Outing will be judged, and any who attended this outing will be welcomed at the meeting. They may bring their prints with them, or send them in advance to Mr. J. J. Butler, Cripplegate Institute, Golden Lane, E.C.1.

Workers in colour photography who wish to try the Finlay Process should apply to Charles Baker, Ltd., 244, High Holborn, W.C.1, for a copy of the book of instructions and price list of the process which has just been issued and will be supplied free upon application.

Ensign, Ltd., 88/89, High Holborn, W.C.1, have asked us to note that the price of the Model AV/O Ensign Magnaprint Enlarger which was priced at £8 10s. in their advertisement in our issue of September 16th, should have been £8 15s.

A new session for photography is just starting at the Battersea Polytechnic. As in previous years, this is under the direction of Mr. Edgar Senior, and the syllabus both for elementary and advanced students is very comprehensive and complete. The photographic department is extremely well fitted for practical work. Full particulars are obtainable from Mr. Edgar Senior at the Battersea Polytechnic, Battersea Park Road, S.W.11.

Readers are finally reminded that to-day, September 30th, is the closing date, not only of our monthly competitions, but also of the special competition for novices and that for pictures dealing with the subject "Can the Camera Lie?" Final coupons will be found in this issue.

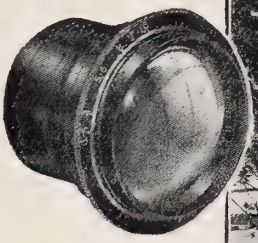
The question of polarised light and its peculiarities in photography have already been dealt with in "The A.P.," and we are glad to note that a firm of the eminence of Carl Zeiss (London), Ltd., have now put a special polarising filter on the market. This is called the "Herotar," and the numerous advantages of polarised light, particularly in the matter of cutting out objectionable reflections, now becomes easily available for the amateur photographer. In use the filter is fitted to the front of the lens in the ordinary way, and the increase of exposure is only about two or three times. The "Herotar" filter is made by employing the material known as Herapathite, which consists of an artificially obtained quinine and iodine compound. In the "Herotar" a pale grey-green layer of Herapathite, prepared by Professor E. Bernauer's method, is cemented between two glass plates, and in use the subject to be photographed is first observed visibly through the "Herotar," held in front of the eye or the viewfinder, and in the case of a reflex through the lens itself. The "Herotar" is rotated about its axis until any distracting reflected light such as that from windows, mirrors, glazed pictures or water, is extinguished. The "Herotar" at that angle on the camera lens then enables the photograph to be taken without the reflections being recorded. In addition to a series of "Herotars," supplied by Messrs. Carl Zeiss, we have heard from Messrs. R. F. Hunter Ltd. that they are now supplying the "Herotar" polarising screen specially for use with the Rolleiflex and Rolleicord cameras, and particulars will be supplied to users of these cameras on application to Messrs. R. F. Hunter Ltd., "Celfix House," 51, Gray's Inn Road, W.C.1, or for the general series of "Herotars" to Messrs. Carl Zeiss (London), Ltd. Mortimer House, 37–41, Mortimer Street, W.1.

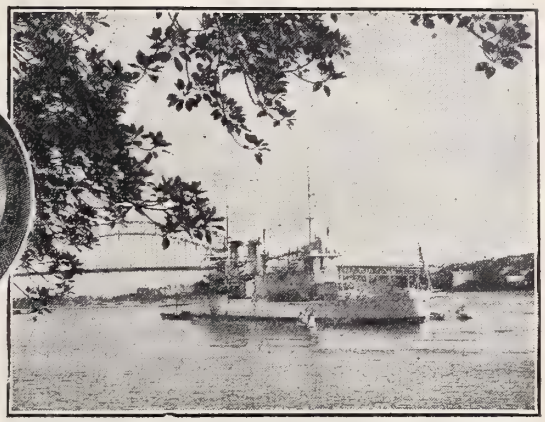


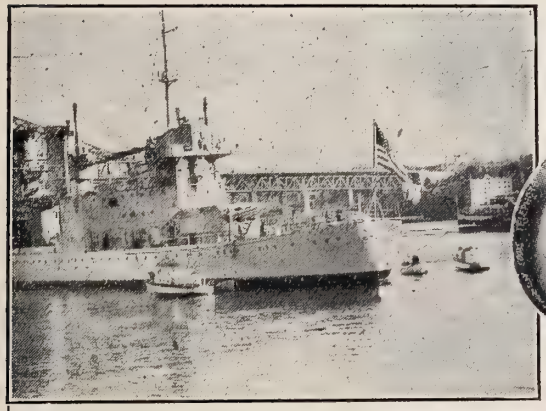
A new catalogue of sub-standard films has been issued by Messrs. Ensign, Ltd. from their film library. These include a remarkable variety of subjects to suit all tastes, and the list should be obtained by all amateur cinematographers who are anxious to augment their projection programmes. A copy will be sent upon application to the Ensign Film Library, 88/89, High Holborn, W.C.1.

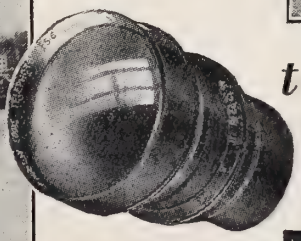
THE SAME VIEW...

from the same position...









taken with two lenses

Why change your position when you can double the size of your image without moving? Change to Taylor-Hobson lenses instead.

Taylor-Hobson lenses are world-famous. They are used in 80% of Hollywood's cameras, in nearly every cinema projector box in England, by most process engravers and countless commercial photographers.

TAYLOR·HOBSON
lenses
MADE BY TAYLOR, TAYLOR & HOBSON LTD., LEICESTER



Granville PRODUCTS
PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with " GRANVILLE " ; if you have years of experience, change to " GRANVILLE." You will never change again !

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to: PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

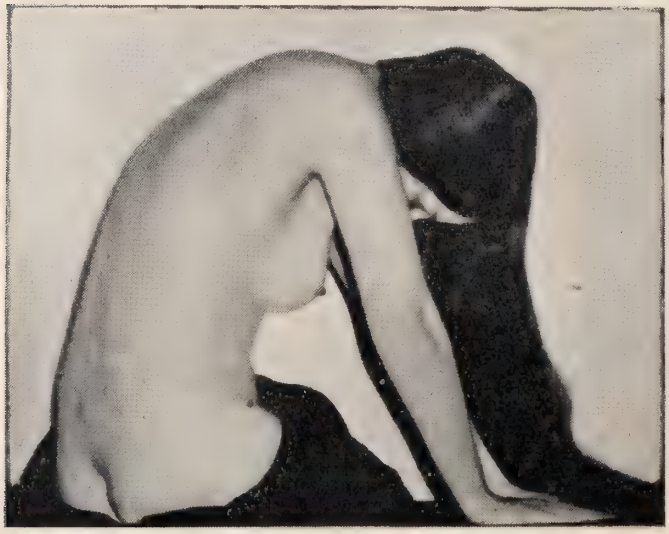
Telegrams and Cables :
" GRANVILLE, LEAMINGTON."
Telephone : 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse and Showrooms :
13, GRAY'S INN ROAD, W.C.1
Telephone : Holborn 5688.

81st ANNUAL EXHIBITION

SEPTEMBER 12th—OCTOBER 10th.



OPEN DAILY

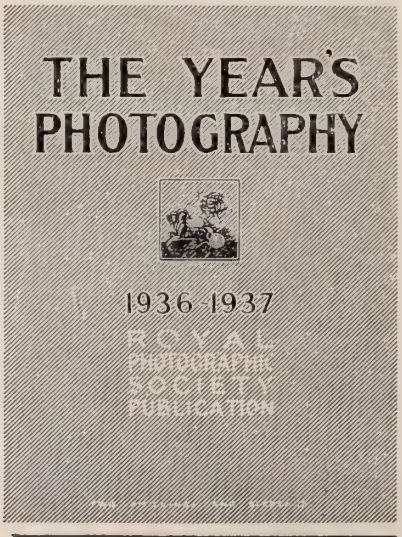
10 a.m. to 9 p.m. (excepting Sundays), Tuesdays and Fridays from 10 a.m. to 6 p.m. only. Admission Free.

AT THE GALLERIES OF THE

Royal Photographic Society

35, Russell Sq., London, W.C.1

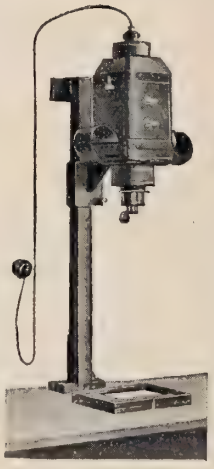
The Year's Photography contains a fine selection of some of the best prints and lantern slides from the Pictorial, Natural History and Record sections of the Annual Exhibition.



Obtainable from all booksellers and photographic dealers, price **2/6**, or direct from the Publications Dept. of the Society, price **3/-** post free. Cloth bound **5/-**, post free **5/9**.

EXAKTA !

THE BEST of all Miniature Cameras



EXAKTA HANDBOOK

Just published. Fully explains the possibilities and working of this beautiful camera.
Post free, **3s. 6d.**

LUMIMAX ENLARGER
FOR EXAKTA NEGATIVES.

Hard, seasoned wood body covered leatherette, white enamelled inside, and fitted with flashed opal glass for equal diffusion of lighting. The back is hinged and ventilated.

A clamp is supplied to enable the Enlarger to be used either horizontally or vertically.

A safety switch is in the flex.

Enlargements from 4½ × 6 cm. (V.P.) negatives can be made up to 12 × 10 inches, or even larger.

PRICES :

MODEL A. For use with lens on Exakta camera..... **£4:10:0**

MODEL B. Do., do., fitted with f/4.5 anastigmat and 3-in. condenser, for use with 6 × 6 cm. negatives and smaller sizes..... **£6:10:0**

Masks extra, **4/6** each.

Have you received the new Exakta Price List ? If not, ask for one—post free.

GARNER & JONES LTD.
POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1
Phone : GERRARD 2300.

TRADE MARK **'TABLOID'** BRAND

CHROMIUM INTENSIFIER



Print from negative, before and after treatment with 'Tabloid' Chromium Intensifier

Retrieves weak negatives

Easy to prepare and easy to use. Builds up weak negatives to good printing strength.

Price **1/0** *per carton from all Photographic Dealers*

BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1
Pho. 1641 *Copyright*

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

PHOTOGRAPHY FOR PEACE.

SIR,—Many of your readers must often feel that they would like to use their photographic skill, as thousands of others are applying their respective talents, in the services of the cause, which, as the World Peace Congress and World Youth Congress have shown, is uppermost in all people's minds in these days—the cause of Peace.

In case any such do not quite know how they can best do this, may I be permitted to suggest to them, through you, that they get into touch with me at 59, Waterfall Road, London, N.11, as I can make good use of the services of anyone who is keen enough to offer them voluntarily in this great cause.—Yours, etc., HUMPHREY S. MOORE.

PREVENTION OF TRIPOD-SLIP.

SIR,—I read with interest your correspondent's tip to prevent tripod legs from slipping, as given in a recent issue of "The A.P."

I overcame this difficulty by sliding an india-rubber "thimble" over each foot. These are obtainable from Woolworth's (stationery counter), and have the advantage over tubing that the rubber covers the points of the legs.—Yours, etc., JOHN WILMOTT.

FOCUSSING SCALES.

SIR,—With reference to a correspondent named J. A. Miller and his letter to you *re* lens focussing, I should like to give my practical experience with the scale of lens focussing on the modern camera. A few months ago I purchased a well-known make of camera, 3¼×2¼, D.A. Compur, f/4.5 lens, and, considering myself a new-comer in photography, obtained some good results with one exception. Whenever I had to judge the distance on my camera in many cases I had estimated incorrectly with the result that a good many pictures were spoilt through bad focussing. It surely would be easier and quicker if these distances on lenses were stated in yards instead of feet and so make present-day photography more popular and encouraging than it is at present. This sort of thing is very discouraging to a new-comer with a fairly good price camera.—Yours, etc., G. P.

SIR,—Your correspondent on "Lens Focussing" has raised an interesting point for amateurs.

Personally, I think the ideal thing would be a complete change over to the metric system for weights and measures—as a general standard; but as this is not likely, I consider "feet" markings to be more useful to the general "snap-shotter" than yards, especially as so many hand-cameras are graduated to such fine limits (rendered necessary by the use of larger lenses), such as 3, 4, 6, 10, 15 ft., etc.

After handling various makes of cameras in this country and on the Continent, I have found no difficulty in obtaining perfectly sharp pictures; besides, to gauge one's distance is part of the interest. Things are becoming too mechanical. For specialised subjects, of course, use a built-in "auto. range-finder."—Yours, etc., "ENTHUSIAST."

SIR,—Regarding your correspondence on focussing, surely it is easier to develop the habit of working at two, three or four yards range than guessing at various odd feet shown on a scale.

I have never had the consistent success with foot scales that has attended this "three-point" method. And an examination of novices' results seems to prove which is the more simple and effective.

Cheap cameras, of short focus and comparatively small aperture, do not really need a range-finder if fitted thus.

I quite agree visual focussing is the ideal, with the small twin-lens reflex possibly best. The surprising thing is that manufacturers have taken so long to discover this. Most firms doing amateur printing and enlarging must have noted the inefficiency of the old foot scale years ago.—Yours, etc., A. W. FOSTER.

THE OPTOCHROM TANK.

SIR,—Your correspondent J. C. Jenkin mentions the ease of loading the Optochrom tank, but I occasionally experience difficulty in separating the paper from the film, and if I try the alternative method of tearing off the paper and turning the funnel, I cannot draw the end of the film into the tank, usually spoiling the first negative. I should be interested to hear if Mr. Jenkin has any special method to overcome this.—Yours, etc., P. G. WOODLAND.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, September 30th.

Battersea Men's Inst. C.C. Electric Light Portraiture and Still Life.
Birkenhead P.A. "Here and There in East Anglia." B. G. A. Snelson.
Brighton and Hove C.C. "Prehistoric Sussex." E. C. Curwen.
York P.S. "Some Movie Pictures from Berlin and Stellingen Zoos." F. A. Jordan.

Thursday, October 1st.

Armley and Wortley P.S. Some Movie Pictures from Berlin and Stellingen Zoos.
Bayswater and Paddington P.S. "Home Portraiture and Figure Work." S. Bridgen.
Bury P.S. "Switzerland and Colour Films." (Ciné.) E. S. Maynard.
Camberwell C.C. "Vesuvius, Pompeii and Herculaneum." E. A. Robbins.
H.H.P.S. "Abroad with Car and Camera." C. D. Notley.
Loughborough P.S. "Photograms of the Year." Members' Slides criticised.
N. Middlesex P.S. Competitions, Prints, Slides, Members' Queries.
Oldham P.S. Lecture and Demonstration: Slide-Making. G. B. Kearey.
Richmond C.C. The President's Evening. W. Sanderson.
Rochdale P.S. Annual General Meeting.
Sinclair P.C. "A Continental Mystery." E. P. Huddy.
Wimbledon C.C. Extraordinary General Meeting. Reception by the President.
Woolwich P.S. "A Year with Nature." J. E. Roberts.

Friday, October 2nd.

Harrogate P.S. "5,000 Miles with Two Cameras." F. A. Jordan.
King's Heath and D.P.S. Print Criticism—Cloud Studies.
St. Helens C.C. Demonstration for Beginners. J. Gorse.
Walkden and D.P.S. "Mood in a Picture." J. White.

Saturday, October 3rd.

Howard de Walden P.C. Federation Portfolio.
Sinclair P.C. A Tour of the London Docks.
S. Suburban and Catford P.S. Outing to Farningham. F. J. Ashby.
Watford C.C. Annual General Meeting.

Sunday, October 4th.

Worcestershire C.C. Outing—Salwarpe.

Monday, October 5th.

The Camera Club (Leica Section). Press Photography with a Leica. First day of Exhibition of Press Photography.
Derby P.S. "Church, Camera and Craftsman." Dr. E. L. Ashby.
Ipswich and D.P.S. Summer Competition Prints to be brought for Judging.
Kidderminster and D.P.S. "The Cotswolds." A. W. Lucas.
L.C.C. Staff C.C. Opening Night of Winter Session.
Luton and D.C.C. Annual General Meeting.
S. London P.S. Criticism of Prints and Slides.

Tuesday, October 6th.

Birmingham P.S. "How it Works in Colour Photography." D. A. Spencer.
Birmingham P.S. (Ciné Section). Joint Meeting with Still Section.
Harrow C.C. Beginners' Evening.
Leamington and D.P.S. "Geysers and Volcanoes." Dr. Wilson.
Manchester A.P.S. "Ile de Brehat—the Pearl of Brittany." W. Stephenson.
Newcastle and Tyneside P.S. President's Evening. H. Rutherford.
Newport and Monmouthshire P.S. "Development." R. S. Johns.
Norwich and D.P.S. "How I make Enlargements." C. W. Farrow.
Palmers Green Ciné S. Demonstration—8-mm. Films.
Portsmouth Camera and Ciné C. First Print and Slide Competition, and Old Outing Slides.
Reading C.C. "Leica Photography." K. N. Crowe.
Rugby and D.P.S. "Modern Aids to Indoor Portraiture." S. Schofield.
St. Bride P.S. "Lantern-Slide Making." J. Lemon.
St. Helens C.C. "Chloro-Bromides and Brown Tones on Bromide Papers." H. Chapman.
Whitehall C.C. Talk on Pictorial Photography. One-man Show. G. K. Rule.
Windlesham C.C. "Pictures for Pleasure." Slides by C. Clarke.

Wednesday, October 7th.

Battersea Men's Inst. C.C. Elementary Photography of Animals and Birds.
Birkenhead P.A. Portraiture by Flashlight. F. W. Hollett.
Brighton and Hove C.C. Annual General Meeting.
Bury P.S. "Jamaica, Queen of the Caribbean Sea." J. Armitage.
Croydon C.C. "The Camera Cannot Lie." Dr. D. A. Spencer.
Dennistoun C.C. Opening Winter Session.
Shropshire C.C. "A Home-made Enlarger." D. Plant.

The Amateur Photographer and the Law

By E. PICKLES, LL.B.

IN the first place let me confess that this article is inspired by the reply to a reader's query appearing on page 267 of the issue of *The Amateur Photographer* of September 9th, under the heading "Right of Way."

It would require a courageous lawyer to answer a question on photography, and likewise it would be an equally courageous photographer who answered a question on law. What particular difficulty had J. J. G. encountered to spur him to raise his somewhat unusual point in a photographic journal? Had he endeavoured to photograph the forbidden Ann Hathaway's Cottage, or to obtain a "scoop" of some attractive function? And had he been rather peremptorily commanded to pocket his camera on pain of expulsion? It is with the object of assisting those very select members of society who have a hobby in common with my own that this article is written.

The right of the public to the use of the highway (and a public footpath is none the less a "highway") is limited to that of passage and repassage. The primary function of a highway is to offer a convenient and comfortable way of getting from one place to another without committing a trespass, but, in doing so, one is allowed, for instance, to pause for rest or to admire the view, and, presumably, to take a photograph, provided that no obstruction of the highway is thereby caused, or, in other words, provided that the right of the individual is not used in such a way as to interfere with the equivalent right of others lawfully upon the highway.

Although it might be considered bad taste, there appears to be no legal objection to anyone taking a photograph *from the highway* of, say, a family at tea on the lawn. But let the photographer (or anyone else, for that matter) himself step off the highway and through the garden gate, and he immediately becomes a trespasser and liable to—what? Prosecution? No! The trespasser renders himself liable to an action for damages, and an injunction restraining him from repeating the trespass. The damages would be nominal, unless the trespass were accompanied by aggravating circumstances, but the trespasser would almost certainly have to pay the costs of the action, and these might be considerable.

If I, camera in hand, attracted by some rustic scene, were caught red-handed on Farmer Jones's field, I would apologise humbly, offer him a shilling (actually producing and proffering the cash) by way of compensation for any damage which I might have done, and take the shortest way back to the highway. But Farmer Jones knows only too well that all his notices bearing the legend "Trespassers will be Prosecuted" are so many wooden liars.

The second part of the reply to J. J. G.'s query opens a very wide door—the subject of libel. The distinction between libel and slander is irrelevant for the purposes of this article, but, very briefly, slander is perpetrated by word of mouth—a transitory medium—while libel consists of the malicious publication, by some more permanent medium (e.g., a photograph), of a statement or representation which is untrue, and which tends to expose the person of whom the statement or representation is made, to hatred, ridicule, or contempt.

For example, if the recent winner of the Wallace Heaton Competition had borne the slogan "Peter Gurney, Tippler," instead of "Beer is Best," the author of the photograph might conceivably have found himself defending a libel action. There can be no doubt whatever that a photograph could, under certain circumstances, form the subject of a libel action, and apparently it would be of no avail for the unfortunate photographer to plead that he didn't really mean it, and that the camera had lied. The libel would be none the less "maliciously" published.

Some of my readers may possibly have gone to an open-air Shakespeare, or to a sports meeting, armed with the camera and a goodly supply of film, only to see a notice posted prominently on the entrance gate to the effect that no photographs were allowed. The position in this case is governed by contract. The promoters of the show undertake to provide the spectators with a display of some sort, and in return for this they receive an entrance fee, but the matter doesn't finish there. There is nothing to prevent the promoters from imposing conditions to the contract—hence the notices "Keep off the Grass," "Spectators are not allowed on the Running Track," or "No Photographs Permitted." If photographs are taken in breach of this condition, the remedy of the promoters would apparently be an action for damages for breach of contract, and perhaps an order for the delivery up of the offending negatives and prints.

"The A.P." Monthly Competitions

AWARDS FOR AUGUST.

IT is a remarkable tribute to the popularity of "The A.P." competitions that the entries for August, during the height of the holiday season, were as numerous as ever. In all three sections not only were the prints of high merit throughout, but a considerable number of new names appeared from all parts of the world, indicative of the far-reaching extent of the circulation of the paper. The awards are as follows:—

ADVANCED WORKERS' SECTION.

First Prize.—"Harbour Scene," by W. Ecclestone, Cleveland House, Cleveland Street, Shrewsbury.

Second Prize.—"Within the Shadows," by J. H. Clark, 304, Camberwell New Road, London, S.E.5.

Third Prize.—"St. Dunstan's," by Geo. A. Slight, 18, Ewelme Road, Forest Hill, London, S.E.23.

Mounting Prize.—"Queen of the Sea," by Geo. H. Fellows, 160, Byres Road, Glasgow, W.2.

Certificates of Merit.—"Lady with Necklace," by Yahya Arif, De Menashe Avenue, Maadi, Cairo; "Harvest in the North," by James C. Gilchrist, Lanover, Pitlochry, Perthshire; "Longing for a Kiss," by Sorab J. Kharegat, 12a, Cusrow Bang, Colaba Causeway, Bombay.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2, and Class 3 respectively.

Those awarded Honourable Mention are as follows: Yahya Arif (Cairo); (2) J. H. Clark (London, S.E.); Harold R. Clough (Wallasey, Ches.); W. Ecclestone (Shrewsbury); H. Emmett (Northwich, Ches.); (2) Wm. Jackson (Hull); Hilda Jordan (Tring); Arthur Keen (Calgary, Alberta); Emile Laevaert (Brussels); G. E. Oakley (London W.); Mrs. K. M. Parsons (Reading); C. A. Pierpoint (Cricklewood, N.W.); Geo. A. Slight (Forest Hill, S.E.); A. L. Syed (Palanpur, India).

INTERMEDIATE SECTION.

First Prize.—"Over the Hills," by H. Wild, 1, Garden Villas, Heptonstall, Hebden Bridge, Yorks.

Second Prize.—"Boats," by Leslie Towndrow, Heriot, Hatherley Avenue, Great Crosby, Liverpool, 23.

Certificates of Merit.—"Out for an Evening Swim," by C. M. Adcock, Grenehurst Park, Capel, Surrey; "Seagulls," by C. J. Lloyd, 90, South Ealing Road, S. Ealing, London, W.5; "Give us this day . . ." by E. G. Roughton, 63, Havering Road, Romford, Essex; "Lady of Quality," by Eric W. Sykes, Little Orchard, Weedon Lane, Chesham Bois, Bucks.

BEGINNERS' SECTION.

First Prize.—"Paddle Wash," by F. A. Rawley, 42, Ventnor Gardens, Barking, Essex.

Second Prize.—"The Old Staircase," by R. H. Swaffield, 17 Hamilton Road, Bedford Park, London, W.4.

Certificates of Merit.—"A Portrait," by G. V. Billson, The Mead, Old Birmingham Road, Bromsgrove, Worcestershire; "Shadow and Ruin," by P. J. Gorvin, 24, Alice Street, Newport, Mon.; "On a Chinese Screen," by D. W. Morrison, The Asiatic Petroleum Co., Tientsin, North China; "Tadi Collector," by S. N. Muley, Plot No. 50, Tilak Road, Poona, India; "The Calm before the Storm," by C. H. Whitaker, c/o The Asiatic Petroleum Co. (N.C.), Ltd., No. 1, The Bund, Shanghai, China.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLIII.

Mr. H. G. MARTLEW.

From information communicated to our Special Representative.

"IT is twelve years since I first became interested in photography. For four years of that time I played a lone hand and made little progress. Then I joined a camera club, and as a result began steadily to improve—and I still hope to go on improving.

"From the time that I first turned out a presentable print, I have made a point of sending my work to various exhibitions, and subsequently have had pictures accepted at the major shows. I have found that one cannot hope for acceptances every time, but to the beginner I would say, constant endeavour will ultimately meet with success, so do not be discouraged if at first your work does not receive the recognition you think it merits.

"In practice, nearly all my subjects are taken out of doors, and I depend on a $3\frac{1}{2} \times 2\frac{1}{2}$ reflex. The full-sized image on the screen enables me to compose the picture to a nicety, also I can judge the effect of differential focussing. The weight of the camera also makes for steadiness when exposing in the hand, no camera-shake being apparent even when using comparatively slow shutter speeds.

"My time for photography being limited, I often have to depend on my holiday 'bag' for my exhibition pictures. In dealing with a large batch of negatives, my method is to develop four at a time in a dish, combining time and temperature with inspection. Any negative which requires special development can then be easily removed to another dish.



PENSHURST (*Bromoil*). *H. G. Martlew.*

"I do not believe in dealing with too many at one sitting, for I have found to my cost that any attempt to rush matters usually results in spoilt negatives.

"Half-plate prints are then made from the whole of each negative, care being taken to get the best possible straight print on a bromide paper of suitable contrast. A critical inspection now follows, all those with any pictorial merit being selected, and the portion I intend to use marked with a pencil-line. Notes are then made as to any modification I consider necessary in order to bring the print to exhibition standard.

"After-work on the negative is next undertaken, parts which require lightening are treated with dye, and unwanted high-lights subdued by friction with methylated spirit. This work I find tedious, but it pays handsomely, avoiding much after-work on the final print, which is not easily disguised. My next step is to decide on the process most suitable for a successful result. Whenever it can be used to advantage, I have a preference for bromoil, in fact, many of my best efforts are produced in this medium. I consider it ideal when broad effects of light and shade are called for, but if the subject depends on delicate degrees of tone then I use bromide or chloro-bromide.

"I have always felt the urge for self-expression, and endeavour to get individuality into my work. I must confess that the so-called 'modern photography' has little appeal to me, leaving, as it does, nothing to the imagination. My quest is always for a subject which when presented will be capable of raising some emotion in the mind. Such a picture will linger in the memory, and can be enjoyed again and again."

(*A further example of Mr. Martlew's work is reproduced on one of the centre Art pages.*)

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE BUTTERFLY," *by Jaroslav Bohacek.*

ALTHOUGH it has little to do with its pictorial value, it was observed that, when viewed at the current exhibition of the London Salon of Photography, this picture created considerable speculation as to whether the butterfly was real and had actually been photographed after alighting on the flower, or if it were one of those manufactured models that so closely simulate the real thing and had been placed in its present position with "malice aforethought."

Most people seemed to think it was the real thing, but, leaving the reader to form his own opinion, there is little doubt that its introduction is the making of the picture. As a study of flowers, it would, perhaps, show not a little merit, but, with the butterfly, something that seems to be alive has been added, and this vitality extends to the impression the picture conveys. Furthermore, it serves as an excellent centre of interest. It does this, first of all, because of the inclusion of the living element; in the second place, on account of its contrast of tone; and, in the third, by reason of its force of placing.

The first consideration is self-evident. As far as the second is concerned, it is a fundamental rule in the arrangement of light and shade that extremes of tone attract the attention. The darks of the wing markings are as strong as any others elsewhere in the picture. The lights are also brilliant, and the pull of the two extremes is united, the contrast causing a considerable concentration of interest. Besides this there is the contrast of the butterfly itself against its setting, which again enforces its attraction. There remains the factor of placing, in connection with which it will be seen that the butterfly is placed on one of the intersections of divisions of thirds and also happens to fall on the diagonal on which the flowers are disposed, *vide* the dotted lines of the sketch.



The strength of the placing on the points of intersection is unquestionable, but it derives a certain emphasis from the line of the diagonal, which, in turn, establishes a connection throughout all the subject elements.

So much, in itself, would be sufficient to ensure a complete and well-balanced composition; but there is an additional feature that makes it even more attractive in that the petals of the centre flower form lines of radiation which provide yet another source of emphasis to the dominance of the butterfly. These lines have the faculty of stressing the significance of the point from which they emerge, and, almost invariably, they lend a valuable sense of order to the arrangement. It is so in this instance, and the composition is rendered very satisfactory and well finished.

And so it has to be. The subject material is very restricted, and, though there is no suggestion of inadequacy, there might easily have been were the subject less effectively disposed. It would not permit any deficiency either in placing or in the arrangement of tone, nor is it likely that any departure from the established form would be so completely successful.

The same completeness necessarily has to extend to the presentment. The print is in a comparatively high key, but within its restricted range the tones are rich and full of quality, the minute patches of dark revealing that intensity of tone that only comes from correct exposure and the full measure of development. The print is one of the bromide type, with a surface between matt and glossy, and one possessing a slight sheen that lends distinction to the subtlety of the delicate gradations which show to perfection on the ivory white base. Its technique is excellent, and, if at all possible, a visit should be made to the show while it is still open—it closes on the 10th October next—with the idea of making an inspection of the original.

It is its high standard of technique—both in the arrangement of the composition and in photographic workmanship—that enables it to convey such a fine impression of luminosity and light.

These qualities lend it an artistic attraction of no little power, and its decisiveness of expression, too, is wonderfully well managed. It also is not without a suggestion of decorative pattern, and it illustrates a class of work that can be practised all the year round and one that need not depend on weather conditions, for it can be essayed either in or out of doors, under natural or artificial lighting, and material can be found in all sorts of objects, from domestic utensils to bric-a-brac and articles of vertu.

Such work, moreover, is invaluable in inculcating an idea of composition and arrangement, and, in the majority of cases, it is easy to repeat an exposure as soon as a mistake is discovered. In fact the picture is a good example of what can be done with simple material in skilled hands.

"MENTOR."



THE BUTTERFLY. By Saroslav Bohaček.

(From the London Salon of Photography, now open at the Galleries of the Royal Water Colour Society, 5a, Pall Mall East, London.)



BODIAM.

By H. G. Martlew.

(See article, 'How I make my Exhibition Pictures.")



CONTADINA ABRUZZESE. By F. MICHELE.

(From the London Salon of Photography, now open at the Galleries of the Royal Water Colour Society, 5a, Pall Mall East, London.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Light and Shade by the River.*" By *A. S. Bellinger.*

2.—"*A Village in Bucks.*" By *Joseph Marie.*

3.—"*The Falls, Virginia Water.*" By *W. A. Farley.*

4.—"*Sheepstor.*" By *R. Norman Rook.*

5.—"*The Island through the Trees.*" By *A. P. E. Kent.*

6.—"*Moonlight and Monsoon.*" By *M. V. Fyzee.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

A SUBJECT like No. 1 of the prints reproduced on the opposite page—"Light and Shade by the River," by A. S. Bellinger—is not an easy one for a beginner to tackle, as, for one thing, much of its visual attraction depends on colour, and this is lost in a monochrome rendering, and, for another, its range of tone is much beyond the normal and demands special treatment for its successful representation.

Normal and Abnormal.

Its difficulties, too, are increased by the fact that it is seen against the light. Even under the opposite lighting, the shadows under the trees would be more than usually heavy, and the difference between them and the light of the sky would be very wide indeed, but, under a *contre-jour* lighting, the shadows are deeper still and the sky much brighter.

The range of tone is extreme. The contrasts are so great that, unless steps are taken to reduce them, they will be beyond the capacity of the normal printing paper to reproduce. There are two methods of reducing subject contrast. The first is to reduce the development time of the negative, and the second is to employ a printing paper of softer type than is usually chosen. If negatives are developed in a tank or on a roll of film, it is scarcely feasible to curtail development, that is, of course, unless all the subjects are of similar range. If plates are employed and are individually developed, it is a simple matter to make any adjustment that may be considered advisable, and, assuming the degree is correctly calculated, the normal printing paper should produce a print of full and suitable gradation.

Method of Treatment.

But, in these days, film is more generally employed, and plates, more often than not, are treated in a tank. Moreover, it is only the experienced worker who observes the extension of the normal range of subject, and, as a general rule, excess of contrast only becomes apparent after development has been completed.

So that, in cases such as these, the only possible method of treatment is to have recourse to the softer sort of printing paper.

Reference to the print discloses the facts that the sky is deficient in tone and that the darks under the trees on the left are so devoid of gradation that they seem choked up. Overbright skies; a set of tones of too steep a range; choked up shadows; or a combination of them are a sure sign of excessive development; when they occur—and it appears to take some time before the symptoms are recognised—the softer paper should be immediately substituted; and, to get an idea of what a really good print looks like, a visit should be paid to one of the current exhibitions, or a study made of the reproductions on our centre pages.

It is possible that there may be some degree of under-exposure in this case, which would tend to aggravate the fault.

Skies and Filters.

There is, of course, another aspect of the matter in that the tendency of the usual run of plates and films is to record the sky in tones that are relatively too bright. This tendency can be corrected, to a very great extent, by the employment of light filters of suitable characteristics. This is especially the case if used in conjunction with panchromatic emulsions, but an improvement may be expected even with material that is described as isochromatic or orthochromatic.

The adoption of this expedient, however, involves an increase in exposure, and over-development must be guarded against, failing which either the fault will be exaggerated or an effect, usually and incorrectly attributed to over-correction, will make an appearance.

In No. 4, "Sheepstor," by R. Norman Rook, the technical treatment seems just about right. A little more tone in the sky would not come amiss, but exposure and the degree of development seem well judged, and the rendering of the sky approaches the standard that is in mind.

From the artistic standpoint, however, it could be wished that the wall in the foreground had been omitted, for it is not a good feature, and nothing would be lost, and a good deal gained, if a viewpoint looking over the wall had been chosen instead.

Undesirable Intrusions.

A like undesirable intrusion is evident in the foliage on the right in No. 2, "A Village in Bucks," by Joseph Marie. It seems unsupported, and its presence demands an explanation.

It might have been found possible to avoid it by taking the subject from a viewpoint rather to the left, and, if so, it should have been adopted instead. As far as development of the negative or choice of printing paper is concerned, the rendering is quite satisfactory, but the deficiency of sky tone indicates the need for a light filter.

"The Falls, Virginia Water" (3), by W. A. Farley, provides another example of a subject of more than ordinary contrast, and, as in the case of No. 1, the treatment is inadequate. The substitution of a softer grade of printing paper is called for, and should produce a much more harmonious rendering. At the same time, it may be mentioned that, in a subject of this kind, it might be better if the sky were excluded altogether, for it is not an essential element and only introduces a competitive note.

Under-Exposure.

With Nos. 5 and 6, "The Island through the Trees," by A. P. E. Kent, and "Moonlight and Monsoon," by M. V. Fyzee, it is to be feared that a very considerable measure of under-exposure is present, as well as an excess of contrast on account of over-development.

Assuming that an inspection of the negative confirms this inference, no amount of dodging about with different grades of printing paper is likely to be able to provide shadow gradation that has not been recorded, and an improvement in the rendering of the deeper tones can scarcely be expected. Nevertheless, much of the violence of the contrasts could be corrected, and, if the subjects are valued at all, they might be reprinted on a softer type of paper with advantage.

The tree bole, in No. 5, is, however, much too close, and its scale is out of all proportion. A more distant viewpoint is indicated, and it would be wise, as well, to arrange for a greater depth of foreground. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

VARIATIONS IN RENDERING.

IT is often possible to render even a simple subject in a variety of ways. Photographs of the most hackneyed subjects are scarcely ever exactly alike, and now and then a time-worn view is presented in a novel form, or under unusual conditions of lighting or atmosphere, so that it at once becomes fresh and interesting.

Let us look at the four illustrations, all different, but taken within a small area of space and a few minutes of time.

Fig. 1 shows the building as a wayside cottage, and also gives some idea of the character of the road. In fact there is more wayside than cottage. Simple as the subject is, it is one over which the beginner is likely to go wrong. He is aware of the bright sunshine, but overlooks the masses of heavy foliage and the deep shadows in the immediate foreground.



Fig. 1.

It is a case for longer exposure than for an open landscape under similar bright sunshine. The exposure in this case was governed by the foliage and shadows, and was full enough to result in the necessary shadow detail coming up quickly and easily so that development could be stopped before the sky and other light parts became too dense and blocked up.



Fig. 2.

In Fig. 2 the variation is brought about simply by making the view horizontal instead of vertical. This has made the cottage more nearly central, and has brought in some more material on the right—not of an interesting character. It would have been the better version had a flock of sheep or something equally appropriate come round the bend of the road, but the appearance of a lorry would be far more likely. I ran into a flock of sheep later on, but the surroundings were deplorable.

I have found from long and extensive observation that the great majority of picturesque wayside buildings still in existence cannot possibly be photographed from the best viewpoint without including a telegraph pole. There may or may not be an advertisement board, a petrol pump, a road sign, or some other modern hideosity, but you can rely on the telegraph pole.

Fig. 3 is a close-up of the building. Note how in the first two versions the trees beyond the cottage tower above the chimney, while in the closer view they have dropped below it. This sort of thing has to be watched when altering the viewpoint, which is bound to make a difference in the relation to each other of the objects included. There might, for example, have been a church tower rising up beyond the



Fig. 3.

cottage in Fig. 1, and its greater height would have been obvious. But an approach to the cottage would cause the tower to sink lower and lower and at last disappear altogether.

Another change in Fig. 3 is that the telegraph pole has been dodged by keeping it outside the picture-space on the right. The possibility of doing this may seem a contradiction of what I just said, but please note that I remarked that it could seldom be dodged from the best viewpoint. This cannot be called the best, as it reveals the disconcerting fact that the end wall has collapsed.

This will not surprise anyone who has studied the construction and material of many "picturesque" old cottages, although some of them stand up remarkably so long as the inhabitants refrain from sneezing. I have watched the disintegration of old cottages and barns when there is no one to continue to patch them up with string and stamp-edging, and a series of photographs is an interesting but rather sad record.



Fig. 4.

A further slight shift gave Fig. 4, where some more trees have been brought in, and the collapsed wall has been skilfully concealed. This would no doubt be the version unhesitatingly selected by anyone wishing to find a purchaser for the building.

It is a first-rate exercise for the beginner to find a subject—it hardly matters what—and try to make as many different versions of it as he can manage. These will result from varying the angle of view and the distance from the subject, and he should study in the resulting prints the differences so caused. It will be all the better if the subject is readily accessible, so that he can extend the variations by photographing it at different times of the year, and under a variety of conditions of lighting and atmosphere. Further variations can be made by different styles of printing, etc., but that is rather a different story.

W. L. F. W.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

September 30th, 1936

Picture Points

No. 19 (New Series) *by RICARDO*

Dominating Shadows.

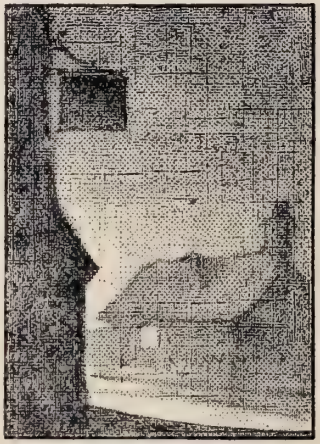
WE have already seen and discussed the dangers of allowing the shadows in various subjects to attract too much attention to themselves instead of contributing to the real point of interest. Excessive tone and size contrast, lack of variety of tone in the shadow itself, and awkward and ugly shapes, all these can contribute towards the shadows dominating in the picture.

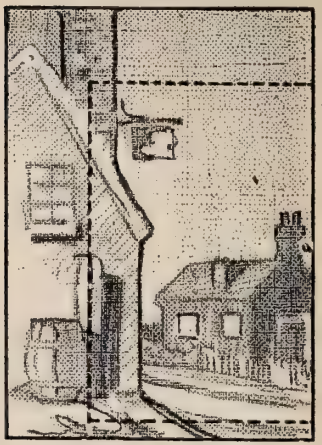
There is yet another point to be considered and, although it deals largely with still-life photography, it can often occur in other subjects. A quick, comparative glance at the two illustrations will show immediately the effect of having the background too near one of the objects in the group when that particular object is not the real point of interest. Because of the closeness, the shadow is very strong and attracts the attention away from the motif, the fish in the foreground. When the background is removed to a greater distance, the shadows





wayside cottage, and [illegible] give a very generous exposure in order that we can allow.





A Point on Night Photography.

FOR photographers who are not already hardened to the rigours of night work, this time of the year is ideal for practising this fascinating branch of photography. It is not yet too cold and there is a slight misty atmosphere about that is very valuable for this kind of subject.

The most usual fault made by beginners in this subject is that too many lights are included in the picture, whereas it is essential to pay more attention to the contours or shapes of masses to compensate for the natural loss in modelling and drawing, through the lack of general lighting. It is advisable

LARGE LENS "KODAKS"

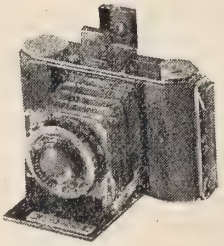
Picture Chances *increase with Lens-Power*

Get a Fast-Lens "Kodak" and take more and better pictures, outdoors and in, day and night, all the year round. ***Ask your Kodak Dealer to show you.***

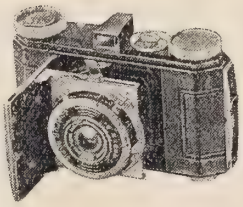
KODAK LTD., KODAK HOUSE, KINGSWAY, LONDON, W.C.2



SIX-20 "KODAK"
with f4.5 Anastigmat
from **£5.5.0**



SIX-20 DUO "KODAK"
with f4.5 Anastigmat
from **£6.0.0**
with f3.5 Anastigmat
from **£9.15.0**



THE "RETINA"
with f3.5 Anastigmat
from **£10.10.0**

Part-Exchange of Miniature Cameras

If you are considering the purchase of a camera such as the Contax, Nettax, Leica, Rolleiflex, Exakta, or Super Ikonta, etc., and wish to offer your present miniature camera in part-exchange, we suggest your getting in touch with us.

As miniature camera specialists (we are the only firm dealing exclusively in miniature cameras and accessories), our turnover is quicker and we can consequently afford to give higher than the usual part-exchange allowances. At the moment we urgently require second-hand Leicas (particularly Models III and IIIA), and are prepared to give a little higher than even our usually high allowances in respect of these.

Please mention this advertisement when replying.

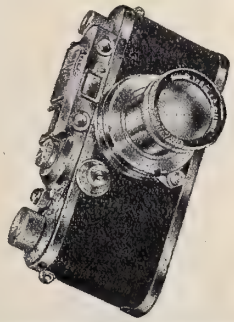
R. G. LEWIS
The Miniature Camera Specialist
202, High Holborn, LONDON, W.C.1
(*HOLborn* 4780.)

The very wide scope of a Leica

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents, not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera, in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f/2 Summar lens, automatic focussing, shutter speeds to 1/1,000th sec. at £43, or 9 monthly payments of £5 0s. 4d.



THE WESTMINSTER PHOTOGRAPHIC EXCHANGE, LTD.
119 Victoria Street, S.W.1 (*Victoria* 0669) 81 Strand, W.C.2 (*Temple Bar* 2710)
111 Oxford Street, W.1 (*Gerrard* 1432) 24, Charing Cross Road, W.C.2 (*Temple Bar* 7165)

No other Paper

No other paper gives you at one and the same time the rich warm tones and the working speed (approximately) of a bromide paper . . . . . Mezzotone in addition has a long scale of gradation to deal faithfully with your negatives' every detail. No other Lantern Plate combines these same qualities as does the Mezzotone Chloro-Bromide . . . . the price for which is only 1/10 doz.

★ MEZZOTONE

The *Criterion* CHLORO-BROMIDE

★ **Paper and Lantern Plates**

CRITERION (Plates, Papers, Films) LTD., STECHFORD, Warwickshire. London Showrooms : 35, Essex St., Strand, W.C.2

This Book will Help you to Pass the Driving Test!

MOTOR DRIVING MADE EASY

By
R. F. BROAD
and the TECHNICAL STAFF of "THE AUTOCAR"

Fifth Edition

All aspiring motorists who have to pass the driving test will find this handbook of great practical help.

It deals with the correct manipulation of controls of every kind, and explains the handling of cars with free-wheel transmission, synchromesh gears, pre-selection gears, and fluid flywheel transmission. Advice is given on what to do in emergencies and the motorist's legal responsibilities are set forth in simple language.

Size 7½ × 5 inches. 158 pages. Bound in paper boards with attractive coloured jacket

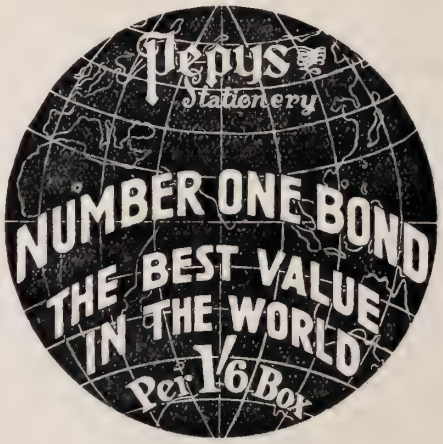
PRICE : 2/6 net By Post 2/9

From all Newsagents and Bookstalls or direct from the Publishers :

ILIFFE & SONS LTD.
DORSET HOUSE STAMFORD STREET LONDON S.E.1

★ **Note YOUR Notepaper–**

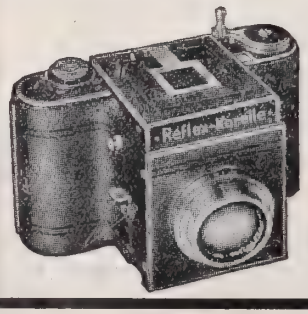
EVERYONE ELSE DOES!



CHARMING AZURE SHADE
PERFECT FOR ANY PEN

★ **YOUR STATIONER WILL SUPPLY**

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼ × 2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

THIRD EDITION —*Revised throughout*

PHOTOGRAPHY MADE EASY

By R. CHILD BAYLEY

By careful study of this book the novice with a camera will be able to get a greater proportion of successful photographs than would usually be the case. It should form as much a part of the outfit as the camera itself.

Price 2/- net **By Post 2/3**

Obtainable from all leading booksellers, or direct by post from the Publishers

ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Societies Then and Now

By SIGURD MOIR.

The following article contains much information that will be appreciated by all interested in the Society movement. Minor pitfalls are indicated and a healthy basis of development—particularly applicable to modern societies—is touched upon.

IN a certain country house, where an amateur film unit has recently been spending its leisure week-ends, there is an antiquated timepiece with a large pendulum that swings low beneath the clock dial. Occasionally, the pendulum catches the eye as it swings to the right or to the left; and the eye never fails to observe the change of direction as the pendulum comes to the end of a swing.

I am reminded of this when I consider the changing policies of amateur ciné societies. They swung into being with large memberships, some professional assistance, and no very convincing idea of what they were to do. To-day, their pendulum has changed its direction; smaller memberships, the ability to exist without professional "guidance," and at least an intelligent, purposeful outlook are the characteristics of surviving organisations.

Mistakes.

The original societies failed for two main reasons: they tried too closely to copy the output of professionals, and they admitted into membership large numbers of people whose interest was solely in the acting side.

Even at that time, it was obvious to some of us that these were mistaken notions. If we are to be afflicted with professional films (which were then at their worst), we argued, by all means let us leave their production to the commercial people—who alone have adequate resources for their creation. And somebody was tactless enough to point out that all the enthusiastic play-actors could be utilised only by employing them at the rate of a hundred or so in each film!

Changes.

Although various social activities kept the societies going for some time, many of the promising workers disappeared, and it became evident that certain changes had to be brought about.

The first change in the right direction came almost eight years ago, when H. P. J. Marshall forced a policy for serious work through an advanced group known as the Film Guild of London. However, Marshall left England and ultimately became first assistant to S. M. Eisenstein. His departure was a great blow to a developing movement. The Film Guild of London fell to pieces—and although some societies (like the Apex) were spending all their time and resources on making films, those films were no better than the average professional output and, quite frankly, should never have been made by progressive amateurs.

The next change came two years after this, when the Civil Service Ciné Society—always a "non-social" society—announced its intention of concentrating upon abstract, documentary and experimental films. Such changes were always followed by the resignation of members who had joined solely for acting experience, but there was a compensating gain in the quality of output. From producing films like "Speculation" and "Contraband," the C.S. Ciné S. created the outstanding abstract, "Thirst," "Retrospect," and a number of lesser documentaries.

Then the attention of other societies was turned to true amateur endeavour. The East Anglian Film Guild produced "Blue Elegance." Horace Hughes and Geoffrey Collyer (of the B.A.A.C.) reflected the change that was coming over amateur intentions in their very fine "Night Scene," whilst Bolton amateurs then produced what I consider to be the finest film of its year in "Saturday" (direction, G. N. Booth).

Attendances.

About this time came the greatest falling-off in attendances—not because resigning members were less serious, but rather because no serious society can carry large memberships and still manage to keep all its followers actively occupied on film work. In several instances, resigning members actually formed the nuclei of fresh bodies, most of which carried forward the new spirit. Thus were born Avant-Garde Productions, the Sub-standard Film Society, the West Essex Film Society, Film-Art Group (makers of "Beyond This Open Road"), and the North London Film Society (producers of "Jubilee.")

Attendances at these and the surviving representatives of the original Society movement do not fluctuate over brief periods. They are constant because there is really interesting work for everyone to do—constant because there are no "puppet" members and no



The amateur cinematographer in search of topical action subjects at the present time should not overlook the autumn effects and riders in the Parks. Early morning is the best time for these shots.

members who have to be pressed to turn up at the next meeting.

Club Programmes.

It is not denied that there are still two or three societies which have yet to reach this happy pass. To them I say, look to the club's programme.

Every programme should include lectures and early tuition on real cinematography; every successful club nowadays places strong emphasis on this point. Real cinematography is concerned more with cutting and the selection of worth-while subjects than it is with the purely photographic details of image pictorialism and definition. Indeed, these things are far better appreciated when seen as lantern slides or "stills"—and since all cinematographers are consciously or unconsciously aware of it, the fact must be responsible for a great deal of dissatisfaction.

Then there are still signs of an ill-considered attachment to the professional cinema. Men like John Grierson, Bernard Vorhaus, Andrew Buchanan, Alberto Cavalcanti and other producers of intelligent shorts are tremendously helpful in shaping the course of serious amateur cinematography. Their assistance is amongst the finest things that have come to the Society movement, but not every professional director spells his name Alberto Cavalcanti.

With regard to the club's practical work, little can be said in this place. Successful societies now make all their films with a purpose—hence the Bristol "Survey" film, the Hull "Safety First" effort and the great anti-war production now being made by Associated Societies. "Stand up and Breathe!" is a "purpose" film—comparable only with the similar production "Beyond This Open Road."

Finance need be no stumbling-block in societies controlled by intelligent leadership. Funds for most of the films referred to were forthcoming either before or after the filming, whilst in cases where the necessary expenses cannot come from outside—well, the treasurer will not have to empty his coffers to pay for a mere two-reeler.

Selection in Filming and Cutting

By M. A. LOVELL-BURGESS.

MUCH of your ultimate success or failure in cinematography will depend on the attitude you have toward it at this moment; upon whether you regard the cinema as a sort of extension of the theatre or the novel, or whether you acknowledge it to be a new art medium.

There are two schools of thought on the subject of cutting which arise from those two possible attitudes. There are those who dismiss cutting and montage as a necessary and, to a certain extent, skilful putting together of various parts to make a whole, the length of each scene being already fully determined by its own merit and context. Others regard this assembly, or composition, of shots and sequences, with its possibilities of *tempo* and selection, as in itself creative. Cutting, they argue, is no mere substitute for scene shifting. It represents in the film the natural selectivity of the mind.

Selection is, after all, a process which is continually going on in people's minds, whether they know it or not. As a rather crude example, imagine a group of people invited to a drawing-room concert, including a social climber, a crook, a detective, a countess and a music-lover. The social climber's attention would be concentrated on the countess, and what she said and did; the crook would be mainly concerned with the countess's pearls, the detective would be watching the crook, and the music lover would be fathoms deep in the violin concerto.

Have you ever noted the sub-conscious selection of your own mind at any ordinary unemotional moment? You are at this moment receiving some bodily impression from texture or position, or contact with desk, table or book. There is probably a clock ticking away somewhere but, although you are not deaf, you would have to listen before you heard it. Out of the corner of your eye you are aware of a more or less large field of light and objects, but at the moment your attention is concentrated upon the printed page before you.

Then there is the inward, running commentary of the mind, made up not only of reasoned, consecutive thought, but also of emotions, instincts, prejudices, associations, visual images, yet all building up, by process of selection, into one steady attitude of mind and will. It is said that when people lose their reason in solitary confinement it is because of this absence of a stream of sensations to break the monotony.

How is the amateur cinematographer to make visual images convey words, with all their associations, the sense of smell and touch, which are so powerful, muscular sensations, sound with all its tones? All this has to be translated into vision, which becomes, while we gaze at the film, the sum total of all our bodily impressions.

What have you already in your audience upon which you can work? In them you have association, with which to kindle their imagination and emotion. You, for your part, have visual images, light and shade, the power to speed up or to slow down those visual images, and selection to emphasise significance by means of camera angles or close-ups. And it is by the final cutting, by the juxtaposition of differing shots, in lengths varying in accordance with the mood or rhythm of the scene, that the whole can be clearly stated, in a continuous, logical order.

The film, so far as the amateur cinematographer is concerned, runs in perfect silence, like the mind with its unspoken commentary, and it is for the camera to record, and for you, in cutting, to convey the rich jostle of moods, impressions and emotions which make up the stream of consciousness.

ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

FORTHCOMING EVENTS DURING OCTOBER, 1936.

DATE.	EVENT.	PLACE.	DATE.	EVENT.	PLACE.
Oct. 1.	Pheasant shooting commences.		Oct. 13–16.	Racing	Newmarket.
,, 1–3.	Goose Fair	Nottingham.	,, 17.	Motor Racing	Brooklands.
,, 3.	Motor Racing	Donnington Park.	,, 19–21.	Pleasure Fair	Salisbury.
			,, 21.	Trafalgar Day	London and Portsmouth.
,, 3.	Pageant	Clydebank.			
,, 5–6.	Horse Fair	Ballinasloe.	,, 24.	Autumn Race Handicap ..	Newbury.
,, 9–10.	United Border Hunt Steeplechases	Kelso.	,, 27–30.	Race Meeting	Newmarket.
			,, 31.	Hallowe'en Festivals.	
,, 12.	Ancient Custom: "Mop Fair" ..	Stratford-on-Avon.			
			DURING THE MONTH.	Old Customs: Annual John Peel Commemoration ..	Caldbeck.
,, 12.	Judges' Procession from Westminster Abbey to the House of Lords.			Oyster Feast	Colchester.

"The A.P." Monthly Competitions

PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.

FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon (see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the September competition is to-day, September 30th, and for the October competition, Saturday, October 31st.

The Awards in last month's Competition will be found on page 334.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½×3⅜×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

37. NEGATIVE REDUCERS

2.—Ammonium Persulphate.

THIS reducer is suitable for contrasty and hard negatives, as it has the characteristic of acting first on the dense areas, thereby reducing the contrast.

Only one solution is necessary:—

Ammonium persulphate	150 grs.	34 gms.
Water	10 oz.	1,000 c.c.
Sulphuric acid (optional)	5 min.	1 c.c.

Use at above strength and make a fresh solution for each time of use. It is advisable to slightly acidify the solution, as it makes the action more regular and certain.

The negative should be quite free from hypo and be soaked for an hour in water before reducing.

No reduction will take place until a milky colour is seen to emanate from the image, when the action should be continued for a further 20–30 seconds. Examine the negative quickly at this stage, as the action then becomes rapid. When reduction is complete, rinse the negative rapidly in water and place in a weak hypo bath for just one minute. 1 oz. hypo to 20 oz. water. The negative is then washed for 15 minutes.

If the hypo solution is not available, a quantity of 5 per cent solution of sodium sulphite is an effective stop-bath.

This reducer is not always constant in action, and should no signs of milkiness be seen after two minutes, wash the negative again for a minute and immerse in a fresh solution of persulphate.

38. TEMPERATURE EQUIVALENTS

Fahrenheit	Centigrade	Fahrenheit	Centigrade
212	100	90	32.2
210	98.8	85	29.4
205	96.1	80	26.6
200	93.3	75	23.8
195	90.5	74	23.3
190	87.7	73	22.7
185	85	72	22.2
180	82.2	71	21.6
175	79.4	70	21.1
170	76.6	69	20.5
165	73.8	68	20
160	71.1	67	19.4
155	68.3	66	18.8
150	65.5	65	18.3
145	62.7	64	17.7
140	60	63	17.2
135	57.2	62	16.6
130	54.4	61	16.1
125	51.6	60	15.5
120	48.8	55	12.7
115	44.1	50	10
110	43.3	45	7.2
105	40.5	40	4.4
100	37.7	35	1.6
95	35	32	0

CONVERSION TABLES.

To convert Centigrade (C) into Fahrenheit (F): Degrees C×9÷5+32=Degrees F.

Example.—What is the Fahr. equivalent of 30° C? 30°×9=270°; 270°÷5=54; 54°+32°=86° F.

To convert Fahrenheit into Centigrade:—Degrees F−32×5÷9=Degrees C.

Example.—What is the Cent. equivalent of 70° F? 70°−32°=38°; 38°×5=190°; 190°÷9=21.1° C.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Formalin.

I want to harden prints before glazing them, and have bought some formalin. To what extent should I dilute it? Should I harden between developing and fixing? E. M. K. (Woodford.)

You should take 1 oz. of the formalin solution as bought and add 9 oz. of water, and this can be used over and over again. You should not harden the prints until the end of the final washing, when you should place them in the solution and keep them moving for about four minutes, transferring them straight to the slabs without further washing.

Developing Film Packs.

Why is it that film packs require a longer development time to reach normal contrast compared with roll films with a similar emulsion?
J. E. M. (Gourock.)

Because of the pressure required in a film pack to keep all the films flat, whether it is a full pack or only one or two, there is a risk of abrasion on the emulsion as it is pulled over the roller at the back. To obviate any likely damage to the emulsion an extra coating is laid on the light-sensitive side and in development this necessitates a slightly longer time for the developer to penetrate and to reach normal contrast. About 25 per cent increase in development time should be given.

Plate Mark.

Can you please explain exactly what is a plate mark and its purpose on the mount?
M. G. (Glasgow.)

The expression "plate mark" was originally used to describe the effect made on an etching or gravure print when the pressure required caused the plate to sink into the paper and leave a rectangular depression, the plate mark, surrounding the illustration. A similar mark can be made on photographs or on the mounts to give them a finish, but it requires a little experience to accomplish successfully.

Copyright.

What is the procedure of obtaining copyright of photographic prints for protection against illegal reproduction? B. T. D. (Barnet.)

The British law of copyright does not require you to make any registration of any kind, neither is it necessary to print the word "copyright" on the back of the print. The copyright of any photograph you take automatically becomes yours from the moment the negative is made, and no one should make a reproduction from a print of that negative without your consent. If you are taking the photograph on someone else's instructions or orders, whether or not there is any monetary consideration, the copyright belongs to the person who ordered it and, as above, his sanction is necessary before a reproduction is made.

Enamel Ware for Acid Hypo.

Considering the comparatively high cost of large earthenware dishes, I am tempted to invest in the cheaper enamelled metal type, but am wondering whether they are suitable for acid hypo and for the usual chemical solutions.
T. D. (London.)

Provided that the enamelled surface is sound and is not chipped or cracked to any great extent, you will find that it will not have any harmful effect when using acid hypo and the usual chemical developers. It is advisable that the solutions are not left for any length of time in the dishes, which should always be rinsed out with clean water after use. It is a very good plan to keep a special dish for the hypo and another for the developer to ensure thorough cleanliness.

Matt Emulsions.

What advantage is there in using matt emulsion plates over the usual type, for general work?
A. T. (Blackpool.)

A matt emulsion is particularly useful where retouching is necessary. The matt surface provides a suitable surface for the retouching pencil, and does not require a coating of retouching medium first. Although the surface looks somewhat like ground glass, it has no noticeable grain in enlargements, but has a slight softening effect that is very suitable for portraiture and some types of pictorial work. It is also claimed that a matt emulsion prevents halation more than ordinary emulsions.

Photographic Caricatures.

How can I make a caricature print from a straight portrait negative? M. E. W. (Brighton.)

There are several methods, but the easiest way is to put the negative in the enlarger and instead of placing the bromide flat on the easel raise it here and there to give the effect. The distortion is somewhat limited to the flexibility of the paper base and it will be necessary to pin it down in several places to keep it in place and perfectly still throughout the exposure. The negative should be focussed on a point half-way between the highest and lowest planes of the paper and stopped down sufficiently to give sharpness all over. The disadvantage with this method is that the distorted effect cannot be seen until the print is developed and viewed in the "flat."

Uranium Intensification.

Does the uranium intensifier require bleaching as with the other intensifiers? What is its characteristic and advantage, if any, over the others?
H. Q. F. (Thornton Heath.)

There is no bleaching required as it is a single-solution intensifier and only strengthens the image by virtue of toning the entire silver deposit an orange-brown colour. This colour necessitates a longer printing time. Wash the negative thoroughly after fixing and immerse in the following solution:—

Potassium ferricyanide ..	¼ oz.
Uranium nitrate	¼ oz.
Glacial acetic acid ..	2½ oz.
Water	25 oz.

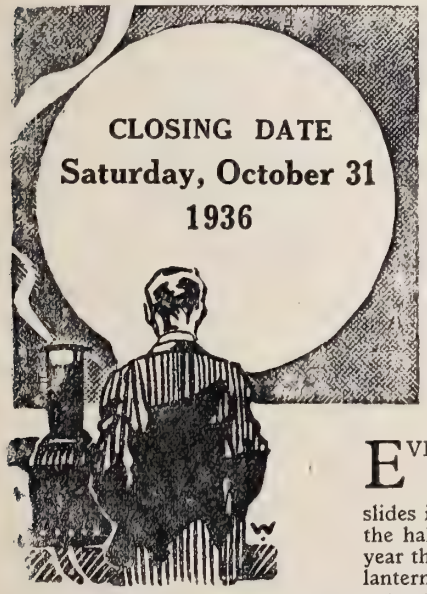
Allow the negative to remain in the solution until it reaches the desired depth of stain. If it is too dark, prolonged washing in plain water will lighten or remove it entirely, or by adding a little ammonia to the water the process can be hastened.

Altering Lens Focus.

I have heard that it is possible to shorten the focal length of a Tessar lens and similarly constructed lenses by removing the front component. If this is so, does it alter the aperture and definition? G. M. L. (Eastbourne.)

By removing the front component of the Tessar lens you will certainly decrease the focal length and in theory it should result in a slightly larger aperture. The definition, however, leaves much to be desired and only by stopping down to a very small stop, such as f/22 or smaller, can anything like satisfactory definition be obtained, and then only in the middle of the negative. Where time is of no object and great magnification is required, and where the bellows extension is somewhat limited, this will be found to be a good makeshift, but it will not compare with the performance of the entire lens for good all-round quality.

The Amateur Photographer & Cinematographer



ANNUAL
Lantern-Slide Competition
1936

EVERY reader of *The Amateur Photographer* who is interested in the making of lantern slides should participate in " The A.P." Annual Lantern-Slide Competition. Not only are the seven classes comprehensive in their variety of subjects to suit all workers, but inclusion of slides in " The A.P." prize set which circulates throughout the British Isles can be considered as the hall-mark of excellence, which every lantern-slide maker should strive for. Each succeeding year the competition proves increasingly popular, and has come to be regarded as a test of merit in lantern-slide production. We hope, therefore, that again this year every lantern-slide maker will enter the competition. The conditions and awards are set out below. It should be noted that the awards are made to individual slides and not to sets ; but every competitor can send as many slides into as many classes as he or she desires. The slides are judged on the screen under the best conditions. After the judging the prize-winning slides, and a number of others which are selected for purchase, form the exhibition collection which goes on tour to all parts of the country for a year or more. Secretaries of photographic societies who have not yet booked the set of " A.P." Prize Slides should hasten to do so, and submit alternative dates. This is necessary to enable a complete and expeditious itinerary to be arranged before the slides start on their journey in November. In the meantime, those who intend entering this competition should note that the closing date for receiving entries is Saturday, October 31st.

Classes and Subjects.

CLASS I.—Landscape with or without figures, sea subjects and river scenery.

CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.

CLASS III.—Architecture, interior and exterior.

CLASS IV.—Flowers, fruit and other " Still-Life " subjects.

CLASS V.—Natural History subjects.

CLASS VI.—Lantern slides in colour (not hand-coloured).

CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* lantern-slide competition.

Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure $3\frac{1}{4} \times 3\frac{1}{4}$ in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards ; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful ; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return ; neither can slides be returned which are not *accompanied* by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Saturday, October 31st. The slides must be well packed and addressed, " Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

BELL'S Clearance Sale.—Press, Miniature, Cine Cameras ; no reasonable offers refused.—45, Newington Butts, S.E.11. (Rodney 3773.) [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

ALLENS.—6×6 Latest f/3.5 Automatic Rolleiflex, £18/10 ; E.R. Case, 22/- ; Proxar Lens, 27/6 ; Filter, 10/6 ; Latest Lens Hood, 10/6 ; Plate Adapter, 19/6 ; Two Slides in case, 25/- ; Pressure Plate, 11/6 ; Focussing Screen, 11/6.

ALLENS.—6×6 Rajar Enlarger, f/4.5, £7/15 ; Weston Electric Exposure Meter, £3/15 ; Super Ikonta, 8 or 16 on 2B, Tessar f/4.5, R. Comp., £14/10 ; Ensign Roll Film Reflex, Ensar f/4.5, £3/19/6.

ALLENS.—Nagel Rolloroy, Elmar f/3.5, Compur, case, lens hood, £8/10 ; 3¼×2¼ Ihagee Auto. Ultrix, f/4.5, D.A. Compur, £4/15 ; Foth-Derby, f/2.5, £5/17/6.

ALLENS.—For Generous Exchange Allowances. —168, Oldham Rd. (Please note number), Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087

GRAFLEX 5×4, Aldis f/4.5, 2 double slides, tank, £4/10 ; N. & G. ¼-pl. Slides wanted.—D. G. Whitaker, Sunnyside, Disley, Stockport. [4962

3¼×2¼ Ica Folding Reflex, f/2.7 Zeiss Tessar, focal-plane shutter, 3 slides, F.P. adapter, all in leather case, £25 ; Piccolette V.P. Camera, f/4.5 Zeiss Tessar, Compur shutter, offers.—Freeman, 4, Parliament St., Harrogate. [4963

NEWMAN-GUARDIA 3¼×2¼ Sibyl, Cooke Aviar f/4.5, 6 D.D. slides, F.P.A., leather case, accessories ; first-class condition, £10.—Loader, 24, Chapel Rd., Worthing. [4968

LATEST Contax I, Sonnar f/2, as new (cost £41), ever-ready case and filter, complete, £28.—Box 9389, c/o "The Amateur Photographer." [4974

More Real Bargains from Sheffield

STILL APPARATUS

Leica Model III, Chromium, f/3.8 Elmar lens, ever-ready case. Exactly as new..... **£25 0 0**

Baby Ikonta, f/6.3 Novar anastigmat lens, Derval shutter **£2 15 0**

Newman & Guardia V.P. Roll Film, f/4.5 T.T. & H. Cooke lens **£9 9 0**

Ensign Midget (Black), f/6.3 Ensar anastigmat lens, grey case **£2 7 6**

V.P. Kodak Series III, f/7.9 Kodar lens..... **£1 10 0**

SPECIAL OFFER.—New 3¼×2¼ Ensign Auto-Speed Roll Film, Aldis Uno anastigmat f/4.5 lens, focal-plane shutter, rising front, leather case..... **£8 8 0**

Foth Roll Film, Doppel anastigmat f/4.5 lens, 3-speed shutter **£2 10 0**

Ensign Selfix 20, f/7.7 Ensar lens, 3-speed shutter, leather case **£1 19 6**

3¼×2¼ Ikonta, f/4.5 Zeiss Tessar lens, Compur D.A. shutter..... **£7 15 0**

3¼×2¼ Zeiss Ikon Icarette, f/4.5 Zeiss Tessar lens, Compur shutter **£5 5 0**

3¼×2¼ Nagel Roll Film, f/4.5 Nagel anastigmat lens, Pronto shutter, colour filter, release..... **£3 10 0**

3¼×2¼ Certotrop Plate Camera, f/2.9 Schneider Xenar lens, Compur D.A. shutter, rising and cross front, F.P. adapter, release, leather case. New condition.. **£12 0 0**

CINÉ APPARATUS

G.916 Paillard Bolex Projector, 9 and 16 mm. films, 500-watt, supplementary resistance. New condition **£39 10 0**

Pathescope 9.5-mm. Imp Projector, with super attachment and motor. Excellent condition **£4 17 6**

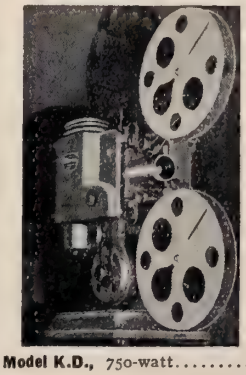
Victor Model V Camera, 16 mm., latest type, turret front, Dist-a-light finder, visual focussing and wind back, f/1.5 Dallmeyer Speed lens, Mortimer case. Condition as new **£37 10 0**

200-B Pathe Projector, direct mains model, 200/250 volt. New condition, with case..... **£11 15 0**

8-mm. Kodascope Eight-30 Projector. Very good condition **£7 7 0**

Cine-Kodak Eight-20, condition as new, f/3.5 lens **£7 7 0**

Siemens Model B, f/2.8 Glaukar lens, 3 speeds with coupled aperture ring, cassette loading, complete with case. Very good condition **£22 10 0**



AMPRO

THE BEST 16-MM. PROJECTOR.

Gives a perfect picture equal to the finest professional projector.
Has forward, reverse, still device. Motor rewinds 400 ft. in a few seconds. A sound engineering job.

Model J, 500-watt
£39 10 0
Or 12 payments of **£3 9 2**

Model K, 750-watt
£44 10 0
Or 12 payments of **77/11.**

Model K.D., 750-watt..... **£50 0 0**
Or 12 payments of **87/6.**

SHEFFIELD PHOTO Co LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — *One minute walk from Town Hall*

Phone 22079 (2 lines). Grams : Photo, Sheffield.

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.
For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

£5/19/6 ¼-pl. T.-P. Reflex, Ross f/4.5, 1/10th to 1/1,000th, 6 slides, R.F.A. (3¼×2¼), F.P.A. ; offers ?—Powell, 96, Cornwall Gardens, S.W.7. WES. 0036. [4972

MENTOR Folding Reflex 3¼×2¼, Zeiss Tessar f/4.5, 6 D.D. slides, roll-film holder, leather case ; nearest offer £9.—Box 9388, c/o "The Amateur Photographer." [4973

ROLLEICORD, f/4.5, latest £11/15 model ; perfect condition, £7/10.—Osborne, 12, Cole Park Rd., Twickenham. [4976

3¼×2¼ Soho Reflex, latest model, used few times only, Zeiss f/4.5, 3 D.D. slides, F.P.A., tripod ; what offers ?—Moorings, Downs Hill, Beckenham. Bec 0808. [4982

ZEISS Ikon, Dominar f/4.5, Compur, 3¼×2¼, £4. —Goodman, 8, Parkfield Crescent, Harrow. [4984

1-PLATE T.-P. Junior Special Reflex, 10 slides, F.P. adapter, leather case, Cooke f/4.5, £7 ; Sanderson 5×4, stand, Aldis-Plano f/6.8, 1 to 1/100th, double extension, 30/- ; Daylight Enlarger, V.P. to P.C., 12/6 ; offers.—Ryan, 4, Holborn Place, Plymouth. [4985

CONTAFLEX, f/2 Sonnar, E.R. case, filter, lens hood ; as new, £53.—Smith, 178, Scarthoe Rd., Grimsby. [4987

CONTAX I, f/2 Sonnar, ever-ready case, Zeiss green filter, £22.—Yates, Nirvana, Somali Rd., Cricklewood. [4989

VEST Pocket Reflex, f/3 Meyer, focussing mount, bellows, self-capping, 1/10th to 1/1,000th, revolving back, 3 double slides, F.P. adapter, case, £7/10 ; deposit system.—Box 9396, c/o "The Amateur Photographer." [4993

BALDAX, f/2.9, Compur (16 on 120), case and distance meter, £5.—C. Rowcroft, 449, Tonbridge Rd., Maidstone. [4996

ENSIGN



"ECONOMIC" MOUNTING PADS

A series of art boards made up into perforated pads—convenient for use and containing 12 assorted sheets (4 black, 4 cream, 4 white), also available in cream or white only.

Style A, assorted. Style B, cream. Style C, white.

No. 1 Size 10×8.....1/-
No. 2 ,, 12×10.....1/6
No. 3 ,, 15×12.....2/-

ENSIGN PHOTO LIBRARY

FOR A PLACE ON EVERY BOOKSHELF

LIBRARY ALBUMS



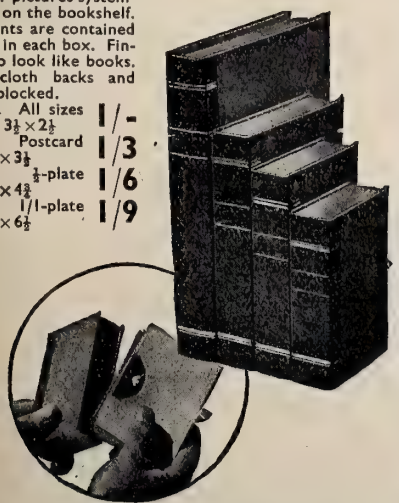
The new idea in albums. Strongly bound in tasteful brown, resembles a book, it will stand on your bookshelf and not look out of place with the volumes already there. Each album takes 100 3¼×2¼ prints, slip-in, two on a page.

No. 3085. For 100 3¼×2¼ prints **2/6**

BOOK BOXES

A simple method of storing your pictures systematically on the bookshelf. 100 prints are contained loosely in each box. Finished to look like books. With cloth backs and edges blocked.

No. 0. All sizes to 3½×2½ **1/-**
No. 1. Postcard 5½×3½ **1/3**
No. 2. ½-plate 6½×4¾ **1/6**
No. 3. 1/1-plate 8½×6½ **1/9**



ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

PAIR Dallmeyer Series II Stigmatic Lenses f/6, iris mounts; optically perfect, £3.

4½×6 Contessa Nettel Focal-plane Camera, focussing adjustment, quick-wind focal-plane shutter, 1/7th to 1/1,200th and time, fitted Tessar f/2.7, 6 slides, F.P. adapter, leather case, £12.

3½×2½ Newman & Guardia Imperial Sibyl N. & G. 3½ Reflex, finder, rising and cross front, fitted Tessar f/6.3, speeded shutter, ½ to 1/100th, 12 slides, F.P.A., leather case, £7.

3½×2½ Dallmeyer Speed Camera, Pentac f/2.9, 3½ focal-plane shutter, 1/8th to 1/1,000th, 3 D.D. slides, F.P. adapter, leather case, £11/10.

3½×2½ Matador Folding Pocket, self-erecting front, 3½ reversible finder, fitted Trioplan anastigmat f/4.5, focussing mount, 3 slides, £3.

3½×2½ Matador Folding, as above, fitted 3½ Regulyt anastigmat f/6.3, focussing mount, 3 slides, £1/10.

3½×2½ Thornton-Pickard Junior Special Reflex, 3½ rack focussing, rising front, sky-shade, deep triple detachable hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, fitted Pentac f/2.9, 6 slides, F.P. adapter, roll-holder, leather case; fine order, £15/10.

LUC Shutter, 2⅝-in. opening, complete with cable release, £1/5.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

LEICA III, Summar f/2, black, in case, £25.—Bray, 26, Lymes St., Camden Town. [4995

ENSIGN Special Reflex 3½×2½, f/3.2 Wray Lustra, f/6.8 Dallmeyer Telephoto, 6 slides, F.P.A., roll-film holder, 15 gns.—50, High St., Tonbridge. Phone 280. [4997

IKONTA 3×4 cm., 16-on-V.P., Tessar f/4.5, Compur, purse, accessories; as new, £5/10.—20, Hanover Sq., Leeds. [5001

CAMERA Bargains.—Complete Sets, including quarter, half and whole plates, Projecting lanterns, state requirements.—English, 44a, Union Rd., Camelon, Falkirk. [5007

LEICA Model III, Chromium, Elmar lens, Telephoto, wide-angle, view-finder, filter, sun-hood, various leather cases; bought June; cost £65; no reasonable offer refused; sell lot or separately.—Barclay, 68, Queens Drive, Glasgow. Tel., 1790 Queens Park. [5010

IKOFLEX II Reflex, Zeiss f/3.8, Compur, hood, filter, leather case; all new last month; perfect, £9/9.—Box 9402, c/o "The Amateur Photographer." [5014

MIROFLEX 3½×2½, Tessar f/4.5, as new, month old, slides, adapter, case, £28; London; deposit system.—Box 9403, c/o "The Amateur Photographer." [5015

ERMANOX f/1.8 6×4½ cm. Focal-plane, film pack adapter, changing-box, Leitz distance meter, Justophot exposure meter, Zeiss filter, 3 colour filters, Dallan tank, walking-stick tripod, enlarger, leather case, £25 the lot.—Box 9404, c/o "The Amateur Photographer." [5016

F/1.9 Hektor 7.5 cm.; absolutely as new, £20; Vidom and case, £3.—Cyril Howe, Abbey Churchyard, Bath. [4978

CONDENSER Lenses, first hand, 4½-in., 10/- pair mounted 13/6; 5½-in. 16/6; 5½-in. 18/-, mounted 22/-; all sizes 1-in. to 10-in. diameter; Enlarging Lenses, Portraits and Lenses for all purposes; Reflex mirrors resilvered, Binoculars overhauled or repaired; Anastigmats re-ground or repolished; Achromatic lenses for portraits, cheap; lists free, stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [5000

CINEMATOGRAPH APPARATUS

CINE-KODAK Model K, f/1.9 lens, complete with case; as good as new, only used once; offers.—Bibbings, Queen St., Newton Abbot. [4961

SECOND-HAND BARGAINS

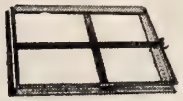
FROM

THE SERVICE COY.

For CASH, EXCHANGE, or TERMS

6×6 Rolleiflex (Non-automatic), f/3.8 Zeiss Tessar lens, Compur shutter and leather case..... **£10 12 6**
3½×2½ Makina, f/2.9 Plaubel, delayed Compur shutter, 6 slides, F.P. adapter and leather case..... **£10 17 6**
½-pl. V. & N. Enlarger, Vertical, f/4.5 Dallmeyer lens, baseboard and negative carrier..... **£8 12 6**
Leitz Leica Valfa Enlarger, f/3.5 Elmar lens and printing board..... **£9 17 6**
4×4 cm. and Miniature Foth Vertical Enlarger, f/3.5 anastigmat lens. As new..... **£6 12 6**
½-pl. Kodak Autofocus Vertical Enlarger, Kodak anastigmat lens..... **£5 5 0**
Dollina, for 35-mm. film, built-in range-finder, f/3.5 Steinheil Cassar lens, Compur shutter. As new **£11 10 0**
Super Ikonta (16-on-3¼×2¼), f/3.5 Zeiss Tessar, Compur shutter..... **£12 17 6**
Ensign Midget, f/6.3 anastigmat lens and purse **£1 12 6**
3¼×2¼ Icarette Roll Film, f/6.3 Zeiss Tessar, Compur shutter..... **£3 18 6**
3¼×2¼ Voigtlander Inos, Skopar f/4.5 anastigmat, D.A. Compur shutter..... **£4 18 6**
3¼×2¼ Agfa Standard, f/4.5 Agfa anastigmat, speeded shutter..... **£3 12 6**
V.P. Kodak Series III, f/7.9 anastigmat, speeded shutter **£1 9 6**

GNOME
Masking Frame



Entirely constructed of metal. Base in white finish and marked in inches. Suitable for vertical or horizontal enlargers and fitted with metal adjustable mask giving a perfectly clean white border of varying width.

For all sizes up to 10×8 in. Postage 9d. **22/6**
For all sizes up to 12×10 in. Postage 1/- **27/6**

520 Ikonta (16-on-3¼×2¼), f/4.5 Novar anastigmat, Compur shutter..... **£5 12 6**
520 Ikonta (16-on-3¼×2¼), f/4.5 Novar, Telma delayed shutter, Rhaco finder..... **£3 8 6**
3¼×2¼ Ensign Roll Film Speed Reflex, f/4.5 Aldis and 9-in. f/6.3 Dallmeyer, Telephoto lenses, filter. All in leather case..... **£7 18 6**
Six-20 Kodak, f/4.5 Kodak anastigmat, delayed Compur shutter and leather case..... **£3 19 6**
2¼ sq. Voigtlander Brilliant, f/4.5 Skopar anastigmat, Compur shutter, filter and Portrait attachment, E.R. case..... **£4 19 6**
5×4 Graflex Reflex (no lens), F.P. adapter.. **£3 3 0**
Model II Leica, f/2 Summar lens. Nice condition **£26 17 6**
Contaflex, f/2 Summar lens, built-in exposure meter **£55 17 6**
Adon Adjustable Telephoto Lens, with hood.. **£3 3 0**
9-in. f/6.5 Dallmeyer Dallon Telephoto Lens and case **£3 12 6**
9.5-mm. Pathe 200B Projector, motor drive and variable resistance..... **£12 17 6**
16-mm. Ensign 100B Projector, complete in self-contained carrying-case. As new..... **£10 18 6**
16-mm. Model 75 Bell & Howell Cine Camera, f/1.5 Taylor-Hobson lens, leather case. As new.... **£14 10 0**
Weston 650 Universal Exposure Meter, and purse **£4 0 0**
9.5-mm. Campro Combined Cine Camera and Projector, f/2.5 anastigmat lens..... **£4 4 0**

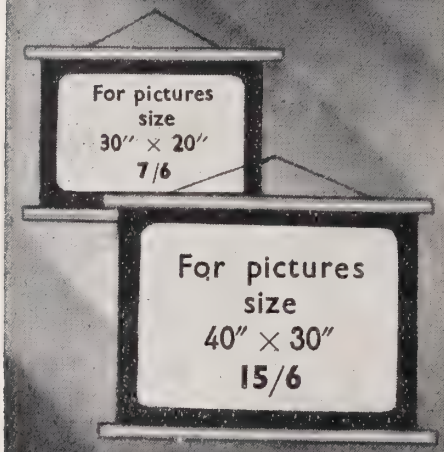
Phone: Holborn 0664 (3 lines). Established 1889.

The Service Company Ltd. LONDON

289, HIGH HOLBORN, LONDON, W.C.1

CORONET SILVER SCREENS

The Choice of Most Amateur Cinematographers



Coated with special aluminium dope; sprayed black border, and black enamelled wooden rollers.

In two sizes.
For pictures 30"×20", 7/6
For pictures 40"×30", 15/6

MODEST IN PRICE EXCELLENT IN PERFORMANCE

Sold by all good Photographic Dealers.

The new 9.5 m/m Projector, with its many exclusive features, will be available very shortly. We shall be pleased to send detailed brochure on application.

CORONET CAMERA CO.
310, SUMMER LANE, BIRMINGHAM, 19

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films ; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [5017

SIX Pathescope Super Films, £3, or offer.—Barder, Field House, Marlborough, Wilts. [4967

MILLER 9.5 Camera (3 speeds), Dallmeyer f/1.9, £8/10 ; Pathescope 9.5 Motocamera (single speeds), f/2.5, with tele-attachment, £8 ; 16-mm. Kodascope D, £18/10.—Loader, 24, Chapel Rd., Worthing. [4969

SIEMENS B, f/1.5 Meyer, interchangeable, £35 ; Victor Black Turret, 1-in. f/1.5, £26 ; Ensign Turret, 1-in. f/2.8, case, £25 ; Ensign Kinecam, f/2.8, case, £12/10 ; Filmo 75, f/3.5, case, £12/10 ; Filmo 70D, f/3.5 Cooke, £32/10 ; Zeiss Kinamo, f/2.7 Tessar, £10/10.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0047

FILM Hire.—9.5-mm. Supers, 1/- per two days ; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

ENSIGN Junior Projector, 17/6 (cost 25/-) ; Film Tank (3¼×2¼), 5/6 ; Watkin Plate Tank (¼-pl.), 10/-.—Chamberlin, 36, Grange Rd., Erdington. [4980

VICTOR 3, 5 speeds, Dallmeyer f/1.5, filter, case ; perfect condition, £16/16.—17, Kenwyn Avenue, Blackpool. [4990

DEKKO Cine, f/1.5 lens, latest gate, as new, with leather case, 3 chargers and Bell-Howell Photometer, £12 or near offer.—Roper, 133, Burnage Lane, Didsbury, Manchester. [4994

PATHE Home Movie Projector, complete, super attachment, motor and resistance, splendid condition, £8/19/6 ; Pathe Camera, f/3.5 lens, and extra portrait lens, £4/10 ; Coronet 9.5-mm. Projector, 32/6.—C. Woollons, 19, Vivian Avenue, Hendon, N.W.4. [5008

KODAK Model D Projector, resistance, etc., perfect, £19 ; Ensign Camera Model 6, complete in case, Taylor-Hobson f/2.8 lens, 50-ft. Kodachrome, 50-ft. Agfa pan., £14 ; Cinecraft Tripod, £3 ; accept £34 for lot.—Box 9400, c/o "The Amateur Photographer." [5012

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction ; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

SNIPS.—Ensign Midget Enlarger, from 3×4 cm. to 3¼×2¼, cost over £6, 29/6 only ; Ensign Leica Enlarger, complete, 63/-.—Woollons, 254, Hendon Way, N.W.4. [4966

DUALITE Enlarger, ¼-pl., 5/- ; Half-plate to Lantern Reducer, with lens, 5/- ; Folding Stereo, 37/6.—A. L. C., 222, Woodbridge Rd., Ipswich. [4977

EXAKTA Model A, Lumimax Enlarger, Correx tank, excellent condition, £12, cash or offer.—Rogers, 9, Tufton St., Westminster. [4998

SALEX 3¼×2¼ Horizontal Condenser Enlarger, all movements, electric fittings, £3.—Davies (Draper), 65, Acland Rd., Bridgend. [5003

ACCESSORIES

BELLOWS.—All sizes stocked ; lowest prices ; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0033

FINE Enlargements.—Barker Concentrated Light Cabinet, appro., 18/-.—Barker, Shore Place, Gourock. [4874

HALF-PRICE.—50 Latest type Oak Floodlight Stands, every possible movement, cable, switch, adapter, 7/6 ; post free, approval.—Pallett, Shamrock, Berkhamsted. [5002

FLIGHT
The AIRCRAFT ENGINEER AND AIRSHIPS

The First Aero Weekly in the World

All the latest developments in connection with aviation are recorded in the pages of "Flight."

Illustrated descriptions of new aircraft, aero engines and equipment, British and Foreign, appear regularly, as well as practical articles giving the latest information for Club members and amateur pilots.

"Flight" is the leading authority on aviation. It contains Royal Air Force news, and deals with the work of R.A.F. Squadrons, with Private Flying, and with Commercial Aviation, Airlines, and Airports.

A special staff of highly competent aerial photographers ensures that "Flight" contains the finest photographs of aviation in all its aspects.

EVERY THURSDAY 6d.

From all Newsagents and Bookstalls.

Subscriptions :
British Isles — — 33/-
Other Countries — 35/-

FLIGHT PUBLISHING CO., LTD.
DORSET HOUSE,
STAMFORD STREET, LONDON, S.E.1

SAVED!

ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .

"TEITEL'S *Scratchproof*"

will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions

POST **5/-** FREE.

Obtainable from all reputable dealers.

TO CINÉ USERS ! We also supply Teitel's **NEW LIFE** for rejuvenation of old films.

Write for particulars

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

IF YOU REQUIRE

A Superior Photographic Service obtain your requirements from

ALLENS of MANCHESTER



THE LATEST MODEL

ROLLEICORD II

New type Reflex Hood and larger Magnifier. For taking pictures at eye-level the object is viewed through a mirror and double magnifier combined.

Depth of focus and focussing knob combined.

Engraved exposure plate at back of camera.

Zeiss Triotar f/4.5 lens, Compur shutter to 1/300th..... £14 10 0

Zeiss Triotar f/3.5 lens, Compur shutter to 1/300th..... £17 10 0

Ever-ready Case..... £1 0 0

NEW

IKOFLEX II



Takes 12 2¼×2¼ exposures on 3¼×2¼ film. Plano-Convex collective lens gives a bright image, right side up, and even illumination. All bright parts chromium-plated. Self-erecting, with large magnifier for critical focussing.

Zeiss Triotar f/3.8 lens, normal Compur..... £14 15 0

Zeiss Tessar f/3.5 lens, Rapid Compur..... £20 10 0

Ever-ready Case..... £1 11 6

Also for a selection of Super Bargains for cash, see Cameras and Lenses Column.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED.—Enlarger to take up to ¼-pl., no lens.—J. M., 67, Trafalgar Rd., S.E.10. [4970

EXCHANGE.—4-valve All-mains Radio for Kodak Duo Six-20, Compur.—Prince, 9, Fernhill Avenue, Liverpool, 20. [4964

WANTED.—8-mm. Cine Projector, 200, 300 or 400 watt lamp; cash price to—Barnato, 23 Frognal Court, N.W.3. [4965

WANTED.—Mentor Compur Reflex, new condition.—Moorings, Downs Hill, Beckenham. Bec. 0808. [4983

WANTED.—Bell-Howell Filmo, Double-Eight; perfect order, cheap.—G. Good, 26, Bath Rd., Newbury. [4971

WANTED.—V.P., Half-V.P.; good condition; also ¼-pl. Vertical Enlarger.—Frost, 90, Ritherdon Rd., S.W.17. [4975

WANTED.—Exakta, reasonable price; also Meter.—Docker, 176, The Grove, S.E.5. [4981

WANTED.—7.5-cm. or 3-in. Anastigmat, focussing mount.—Reed, 17, Bridge St., Reading. [4986

WANTED for Cash.—3½×2½ Reflex Camera, forward particulars.—Oakley, Chepstow, Shepperton, Middlesex. [4988

WANTED.—7 or 6×13 cm. Roll Film Holders, also Postcard 1a smaller sizes, knife-edge fitting, also Panorama Camera.—Frame, Cronkville, Onchan, I.O.M. [4991

WANTED.—Microscope, good condition, with condenser, 1/6th, 2/3rds and 1/12th oil objectives, mechanical stage preferred; full particulars; approval.—Hopkinson, 151, The Rock, Bury, Lancs. [4992

PROJECTION Lantern (not cine) wanted, long focal lens; state focal length, luminant, accessories and lowest price.—W. B., 35, Werter Rd., London, S.W.15. [4999

WANTED.—Certo Super Sports, Tessar f/2.8; deposit.—41, Stanley Rd., Teddington, Middlesex. [5004

£4 Cash and Super Ikonta, f/3.5 Tessar, 16-on-3¼×2¼, case, as new, for best Zeiss Miroflex, 3½×2½, f/4.5 or f/3.5 Tessar, recent model with slow-speed shutter, offered.—Write, Advertiser, 12, Montagu Gardens, Wallington. [5005

WANTED.—Two on 3¼×2¼, f/2.9, Compur, cheap. —Wiltshire, 68, Everest Rd., Fishponds, Bristol. [5006

WANTED.—Exposure Meter; Electric Enlarger for 2¼-in. negatives; Reflex Korelle, ever-ready case.—41, Dryden Rd., Gateshead. [5009

I OFFER £3/10 for Agfa Speedex O, V.P., perfect; filters extra; deposit system.—Box 9401, c/o "The Amateur Photographer." [5013

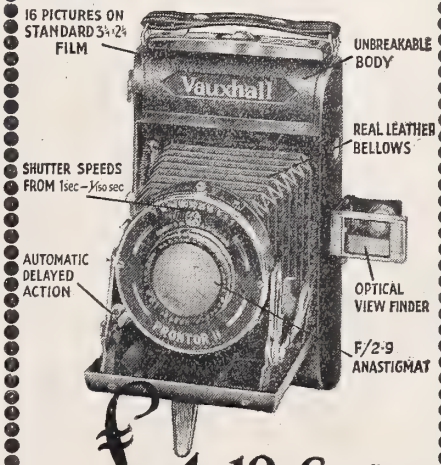
MATERIALS

BRIGHTON.—Buy direct. Save money. "Brighton" Brand Photographic Papers are absolutely unbeatable for superb quality and reasonable prices. Lists and samples with pleasure. —Kimber's, 61, Grand Parade, Brighton. [0001

CITY PHOTO WORKS.—First Quality British Gaslight and Bromide Paper, 3½×2½, 2/- gross (quantities); Postcards, 2/1 100 (quantities); Folders: Postcard, 2/- 100; 3½×2½, 1/6 100; ½-pl., 50 2/-; Whole-plate, 25 2/6; write for Free Catalogue of all D. & P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

CARTRIDGE and Spool for Leica, Contax and Retina Cameras, 1/3 complete; 35-mm. Super-speed Fine-grain Panchromatic Film, 40 ft. 5/6, post paid; write or call.—B. S. Productions, 1, Mitre Court, E.C.4. [4979

The Best Value



£4-19-6 only

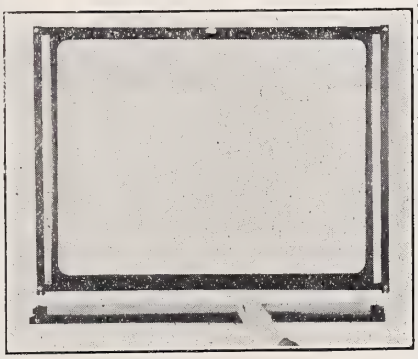
The above Vauxhall camera represents the most stupendous value every offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR **8/9** down and 11 similar monthly payments.

Or with Compur "S," £6 15 0. Compur Rapid, £7 19 6

GLASS SCREENS

STAGGERING VALUE



Finest Crystal Glass Beaded Surface.

SIZE: 30×40 **32/6**

COMPLETE WITH STRETCHERS.

Also in finest Silver Surface **17/6**

COMPLETE WITH STRETCHERS.

Packed in neat cardboard box. Carriage 1/3 extra.

NOTE THESE POINTS

This new screen must not be confused with cheaply made screens. The surface is very durable and of finest quality. The woodwork is not stained, which soils the hands, but is polished in eggshell cellulose. The stretchers are of a new design and allow for fixing the screen quickly without having to remove the thumbscrews.

SPECIAL: 52 in. × 40 in. Screen in silver surface only. Price..... **21/-**

COMPLETE WITH STRETCHERS.

Only obtainable from

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 3482 AND 3483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

NEWPORT
CAMERA EXCHANGE
BARGAINS

Contax I, f/2 Zeiss Sonnar lens. As new. List price £41. A bargain..... **£31 0 0**
Contax I, f/2.8 Zeiss Tessar lens, ever-ready case. £35 3s. 6d. list price. Perfect condition **£21 10 0**
Zeiss Ikonta 520, f/6.3 Novar lens, Derval shutter, 16-on-3¼×2¼. List price £4 17s. 6d. As new **£2 15 0**
Zeiss Ikonta 520/15, f/6.3 Novar lens, Telma delayed-action shutter, 4½×2½. List price £6. As new **£3 10 0**
Popular Pressman ¼-pl. Reflex, f/4.5 Aldis-Butcher lens, 6 single slides, leather case. Perfect condition **£3 17 6**
Kodak Horizontal ¼-pl. Graflex, f/4.5 Kodak lens, 3 D.D. slides. Perfect condition..... **£6 5 0**
Six-20 Duo Kodak, f/4.5 Kodak lens, Compur shutter, 16-on-3¼×2¼. A perfect camera. As new. List price £8 2s. 6d..... **£6 10 0**
No. 3 Pocket Kodak, Series III, 4¼×3¼, f/6.3 Kodak lens, Diomatic shutter, leather case. Cost about £9. Perfect..... **£2 17 6**
Pathe Motocamera, £6 6s. model, f/3.5 lens. Perfect condition. Hardly used..... **£4 4 0**

WRITE NOW FOR A QUOTATION TO—
NEWPORT CAMERA EXCHANGE
5, HIGH STREET, NEWPORT, MON.

TO D&P TRADE **FINISHERS**

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

CHANGE

YOUR CAMERA FOR A **HOME MOVIE PROJECTOR**

See our windows for bargains in used apparatus

AT

GALLOWAYS
VICTORIA SQUARE (Opposite G.P.O.)
BIRMINGHAM
Phone: MID. 5670.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4½×2½ 3/6, 3¼×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-; 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3¼×2½, 1/6 72 sheets, 2/6 gross; 4½×2½ and ¼-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ¼-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ½-pl., 3 dozen 5/-, backed 5/9; 3¼×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2½, 9/-; 2½×4¼ 11/-; 6 exposures: 3¼×4¼, 18/-; 5¼×3¼, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2½, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000; 3¼×2½, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2½, 10/- dozen, 2½×4¼ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2½, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ¼-pl., 2/-, 6/6 gross. [0009

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Catalogue free. Satisfaction guaranteed.

ATTWOOD.—Genuine Surplus Glossy Gaslight Paper, vigorous and normal, 3¼×2½, 1/6 gross.

ATTWOOD Bromide Paper, glossy, velvet and matt, normal and vigorous: ¼-pl., 72 sheets 2/6; whole-plate, 4/-; also Cream, Natural and Silky Grain.

ATTWOOD First Quality Bromide and Gaslight Postcards, all grades: 50 1/6, 100 2/9, 500 12/-, 1,000 21/-.

ATTWOOD Bromide and Gaslight, Singles, Postcards, commercial, all grades: 1/9 100, 15/- 1,000; Bromide Strips, 15/6 1,000.

ATTWOOD Special Line.—¼-plates, 300 and 400 H. & D., 2/9 dozen, 4 dozen 10/-; reliable for outdoor work.

ATTWOOD Mounts, paste-on, for ¼-pl., white, grey, brown, 50 3/6; for whole-plate, 6/-.

½-PLATE Grey Folders, two-piece, 2/- dozen; for ½ whole-plate, 3/- dozen; all post paid; prompt dispatch; satisfaction guaranteed.—Attwood, Chapel Lane, Hadleigh. [0025

SALANSON LTD.
"Best in the West."

SELECTED GUARANTEED BARGAINS!

520 Zeiss Ikonta, f/3.5 Novar, Compur shutter **£6 6 0**
¼-pl. T.-P. Special Ruby Reflex, f/4.5 Aldis, 3 D.D. slides, F.P. adapter..... **£7 17 6**
Model II Leica, f/3.5 Elmar..... **£19 17 6**
Zeiss Contax, f/2 Sonnar, ever-ready case **£32 15 0**
Pathe Lux Projector 9.5-mm., 32-mm. Hermagis, resistance and case..... **£12 17 6**
16-mm. Victor Projector (as new), 2-in. lens, 500-watt lamp, case and transformer..... **£27 15 0**
Sinclair Projection Lantern, triple extension, mahogany body, 10-in. lens, Beards carrier..... **£9 15 0**
Leitz Valoy Enlarger (no lens), with masking board **£6 15 0**
Zeiss Miraphot, f/6.8 anastigmat..... **£6 12 6**
Blendux Exposure Meter..... **£2 7 6**
Ombrux Exposure Meter..... **£2 7 6**
6-in. f/5.6 Dallon Tele Anastigmat, for Exakta **£6 15 0**
6½-in. f/3.5 Cooke Anastigmat..... **£2 17 6**
9-cm. f/4 Leitz Elmar Telephoto Lens.... **£7 15 0**

Highest Allowances in Part Exchange.

20, HIGH STREET, BRISTOL AND 119, QUEEN ST., CARDIFF

FILMS WASTED!
BECAUSE YOUR EXPOSURES ARE INCORRECT

PRACTOS

Exposure Meter is always reliable. Never varies.

Scientifically designed and specially accurate for Interiors, Colour work and Artificial Light. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue Viewfinder..... **27/6**
Model I (without Finder), ditto..... **22/6**
"Junior" Model..... **15/-**

All in Leather Cases.



CARNER & JONES LTD.
Polebrook House, Golden Square, W.1

TURNER'S CAMERA EXCHANGE

is recommended by Messrs. E. LEITZ (London).

9, PINK LANE, *Phone: 22655*
NEWCASTLE-ON-TYNE

PRECISION CAMERAS LTD.

are offering this week a few second-hand and shop-soiled cameras in excellent condition at exceptional prices.

Ensign 16-mm. Cine Camera, f/2.8 Cinar lens, variable speeds and leather case..... **£8 15 0**

Leica I, interchangeable, 5-cm. Elmar lens f/3 5, ever-ready case, lens hood and range-finder. Cost £20 ..... **£13 13 0**

Zeiss Contax I, Sonnar lens f/2, ever-ready case. Nearly new. Cost £43..... **£33 10 0**

¼-pl. T.-P. Reflex Camera, Cooke lens f/4.5, 6 slides, leather case..... **£6 15 0**

HAVE YOU SEEN THE LATEST EXAKTA REFLEX CAMERAS ?

With delayed action, automatic slow-timing, and accommodation for roll films, plates and film packs. They are the world's best small cameras, and give the largest pictures of all the "Miniatures."

The New Voigtlander Range-finder Bessa is here, and takes 8 or 16 pictures on 3¼×2¼ film. Incorporated is the famous Voigtlander trigger release and attached filter. No other 3¼×2¼ range-finder roll-film camera equals it.

Our Service is the most comprehensive ever offered

IF

You are interested in getting better "still" pictures.

IF

You are interested in getting better "Motion" pictures.

IF

You want the best allowance on anything photographic.

Visit **PRECISION CAMERAS LTD.**

9, PICCADILLY ARCADE, S.W.1

(Opposite the Royal Academy). *Telephone : Regent 5225.*

Call and hear the latest Talkie Apparatus in the most comfortable cine theatre in town, or visit our Laboratory, where you may try any enlarger or other dark-room apparatus on the market.

The FIRST Establishment of Precision Cameras Ltd. The LAST word in Photographic and Cine Service.

No. 9, PICCADILLY ARCADE, S.W.1

BAKER'S *of* HOLBORN

This Week's Bargains!

Leitz Model III Leica, f/3.5 Elmar. New condition, with case **£23 10 0**

Zeiss Ikon Contax, f/2 Sonnar. As new, with case **£31 0 0**

4½×6 cm. Ernemann Focal-plane, f/4.5 Dogmar, 3 slides, F.P. adapter. New condition..... **£11 10 0**

4½×6 cm. Ernemann Folding Reflex, f/4.5 Ernon, 6 slides and case. New condition **£14 10 0**

4½×6 cm. N. & G. Baby Sibyl, Aviar f/4.5, 3 slides, F.P. adapter and purse. Perfect..... **£8 10 0**

Voigtlander Bessa, f/4.5 Skopar, D.A. Compur shutter. As new **£7 10 0**

3¼×2¼ Roll Film, f/4.5 Meyer Trioplan, Vario shutter **£3 0 0**

3¼×2¼ Voigtlander Roll Film, f/4.5 Skopar, D.A. Compur. New condition **£6 6 0**

¼-pl. Zeiss Ikon Maximar, f/4.5 Tessar, Compur, 3 slides, F.P. adapter. As new, with case..... **£10 10 0**

¼-pl. T.-P. Ruby f/4.5 anastigmat, Compur shutter, 3 slides, F.P. adapter **£2 17 6**

3¼×2¼ D.E. Contessa, f/6.3 Citonar, Ibso shutter, 6 slides, roll-holder and case. Perfect condition.. **£3 10 0**

9.5 Dekko Cine, f/1.9 Dallmeyer and case. As new **£7 10 0**

16-mm. Bolex Cine, f/3.5 anastigmat..... **£4 10 0**

1-in. Dallmeyer f/1.5 Anastigmat, for Cine. New. List £10..... **£7 10 0**

100-ft. Cine-Kodak, f/3.5..... **£7 0 0**

LIBERAL ALLOWANCE ON YOUR OWN CAMERA IN EXCHANGE.

C. BAKER

244, HIGH HOLBORN, W.C.1

MATERIALS

BURT'S for Reliable Plates, Postcards, Papers, etc. ; all goods guaranteed ; we pay postage ; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards : Gaslight and Bromide, vigorous and normal ; all surfaces : First quality, 1/6 50, 2/9 100 ; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal ; all surfaces : 3½×2½, 1/- 72 sheets, 1/10 gross ; 4½×2¾ and ¼-pl., 1/9, 2/9 gross ; ¼-pl., 1/6 36 ; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the quality Paper), 2/1 gross, post 4d. ; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

EVENING Class.—Cripplegate Institute, Golden Lane, City (3 minutes Aldersgate St. Met. Station), instructed by John H. Gear, Hon. F.R.P.S.; Wednesdays, 6.30-8 ; commencing 30th September ; open to all ; Miniature, Pictorial, Commercial, General Photography ; fully practical ; three months' course, 15/- ; particulars write Manager Institute. [4714

LET Photography provide your winter's joy ; course for ladies and gentlemen on Tuesday at 7.45 p.m. ; commencing 28th ; low fees, materials and equipment supplied.—Dalston Literary Institute, Colvestone Crescent, E.8. [4844

EVENING Classes, Photography in Theory and Practice, at the following : Holloway Literary Institute, Hilldrop Rd., Camden Rd., N.7, Tuesdays ; Putney Literary Institute, Mayfield School, West Hill, Putney, Wednesdays ; Hammersmith Literary Institute, Brook Green, Hammersmith, Thursdays ; Adult School, Roscoe St., Bunhill Row, Mondays or Fridays, commencing September 29th, fee 7/6. [4885

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists : 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each ; Developing and Printing and all Photographic work undertaken ; trade specially catered for ; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc. ; price list free.—Slater, Sawtry, Huntingdon. [3407

FINEST Quality Enlargements on attractive papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

GLAZED Enlargements : ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6 ; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable ; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross ; Postcard Enlargements, assorted, 2/- dozen ; per negative, 1/6 dozen, 12/- gross ; surfaces : matt, semi-matt, cream, glossy ; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d. ; for 2/6 we develop and print 7×5 in. your six or eight exposure film ; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

Second-hand Lenses

25473. 6-in. Ernon f/3.5 Anastigmat Lens, in sunk focussing mount **£4 4 0**

25464. 6-in. Ross f/6.8 Homocentric, in sunk mount **£2 12 6**

25453. 7¼-in. Ross f/3.5 Xpres, in sunk mount. List price £16 10s. For..... **£11 12 6**

25446. 3-in. Carl Zeiss f/3.5 Tessar, in sunk focussing mount. List price £9. For..... **£3 15 6**

25408. 6-in. Dallmeyer f/4.5 Serrac, in sunk mount. List price £8 10s. For..... **£3 15 6**

25374. 6-in. Suter Plasmat f/4, in sunk mount..... **£4 4 0**

25310. 5-in. Dallmeyer f/3.5 Dalmac, in sunk mount. In new condition. List price £10. For..... **£6 15 0**

25223. Set of Ross-Zeiss Convertible Protar Anastigmats, combined focal lengths 7, 6¼ and 5½ in., iris mount.... **£5 12 6**

25183. 12½-in. Ross Single Combinable, in iris mount. List price £9 9s. 6d. For..... **£4 12 6**

25136. 1¼-in. Kinoplasmat f/1.5, in focussing mount. List price £19. For..... **£7 12 6**

25512. 10-in. Carl Zeiss f/4.5 Tessar, in iris mount. List price £20 6s. For..... **£12 10 0**

25493. 8.2-in. Cooke Series II f/4.5 Portrait Anastigmat £3 15 0

25486. 8-in. Ross-Zeiss f/4 Planar Anastigmat, in iris mount **£5 12 6**

25423. 5-in. Ross Homocentric f/6.3, in focussing mount **£2 12 6**

25475. 5-in. Ross Symmetric Anastigmat f/7.5, in iris mount **£1 1 0**

25438. 125-mm. Goerz f/4.5 Dogmar, focussing mount **£3 17 6**

24295. 6-in. Goerz f/6.8 Dagor, focussing mount.. **£4 10 0**

24373. 5¼-in. Goerz Convertible Pantar f/8, iris mount **£4 10 0**

24355. 6½-in. Ross-Zeiss Convertible Protar f/6.3 Anastigmat, iris mount, single components 11-in. focus..... **£5 5 0**

24752. 5-in. Ross-Zeiss Convertible Anastigmat, iris mount, single components 9-in. focus..... **£3 10 0**

3778. 8¼-in. Ross Goerz Series III Anastigmat f/7.7, iris mount **£4 12 6**

3464. 6½-in. Voigtlander Collinear f/5.6, iris mount **£2 10 0**

28886. 4½-in. Dallmeyer f/6 Stigmatic, in Universal shutter **£2 12 6**

28883. 6-in. Carl Zeiss f/6.3 Tessar, in Compur shutter **£3 3 0**

28079. Set of Goerz Convertible Pantar Anastigmats, combined focal lengths, 6, 5¼ and 4¼ in., in Compound shutter, speeds 1 to 1/150th sec..... **£5 5 0**

28072. 168-mm. Goerz f/6.8 Dagor, in Compound shutter, speeds 1 to 1/200th sec..... **£4 4 0**

28062. 5½-in. Beck Convertible Bystigmar f/6, in Universal shutter..... **£4 4 0**

27575. 12-cm. Carl Zeiss f/4.5 Tessar, in Compur shutter. In new condition **£4 7 6**

30033. Set of ¼-pl. Beck Steinheil Orthostigmat Lenses f/6.8, combined focus 4½ in., 5½ and 5½ in., iris mount, case.. **£5 5 0**

30029. Set of ¼-pl. Voigtlander Collinear Anastigmats, combined focal lengths 5-1/3rd, 4½, 3-9/10ths in., iris mount **£7 10 0**

7603. 3-in. Dallmeyer Popular Telephoto f/4, for BB Junior Cine-Kodak. List price £5, for..... **£3 10 0**

29984. 2.8-cm. Leitz Hektor f/6.3, for Leica. New condition. List price £10 18s. 6d. For..... **£8 5 0**

28724. 3-in. Dallmeyer f/3.5 Telephoto, for Model B Cine-Kodak. New condition **£6 6 0**

28844. 85-mm. Carl Zeiss f/4 Triotar, for Contax Camera. New condition. List price £16 17s. 6d. For..... **£12 12 0**

28850. 12-in. Dallmeyer f/4.5 Adon Telephoto Lens, with hood **£7 10 0**

28838. Dallmeyer Adjustable Adon Telephoto Lens, with hood, in case **£3 5 0**

28811. 12-in. Dallmeyer f/6.5 Dallon Telephoto Lens, with hood..... **£7 12 6**

28834. 12-in. Dallmeyer f/5.6 Dallon Telephoto Lens £7 7 0

28843. 12-in. Ross f/5.5 Teleros, with hood..... **£8 12 6**

28813. 10-in. Dallmeyer f/5.6 Tele Anastigmat, with hood, in focussing mount, for N. & G. folding reflex..... **£8 8 0**

28837. Dallmeyer Adjustable Adon Telephoto Lens, rack focussing mount, leather case..... **£2 5 0**

28828. 12-in. Dallmeyer f/5.6 Tele Anastigmat Lens, with hood, in focussing mount, leather case..... **£13 10 0**

28792. 13-in. Ross f/5.4 Telecentric..... £5 5 0

11237. 17-in. Dallmeyer f/6 Adon..... £8 10 0

28830. 9-in. Dallmeyer f/5.6 Dallon Telephoto Lens, with hood and leather case..... **£5 10 0**

28438. 12-in. Ross f/5.4 Telecentric, in Acme Betweenens shutter, speeds 1 to 1/300th sec..... **£10 10 0**

28507. 17-in. Ross f/5.4 Telecentric Lens..... £12 10 0

28839. 17-in. Ross f/5.5 Teleros, in leather case... **£17 10 0**

28593. 22-in. Busch f/7.7 Bis-Telar Telephoto Lens, in leather case..... **£6 10 0**

"AMERICAN PHOTOGRAPHY"

Articles by experts on Nature photography, Ciné photography, Colour photography, Miniature Camera photography. Reviews of new apparatus, books, etc. Profusely illustrated.

Price 1s. 6d. monthly, postage 3d. extra.

Twelve Months' Subscription, 17s. 6d. post free.

Specimen copy 9d., post free.

SANDS HUNTER & CO. LTD.

37, BEDFORD ST. STRAND

LONDON, W.C.2.



The "Rhaco" Lens Hood and Filter Holder can be quickly attached to the lens mount of almost any camera by means of the spring grip of the filter holder. The hood can be used with or without the filter.

Model I, to fit lens ⅞ in. to 1 in. diameter, including green filter and leather case.....12s. 6d.
Model II, to fit lens 1-in. to 1¼ in. diameter, including green filter and leather case.....13s. 9d.
Model III, to fit lens 1¼ in. to 1½in. diameter, including green filter and leather case.....18s. 9d.

SANDS HUNTER & CO. Ltd.
37, BEDFORD STREET, STRAND, W.C.2

MINIATURE CAMERA USERS

APPRECIATING QUALITY

Our 4×3 F.G. Enlargements at 4d. each, 3/6 dozen, are worth your serious attention. We really are experts in this most important branch of photography.

POST US YOUR NEXT OR TRIAL ORDER

☛ For Christmas we have introduced an entirely new and original idea in **ROYAL CHRISTMAS GREETING CARDS** at 6d. each. These cards are sure to appeal and will be appreciated by amateur photographers on the look out for something good and original.

Send a negative, any size up to ¼-plate, and 7½d. stamps for specimen. You will be agreeably surprised.

COVERDALES
19, PARLIAMENT STREET, YORK

PART EXCHANGE SPECIALISTS

The exchange of photographic apparatus is our business, we can be relied on to give you the best allowance on your instrument. Consult us before making your exchange.

GEORGE CHILDE LTD
PHOTO-CHEMIST
228, Roundhay Rd Leeds Phone: 42057

MATHER'S *for*
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List
Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.
17, JOHN DALTON STREET, **MANCHESTER**

IF YOU OWN A CAMERA

you must be interested in my

SPECIAL WINTER OFFER

For full particulars send a postcard to:

G. FRANKLIN, 2, DERWENT STREET SUNDERLAND

PRINTING, COPYING, DEVELOPING

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [2929

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [5011

REPAIRERS

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [4891



"CRAFTSMAN" DE LUXE ENLARGING BROMIDE

ALL SURFACES for Exhibition Work.

12 sheet packets, 8½×6½, 1/5, 10×8 2/-, 12×10 2/10, 15×12 4/9. Post free. Also in 6d. and 1/- packets.

Send for full list of Plates, Papers, Postcards, Mounts and Tissue.

MARSHALL & CO. (Nottm.) LTD., Dept. M PHOTO WORKS, NOTTINGHAM.

Cage Birds

and AQUARIA WORLD

IS THE LEADING JOURNAL FOR BIRD LOVERS

Useful articles for beginners and old hands. Free advice and help by experts, and the fullest, promptest reporting of all shows are some of the features of this popular journal.

A weekly that no breeder can do without.

Published every Friday. Price **2d.**

CUT **out this coupon and post to address below in unsealed envelope bearing ½d. stamp.**

Please send me **FREE** specimen copy of "Cage Birds." A.P.

NAME .....

ADDRESS .....

.....

THE PUBLISHER, "CAGE BIRDS,"
DORSET HOUSE,
STAMFORD STREET, LONDON, S.E.1

"GNOME" Masking Frame



Ideal for use with any type of Enlarger. Entirely constructed of metal, base in white finish and marked in inches. The adjustable metal mask gives a perfectly clean white border of varying width.

For all sizes up to 10×8 in.....22s. 6d.
For all sizes up to 12×10 in.....27s. 6d.

For all further particulars write to:

THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1 *Telephone: Museum 4142*

THE CINÉ EXPERTS OF THE WEST

AGENTS FOR ALL THE LEADING MAKES OF CAMERAS AND PROJECTORS.

Our Staff are fully trained in Ciné Work and are always at your service.

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

"The Amateur Photographer." 30/9/36.
SPECIAL NOVICES' COMPETITION
Title.....
Name and address.....
.....
This Coupon to be affixed to back of print.

"The Amateur Photographer." 30/9/36.
"A.P." SPECIAL COMPETITION COUPON
This Coupon to be affixed to back of print.

"The Amateur Photographer." 30/9/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 31st.

"The Amateur Photographer." 30/9/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 31st.

"The Amateur Photographer." 30/9/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 31st.

"The Amateur Photographer." 30/9/36.
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 30/9/36.
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

SHARLANDO

SECOND-HAND BARGAINS

Contax I, f/2 Sonnar, case and filter	£39 10 0
Leica Model III, f/2, chromium	£32 0 0
Rolleiflex, f/3.5 Tessar. As new	£19 0 0
Movikon Cine Camera Outfit, with 3-in. Telephoto lens and case	£89 0 0
Siemens Model B Cine Camera, 16-mm., f/2.8 lens. A bargain	£22 0 0
200-B Pathe Projector, complete	£12 10 0
Range-finder Bessa, f/3.5 Helomar. Perfect condition	£12 5 0
Dekko Cine Camera, f/2.5. As new	£6 10 0
Foth-Derby, f/3.5, focal-plane shutter	£4 0 0
V.P. Kodak Autographic	15s. 0d.

Let us have your Enquiries.

9/10, THAVIES INN,
HOLBORN CIRCUS, E.C.1
Established 75 Years.
Central 6751

RAINES

for **LEICA** *Service*

A Complete Service for all who use a Camera. For over 40 years RAINES have been famous for Developing, Printing and Enlarging.

Normal Prices. Send for particulars.

RAINES & CO. (Ealing) LTD.
THE STUDIOS——EALING, W.5
Phone: EALING 3177.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41–42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17–19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

The WORLD'S PREMIER
M & W. **ENLARGER** M & W.
(48 Different Models made)
From £6:10:0 to £80:0:0
i.e. FILMAREX (vertical)
takes up to 6 × 6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser **£11:8:6**
R. E. Schneider, 46, Farringdon Street, E.C.4



HERE'S QUALITY AT THE RIGHT PRICE!

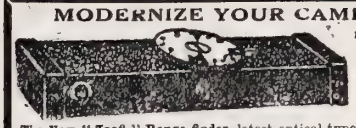
Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½ × 2½, 8 exposures, **1/2**—No. 116 (2¾ × 4¼) **1/6**—4¼ × 3¼ **1/3**—5½ × 3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½ × 6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½ × 4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20 × 16 enlargements, **2/-** each—15 × 12 **1/9** each—12 × 10 **1/3** each—10 × 8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

MODERNIZE YOUR CAMERA



£1 : 1 : 0
Sensational Offer
£1 : 1 : 0

The New "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. Supplied complete with novel shoe for detachable screw-in mounting on any camera with tripod bush.
R. E. SCHNEIDER, 46, Farringdon Street, London, E.C.4

G. E. BECKETT & CO.

Stockists of all leading makes of
CAMERAS and HOME CINÉ
AND ACCESSORIES.
PART EXCHANGE. :: HIRE PURCHASE.
77-79, OXFORD RD. (Open 9 a.m. to 8 p.m.) **MANCHESTER, 1**

MEMBER OF THE P.D.A. PHOTOGRAPHIC DEALERS ASSOCIATION
THE SIGN OF EFFICIENCY

DEVELOPING AND PRINTING SERVICE

TAKE YOUR FILMS FOR DEVELOPING & PRINTING
to shops that display the above

EMBLEM OF SUPERIOR WORK

and prompt service at moderate rates.

FOR YOUR CAMERA AND PHOTOGRAPHIC NEEDS GO TO THE QUALIFIED MEN WHO DISPLAY THE MEMBERSHIP SIGN OF THE

PHOTOGRAPHIC DEALERS' ASSOCIATION

Issued by the P.D.A., 4, Upper Bedford Place, London, W.C.1.

DEVELOP YOUR FILMS THE "CORREX" WAY



You'll get much more enjoyment out of your photography if you develop your films in a "Correx" Tank—besides saving money. It's easy from the start—and you'll be surprised at the success of your first film.

No. 731. Correx Tank for V.P. films ..... **25s. 0d.**
No. 733. Correx Tank for 2¼ × 3¼ in. films .. **25s. 0d.**
No. 736. Correx Tank for 2½ × 4¼ in. films ... **30s. 0d.**
Correx Thermometer (Fahr.) ..... **2s. 6d.**
Correx Developing Powders, per carton of 6 pairs, **1s. 6d.**

Ask your Dealer to show you a "CORREX."

SANDS HUNTER & Co. Ltd.
37, BEDFORD ST., STRAND, W.C.2

The **NEW**

"SUPRAMIN"

Finest of Fine-grain Developer.

The ONLY Non-poisonous, Non-staining Paraphenylene Diamine Developer.

NEW FEATURES—only obtainable from

"SUPRAMIN"

- Compensates for variations in exposures and produces uniform gradation.
- Can be used repeatedly. One 36-oz. carton will develop 4 to 6 Leica films.
- Requires no increase of exposure.
- Keeps perfectly in solution.
- Gives still finer grain.
- Negatives can be intensified and retain finest grain.

COMPLETE Development Chart. No increase of price.

To make 72 oz... **4/-** Smaller size to make 36 oz... **2/4**

Obtainable from all dealers, or direct from:

L. A. LEIGH & CO.
179, WEST END LANE, LONDON, N.W.6
Phone: MAIDA VALE 7902.
Sole Agents for Irish Free State: BROWNE & NOLAN, LTD., 41/2, NASSAU STREET, DUBLIN.

SAVILLE'S

GUARANTEED BARGAINS

Super Ikonta II, Tessar f/3.8 and Compur Rapid. Cost £27. Used twice only	£22 10 0
Leica IIIa, Chromium, f/2 Summar	£34 10 0
Zeiss Baby Miraphot Enlarger, paper holder, lamp. Perfect condition	£7 19 6
Zeiss Ikonta 16-on-2¼ × 2¼, Novar f/4.5 and Telma shutter. Little used	£4 10 0
Marion Reflex, ¼-pl., Tessar f/4.5 and Dallmeyer f/4.5 12-in. Telephoto, D.D. slides, Verax filters, case. Perfect throughout	£21 0 0
Contax I, f/2 Sonnar, latest model	£32 10 0
Foth-Derby, f/3.5, focal-plane shutter	£4 4 0
Voigtlander Superb, f/3.5 Heliar, Compur	£15 5 0
Rolleicord II, f/3.5 Triotar and Compur. Absolutely as new	£14 5 0
Zeiss Nettar, f/4.5 Novar and Compur Rapid	£7 5 0

APPROVAL. PART EXCHANGES. HIRE PURCHASE.

4, Goodramgate,
YORK

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

Stocktaking Sale

Our annual sale prices are below present values and cannot be repeated.

Roll Film

3¼×2½ Cocarette, Conastigmat f/6.3. *Fair condition*.. **£1 13 6**

3×2 Rollette, Krauss f/5.5, 3 speeds. *Fair condition* **£1 15 0**

4½×3½ Kodak Series III, Dagor f/6.8, Compur, rising front. *As new*..... **£2 5 0**

5½×3½ Kodak, f/6.3 lens, Compur. *Fair condition* **£2 7 6**

3½×2½ Ensign Carbine No. 5, Aldis Uno f/4.5, Mulchro shutter. *Good condition*..... **£2 12 6**

Voigtlander, f/4.5 Skopar, delayed 3-speed, 16-on-3¼×2¼ film. *Good condition.* List £4 7s. **£2 12 6**

5½×3½ Voigtlander, Skopar f/4.5, Compur. *Very good condition* **£3 7 6**

2½×1⅝ Tropical Makina, Anticomar f/4.2, Compur. *Fair condition* **£3 7 6**

3½×2½ Self-erecting Unnamed, f/4.5 anastigmat, delayed Compur. *Good condition* **£3:12:6**

3½×2½ Six-20 Kodak, f/4.5 lens. *As new.* List £5 15s. ... **£3:15:0**

3½×2½ Dollond Owl, f/4.5 lens, Compur. *Good condition*.. **£3:17:6**

4½×2½ Voigtlander, f/4.5 Skopar, Compur. *Good condition*.. **£3:17:6**

5½×3½ Ensign, Ross Xpres f/4.5, Acme 1/300th, rise and cross. *Good condition*..... **£4:7:6**

4½×3½ Goerz, Dogmar f/4.5, Compur. *Good condition*..... **£4:12:6**

4½×3½ Zeiss Nixe, double extension, Tessar f/4.5, Compur, rise and cross. *Good condition*.. **£4:15:0**

4½×2½ Series III Kodak, Tessar f/4.5, Compur. *Very good condition*.. **£4:17:6**

4½×3½ Nettel Duroll, Tessar f/4.5, Compur, 3 slides, screen, case. *Very good condition* **£5:7:6**

2½×1⅝ N. & G. Baby Sibyl, Tessar f/4.5. *Good condition*.. **£7:12:6**

5½×3½ Kodak Special, Tessar f/4.5, delayed Compur. *As new.* List £20 10s. **£7:15:0**

4½×2½ Super Ikonta 530/15, Tessar f/4.5, delayed Compur. *As new*..... **£12:15:0**

3½×2½ Super Ikonta, Tessar f/4.5, Compur, 16-on-3¼×2¼ film, E.R. case. *Good condition* **£12:15:0**

Super Ikonta 530/16L, for 11 pictures 2¼ square on 3¼×2¼ film, Tessar f/3.5, Rapid Compur. List £25 5s. *As new*..... **£19:15:0**

Roland, 16-on-3¼×2¼ film, 7-cm. Meyer f/2.7, Compur Rapid 1/400th sec. *As new.* List £29. **£23:10:0**

Special Offers

Faria Prism Binoculars, central focussing, 8×25 mm., case. *New*..... **£2:19:6**

Zeiss Telexmo Prism Monocular, 6×24 mm., case. *New*. List £6 6s. **£3:12:6**

Zeiss Telex Prism Binocular, eyepiece focussing, 6×24 mm., case. *New.* List £11 ..... **£7:15:0**

Zeiss Delactis Prism Binocular, eyepiece focussing, 8×40 mm., case. *New.* List £19 10s.. **£16:5:0**

Miniature

3×4 cm. Zeiss Tengor, box-form, case. *Good condition* **12s. 6d.**

3×4 cm. Voigtlander Perkeo, f/3.5 Skopar, Compur. *Good condition*..... **£4 18 6**

3×4 cm. Baldi, Trioplan f/3.5, Compur. *As new.* List £6 15s..... **£5:18:6**

3×4 cm. Baby Ikonta, f/3.5 Novar, Compur. *Good condition*.. **£6:17:6**

Kodak Retina, f/3.5 Xenar. *As new.* List £10 10s. **£7:17:6**

Dollina, f/2.9 Radionar, Compur, for Leica or Contax Film. *As new.* List £9 5s..... **£8:12:6**

3×4 cm. Goldi, Elmar f/3.5, Compur. *As new*..... **£9:17:6**

3×4 cm. Kodak Pupille, Xenar f/2, Compur, case. *Fair condition* **£13:10:0**

Contax II, Summar f/2. *As new.* List £50 10s..... **£45:0:0**

Folding Reflex

4½×3½ Revolving Back Goerz, 15-cm. Tessar f/4.5, F.P.A., filter, case. *Good condition* **£7:15:0**

3½×2½ N. & G., 13.5-cm. Ross Xpres f/4.5, F.P. adapter, 3 D.D. slides, case. *Fair condition*.. **£16:17:6**

3½×2½ N. & G. Standard, Ross Xpres f/4.5, 3 D.D. slides, F.P. adapter, case. *Good condition* **£17:17:6**

Latest 9×12 cm. Zeiss Mirroflex, 15-cm. Tessar f/4.5, 6 slides, case. *As new* **£19:15:0**

Latest 3½×2½ N. & G., 5½-in Dallmeyer Pentac f/2.9, 3 D.D. slides, F.P. adapter. case. *As new*..... **£29:10:0**

3½×2½ Latest N. & G., 5½-in. Pentac f/2.9, also 12-in. Adon Tele f/4.5, F.P. adapter, 3 D.D. slides, filters, case. *Good condition* **£32:10:0**

Cine Cameras

9.5 Coronet. *Good condition*..... **£2:5:0**

9.5 Dekko, f/3.5 Dallmeyer. *As new.* List £6 18s. 6d..... **£3:18:6**

9.5 Miller, f/3.5 Dallmeyer, filter, portrait attachment, case. *Very good condition.* Cost £8 10s. **£4:7:6**

16-mm. Agfa Movex 12, Agfa f/3.5 lens, cassette loading, case. *As new.* Cost £15 15s. **£6:5:0**

16-mm. Cine-Kodak BB Junior, f/3.5 lens, filter, case. *Good condition.* Cost £15 ..... **£10:17:6**

9.5 Miller, Dallmeyer f/1.5, case. *As new*.. **£11:5:0**

9.5 Alef, Meyer f/1.5, multi-speed. *Good condition* **£14:15:0**

16-mm. Cine-Kodak K, f/1.9 lens. *Good condition* **£25:0:0**

16-mm. Ensign Super Kinecam, 1-in. Cinar f/1.5, also 2-in. Dallmeyer f/1.9, also 4-in. Dallmeyer f/4, filters, case. *Good condition.* Cost £67..... **£46:0:0**

16-mm. Bell-Howell Filmo 70 DA, 1-in. Cooke f/1.5, also 2 in. Cooke f/3.5, also 4-in. Cooke f/4.5, filters, case. *Good condition.* Cost £100 ..... **£69:0:0**

Plate

3¼×2½ Agfa Standard, f/6.3 lens, 3 slides. *Very good condition* **£2 5 0**

3¼×2½ Adams' Vesta, f/6.8 Ross Homocentric, Compound 1/200th, 6 slides. *Fair condition* **£2 12 6**

3½×2½ Curt Bentzin Wafer, Meyer f/4.5, 3 slides. *Good condition* **£4 12 6**

3½×2½ Adams' Vesta, Ross Tessar f/4.5, self-capping focal-plane, 10 slides, F.P. adapter, case. *Good condition*.. **£4 18 6**

9×12 cm. Double Extension Goerz Tenax, 15-cm. Dogmar f/4.5, Compur, 3 slides, F.P. adapter. *Good condition*..... **£5 7 6**

3½×2½ N. & G. New Special Sibyl, 4½-in. Dallmeyer Serrac f/4.5, 6 slides, case. *Good condition*..... **£6 17 6**

3½×2½ Double Extension Unnamed, f/2.9 Xenar, delayed Compur, F.P. adapter, case. *As new*..... **£7 17 6**

3½×2½ Makina, f/2.9 Plaubel, Compur, roll-film holder, F.P. adapter, filters, case. *Fair condition* **£8 17 6**

5½×3½ Tropical Ensign Sanderson, wide-angle rack, drop base, reversing back, 6½-in. Ross Combinable f/5.5, Compur, 3 slides, adapter for 3¼×2½ slides and changing-box for 12 slides, case. *As new*..... **£15 10 0**

4½×3½ Adams' Vesta, double extension, 5½-in. Ross Combinable f/5.5, Compur, 3 D.D. slides, F.P. adapter. *Good condition.* List £47 ..... **£15 12 6**

3½×2½ Makina II, f/2.9 Anticomar, delayed Compur, coupled range-finder model, 3 slides. *Almost new.* List £39 10s.. **£29:10:0**

3½×2½ Sinclair Traveller Una, all metal, Ross Combinable f/5.5, roll-film holder, 3 D.D. slides, F.P. adapter, case. *Perfect condition* **£29:10:0**

6½×4¾ (and 13×18 cm.) Universal Silar, triple extension revolving back, swing front, drop base, 8¼-in. Plasmat set f/4.5, also 18¼-in. Plasmat f/11 also 4-in. Meyer Wide-Angle f/9, Compound shutter, also focal-plane back, 3 D.D. slides, also 3 single slides. *As new.* Cost £80 **£29:10:0**

Leica

Green Filter (Fipos). *Very good condition*..... **10s. 6d.**

O.V. Filter. *As new*.. **10s. 6d.**

Leica Telescopic Lens Hood. *Good condition.* List 18s. **12s. 6d.**

Leica Angular View-finder (for Model I). *Fair condition* **16s. 6d.**

Arka Flash Attachment. *As new.* List £1 7s. 6d... **£1 2 6**

Leica Range-finder, in feet, case. *Good condition*.. **£1 5 0**

Weston 627 Leicameter. *Good condition* **£2 10 0**

Leica Daylight Reading Desk for examination of negatives, etc. Cost £4 15s. *Excellent condition* **£3 0 0**

Leica Combination Case (3-lens). *Very good condition.* List £4 17s. 6d..... **£3 7 6**

Leica Model I, Elmar f/3.5 *Fair condition*..... **£8 17 6**

Leica Model I, Hektor f/2.5, interchangeable, E.R. case. *Good condition* **£12 15 0**

WANTED

Spot Cash for Leica Cameras and Zeiss Binoculars

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750.

OPTICIANS TO H.M. GOVERNMENT.

Roll Film Reflex

6×6 Rolleicord, f/4.5 Triotar. *Good condition*.. **£9:17:6**

6×6 cm. Welta Perfecta, Meyer Trioplan f/3.5, Compur, E.R. case. *As new.* List £15 10s... **£10:15:0**

2¼×1⅝ Primarette Folding Pocket, f/3.5 Meyer, Compur, purse. *Good condition* **£10:15:0**

2¼×1⅝ Planovista, 3-in. Makro-Plasmat f/2.7, delayed Compur, case. *As new.* List £16 5s.... **£12:15:0**

6×6 Automatic Rolleiflex, f/3.8 Tessar. *Fair condition* **£16:5:0**

Box Reflex

4½×3½ Kodak Graflex, 5½-in. Cooke Aviar f/4.5, F.P. adapter. *Fair condition*.. **£4:12:6**

4¼×3¼ Revolving Back Graflex, Kodak f/4.5, F.P. adapter, case. *Good condition*.... **£5:7:6**

3½×2½ T.-P. Special Ruby, 5½-in. Ross Xpres f/4.5, 3 D.D. slides, case. *Good condition* **£8:7:6**

4¼×3¼ Soho, 15-cm. Tessar f/4.5, 6 D.D. slides, case. *Good condition* **£9:17:6**

Stereoscopic

Changing-box, for 4.5×10.7 cm. Heidoscop. *Fair condition.* List £6 ..... **£1 12 6**

6×13 cm. Ica Stereoscopic, 10-cm. Zeiss Tessars f/4.5, Compound shutter, changing-box for 12 slides, case. *Good condition*..... **£5:15:0**

6×13 cm. Ica, 9-cm. Zeiss Tessars f/4.5, Compound 1/200th sec., changing-box and 12 slides. *Fair condition*.. **£9:15:0**

4.5×10.7 cm. Heidoscop, 5.5-cm. Tessars f/4.5, Compound shutter, F.P. adapter, plate magazine, case. *Good condition.* Cost £53..... **£15:15:0**

Any item sent on five days' approval against cash or C.O.D. . . . . Good exchange allowance . . . . Deferred terms on application.

28 Old Bond St.

London, W.1 Telephone: Regent 1228.

Cine Projectors

9.5 Pathe Ace. *As new* **£1:10:0**

9.5 Pathe Home Movie, double claw, resistance. *As new* **£4:5:0**

16-mm. Ensign Silent Sixteen, 100-watt, resistance, case. *Good condition*..... **£6:5:0**

Kodascope Eight, case. *Good condition* **£6:19:6**

9.5 Pathe Home Movie, double claw, C motor, super attachment. *Very good condition* **£7:15:0**

Latest 9.5 Pathe 200B. *As new*..... **£11:17:6**

16-mm. Kodascope A, 200-watt, resistance, case. *Good condition*.. **£19:10:0**

Unclassified

Justophot Meter .....**6s. 6d.**

Resistance for Kodascope A, 100/250. *Good condition* **12s. 6d.**

Case for Pathe 200B. *Good condition.* List £1 15s...**12s. 6d.**

Drem Cinemeter, case. *As new.* List £1 10s.....**15s. 0d.**

Walking Stick Unipod, 5-ft., panning head .....**15s. 6d.**

7-in. Light-weight Tripod, 9 section to 45 in. *Good condition.* List £1 15s..... **£1 2 6**

300-ft. Pathe Super Reel (2 parts), "The Undying Flame." *Good condition* **£1 2 6**

30×40 in. Rollup Silver Screen, *Good condition*..... **£1 2 6**

Photoskop Meter. *Good condition* **£1 10 0**

Ombrux Meter. *Good condition.* **£1 12 6**

Blendux Meter. *Good condition* **£1 15 0**

Kodascope Eight Self-Recta Screen, 30×22 in. *As new.* List £2 19s. 6d..... **£1 17 6**

Bewi Telemeter, case. *As new.* Cost £3 15s..... **£2 5 0**

30×40 in. Self-Recta Silver Screen. *Good condition* **£2 7 6**

Electro Bewi Meter. *As new.* List £4 10s..... **£2 10 0**

Leitz Dissecting Microscope, ×10 and ×20, objectives, oak case. *Good condition*. **£3 5 0**

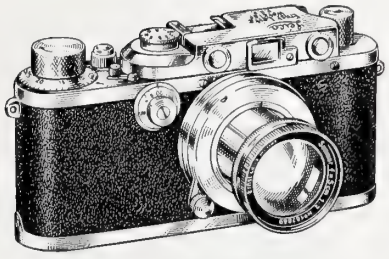
7-in. Beck Neostigmar f/4.5, in iris mount. *Fair condition*... **£3:7:6**

6-in. Dallmeyer Pentac f/2.9, in iris mount. Cost £15. *As new*..... **£7:17:6**

CALL and SEE US AT OUR NEW SHOP

Here you will find the biggest range of Cameras, Ciné Apparatus, and Home Talkie Apparatus in the country, as well as a still more comprehensive service than ever before. Why not give us a call when in the West End? We shall be pleased to show the latest and best of everything without the least obligation for you to purchase.



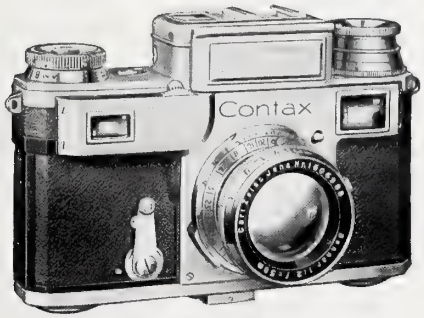


LEICA MODEL IIIa

Every Leica shot is successful. You can take distant shots of animals or birds, close-ups, portraits, speed subjects or snapshots at night. The Leica measures only 5½ in., yet will take up to 36 pictures with one loading. Double or blank exposures impossible. Five minutes to learn—call and let us demonstrate. Generous allowances on your present apparatus. Literature free on request.

Leica Model IIIa, with f/2 Summar lens **£43 0 0**

Nine monthly payments of £5 0 4.



NEW ZEISS CONTAX III

Splendidly improved and fitted with built-in photo-electric exposure meter. As usual, we have the **first** models ready for immediate delivery.

F/2.8 Zeiss Tessar	**£55 17 0**
F/2 Sonnar	**£63 0 0**
F/1.5 Sonnar	**£78 5 0**

FACILITIES TO MINIATURISTS.—"Leica News" free monthly to all registered Leica owners. Free Instruction Cards for Leica users. Exposure Cards free to all Miniature Camera users. Special fine-grain developing service for miniature film. Automax (Regd.) $3\frac{1}{2}\times2\frac{1}{2}$ enlargements from miniature negatives, 2/- dozen. Colour films for miniature cameras.

FREE CAMERA INSURANCE.—We are the only firm in existence who insures your miniature camera, free of charge, against fire, loss, theft or damage. If your miniature camera cost £10 or more it is eligible (no matter where it was bought).

LATEST FINE-GRAIN DEVELOPERS.—*All the following are actually in stock.*

"W.H." Paraphenylene-Diamine.—The finest fine-grain developer. Sufficient per tin for 20 oz., **1s. 0d. Tetenal Ultrafin.**—Non-poisonous fine-grain developer, can be used six times, **4s. 0d. Supramin.**—Non-poisonous paraphenylene developer; can be used repeatedly, **2s. 4d. Johnson's Fine-grain Developer,** can be used repeatedly, **1s. 0d. Buffered Borax,** per tin for 32 oz., **1s. 9d. Agfa Atomal, 2s. 0d. Johnson's new Ultra Fine-Grain** developer, containing Meritol, per 20-oz. tin, **2s. 0d. Eukobrom,** the new compensating developer for enlargements, per tin, **3s. 6d.**

LATEST "MINIATURE" LITERATURE:

Sonne uber See und Strand, by Paul Wolff, the latest book of photographs; 100 holiday pictures with technical details, and the most beautiful reproductions possible; German edition only, **10s. 0d. Ski Kamerad Toni,** by Paul Wolff, a similar book of winter sports pictures, German, **10s. 0d. My First Ten Years with Leica,** by Paul Wolff, new English edition, 200 pictures with technical tables and reading, **21s. 0d. The Leica Manual,** 500 pages, 300 illustrations, **21s. 0d. Leica Amateurs' Picture Book,** 160 pages of Leica pictures with some reading matter and all technical data, **21s. 0d. How to Use Your Miniature Camera.**—Contains 56 pages of illustrations and rudimentary instruction in loading and handling the Leica, **10s. 6d.**

EVERYTHING FOR MOVIES.—All makes are represented in an enormous range—Bell-Howell, Paillard-Bolex, Zeiss Ikon, Keystone, Kodak, Pathéscope, Ensign, etc. Any model willingly demonstrated in our model theatre.

EXTENSIVE FILM LIBRARIES.—All the latest titles in 9.5-mm. and 16-mm. silent and 16-mm. sound-on-film productions are included. Many are exclusive to Wallace Heaton customers. It is as cheap to hire them from us by post as over the counter, because the time taken in transit is deducted from cost of hire.



FREE LISTS OF ANYTHING, including Cameras, Ciné Apparatus, Home Talkies, Film Libraries, Second-hand Bargains, or Accessories, sent free on receipt of 2d. postage. Why not write us to-day?

EASY TERMS AND EXCHANGES.—Anything on 9 monthly instalments. First payment secures the goods. High allowance on your used apparatus in part exchange.

BY APPOINTMENT

Wallace Heaton Ltd.

127, NEW BOND STREET - - - LONDON, W.1

Phone: MAYFAIR 7511 (8 lines). **Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8**



FAST AMONG THE FASTEST . . .

Even man's swift chariot of the sky is brought to a complete "standstill" by the amazing speed of Selochrome Roll Film.

Quicker than thought, Selochrome "sees" and seizes the picture, and—dull weather or bright—reproduces it with all faithfulness and truth.

SELOchrome

EXTRA FAST ROLL FILM

MADE IN ENGLAND BY
ILFORD LIMITED
ILFORD · LONDON

MULTI-COATED COLOUR SENSITIVE ANTI-HALATION BACKED

★ **SELOchrome FILM PACKS are available in all the popular sizes.**

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, October 7th, 1936. No. 2500.

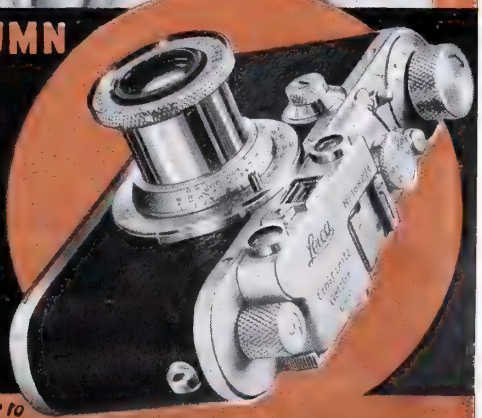


"HARVESTERS" BY E. OLHOPPÉ"

REAP A RICH HARVEST OF PICTURES THIS AUTUMN

WITH A Leica CAMERA

The Leica photographer is not dependent on sunshine—the big light-transmitting capacity of the Leica lenses permits snapshots even in the dullest weather. Leica is the camera par excellence for all-the-year-round photography—indoors and out.



Ask any good-class photographic dealer for a demonstration or write for descriptive literature to

E. LEITZ (LONDON) 20, MORTIMER STREET, LONDON, W.1

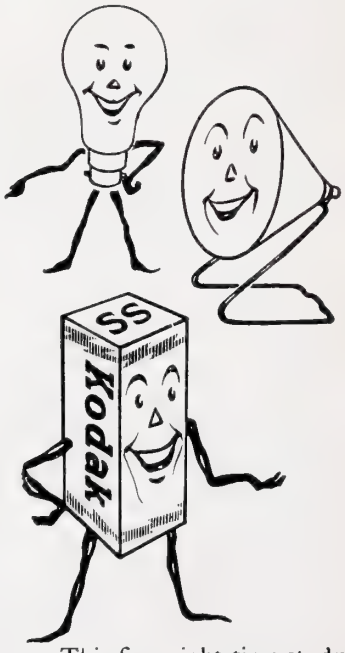
Copyright—Registered as a Newspaper for transmission in the U.K.



"An Hour less daylight—

—more time for picture-making indoors"
say the Kodak Night Photography Aids.





This fine night-time study was taken with

ONE
"PHOTOFLOOD" LAMP
in a
"KODAFLECTOR" REFLECTOR
on
KODAK
SUPER SENSITIVE
PANCHROMATIC
FILM

Ask your Dealer for new Kodak Night Photography Booklet, re-written and revised throughout, or write to

KODAK LTD.
KODAK HOUSE,
KINGSWAY, LONDON, W.C.2

WE HAVE THE BEST "MINICAMERAS"—NEW AND USED

HERE ARE SOME SPECIAL FACILITIES EXCLUSIVE TO WALLACE HEATON CUSTOMERS

COME TO OUR EXHIBITION
DURING OCTOBER
OF ZEISS MINIATURE CAMERA PICTURES
With Contax and Contaflex.
In our Galleries at
127, NEW BOND STREET.

If you want the finest possible results, send us your films for development by our "MICROLUX" and "INDIVIDUAL" Systems.

MICROLUX yields the finest grain of all, but requires that films be over-exposed.

Films processed in this way receive the most careful handling possible.

Price per 36 exposure strip, **4/6.**
18 exposures (35-mm.), **3/6.**

Ask for descriptive MICROLUX leaflet.

Free "All Risks" Insurance on Miniature Cameras, value £10 or over, whether bought from us or not.

"Leica News" free monthly to all registered Leica owners.

Free Instruction Cards for Leica users.

Exposure Cards free to all Miniature Camera users.

Special fine-grain developing service for miniature film.

Automax (Regd.) 3½×2½ enlargements from miniature negatives, 2/- dozen.

Colour films for miniature cameras.

All the latest books on miniature cameras in stock. State what make your camera is and we will tell you the book which gives you the best advice on its uses.

BARGAINS IN USED APPARATUS.

SECOND-HAND GUARANTEED MINIATURE CAMERAS.

1—Zeiss Super Nettel 35-mm. Miniature Camera, f/2.8 Zeiss Tessar lens, focal-plane shutter, 1/10th to 1/1,000th sec. Cost £24 15s. £18 18 0
2—Contax Model I 35-mm. Miniature Camera, f/2 Sonnar lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £41 ..... £32 10 0
3—3×4 cm. Nagel Pupille Roll Film Camera, f/2.8 Zeiss Tessar lens, Compur shutter, 1 to 1/300th sec., leather case. Cost £18 10s. £14 14 0
4—Standard Leica, Chromium, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th, sec. Cost £18 ..... £12 12 0
5—Leica IIIa, f/2 Summar lens, focal-plane shutter, 1 to 1/1,000th sec. Cost £43 £37 10 0
6—Leitz Hektor 2.8-cm. f/6.3 Wide-angle Lens, for Leica, coupled, chromium. Cost £10 18s. 6d. £8 8 0
7—Zeiss Contaflex 35-mm. Twin-Lens Reflex Camera, f/2 Sonnar lens, focal-plane shutter, ½ to 1/1,000th sec., delayed action, built-in photo-electric exposure meter, ever-ready case. Cost £74 ..... £57 10 0
8—Leica Model III, Black, f/2 Summar lens, focal-plane shutter, 1 to 1/500th sec. Cost £39 14s. £33 10 0
9—Six-Twenty Duo Kodak, f/4.5 anastigmat lens, delayed-action Pronto shutter. Cost £6 ..... £4 15 0
10—3×4 cm. Nagel Vollenda, f/3.5 Radionar lens, Compur shutter, 1 to 1/300th sec. List £7 10s. Cash. £6 6 0
11—Kodak Retina 35-mm. Miniature Camera, f/3.5 Xenar lens, Compur shutter, 1 to 1/300th sec., case. Cost £11 7s. 6d. £8 17 6
12—6×6 cm. Certo Super Sports, f/2.9 Meyer Trioplan lens, Compur shutter, 1 to 1/250th sec., plate back, 6 single slides, focussing screen, case. Cost £10 10s. £6 17 6
13—Rolleiflex 4×4 cm. Twin-Lens Reflex, f/2.8 Tessar lens, Compur shutter, 1 to 1/300th sec. Cost £26 ..... £18 18 0
14—Ensign Double-Eight 16-on-V.P. Roll Film Camera, f/4.5 Ensar lens. Cost £3 12s. 6d. £2 9 6
15—13.5-cm. f/4.5 Leitz Elmar Coupled Lens, for Leica Cost £14 17s. £11 11 0
16—10.5-cm. f/4.5 Ihagee Long-focus Anastigmat Lens, for Exakta, interchangeable. As new. Cost £5 15s. £4 7 6

EASY TERMS AND EXCHANGES.—Anything on nine monthly payments—our exchanges are the fairest obtainable anywhere.

OUR GUARANTEE.—Every camera (new or second-hand) costing £10 or more is fully guaranteed by us for three years.

WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS
127, NEW BOND STREET, LONDON, W.1 . . . . . **TELEPHONE: MAYFAIR 7511 (8 lines)**
47, BERKELEY ST., LONDON, W.1 *43, KENSINGTON HIGH ST., W.8*

A PRIZE-WINNING CHANCE FOR ALL—IN WALLACE HEATON'S

OPEN COMPETITION

FOR GOOD PHOTOGRAPHY
BY ANY AMATEUR WITH ANY APPARATUS

Here's a new competition in which the beginner stands as much chance as the experienced photographer. None of the tricks of the fully-fledged worker are allowed to improve his chances of winning—only photographs made straight from untouched negatives, except for simple "spotting" to eliminate "pinholes," etc., are eligible. Enlargements, of course, are allowed—in fact, we recommend an 8½×6½ enlargement, as always looking best in the eyes of the judges. A prize of 21/- will be awarded for the best picture received each week in addition to the first prize of £25 which will be awarded for the best effort received during the competition (October 1st to December 31st). For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment.

Acceptance of the rules is a specific condition of entry.

No retouching, faking, or combination printing—Just honest photography.

21/- WEEKLY PRIZE

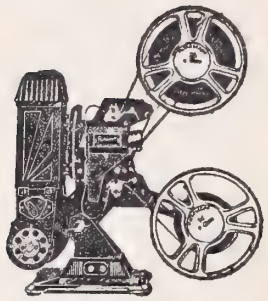
COUPON *which must be affixed to the back of each entry.*
WALLACE HEATON LTD.
"OPEN COMPETITION."
October 7th, 1936.

No restriction of size and type of camera. ANY subject can be submitted.

£25 FIRST PRIZE

ADDRESS YOUR ENTRIES TO "OPEN COMPETITION"

WALLACE HEATON LTD., 127, New Bond St., LONDON, W.1



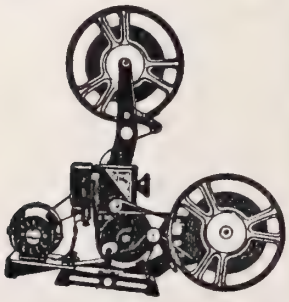
PATHÉSCOPE 200 - B

For 9.5-mm. films.

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel **£15:0:0**

Nine monthly payments of 35/-.

WE ARE THE REAL PATHÉ SPECIALISTS!



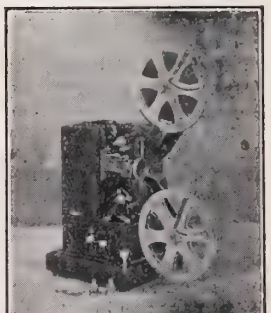
PATHÉSCOPE "IMP"

For 9.5-mm. films. With motor, super attachment for 300-ft. reels and resistance for all voltages up to 250. If you do not want the whole outfit you can buy the projector only. The Complete Outfit..... **£7:0:0**

Nine monthly payments of 16/4.

Pathe "Imp" Projector..... £4 12 6
Super Attachment.....17s. 6d.
Motor drive, with resistance.... £1 15 0

Or on easy terms.



SIEMENS NEW SIXTEEN-NINE PROJECTOR

For both 9.5 and 16 mm. films. Has 200-watt lamp. Speeds 12 to 28 pictures per second. Motor rewind. Single picture device. Silent take-up. Simple threading. Self-contained resistance, centring device and safety switch..... **£59:10:0**

Nine monthly payments of £6 18s. 10d.

CITY SALE & EXCHANGE (1929) LTD.

FILM LIBRARY—

The best in the country, including 9.5-mm. and 16-mm. silent and 16-mm. sound-on-film.

Absolutely *all* the latest films are included. Get in touch with us now for free library list—it shows all the films and the moderate hire exchanges. Don't miss this great aid to home entertainment —it's unequalled anywhere to-day.

SEND FOR SPECIAL FREE LIST!

GUARANTEED BARGAINS!

2¼ square Rolleicord, f/4.5 Triotar. Nice order..... £9 9 0

Leitz Microscope, triple nose-piece, 4 objectives, two eyepieces, mechanical stage, dark-ground illuminator, and Abbe condenser, complete in case. Nice order.... £18 18 0

3¼ × 2¼ T.-P. Rubyette No. 1, f/4.5 Dallmeyer lens, 12 single slides, F.P.A..... £9 17 6

¼-pl. Ensign Special Reflex, f/4.5 Cooke lens, 6 slides and F.P.A..... £7 17 6

12 × 10 BB Lancaster M.I.P. Enlarger, 1 slide..... £1 15 0

9.5-mm. Pathe Hand Turn Cine Camera, f/3.5 lens..... £1 5 0

9.5-mm. Pathe Projector, home model, complete with motor super-reel attachment and resistance..... £8 17 6

¼-pl. Sanderson Latest Model, 5-in. f/6.3 Ross Homocentric, D.A. Compur shutter, 6 D.D. slides, leather case..... £10 10 0

Latest Model Leitz Valoy Enlarger, for use with own Leica lens..... £8 8 0

Six-20 Kodak, f/4.5 Kodak anastigmat, in D.A. Compur shutter. New condition £6 6 0

9.5-mm. Pathe Model B Cine Camera, f/3.5 anastigmat. Nice order..... £4 17 6

9.5-mm. Pathe Home Projector, double claw, complete with resistance..... £4 17 6

V.P. Minimum Palmos Focal-plane, f/4.5 Tessar lens, 6 single slides, F.P.A. and leather case..... £8 12 6

3¼ × 2¼ N. & G. Folding Reflex, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A. and leather case £25 10 0

9 × 12 cm. Miroflex Reflex, f/4.5 Zeiss Tessar, focal-plane shutter, 3 slides, F.P.A. £27 10 0

¼-pl. N. & S. Front Shutter Reflex, f/4.5 Carl Zeiss Tessar, 5 D.D. slides, leather case £11 17 6

3¼ × 2¼ Minex Reflex, Carl Zeiss Tessar f/4.5, 9 slides, F.P.A. and leather case.... £12 17 6

3¼ × 2¼ Salex Focal-plane, Ross Xpres f/4.5, focal-plane shutter, 12 single metal slides, F.P.A. and case..... £6 15 0

¼-pl. Goerz Anschutz Focal-plane, f/4.8 Goerz Celor anastigmat, self-capping focal-plane shutter, 3 D.D. slides, single metal slide adapter and 5 S.M. slides, leather case £9 17 6

6 × 4½ cm. Baby Sibyl, f/4.5 Zeiss Tessar lens, fully-speeded shutter, 6 slides, F.P.A. and leather case £7 17 6

16-mm. 180-watt Ensign Projector, motor drive, resistance to 250 volts. Very nice order £12 17 6

9.5-mm. Pathe Home Movie, complete with group resistance, motor drive, super-reel attachment £7 17 6

16-mm. Bronze Model B Self-threading Kodascope Projector, 200-watt lamp, resistance to 250 volts, complete in case. Indistinguishable from new..... £30 0 0

9.5-mm. Pathe Imp Projector, complete with super reel attachment, motor and dual resistance £4 19 6

9.5-mm. Pathe Ace Projector, complete with resistance to 250 volts..... £1 9 6

¼-pl. Marion's Folding Reflex, Meyer Triopian f/4.3, focal-plane shutter, 4 slides and case £7 10 6

2¼ square Rolleicord, Triotar f/4.5, Compur shutter. Nice order £8 19 6

3¼ × 2¼ No. 1 Rubyette, Dallmeyer f/4.5, focal-plane shutter, 6 slides, F.P.A. New condition..... £8 17 6

V.P. Focal-plane Camera, constructed of aluminium, f/4.5 Tessar lens, focussing, direct-vision finder, S.C. shutter, speeded to 1/750th and Time, all outside adjustments, 12 single metal dark slides, leather case..... £4 17 6

4 × 3 cm. Zeiss Ikon Kolibri, f/3.5 Carl Zeiss Tessar lens, Compur shutter, complete in case..... £6 10 0

4¼ × 6 cm. Salex Focal-plane, f/5.5 anastig. lens, focal-plane shutter, speeded to 1/1,000th, 3 slides..... £2 2 0

3¼ × 2¼ D.E. Folding Pocket, f/6.8 double anastig. lens, Compound shutter to 1/250th and Time, 6 slides, F.P.A., canvas case £2 19 6

6 × 6 Voigtlander Brilliant, f/7.7 anastig. lens, £1 17 6

4 × 3 Piccochic, f/3.5 Meyer Triopian, Ibso fully-speeded shutter..... £4 2 6

4¼ × 6 D.E. Voigtlander Plate Camera, f/4.5 Heliar anastig. lens, Compur shutter, 2 slides, F.P.A..... £4 17 6

3¼ × 2¼ Dallmeyer Snapshot Film-pack Camera, f/6 anastig. lens..... £1 12 6

3¼ × 2¼ N. & G. Sibyl, f/4.5 Zeiss Tessar, 12 single slides..... £6 17 6

3¼ × 2¼ Ernemann D.E. Folding Pocket, f/6.8 anastig. lens, fully-speeded shutter, 6 slides..... £2 5 0

3¼ × 2¼ Blocknote, f/6.3 Tessar lens, 6 slides and purse £2 7 6

¼-pl. Rack Focus Klito Folding, f/7.7 anastig. lens, speeded shutter, 3 slides .....13s. 6d.

No. 1 Special Kodak, f/6.3 anastig. lens, Acme fully-speeded shutter..... £2 12 6

¼-pl. Goerz Roll Film Tenax, f/6.8 anastig. lens, Pronto speeded shutter..... £1 19 6

5 × 4 S.C. Goerz Anschutz Focal-plane, f/4.5 Ross Xpres, 3 D.D. slides..... £9 9 0

P.C. Salex Focal-plane, f/4.5 anastig. lens, 3 slides, F.P.A..... £3 5 0

¼-pl. T.-P. Reflex, f/4.5 Ross Xpres, revolving back, 6 slides, F.P.A., leather case.. £9 9 0

9 × 12 D.E. Ica Ideal, 6-in. f/4.5 Zeiss Tessar lens, Compur shutter, 3 slides, F.P.A. £6 2 6

¼-pl. D.E. Folding, f/6.8 Goerz double anastig. lens, S.C. shutter, 6 slides..... £2 10 0

1a Pocket Kodak, f/6.3 anastig. lens £1 7 6

Coronet Cine Projector..... £1 17 6

Dekko Cine Projector, motor driven £4 12 6

Pathe Hand Turn Home Movie, complete with resistance..... £3 17 6

4 × 4 cm. Rolleiflex, f/3.5 Tessar lens, ever-ready case £13 13 0

4 × 4 and Smaller Size Vertical Enlarger, f/3.5 anastig. lens..... £6 6 0

9 × 12 Zeiss Miraphot Enlarger, f/4.5 Tessar £9 9 0

¼-pl. Salex Junior Enlarger, constructed of oak, long double extension, f/4 enlarging objective, reversible negative carrier, adapters to smaller sizes, complete with electric fittings. New condition £8 8 0

P.C. Coronet Horizontal Enlarger, 7-in. condenser, reversible negative carrier, rising movement, f/6.3 anastig. lens, iris, complete with electric fittings..... £8 5 0

3¼ × 2¼ Vertical Enlarger, electric fittings, f/3.8 anastig. lens, case..... £5 12 6

45 × 107 Stereo Camera, f/6.8 double anastig. lenses, Compur shutter, changing-box, 6 slides, leather case..... £5 17 6

¼-pl. Graflex Reflex, f/4.5 Kodak lens, F.P.A., 1 double dark slide. As new £6 17 6

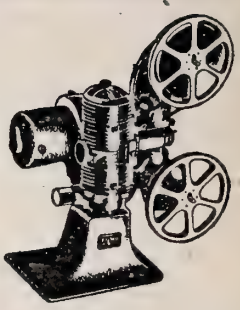
90/94 FLEET STREET
LONDON, E.C.4 Phone: CENT. 9391

84 ALDERSGATE ST
LONDON, E.C.1 Phone: NAT. 0591

EASY TERMS—

Anything on 9 monthly payments. First payment secures the goods.

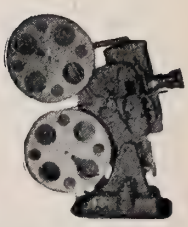
Only 5% added to cash price, or 5/- if under £5. There's an easy payment form in our catalogue—fill it up and post with your order to-day.



FILMO "8" PROJECTOR

Has 400-watt lamp. Entirely gear driven. Fitted with fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200-ft. films. For all voltages 110 to 250 ..... **£40:0:0**

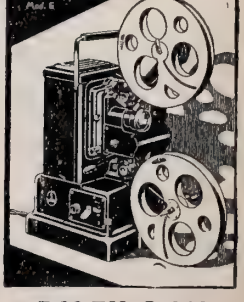
Nine monthly payments of 93/4.



KEYSTONE 16 - mm. PROJECTOR

2-in. large-aperture projection lens, motor drive, forward and reverse. Clarostat control. Special device for stills, 500-watt lamp, fitted super optical system for added brilliancy, fan-cooled lamphouse, new improved double-claw action, simple threading, geared rewind, screw action tilting, rich bronze finish **£25:0:0**

Nine monthly payments of 58/4.

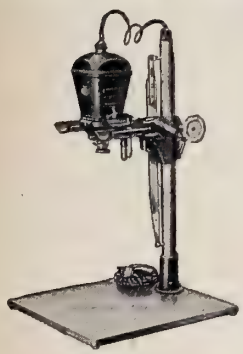


BOLEX G 916 PROJECTOR

For both 9.5-mm. and 16-mm. films. This machine is entirely gear driven, there being no belts whatever. When fitted with a 50-volt 200-watt lamp and the equivalent of a three-bladed shutter, the screen luminosity is 130 lumens **£46:0:0**

Nine monthly payments of £5 7s. 4d.

for THE LATEST *on* BEST TERMS



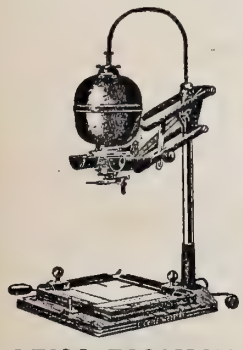
NEW M & W ENLARGER

Model FAM. With foolproof coupled automatic focussing. F/4.5 double anastigmat. Iris and orange cap and condenser. Rise and fall movements by one-hand lever. Fine and coarse focussing. 100-watt opal lamp.

4×4 cm..... **£14:14:0**

6×6 cm. **£18:18:0**

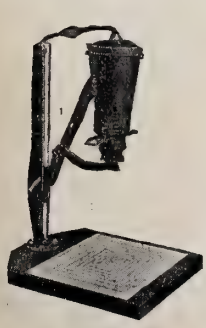
Nine monthly payments of 34/3 or 44/2



LEICA FOCOMAT

Has automatic focussing and makes perfect pictures up to any size from 3¼×2¼ to 15×10 in. Diffused illumination gives soft, harmonious enlargements. For use with your own Leica lens **£16:6:6**

Nine monthly payments of 38/2.



ENSIGN AUTO-FOCUS MAGNAPRINT

For all miniature negatives. Ensign Midget, half-V.P., Leica and Contax and similar sizes. F/4.5 Dallmeyer lens and 2½-in. condenser; enlarges to all sizes from 2½×3½ to 15×12 in. Baseboard fitted with spring paper clamp **£8:10:0**

Nine monthly payments of 19/10.

MINIATURE CAMERAS—

All the best are included in our range. Leica, Contax, Super Ikonta, Exakta, Rolleiflex, Rolleicord, Retina, etc., etc. Every accessory for them is also actually in stock. Any model on easy terms.

CATALOGUE FREE AND POST FREE!

SEE WHAT THESE SAVE YOU!

Kodascope Model C, 100-watt illumination, Universal resistance, still picture device. Cost £18 18s. £8 12 6

Pathescope Imp Projector, complete with electric motor drive, Universal resistance. Cost £7 a few weeks ago..... £5 8 6

Latest Model Kodascope Eight Projector, Universal resistance, complete with silver screen. Cost £10. Perfect order..... £7 12 6

Octacross 16-mm. Projector, substantial mechanism, totally enclosed, complete with resistance, 250-watt illumination. Cost £11 15s. £9 17 6

Pathescope Kid Projector, Universal resistance. As new £1 11 6

Large Selection of Silver Screens and Bead Screens, by well-known makers, at substantial reductions off list price. From 7s. 6d..

Bolex P.A. Projector, for 9.5-mm. films, 250-watt illumination, still picture device, with Universal resistance..... £19 10 0

6×6 Zeiss Super Ikonta, absolutely unsoiled, f/3.5 Zeiss Tessar, range-finder, ever-ready case. £20 0 0

½-pl. T.-P. Imperial Enlarger, f/4.5 Dallmeyer lens, 5½-in. condenser, electric fittings. New condition..... £7 17 6

3¼×2¼ Nettel Deckrullo Focal-plane, f/4.5 Zeiss Tessar, 3 D. slides, F.P.A. and case £10 17 6

½-pl. Ensign Popular Reflex, f/4.5 Beck Neostigmar, focal-plane shutter, 6 slides.. £4 17 6

2½×3½ Ensign Autorange, automatic range-finder, rising front, f/4.5 Ensar lens, Compur shutter with D.A., 3 slides, leather case £7 17 6

2½×3½ Graflex, f/4.5 Cooke lens, focal-plane shutter, 3 D. plate-holders, F.P.A. and leather case..... £4 17 6

6×6 Welta Perfecta Folding Roll Film Reflex, f/3.5 Meyer lens, Compur shutter and case £9 9 0

3¼×2¼ Zeiss Tropical Adoro, new condition, D.E., f/4.5 Tessar, Compur shutter with D.A., 3 slides. Cost £22..... £10 17 6

Model III Leica, f/3.5 Elmar 5-cm., wide-angle Elmar, 13.5 Elmar, Vidom finder, right-angle finder, filter and sky shade, complete in case. As new..... £47 10 0

½-pl. Graflex Reflex, f/4.5 Cooke lens, 3 D. slides, F.P.A. New condition £9 17 6

3¼×2¼ Super Ikonta, 8 or 16 pictures, f/4.5 Tessar lens, ever-ready case..... £14 17 6

3¼×2¼ T.-P. Reflex, revolving back, f/4.5 Cooke lens, 6 slides, F.P.A. and case.. £6 6 0

½-pl. Popular Pressman Reflex, f/4.5 anastigmat, focal-plane shutter, 6 slides and case.. £5 17 6

3¼×2¼ Graflex, f/3.5 Cooke lens, 3 D.D. slides and case £5 12 6

9×12 cm. and ½-pl. Zeiss Ikon Miraphot Enlarger, f/6.3 anastigmat lens, automatic focussing, electric fittings and bromide board.... £7 17 6

3¼×2¼ Ensign Speed Roll Film Reflex, f/3.4 Aldis anastigmat, focal-plane shutter, leather case..... £7 12 6

3¼×2¼ N. & G. Folding Reflex, f/4.5 Ross Xpres lens, revolving back, 3 slides, F.P.A. and leather case. Cost £50..... £21 10 0

3¼×2¼ Ensign Selfix, f/4.5 Ensar lens, Mulchro speeded shutter. New condition.... £3 12 6

P.C. IIIa Special Kodak, f/6.3 Tessar lens, leather case £3 2 6

3¼×2¼ Ensign Special Reflex, f/3.5 Dallmeyer lens, focal-plane shutter, 6 slides, F.P.A. and case..... £8 12 6

16-on-2½×3½ Baldax, f/3.5 Meyer lens, Compur sector shutter, purse case..... £5 12 6

Several Good Enlargers, at clearance prices. Details on application.

6×6 Automatic Rolleiflex, f/3.8 Tessar, panoram head, pair Proxars, yellow and green filters, case, etc. £21 10 0

6×13 Compact Voigtlander Heidoscope, reflex finder, pair f/4.5 Tessar lenses, Stereo Compur shutter, latest improved roll-holder, 8 slides, 2 Beta filters, 3 pairs of Deukar filters, 2 cases. Cost £59. As new..... £35 0 0

Model III Chromium Leica, f/2 Summar, L/case £33 10 0

7.3-in. f/1.9 Hektor Lens..... £20 0 0

3¼×2¼ Dallmeyer Reflex, revolv. back, focal-plane shutter, f/4.5 Dallmeyer, 5 slides, F.P.A., L/case..... £7 10 0

Number of Excellent Microscopes at bargain prices. Write for particulars.

Rollop Camera, f/2.8 Anticomar, Rapid Compur, ever-ready case. As new..... £19 19 0

6×6 Ikoflex, f/4.5 Novar, Klio shutter, ever-ready case, filter and hood..... £8 17 6

Ensign Midget Magnaprint Enlarger, f/6.3 anas..... £3 12 6

3½×2½ Ensign Roll Film Reflex, f/4.5 Aldis anas., L/case..... £4 17 6

Exakta Reflex, f/3.5 Zeiss Tessar, focal-plane shutter, L/case £15 15 0

6×6 Ikoflex, f/3.5 Tessar, H.S. Compur, filter, L/case £17 10 0

P.A. Bolex Cine Projector, 400-watt lamp, f/1.9 lens, resistance £19 19 0

9.5-mm. Pathe Home Movie, type C motor, group resistance, super attachment... £8 17 6

Model B Cine-Kodak, self-threading, 200-watt lamp, travelling-case. Cost £100.... £19 10 0

3¼×2¼ T.-P. Horizontal Reflex, f/4.5 Dallmeyer, 9-in. f/6.5 Dallmeyer Telephoto, 3 slides, F.P.A. and case £10 10 0

P.C. Popular Pressman Reflex, f/4.5 Tessar, 40 slides, F.P.A. £10 10 0

10-in. f/4.5 Series II Cooke Aviar Lens, iris £10 17 6

Luc Shutter, suitable for same.....17s. 6d.

3¼×2¼ Super Ikonta, f/3.8 Zeiss Tessar, Rapid Compur, L/case £18 18 0

½-pl. Oak Enlarger, long ex., no obj., 5½-in. condenser, electric fittings..... £4 15 0

300-B Ensign Cine Projector, adjustable resistance. As new..... £19 10 0

520 Ikonta, f/4.5 Novar anas., Compur, L/case £5 17 6

3¼×2¼ Zeiss Maximar Folding, double ex., f/4.5 Tessar, 6 slides, F.P.A., L/case.. £9 17 6

3¼×2¼ Welta Perfecta Reflex, f/3.8 Triplan, D.A. Compur, L/case..... £15 15 0

3¼×2¼ Salex Murer Compact Reflex, f/4.5 anas., 3 slides, F.P.A., L/case..... £3 3 0

Up-to-date Model I Contax, f/2.8 Zeiss Tessar, high and low speeds, L/case..... £26 10 0

2¼ square Super Ikonta, f/2.8 Zeiss Tessar, D.A. Compur shutter, ever-ready case £25 0 0

V.P. Ikonta, f/4.5 Zeiss Tessar, L/case £7 17 6

½-pl. Shew Xit A.B., f/6.3 Tessar, Compound, 3 D.D. slides, L/case..... £2 18 6

½-pl. Adams' Vaido Universal Hand and Stand, revolv. back, f/6 Dallmeyer Stigmatic, Compound, 3 D.D. slides, F.P.A..... £6 17 6

9.5-mm. Dekko Cine Camera, f/1.9 Dallmeyer anas., with case..... £8 7 6

3×4 Perkeo, f/3.5 Skopar, Compur shutter, in leather case £4 17 6

Model 70DA Filmo Cine Camera, 1-in. f/3.5 Cooke, 1-in. f/1.5 Cooke, 3½-in. f/3.3 Cooke, turret head, Mayfair case. Cost £95..... £57 10 0

59/60 CHEAPSIDE
LONDON, E.C.2 **Phone: CITY 1124/5**

54 LIME STREET
LONDON, E.C.3 **MANSION HOUSE 0180**

EXCHANGES—

Any of your surplus photographic or ciné apparatus will command a good allowance in part payment for your fresh purchase. Send your used apparatus to us and get our quotation.

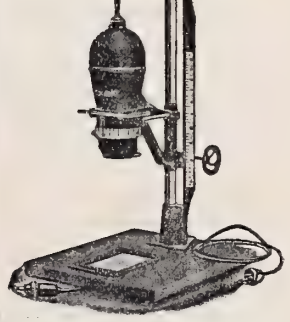


ENSIGN MIDGET "MAGNAPRINT"

These enlargers give you super speed without loss of quality, due to the perfect system of illumination, whereby the light at its source is concentrated on the lens by a powerful double condenser. Each model fitted with f/6.3 Ensar lens. For all miniature negatives, enlarges to 15×10..... **£4:10:0**

As above, but with Dallmeyer f/4.5 lens £6 17 6

Either model on easy terms.



"EXAKT" ENLARGER

With automatic focussing, ensuring perfect consistency of sharpness. Simple in operation. Made in 3 sizes for all miniature negatives and up to 3½×2½. With Steinheil Cassar f/4.5 lens, from **£8:10:0**

Nine monthly payments of 19/10.



Zeiss Ikon MIRAPHOT 3½ × 2½ ENLARGER

The "Miraphot" enlarges both films and plates.

Zeiss Ikon Novar f/6.3 anastigmat **£7:12:6**

With Zeiss Tessar f/4.5 anastigmat **£10:2:6**

Nine monthly payments of 17/10 or 23/8.

Tone — or Speed — or Both?

Does Tone or Speed make the greater appeal to you? Or are you like confirmed Mezzotone users,—not content unless you have both? The rich warmth of Mezzotone gives your pictures the quality that gains awards—the speed of Mezzotone enables you to make enlargements of exhibition tone and quality . . . just as Mezzotone Lantern Plates enable you to produce warm tone slides by reduction. *Ask your Dealer.*

★

MEZZOTONE

The Criterion CHLORO-BROMIDE

Paper and Lantern Plates

★

CRITERION (Plates, Papers, Films) LTD., STECHFORD, Warwickshire. London Showrooms: 35, Essex St., Strand, W.C.2

Every keen Camera User should be sure to get

The AMATEUR PHOTOGRAPHER

DIARY

and Handbook for 1937

This useful little handbook contains in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulæ for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size 3⅛×5⅛ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE

Price **1/6** net By Post **1/7**

From Stationers and Bookstalls, or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

YOU MUST READ

PHOTOGRAPHY

AND THE ART OF SEEING

By Marcel Natkin, D.Sc.

It contains 34 Chapters covering every phase of photographic art and is illustrated profusely by the world's most famous photographers. ***Don't miss it!***

Size 11×9 in., all photogravure. Price 10/6 (by post 11/-)

THE FOUNTAIN PRESS, 19, CURSITOR ST., LONDON, E.C.4

"The Amateur Photographer." 7/10/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 31st.

"The Amateur Photographer." 7/10/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 31st.

"The Amateur Photographer." 7/10/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 31st.

"The Amateur Photographer." 7/10/36.
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 7/10/36.
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

? DO YOU KNOW—

that troublesome reflections from water, glass, porcelain and most polished surfaces can be effectively controlled or entirely eliminated with the new

ZEISS HEROTAR

Polarizing Filter

Full particulars of these and the world-famous ZEISS TESSAR LENSES in list P.51, post free on request.

CARL ZEISS (LONDON) LTD.

Mortimer House, 37-41, Mortimer Street, London, W.1.

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.

32, LORD ST., LIVERPOOL, 2



Granville PRODUCTS PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with " GRANVILLE " ; if you have years of experience, change to " GRANVILLE." You will never change again !

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to: PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables :
" GRANVILLE,
LEAMINGTON."
Telephone : 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse
and Showrooms :
13, GRAY'S INN ROAD, W.C.1
Telephone : Holborn 5688.

MAKE MONEY *with your camera*



Wanted—all types of interesting photographs from everywhere for publication in thousands of newspapers, magazines, etc., all over the world.

Here is a wonderful opportunity for YOU to " cash in " with your camera ! Any ordinary camera will do. No particular experience or ability is required to commence this NEW profitable profession in **your spare or full time.** It is an occupation with permanent MONEY-MAKING possibilities **FOR YOU.**

PERMANENT MARKETING SERVICE FOR YOUR PHOTOGRAPHS

By the J.P.D. Personalised Method you will be shown every branch of the profession—from the actual taking, developing and printing of saleable photographs, to advice as to the requirements of Editors of Newspapers, magazines, periodicals, photographic agencies, advertising companies and other commercial firms. Also, under our supervision and guidance success in prize competitions—regularly conducted by numerous journals—await your best efforts.
You can devote just as much or as little time to it as you wish—we want indoor as well as outdoor pictures—taken in rain, fog and snow, as well as in sunshine—by day or night, in winter and summer—in city, town, seaside or country—on every day of the year.

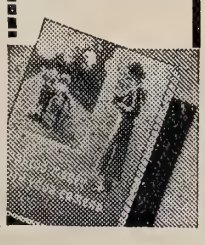
FILL IN NOW AND POST COUPON FOR THIS MAGNIFICENT FREE BOOK

JOURNALISTIC PHOTO DISTRIBUTORS LIMITED, Dept. B.P., Ludgate House, Fleet Street, London, E.C.4.

Sirs,—Please send me, without obligation, your FREE fully illustrated book, " Making Money with Your Camera," which explains how, without previous experience, I may earn money with a camera, by taking Photographs for you ; also particulars of your Special Marketing Privileges. I enclose 3d. in stamps to help pay postage, etc.

NAME.....
(Print plainly in pencil. Ink will blot.)

ADDRESS.....
.....



Experts are satisfied

that JOHNSON'S SUPER FINE GRAIN DEVELOPER containing

MERITOL

GIVES THE FINEST GRAIN ON ALL MINIATURE FILMS.

Enlargements of 20 diameters or even more with clear well-defined image are obtainable from the negatives.

SUPER FINE DEVELOPER

Tins to make 20 oz., 2/- each.

MERITOL

10-gramme bottle, 2/6. 1-oz. bottles, 4/6 each.

Write for leaflets :

Publicity Dept.

Johnson & Sons
Manufacturing Chemists, Ltd.
Hendon, London, N.W.4

Increase YOUR CAMERA'S CAPABILITIES

With these ILFORD aids to Finer Photographs

ILFORD PHOTO-ELECTRIC EXPOSURE METER



Absolutely accurate exposures improve the work of any camera. The Ilford Photo-Electric Meter shows instantly the correct exposure for any subject under all conditions. For Plates, Films, Cine Films and Dufaycolor materials. Price : **£3-3-0** in neat leather case.

ILFORD COLOUR FILTERS



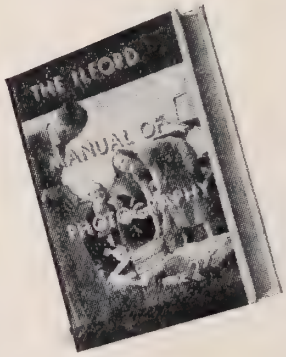
There is a wide range of Ilford colour filters for landscape and general photography. Prices according to size. Full details of all Ilford Filters in leaflet "Ilford Colour Filters and Adjustable Holders."

ILFORD DARKROOM LAMPS & SAFELIGHTS



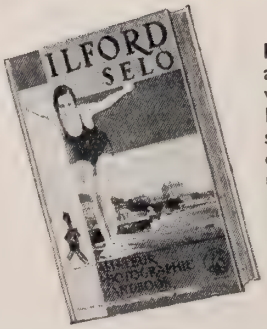
Safeguard good camera work with good darkroom lighting. Ilford darkroom lamps are made in many types, but have one characteristic in common—each ensures a high degree of illumination with perfect safety. Fully descriptive literature sent free on request.

THE ILFORD MANUAL



An enlarged and fully illustrated edition written by a staff of experts under the Editorship of Mr. George E. Brown, F.I.C., Hon. F.R.P.S., for 30 years Editor of *The British Journal of Photography* and the *B.J. Almanac*. In its 25 chapters, every branch of photographic work is covered and reliable formulæ given to help you add to your camera's capabilities. Price : **2**/- from all photographic dealers, or post free **2**/**6**.

ILFORD AMATEUR PHOTOGRAPHIC HANDBOOK



For beginner and experienced amateur alike, this book is a valuable guide to better results. Profusely illustrated and covering such subjects as the choice of a camera, the right film or plate to use, exposure, developing, printing, etc., it is of absorbing interest to every camera-owner. Price : **1**/- from photographic dealers, or post free **1**/**4**.

ILFORD LIMITED
ILFORD LONDON

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, OCTOBER 7TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2500.

TOPICS of the Week

WHILE it seems only yesterday we were drawing the attention of our readers to the latest date for submitting entries to the big London autumn exhibitions, to-day we have to remind them that only a few days remain before these shows will be over. Saturday of this week (October 10th) is the closing day for both the Royal Photographic Society's exhibition and the London Salon of Photography. Each is a notable show that should certainly be visited by everyone interested in the progress of photography, and both have attracted large numbers of visitors already. While there is still time, readers who have not yet seen these fine collections of pictures should endeavour to do so. The "Royal" is at 35, Russell Square, W.C. (Bloomsbury), and the Salon is at 5a, Pall Mall East (near Trafalgar Square).

Faithfulness.

In retrospect the impression that remains in one's mind after many visits to the autumn exhibitions is that of a convincing wholesomeness. If a composite picture could be made of all the exhibits it would be more or less a restful landscape. And this is all so different from the world we inhabit—a world with a new scare every day, a world which has its ear to the ground for the sound of marching feet, and its eyes in the sky for the approach of hostile aeroplanes, a world living amid the rumours of war. The exhibitions—the London Salon perhaps particularly—were a recall to the dear, peaceful, delightful things which are always the same and yet always revealing new attractiveness. It is astonishing how faithful pictorial photographers are to the morning dew, and the April shower, and the sunlit boats on shadowed waters (to take three titles from the first nine pictures in Pall Mall East), and in so being they are probably rendering no little service towards peace and sanity.



SIGNS OF THE SEASON.

The gulls are coming inland again and are to be found in increasing numbers in the parks, etc. This is a sign of the end of "summer time" at the coast, and provides the amateur photographer with good material for pictorial snapshots nearer home than hitherto.

Approximating the Colour Processes.

A sign of the progress towards perfection of the colour processes is afforded by the way in which the results with different processes become well-nigh identical. There was a time when, on seeing a colour picture, one said at once that it was by a particular process, and on seeing another, that it was by a different process, simply because of the difference in rendering of certain colours, the green being a trifle metallic, or the red edging towards purple. Recently we saw a collection of lantern slides in Dufaycolor, and a cinematograph film in Kodachrome. Both showed the same subjects, including some ladies in period costumes, and it was notable that the results with the one process were indistinguishable from the results with the other. This is the more remarkable because the processes are so different, the one being subtractive and the other additive.

Universal Standard for 16-mm. Sound Films.

At an international conference held at Budapest during September an agreement was reached with regard to the standard to be adopted for 16-mm. sound film. The following countries were represented at the conference: Germany, Denmark, Belgium, France, Italy, Hungary, Czechoslovakia, Sweden, Holland, United States of America

and Great Britain, and it was unanimously agreed that, from the date of the meeting, the national organisations of each country represented would conform to the 16-mm. standards adopted by the Society of Motion Picture Engineers of America (known as the "S.M.P.E. Standard"). There will be no difficulty so far as this country is concerned in accepting this decision, as it will be recalled that, in February last, Lord Riverdale arbitrated on the question, and decided that this country should adopt the S.M.P.E. standard. When this decision was announced the hope was expressed that the outcome would be that the S.M.P.E. standard would become the universal standard. It is gratifying, therefore, to be able to report that this result has been achieved so quickly, as it will have far-reaching effects throughout the section of the film industry associated with the use and development of 16-mm. sound films.

The Weather was too Good.

Usually photography, if it is defeated at all by the weather, is defeated by bad weather, but one case has just been put on record in which the weather was not bad enough for photography. It is a communication about the last work of the late Dr. Kund Rasmussen, the famous Danish explorer, whose premature death was such a blow to geography. Almost his last piece of work when exploring the south-east coast of Greenland was to engage a small group of film photographers in the Cape Farewell district to make pictures of the kayak men and hunters who live there. It had been Rasmussen's wish to show their magnificent skill and absolute fearlessness by a series of film pictures of the kayaks in stormy weather. But the party whom he left behind met with the curious misfortune that they could not get weather bad enough to enable them to complete their task. In spite of the time of year and the fact that Cape Farewell is one of the world's stormiest corners, the wintry wind simply would not blow, the tempest showed no sign of coming, and, disappointed, the party had to return to Copenhagen without the results they sought.

"The Amateur Photographer" EXPOSURE TABLE—*October*

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m. double these exposures. From 7 to 8 a.m. or from 4 to 5 p.m., treble them.

Subject.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
Open seascapes and cloud studies	1/25 sec.	1/40 sec.	1/75 sec.	1/100 sec.	1/120 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/15 ,,	1/25 ,,	1/45 ,,	1/60 ,,	1/75 ,,
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/6 ,,	1/10 ,,	1/20 ,,	1/25 ,,	1/30 ,,
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/4 ,,	1/6 ,,	1/12 ,,	1/15 ,,	1/20 ,,
Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage	1/2 ,,	1/3 ,,	1/6 ,,	1/8 ,,	1/10 ,,
Portraits or groups taken out of doors, not too much shut in by buildings	2 secs.	1½ ,,	1 ,,	1/2 ,,	1/3 ,,
Portraits in well-lighted room, light surroundings, big window, white reflector ..	6 ,,	5 secs.	3 secs.	2 secs.	1½ ,,

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

Ultra Rapid.

AGFA, Special Portrait.
,, Isopan ISS Film.
,, Super-speed Film.
,, Isochrom Film.
,, Ultra Special.
BARNET, Press and Super Press.
,, XL Super-speed Ortho.
,, Soft Panchromatic.
,, Studio Fast.
,, Ultra Rapid.
EASTMAN, Par Speed Cut Film.
,, S.S. Cut Film.
,, S.S. Pan. Film.
ENSIGN, Ultrachrome Film.
GEVAERT, Super Sensima.
,, Sensima Fast.
,, Sensima Ortho.
,, Super Chromosa.
,, Roll Films and Packs.
ILFORD, Golden Iso-Zenith.
ILFORD, Iso-Zenith.
,, Hypersensitive Pan. Plates and Films.
,, Portrait Film (Ortho Fast).
,, Monarch.
,, Press.
,, S.S. Ex. Sens.
,, Zenith Ex. Sens.
,, S.G. Pan.
ILLINGWORTH, Fleet.
,, Super Fleet.
,, Super Fleet Ortho.
,, Pan. Fleet.
IMPERIAL, S.S.S. Press Ortho.
,, Eclipse.
,, Eclipse Ortho. Soft.
,, Eclipse Soft.
,, Eclipse Ortho.
,, Eclipse Pan. Soft.
KODAK, Verichrome Film.
,, Super Sensitive Pan. Film.
,, Panatomic.
MARION, Record.
,, Iso Record.
NURO Film.
SELO, Selochrome Roll Film and Film Pack.
,, Selo. Pan. Roll Film.
VOIGTLANDER, Illustra Film.
WELLINGTON, Anti-screen.
,, X Press.
ZEISS IKON, Pernox Roll Film and Packs.

Extra Rapid.

AGFA, Chromo.
,, ,, Isolar.
,, Extra Rapid.
,, Isolar.
,, Iso Rapid.
AGFA, Iso Rapid Chromo.
,, Roll Film.
BARNET, S.R. Pan.
,, Studio Ortho.
ENSIGN, Roll Film.
GEVAERT, Filtered Ortho.
,, Chromosa.
,, S.R.
,, Regular Cut Film.
ILFORD, Auto. Filter.
,, S.R. Pan.
,, Pan. Film.
,, Rapid Chromatic.
IMPERIAL, Non-filter (new series).
,, Eclipse Pan. B.
,, S.S. Ortho.
KODAK, Roll Film and Film Pack.
PATHE, Roll Film.
SELO, Roll Film.
ZEISS IKON, Roll Film and Film Pack.

Rapid.

BARNET, S.R.
,, Self-screen Ortho.
ILFORD, Screen Chromatic.
,, S.R.
,, Commercial Ortho Film.
IMPERIAL, Non-filter.
,, S.R.
,, S.R. Ortho.
KODAK, Cut Film.

Medium.

ILFORD, Empress.
,, Chromatic.

Ordinary.

BARNET, Ordinary.
GEVAERT, Ordinary.
ILFORD, Ordinary.
,, Rapid Process Pan.
IMPERIAL, Ordinary.
,, Pan. Process.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

AUTUMN—Weaker Lighting, Lower Temperature

In the following article some points that should have attention by amateur photographers at this time of the year are dealt with.

THE coming of the autumn, with the lessened power of the sun, and lower temperature, brings points for the consideration of every amateur photographer, particularly those who have only started this year and have founded their knowledge on the photographs they have taken during the summer months.

We have known of cases where the standard of work produced became lower because the photographer, accustomed to working under summer conditions, has not noted the lessened power of the light. This, while not appreciably less to the eye, has a reduced photographic value, as reference to any exposure meter or reliable exposure table will show.

Lighting.

The photographer who uses an exposure meter will find that his exposure problems are solved, provided, of course, that the meter is properly employed. Those workers who are still in the beginner stage, and hitherto have had no exposure troubles, owing to their work having been done in good light with modern films of considerable latitude, will do well always to employ some form of meter or calculator for autumn and winter photography.

The photographer who is equipped with a camera fitted with a lens of small aperture will find that, with the fastest of films, snapshot exposures still produce good negatives during the brighter hours of the day, but late in the afternoon or early in the morning under-exposure is likely if " snapshot " exposures are made.

The use of panchromatic material, with its high sensitiveness to yellow and red, will, however, increase the length of the snapshotter's day, although the cessation of " summer time " has shortened it in another way.

The late afternoon light in autumn becomes definitely yellow in character. This will render ordinary films almost useless for rapid exposures, but will not affect panchromatic material.

Many photographers use plates and films of medium speed for summer work. Autumn calls for more speed, and it is the custom of a great number of serious workers to change over to material of super speed. If the photographer doubts his ability to use such material through the greater care that must be exercised with regard to dark-room manipulation, it will mean longer exposures, and possibly a tripod will be necessary if the subjects contain a large proportion of shadow.

In all cases very great care must be taken not to under-expose, as some of the best subjects at this time of the year contain a large proportion of shadow.

While on the subject of lighting it is well to remind the beginner that some of the successful summer subjects, if available, may be even more attractive under autumnal lighting conditions, and often display startling differences. Landscape subjects, woodland scenes and the like will be found to be very different, through the lower position of the sun, while still greater differences will be found in the case of architectural subjects. Everywhere there is a difference in the lighting, the contrasts are less sharp, and the sunshine has a softer character.

Lower Temperatures.

Those photographers who employ tank development, including the growing army of small-camera users, will not need to be reminded of the importance of ensuring that solutions are of normal temperature. A low temperature during the night will cause a definite fall in temperature also of developers, etc., while the same result will be noted on a cold wet evening, and at various other times.

Care must be taken not only to allow for an increased time of development through the lower temperature, but also to see that the solution is not too cold for effective working. Hydroquinone, for example, loses activity at lower temperatures than 50° Fahr. It is a good custom, although not general, to test the developer when making bromide prints at this season of the year. Too cold a developer may result in prints which lack depth and vigour, and also have poor colour.

With regard to this question of temperature it is well to point out that the best course to pursue is to keep the solutions, and the water that is to be used for making up developers, in a warm room for some hours prior to use, or to adopt some means of warming the dark-room.

It is of little or no use to add warm water to the developer, because the solution speedily falls in temperature again. For example, pouring developer into a tank of cold metal will cause a drop of as much as 5° Fahr., and the same will happen if the developer is poured into a large cold dish. For warming the developer, and maintaining it at a constant temperature, the most simple plan is to stand the dish on a couple of bricks that have been warmed for an hour or two near a fire, or in the kitchen oven. A suitable thermometer is really a necessity.

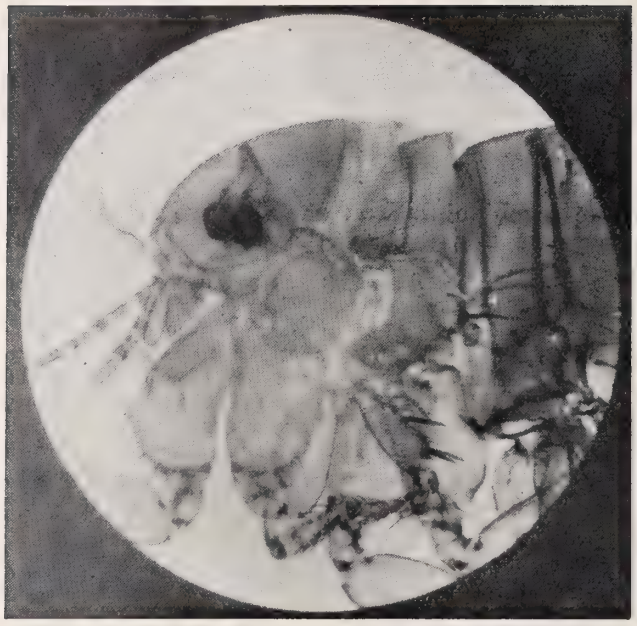
[An alternative method of warming the developer will be found described on another page (" Hints and Tips ") in this issue.—ED.]

The Effect of Damp.

At the present time of the year the photographer will also have to be on his guard against the several possible causes of defective negatives through damp or atmospheric conditions. It is very necessary that apparatus should be kept dry, especially lenses. It is also necessary to exercise care in order to safeguard plates and films, as well as printing papers, from the same injurious influence.

Cold weather conditions may cause the formation of moisture on the lens, and especially if the latter is taken from a cold atmosphere into a warmer one. Contact with the hand, when setting the stop or the shutter, may for a few seconds have the same effect, and if such a deposit of moisture is not seen it will mean negatives of poor definition, if not a complete blur.

Regular inspection of the glass surfaces is therefore essential, with careful cleaning should this be necessary. If the deposit, almost imperceptible at first, is allowed to remain, it will accumulate and form a tarnish difficult to remove. This comes sooner than may be thought possible, and especially in a smoky or chemical-laden atmosphere of a large town or city. The same applies to lenses and condensers of enlarging apparatus kept in cold dark-rooms.



Portrait of a Flea. About 4,000 times life size.

Photomicrography Simplified

By BERNARD BILLINGS.

CAN you photograph the hairs on a flea's leg? If you were asked such a question, the probability is that you would dismiss it as outside your capabilities. Even if you had a camera and a microscope, the chances are still that you would regard the problem as being outside your scope. Yet given almost any sort of camera and practically any make of microscope, it is possible to take what may be termed the grosser sort of photomicrographs, for the ultra-microscope is outside this article. After all said and done, the proposition resolves itself into recording on to a sensitised emulsion what the eye normally sees when looking down a microscope.

The simplest form of apparatus consists of a camera adapted to the eyepiece of a microscope. Fig. 1 shows a thirty-year-old five-shilling "Brownie" thus fitted to the eyepiece of a Swift microscope. The front of this camera was made of cardboard (as indeed most of this excellent little camera was!) and it is removable. All that has to be done with this and similar cameras, is to make a new front, interchangeable with the standard one, which will hold the camera firmly on the eyepiece, due regard being paid to the central fit of the lens hole. Portions of this new cardboard front may have to be cut away so that access can be made to the shutter release and time control. The illuminant used in this case was, at first, daylight reflected through the microscope mirror, but I have latterly been converted to electric light as being more constant.

The interior shell of the camera, which normally holds the spool mechanism, was removed temporarily in order to check the focus, because the eyepiece must be a little distance from the camera lens; in other words, the lens is not in the same position as one's eye might be, and even if it were, it cannot accommodate as can the human eye. Therefore, first look down the microscope and visually focus the object. When all is sharp, attach the camera, minus its shell, and verify whether the object is still in focus where the roll film receives it. This is achieved by inserting a piece of ground glass or tracing-paper in the correct position. It will be found that a slight turn one way or the other has to be given to the coarse adjustment of the microscope. Note carefully the amount and direction of this. We will call it the "compensating adjustment."

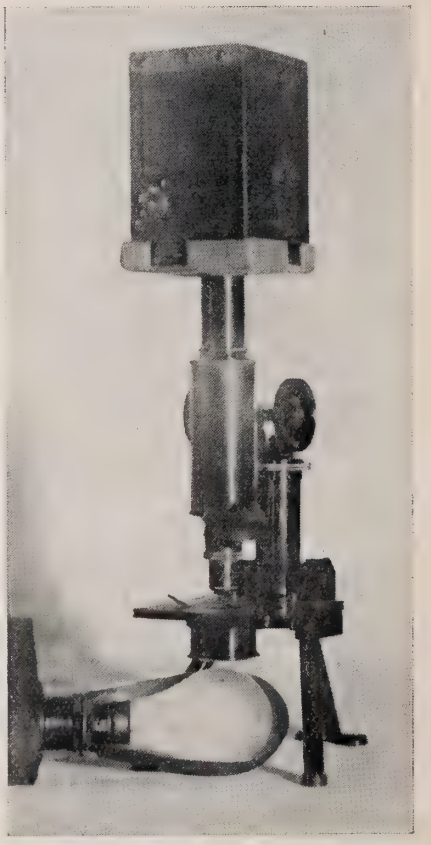


FIG. 1. *A cheap box camera can be used, as shown above.*

After these simple preparations, all is plain sailing. The microscope slide is put into position and focussed by viewing down the tube. Then the camera, now loaded, is placed on the microscope, the compensating adjustment is effected and the exposure made.

For those who possess other types of cameras, apparatus a little more elaborate is required—but not so elaborate that it cannot be made at home. It consists, as shown in Fig. 2, of a baseboard, on which is fixed the microscope, the latter preferably in its horizontal position. Some device should be incorporated whereby the microscope always registers in the same position. In my own case small saw-fretted pieces of plywood ensure this. A rest for the camera to stand on at one end and another at the other end for the electric light complete the essentials. It is important to work to a centre line and to the line of the optical axis, but this needs no more than usual care.

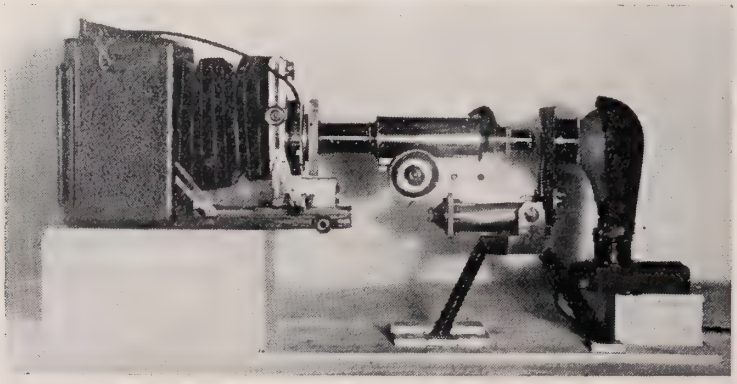


FIG. 2. *Normal arrangement of camera, microscope and illuminant.*

The crux of the whole thing is the adapter which connects the eyepiece of the microscope to the camera lens. The easiest way of doing this is to cut out four discs of cardboard—two of these have their internal holes the same diameter as that of the eyepiece, the other two having internal holes the same diameter as that of the camera lens. The thickness of the cardboard depends entirely on the lens flanges under consideration. The two pairs are glued one on top of the other, so that the result is a complete disc which has a central hole—one side fitting the lens and the other side fitting the microscope.

(*Continued on next page.*)

For perfect enlargements from Miniature Negatives use an

ENSIGN MAGNAPRINT

Super Speed Condenser Enlarger



Model AV/O with Automatic Focussing

EVERYONE who wishes to enjoy their hobby to the fullest extent, should experience the fascination of enlarging their miniature negatives with a Magnaprint. The condenser diffused lighting system employed produces perfect quality grainless enlargements from miniature negatives speedily and with a minimum of trouble.

STANDARD MODELS

Model V/O. For all miniature negatives, enlarges up to 15×10, with Ensar f/6.3 Enlarging Anastigmat **£4 15 0**

Model V/OM. As above, with Magnar f/4.5 Enlarging Anastigmat **£6 10 0**

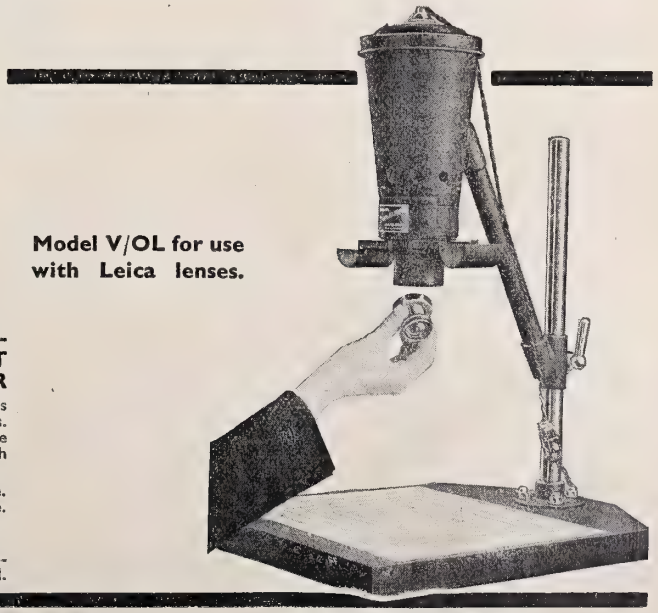
Model V/OL. For use with Leica lenses. As above but without lens. Including special carrier for Leica or Contax negatives **£4 10 0**

AUTOMATIC FOCUSSING MODEL

AV/O. For all miniature negatives, enlarges up to 15×12, with Dallmeyer f/4.5 Enlarging Anastigmat **£8 15 0**

Ask your dealer for a copy of "The Fascinating Art of Enlarging" by Ensign, or write to

ENSIGN, LIMITED, High Holborn, LONDON, W.C.1



Model V/OL for use with Leica lenses.



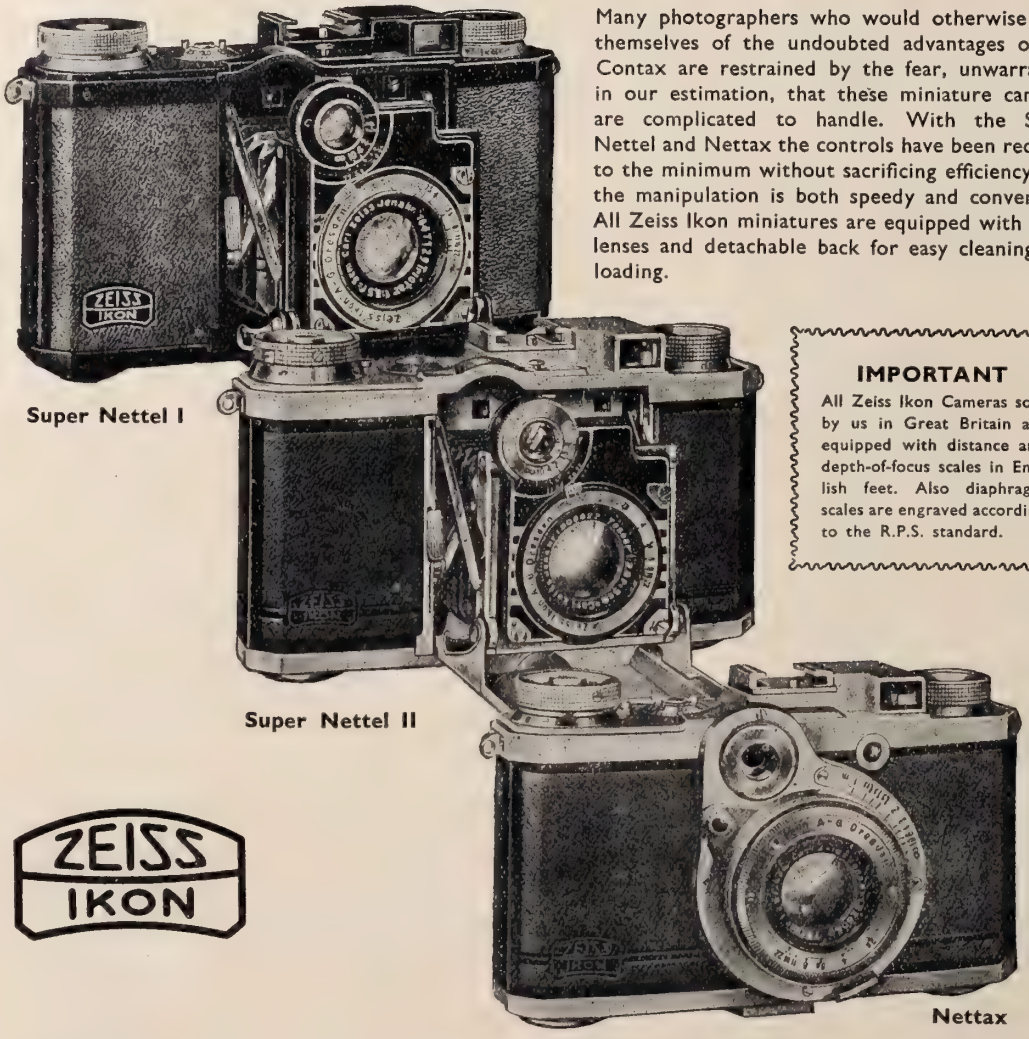
ENSIGN "SPECIAL ASSORTMENT" PACKET OF BARNET BROMIDE ENLARGING PAPER

Enables you to use different grades, tones and surfaces without buying separate packets. Contains 12 sheets 1/1-plate size Double Weight paper consisting of 3 sheets of each of the following finishes :—

Cream Crayon Smooth Natural Surface.
Cream Crayon Rough Natural Surface.
Smooth Ordinary White.
Medium Rough White.

PRICE 3/- Each variety of paper separately packed and marked.

Simplicity in operation is the keynote of SUPER NETTEL & NETTAX



Super Nettel I

Super Nettel II

Nettax

Many photographers who would otherwise avail themselves of the undoubted advantages of the Contax are restrained by the fear, unwarranted in our estimation, that these miniature cameras are complicated to handle. With the Super Nettel and Nettax the controls have been reduced to the minimum without sacrificing efficiency, and the manipulation is both speedy and convenient. All Zeiss Ikon miniatures are equipped with Zeiss lenses and detachable back for easy cleaning and loading.

IMPORTANT

All Zeiss Ikon Cameras sold by us in Great Britain are equipped with distance and depth-of-focus scales in English feet. Also diaphragm scales are engraved according to the R.P.S. standard.

ZEISS IKON

SUPER NETTEL I

has one control which winds the film, winds the shutter, and sets the shutter speed either before or after winding, and in the centre of which is located the shutter release. It is therefore true to say that all the important controls are contained together. The shutter is speeded to 1/1,000th second and Time. The folding baseboard protects the Zeiss lens when out of use, and focussing is performed by coupled distance meter, and an automatic depth-of-focus scale is provided.

With Zeiss Triotar f/3.5 ..£18 12 6
With Zeiss Tessar f/3.5 .. £22 5 0

SUPER NETTEL II

is somewhat similar in design to the Super Nettel I, and the manipulation is also similar. The Super Nettel II is, however, elegantly finished in chromium plate, and special attention has been given to detail in finish and construction. It is pre-eminently a miniature precision camera de luxe. The Super Nettel can truly be said to be the ideal camera for those miniaturists not requiring lens interchangeability

With Zeiss Tessar f/2.8....£28 2 6

NETTAX

The controls of the Nettax are very similar to those described under Super Nettel I. Provision, however, is made for interchangeable lenses, and in addition to normal lenses of 2-in. focal length a wide-angle lens of 1½-in. focal length and a lens for long distance work of 4½-in. focal length are available. Focussing is performed by a coupled distance meter, and the metal focal-plane shutter is speeded to 1/1,000th second. The finish is in chromium plate.

With Zeiss Tessar f/3.5....£29 5 0
With Zeiss Tessar f/2.8....£32 0 0

Zeiss Ikon products are obtainable from most high-class dealers. A new publication, "Unfettered Photography," describing all Zeiss Ikon miniatures, post free on request.

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, LONDON, W.1

Although Fig. 2 shows a Sanderson camera *in situ*, I can fix, in its stead, a reflex, for which, of course, I have made its own lens adapter. I prefer the reflex for many reasons; one can compose the resulting picture so much easier, and, in the case of living specimens, capture the right moment for exposure. This last factor prompts me to add that the baseboard with its attachments can be used vertically, either by screwing to a wall or supporting by means of brackets, and this brings the microscope stage into the horizontal position.

With this home-made fit-up, I have been able to photograph many slides from which lantern plates have been prepared to illustrate lectures. I use a 60-watt frosted bulb and the exposure, say, for the flea's head shown in the illustration on the previous page, was four seconds, H. & D. 350, the microscope having a No. 1 eyepiece and a two-thirds inch objective. Ordinary F values, it is almost unnecessary to remark, have no value under these considerations, but after a few experimental exposures it will be found fairly easy to gauge the correct time to give from a visual inspection of the brightness of the image in the eyepiece. Even a ciné camera can be installed to record movements of microscopic life, but in this case a more elaborate fitting is necessary and a more powerful illuminant will be required, but both are matters that can be easily dealt with by any enthusiastic amateur who is also a "handy-man." The results will well justify any expenditure of time and trouble spent in setting the apparatus.

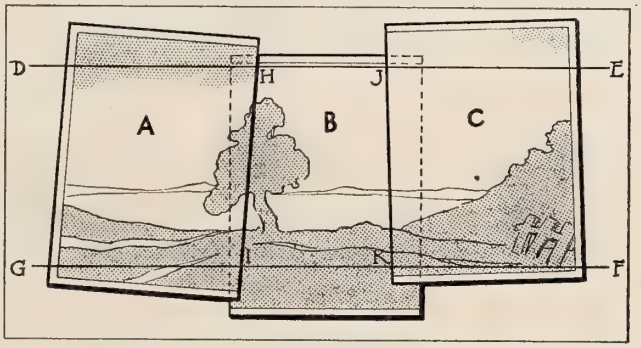
Readers' Hints, Tips and Gadgets

MOUNTING PANORAMIC VIEWS.

MANY amateur photographers must, at some time or another, have taken two or more photographs of a scene with a view to joining them to form a panoramic view, and experienced difficulty in mounting the finished prints to form a continuous view and in concealing the joins. The following method is both simple and effective, and quick in operation.

Suppose that the three prints, A, B, and C, are to be joined together, and because of the tones of the prints it has been decided to place A and C both over B, as in the diagram.

First trim off the white borders of A and C, which interfere with the continuity of the whole, and practice placing A and C correctly on B. Then paste B very lightly on a sheet of rough paper (newspaper will do) and in a similar manner affix A and C in their correct positions over B. The prints have to be detached afterwards, so the minimum of paste should be used; a small border of paste near the edges should be sufficient to hold them while they are being cut as a whole. The prints and the paper to which they are attached can now be treated as a single sheet from which a small rectangle is to be cut, and the trimming lines, DE and FG can be marked and cut, and the ends of the result squared up. The prints and paper are again cut through, this time along lines slightly to the left and right of HI and JK respectively. A is now cleaned up by removing the paper backing and the piece of B adhering to it, B and C are treated in the same way, and the three pieces should fit flatly together. It will be seen that, however carelessly the cuts near HI and JK were made, the affected edges will be bound to join perfectly, since they were both cut by the same stroke. When the whole is mounted, the joins should be scarcely apparent, provided the original prints were

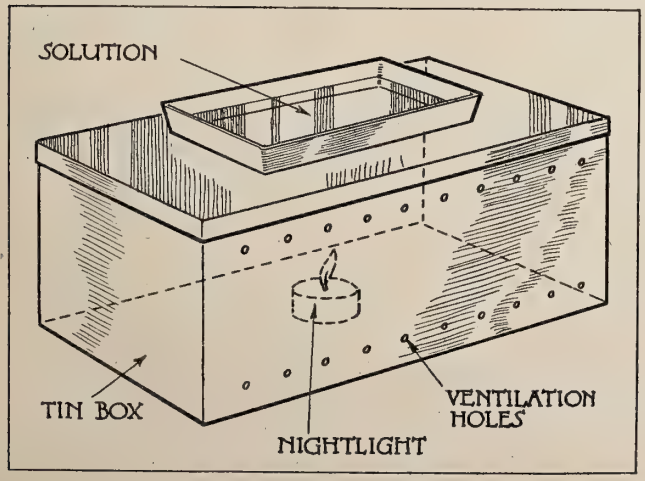


of similar tone and quality. To the worker who does not mind exposing two negatives where he would normally expose one, the confidence of getting good results which the above method inspires opens up new fields of work and does away with the need for a wide-angle lens.

R. B. JONES.

A SIMPLE METHOD FOR WARMING THE DEVELOPING DISH.

FEW simple and cheap methods of keeping developing solutions warm in winter have been published. Electric immersion heaters are expensive, a larger dish of warm water surrounding the developing dish is awkward in use, and the warm water must be constantly replenished to maintain the temperature.



For some time I have used a simple piece of apparatus which keeps the developer at a suitable working temperature in the coldest weather without attention.

This apparatus consists of a large flat tin inside which a nightlight is kept burning. The developing dish is placed on the lid. The tin should be at least four to five inches deep and the lid should be large enough to accommodate the dish comfortably. Two rows of small holes, for ventilation, are punched round the top and bottom of one or two sides of the tin; the exact number necessary and their size must be decided by experiment. If the light goes out after a few minutes, more holes must be made or the existing ones made larger.

No fogging of slow ordinary plates or bromide paper need be feared from the very small amount of light which escapes this light is non-actinic towards these materials.

The side of the box that is pierced with the holes should be turned towards the wall, and if too much light is reflected an opaque shield, such as a piece of blackened tin, should be fixed inside the box, near the nightlight, to cut off the rays of light on that side.

One nightlight will usually be found sufficient to keep the developing solution in the region of 65° Fahr., and will last for several hours.

C. H. GILES.

Autumn

By CLARENCE PONTING.



The Autumn Border.

THE prevailing atmosphere of autumn is a great asset to the garden photographer who likes to take his subjects *in situ*. Even such commonplace things as a trailing growth of virginian creeper, a climbing rose, or a dew-bespangled spider's web, isolated from the usual mundane background by an ethereal morning mist, have provided many an exhibition picture.



Dahlia. "Ullswater."

Nowadays, with ultra-rapid films and plates, sensitive to all colours, no difficulty exists in obtaining the correct rendering of the autumn tints of foliage in monochrome.

The autumn flowers also have a charm of their own. The large, flaunting flowers of the dahlia, carried on long, arching stems, make very pleasing subjects for the camera, either when growing on the plant, or when cut and "posed" in a vase. The perennial asters or Michaelmas daisies offer a wide selection, all being artistically spaced along a decorative stem, and in many cases give an effective "line" when the sprays of bloom weigh down the stalks springing from the base of the plants.

Another plant which gives decorative sprays of secondary blooms in autumn



Polygonum baldschuanicum.

is *polygonum baldschuanicum* (the climbing knotweed, or Russian vine). This rampant-growing flower produces long racemes of bloom that droop earthwards from its support, and are seen to advantage against a light morning mist background.

Out of doors, an exposure meter should be used, and a tripod becomes a necessity, as the lens must be stopped down for detail, and the exposure—even with a fast pan. film—may run into seconds, especially if a filter is used.



Dahlias. "Jersey Beauty."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

n the Garden

Although the autumn flowers referred to will, in certain circumstances, give a decorative design in the open, and will produce a result worthy of the exhibition wall, all lend themselves to picture-making when cut and photographed indoors. The business man, who is unable to reach home in time to photograph the flowers in their growing positions, will appreciate this fact. Cut autumn flowers lend themselves to decorative treatment when arranged in vases packed with damp sand, or their stems held in position by thrusting the end of the stalks in a large lump of Plasticine.

The indoor exposure may take seconds, or minutes, according to the lighting employed. Some wonderful effects of light and shade may be introduced by arranging two or three sixty-watt pearl electric lamps above and at the side of the flowers. Or the now popular photoflood lamps, which reduce the time of exposure, may be used. My preference is for magnesium ribbon, a cheap and reliable form



An Autumn Morning in the Garden.



Asters. "Margaret Ballard."

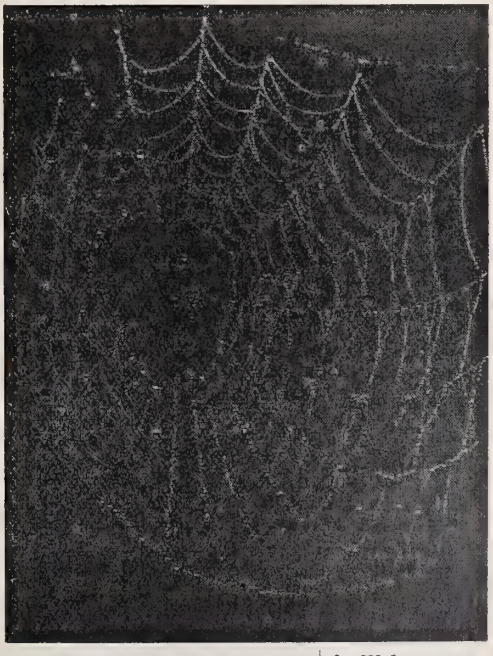
of artificial light which can be controlled to give desired effects of lighting. With most forms of artificial lighting hard shadows are produced. But with magnesium ribbon, if kept on the move, no shadows form. If they are needed the ribbon is burnt in one position, or only slightly moved (to prevent the formation of hard shadows) whilst burning. Very little is needed, even when the lens is stopped down to f/11, usually from 12 to 16 inches.

Backgrounds may be coloured mounting papers, where half-tones are required; black velvet for an even, jet-black ground; or white blotting-paper for a dead-white background. These backgrounds, pinned to a large sheet of card, can also be used out of doors to isolate a group of flowers from a "busy" natural background.

White or red-coloured flowers are generally better rendered when pictured against black velvet. Pinks and intermediate shades give a better foliage and stem rendering against a piece of grey paper.

Panchromatic materials may be used for very deep red or yellow flowers, but with artificial light I find that orthochromatic plates and a ×4 filter give almost equally good results. Curiously enough, a filter increasing the exposure four times when used in daylight, only requires double the quantity of magnesium ribbon. Why more photographers do not use this ribbon I can't quite understand. You can buy one ounce for the same price as one photoflood lamp, and it will suffice for several hundred exposures. Modern sensitive material makes this ribbon one of the most useful adjuncts for artificial-light photography, especially when stunt lightings are desired.

No doubt a good many photographers will do at least some of this autumn work in colour, and, thanks to modern progress in colour processes, this is reasonably simple, and highly effective. For lantern slides particularly it is a good idea.



Morning Dew on Spider's Web.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Zeiss Ikon have just issued an attractive new booklet, entitled "Unfettered Photography." It is remarkably well produced and illustrated with some excellent examples of pictures made with the Zeiss miniature cameras. It is printed on art paper throughout, and the text is written in a pleasing non-technical style. We commend it to the attention of our readers, who can obtain a copy free on application to Zeiss Ikon, Ltd, 37–41, Mortimer Street, London, W.1.

A photographic party will again join in the Southern Railway's ramble on Sunday, October 11th. Lewes and the South Downs will be visited. A special train leaves Victoria at 10.8 a.m. and arrives back in London at 8.35 p.m. Return fare 4s. Leader, Mr. A. E. Daly.

The latest winner of the Wallace Heaton Weekly Competition was R. T. Cook, 176, Crompton Road, Handsworth, Birmingham, 20, to whom an award of 21s. has been made. Readers will find all details and full particulars regarding the Wallace Heaton competition in our advertisement pages.

A film show of sub-standard amateur films is being given at the Conway Hall, Red Lion Square, Holborn, on Saturday October 17th, under the direction of the Brondesbury Ciné Society. An attractive programme is being provided, and the whole of the proceeds will be devoted to a fund to provide cinematograph apparatus for wounded ex-service men at Queen Mary's Hospital, Roehampton. As the cost of providing this apparatus, films, screens, etc., will be approximately £250, readers who are interested should endeavour to attend this display and possibly contribute to the fund. Two shows will be given, at 4.30 and 8 p.m. Admission to reserved seats by ticket only. Tickets are 2s. 6d. and 3s. 6d., and are obtainable from Mr. B. Ludin, 134, Notting Hill Gate, W.11, or 100, Chamberlayne Road, N.W.10.

An attractive syllabus of fixtures for next season has been published by the King's Heath and District Photographic Society. Subjects useful for the novice have, in particular, been concentrated upon. If any readers, within this district, who are not already members of a society, are interested, they will be welcome to this society, and full particulars will be forwarded upon application to the Hon. Secretary, Mr. L. P. Lowenthal, "Wayside," 37, Hazelhurst Road, King's Heath, Birmingham, 14.

Lost! In the train between Preston and Manchester, on September 25th, a Contax camera (lens, Sonnar, No. 1655422). If any reader can help to trace this camera will he please communicate with Mr. B. Lohse, at 28/29, Bedford Place, London, W.C.1.

An attractive and beautifully produced book on modern pictorial photography has just been published by The Fountain Press. It is entitled "Photography and the Art of Seeing," and is by Marcel Natkin. A number of fine full-page illustrations in photogravure by well-known workers are included and the letterpress is not only instructive, but is most effectively presented—in many cases with explanatory diagrams that add considerable value to the analysis of the pictures reproduced. It is a book that every picture-maker should obtain and study. The price is 10s. 6d., and it is sold by The Fountain Press, 19, Cursitor Street, E.C.4.

Ilford Portrait Panchromatic film is the subject of a new leaflet issued by Ilford Ltd. It is strikingly illustrated and well demonstrates the outstanding qualities of this fine new material for the photographer. A copy will be sent free on application to Ilford Ltd., Ilford.

The John Ruskin Camera Club commenced its winter session on Tuesday, September 29th, at the Walworth Men's Institute, Beresford Street, Camberwell Gate, S.E.5. The club is well equipped, and instruction is given by Mr. W. Alan Wilson. Readers in this neighbourhood should apply to the Hon. Secretary, Mr. A. E. Boniface, 5, Hillingdon Street, Walworth, S.E.17, for all further particulars.

A Leica camera was left in the 3 p.m. train from Waterloo to Sherborne on September 17th. The owner's name and address were in the ever-ready case. The police at Sherborne, Salisbury and Exeter, the Stationmaster at Sherborne and the Lost Property Office at Waterloo were notified without effect. The number of the Leica (III) is 170268, with Elmar lens f/3.5, No. 290237. Will any reader or dealer to whom the camera is offered kindly communicate with Mr. Alan H. Todd, 20, Upper Wimpole Street, W.1.

Exhibitions and Competitions — CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, October 31. Rules in issue of September 30.

Wallace Heaton "Open Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Sr. or Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

South African International Salon.—Open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Royal Photographic Society Annual Exhibition.—Open, September 12–October 10. (Secretary, R.P.S., 35, Russell Square, London, W.C.)

Fotoclub Zagreb, Fourth International Salon of Photography.—Open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

London Salon of Photography.—Open, September 12–October 10. (Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Brighouse Public Library, Museum and Art Gallery. Exhibition at the Smith Art Gallery.—Open, September 26–October 23. (Chas. W. Roberts, Public Library, Museum and Art Gallery, Brighouse, Yorks.)

Lincoln Camera Club.—Open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

Third Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

IV International Hungarian Exhibition.—Open, October 24–November 9. (Secretary, Magyar Amatőrfényképezők, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Eighth International Photographic Salon of Japan.—Open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo, Asahi Shimbun, Tokyo, Japan.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

G.E.C. (Coventry) Third Annual Exhibition. Open classes for members of Midland Federation Clubs.—Entries, October 14; open, November 9–14. (P. H. Crosby, Hon. Sec., G.E.C. Photographic Society, General Electric Co., Ltd., Coventry.)

Johnson's "Holiday Competition. Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography. 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Royal Photographic Society Sub-standard Film Competition during December; entries, November 2. (J. F. Marshall, Hon. Sec., Kine Group, R.P.S., 35, Russell Square, London, W.C.1.)

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr. 69, Antwerp.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

Twenty-ninth Scottish National Salon.—Open, February 20–March 13; entries, January 23. (J. J. Robertson, Hon. Salon Secretary, Art Gallery and Museum, Perth.)

Fourth Scottish Amateur Film Festival, Final Adjudication and Public Show, February 20; entries, December 31. (Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.) Cash prizes.

Ilford P.S. International Exhibition.—Entries, January 30; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1; open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

MINIATURE CAMERAS

We are the only firm in Great Britain specializing exclusively in miniature photography. Leicas, Contaxes, Rolleiflexes, Exaktas, Super Ikontas—we have every model, lens and accessory always in stock. Our MINIATURE CAMERA REPAIR SERVICE is unique, and once again we are the only people undertaking exclusively the processing of miniature films. We claim that specialist service is best.

SOMETHING NEW

FOR LEICA OWNERS. The new Leitz quick-wind attachment is now in stock, and actually on sale. The quick winder is essential for Press, sports and theatre photography—in fact, for all rapid-action work. Price, black finish, **£3 7 6**; chromium finish, **£3 14 0.**

New miniature camera accessories are always first to be seen at our showrooms.

HEROTAR POLAR SCREENS.—The new Herotar polar screens, the principle and method of operation of which was fully described in last week's *Amateur Photographer*, are now in stock. The prices are as follows:—

£4 7 6
£2 15 0

A WRITTEN GUARANTEE OF MECHANICAL AND OPTICAL PERFECTION ACCOMPANIES EACH OF THE FOLLOWING USED CAMERAS. WE SUGGEST A CAREFUL COMPARISON OF THE APPARATUS DESCRIBED BELOW WITH THAT OF EQUIVALENT EQUIPMENT OFFERED ELSEWHERE.

LEICAS:

Leica Model II, chromium, f/3.5 Elmar, ever-ready case. As new £20 10 0
Leica Model II, black, f/3.5 Elmar, ever-ready case. As new £19 10 0
Leica Model II, black, f/3.5 Hektor, ever-ready case. As new £21 10 0
Leica Model I, f/2.5 Hektor lens, non-interchangeable model. Good condition £11 11 0
Leica Model II, f/2 Summar lens, in rigid mount, case. As new £25 10 0
Leica Model I, f/3.5 Elmar, non-interchangeable, case £8 8 0
Leitz Thambar 9-cm. f/2.2, with special pigskin case. Cost £22 19s. As new £17 15 0
Leitz 13.5-cm. f/4.5 Hektor Lens, coupled. As new £14 15 0

LEICAS—Contd.

Leitz 9-cm. f/4 Elmar Lens, uncoupled. Excellent condition £6 17 6
Leitz 9-cm. f/4 Elmar Lens, coupled, very latest model, chromium finish. New condition £8 17 6
Leitz 13.5-cm. Elmar Lens f/4.5, uncoupled. Excellent condition £7 5 0
Leitz 13.5-cm. Elmar Lens f/4.5, coupled. Excellent condition £11 15 0
Meyer Tele-Megor 18-cm. f/5.5 Lens, coupled for Leica £18 10 0

CONTAXES:

Contax Model II, f/2 Sonnar lens, ever-ready case. As new £39 10 0
Contax Model II, f/2.8 Tessar lens, ever-ready case. As new £34 10 0
Contax Model I, latest wedge-type range-finder, f/2 Sonnar lens. As new £32 15 0
Contax Model I, as above, but fitted f/2.8 Tessar lens, ever-ready case. As new £24 10 0
Zeiss 13.5-cm. f/4 Sonnar Lens, for Contax. As new £16 15 0

EXAKTAS:

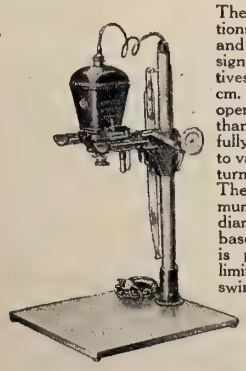
Exakta Model B Multispeed, f/2.8 Zeiss Tessar lens, shutter speeds from 1/1,000th to 12 secs., delayed action, case. New condition £21 10 0
Exakta Model B, as above, but fitted f/3.5 Tessar, case. As new £19 10 0
Exakta Model A, latest lever-wind model, f/2.8 Tessar lens, case. As new £18 0 0
Exakta Model A, f/1.9 Dallmeyer Super-Six lens, leather case. As new £21 10 0
Exakta Model A, f/3.5 Tessar. Excellent condition £13 15 0
Exakta Model A, f/3.5 Ihagee lens. Very good condition £11 15 0
Exakta Junior, f/4.5 Meyer Goerlitz lens, leather case. Excellent condition £9 7 6
Dallmeyer Dallon 4-in. f/5.6 Telephoto Lens, for Exakta camera. Excellent condition £6 10 0

MISCELLANEOUS CAMERAS:

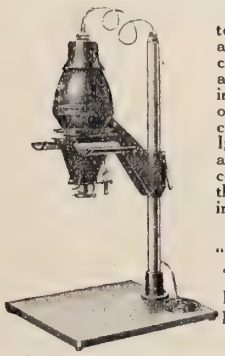
Automatic Rolleiflex 6×6, f/3.5 Tessar, Compur Rapid, ever-ready case. As new £19 17 6
Automatic Rolleiflex 6×6, f/3.8 Tessar, normal Compur, ever-ready case. As new £16 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, latest model, fitted with viewing window on top of finder lens, ever-ready case. As new £17 15 0
Automatic Rolleiflex 4×4, very latest model, fitted Compur Rapid, f/2.8 Tessar, ever-ready case. As new £20 15 0
Rolleicord, f/3.8 Triotar lens, leather case. Good condition £11 15 0
Rolleicord, f/4.5 Triotar, Compur, leather case. Good condition £8 5 0
Zeiss Ikoflex 6×6 cm., f/6.3 Novar, Klio shutter. As new £4 15 0
Plaubel Makinette, 16-on-V.P., f/2 Supracomar lens, Compur shutter, speeded to 1/500th sec. As new £15 0 0
Baby Ikonta, f/4.5 Tessar lens, Compur shutter. As new £6 17 6
Rodenstock, 16-on-V.P., f/2.9 Trinar, Compur, leather case. As new £4 15 0
Baldi Camera, f/2.9 Trioplan, Rapid Compur. As new £6 7 6
Westette, f/2 Xenon lens, Compur shutter, purse. Excellent condition £7 17 6
Baldi, f/2.9 Meyer Trioplan, normal Compur shutter £5 17 6
Planovista V.P. Camera, f/3.5 Meyer Trioplan lens, Compur. As new £7 17 6
Voigtlander Perkeo 4×3 cm., f/3.5 Skopar lens, Compur shutter. Excellent condition £5 15 0
Welta Perfekta, f/3.5 Trioplan lens, Compur, case. As new £11 17 6
Kodak Duo, f/3.5 lens, Compur, case. Excellent condition £7 15 0
Ditto, f/4.5 lens, 3-speed shutter, case. As new £4 0 0
Kodak Retina 35-mm. Film Camera, f/3.5 Xenar lens, Compur, case. As new £6 17 6
Voigtlander Bessa 3½×2½, f/4.5 Skopar, Compur. As new £6 17 6
Baldax 16-on-3½×2½, f/3.5 Trioplan lens, Compur. New condition £5 15 0
Nagel V.P., f/4.5 Radionar lens, Pronto shutter £3 10 0
Foth-Derby 16-on-V.P., f/2.5 lens, focal-plane shutter. As new £5 5 0
Dolly 4×3 cm., f/2 Xenar lens, Compur. As new £9 10 0
Weltur Camera 16-on-3½×2½, f/2.8 Tessar, D.A. Compur. Indistinguishable from new £18 0 0
Nagel Pupille 3×4 cm., f/3.5 Elmar lens, Compur, Megoflex attachment, case £12 15 0
Nagel Pupille 3×4 cm., f/2 Xenon lens, Compur. As new £12 12 0

MINIATURE ENLARGERS

Half the joy of photography is in the production of one's own enlargements. For the miniature photographer a correctly designed enlarger is essential, as enlarging from miniature negatives, like all other branches of miniature photography, calls for the application of its own special technique if perfect results are to be obtained. The purchase of the enlarger from R. G. Lewis is in itself a guarantee of satisfaction. As miniature camera specialists we exercise as much concern in the selection of the miniature enlargers we stock as we do about the cameras themselves.



The accompanying illustrations show the "FAM" and Filmarex enlargers, designed to enlarge all negatives from Leica size to 6×6 cm. No more conveniently operated instrument exists than the "FAM," which is fully automatic and adjusted to various heights merely by turning a porcelain wheel. The "FAM" gives a maximum enlargement of 10 diameters on the 24×20 in. baseboard with which it is provided, and an unlimited enlargement by swinging the lamphouse and using the floor as an easel. It is provided with an extremely ingenious negative holder, permitting the negatives



to be used in strip form, and is fitted with a condenser and an f/4.5 anastigmat lens with an iris diaphragm, the stops of which are engraved conveniently on the side. In general construction and detail, the Filmarex corresponds exactly to the "FAM," differing only in that it is non-automatic.

PRICES:

"FAM" 4×4 **£14 14 0**
"FAM" 6×6 **£18 18 0**
Filmarex 4×4 **£9 13 6**
Filmarex 6×6 **£11 8 6**

Besides these two enlargers illustrated, we stock and emphatically recommend the following:—

For the Leica.—Valoy, price £9 11s. 6d.; Focomat, price £16 6s. 6d., and the Vertex, price £6 6s. All these enlargers are supplied without lenses and take the lens from the Leica camera.

For the Contax.—Magniphot, price £10; Automatic Ikomat, price £19 17s. 6d.; and the Vertex, price £6 6s. These enlargers similarly take the lens from the Contax camera.

For Negatives up to 4×4 cm.—Certos, fitted f/4.5 lens, price £8 8s.; Foth, fitted f/3.5 lens, price £8 15s.; Baby Miraphot, fitted f/4.5 lens, price £11 2s. 6d.

For Negatives up to 6×6 cm.—Vertex, f/4.5 lens, price £8 17s. 6d.; Lumimax, fitted f/4.5 lens, £13 10s.; Exakt, f/4.5 lens, £18 10s.; Focomat II, f/4 lens, £50 12s. 6d.

We shall be pleased to send, post free, on application the new Ensign booklet, entitled "The Fascinating Art of Enlarging," also the Leitz booklet, "Enlarging Equipment."

Let us take your present enlarger in part-exchange for one of these up-to-date miniature enlargers. We give the best allowances in the trade.

GUARANTEED SECOND-HAND MINIATURE ENLARGERS

Filmarex 6×6, fitted f/4.5 lens, with diaphragm, condenser and special negative carrier. As new £8 10 0
Leitz Valoy, 20-in. column. As new £7 15 0
Leitz Valfa, for negatives up to 6×6 (original type with rigid condenser), fitted Leitz f/3.5 lens. Good condition £10 10 0
Zeiss Automatic Miraphot, f/4.5 Tessar, for negatives 3½×2½. Good condition £7 10 0
Zeiss Automatic Miraphot, for 6×6 negatives, f/3.5 Tessar. Good condition £7 17 6
Automatic Praxidos, to take Contax lens (cost £13 10s.). As new £9 5 0
Zeiss Automatic Miraphot, ¼-pl. size, fitted with special negative holder, to take 3 Leica negatives in strip, f/6.3 Novar £7 17 6
Dremograph Enlarger, to take Leica or Contax lens. Shop-soiled only £4 0 0
Ensign Miniature Magnaprint, to take Leica lens. As new £3 15 0
Leitz Simple Boxform Enlarger, fitted with lens, for enlargements up to 3½×2½. Cost £5 12s. 6d. £3 3 0
Leitz Simple Boxform Enlarger, fitted with lens, for enlargements up to postcard size. Cost £6 15s. 10d. £4 5 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

CINÉ & 'STILL' . . . . . .

Whether your interests lie in the "single-picture" or the Ciné Camera, you can obtain the same service and facilities for either or both at the Westminster. The best and latest in apparatus and "incidentals" are in stock, awaiting your inspection—including, of course, specially generous terms for EXCHANGES and OUT-OF-INCOME purchase.

●PATHÉSCOPE

New Motocamera, Model H, 9.5 mm.



Remarkably compact and simple to handle. Loaded in a few seconds. Size 4½ in. square by 2½ in. thick; weighs only 2½ lb. Taylor, Taylor and Hobson f/2.5 lens. Extra smooth-running silent mechanism; single pictures at will.

Price £6:6:0

Nine monthly payments of 14/9.

'WESTEX' Miniature ●

Obtainable only at the Westminster.

A most efficient high-precision camera at a marvellously low price. 16 pictures 4×3 cm. on standard V.P. spool. Splendid results, easy manipulation. Quick, self-erecting front. f/4.5 Vidanar anastigmat lens, focussing down to 3 ft., Vario shutter, 1/25th, 1/50th, 1/100th sec., T. and B. Direct-vision optical finder, beautifully made, very compact, slips easily into your pocket. ..... **Price (as above) £3:12:6**

Nine monthly payments of 8/7.

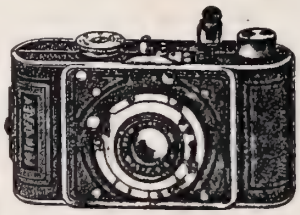
With Radionar f/2.9 anastigmat and Prontor shutter, 1 to 1/175th sec., T. and B. **£5:12:6**

Nine monthly payments of 13/2.



FOTH-DERBY

4×3 cm. Focal-plane.



Takes 16 pictures on V.P. Film.

F/3.5 or f/2.5 Foth anastigmat, self-capping focal-plane shutter, 1/25th to 1/500th sec. and B., delayed action, very compact. F/3.5 lens, £5 8 6. F/2.5 lens, £7 8 6

(Nine payments 12/8.) (Nine payments 17/4.)

●●

READY SHORTLY

NEW FOTH-DERBY with Built-in Range-finder.

With f/3.5 Foth anastigmat **£9:17:6**

Nine monthly payments of 23/1.

Also available later with f/2.5 lens.

LEITZ 'FOCOMAT'

Takes the standard 5-cm. focus Leica lens, screw-in fitting. Scaled from 2 diameters up to 10 diameters. Will take negatives 18×25 mm., 24×36 mm., 3×4 cm., and 4×4 cm.

Price £16:6:6

Nine monthly payments of 38/1.



ROLLEICORD

Improved Model.



With its notable improvements the New Rolleicord becomes a real "Camera-de-Luxe," despite its economical price. Film wind is now automatic; overlapping of exposures impossible. New type hood and larger magnifier, and new ultra-efficient eye-level focussing arrangements. Focussing knob combines depth-of-focus indicator, and engraved exposure scales are provided. Both f/4.5 and f/3.5 models take all **Rolleiflex** accessories (angle mirror only excepted). Both models, too, are leather covered.

Zeiss Triotar f/4.5 and Compur shutter to 1/300th sec., T. and B. **£14:10:0**

Nine monthly payments of 33/10.

Zeiss Triotar f/3.5, ditto **£17:10:0**

Nine monthly payments of 40/10.

Ever-ready Case, £1 0 0.

AGFA SPEEDEX

Improved Models.

Takes Standard V.P. Roll Films. Fitted f/3.9 Solinar anastigmat, in Compur shutter, speeds 1 to 1/300th sec., T. and B., self-erecting front, optical direct-vision finder **£5:5:0**

Nine monthly payments of 12/3.

3½×2½, f/4.5 Agfa Solinar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. **£7:7:0**

Nine monthly payments of 17/2.

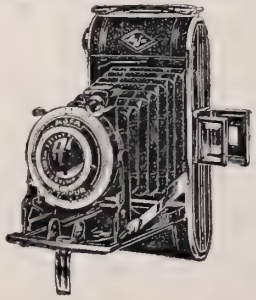
As above, but with Compur Rapid shutter, speeds 1 to 1/400th sec., T. and B. **£7:19:6**

Nine monthly payments of 18/8.

'RECORD' MODEL.

F/4.5 Apotar anastigmat, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B... **£5:5:0**

Nine monthly payments of 12/3.



BARGAINS FOR ALL—

Fine opportunities at various prices available NOW at

111, OXFORD ST. W.1

Call, write, or Phone: GERrard 1432.

Super Baldina, f/2.9 Xenar in Compur, coupled range-finder, takes 36 exposures on 35-mm. film cassette..... **£9 10 0**

Vest Pocket Piccolette, f/4.5 Tessar in Compur shutter..... **£2 10 0**

Leica III, f/2 Summar. Condition as new **£29 10 0**

4½×6 cm. Victoria, bakelite body, f/2.9 Radionar in Rapid Compur shutter, 1 to 1/400th sec..... **£6 7 6**

3½×2½ Ensign Autorange, f/4.5 Ensar, in Prontor II shutter..... **£6 5 0**

3½×2½ Voigtlander Inos III, f/4.5 Voigtlander Heliar, in Compur shutter **£7 12 6**

½-pl. Ensign Popular Reflex, f/4.5 Cooke Luxor lens, 6 slides, case..... **£6 10 0**

3½×2½ Ensign Magnaprint Enlarger VI, f/6.3 Ensar, complete..... **£5 17 6**

½-pl. M.C.C. Thornton-Pickard No. 6 Oak Horizontal Enlarger, 6-in. f/4.5 Ross Xpres, all movements, long extension. Fine condition **£16 10 0**

4½×6 cm. Baldax, f/3.5 Meyer Trioplan in Compur shutter, speeds 1 to 1/250th sec., 16 pictures on 3½×2½ film..... **£5 10 0**

3×4 cm. Baby Ikonta, f/4.5 Zeiss Tessar in Compur shutter, speeds 1 to 1/300th sec., 16 pictures on V.P. film..... **£6 5 0**

3½×2½ Super Ikonta, f/4.5 Zeiss Triotar in Klio shutter, 1 to 1/175th sec., coupled range-finder **£11 10 0**

3½×2½ Agfa Speedex Record, f/4.5 Apotar in Prontor II shutter **£4 7 6**

2½×2½ Voigtlander Brilliant, f/4.5 Skopar in Compur shutter, in E.R. case.. **£4 15 0**

½-pl. Thornton-Pickard Reflex, f/2.9 Dallmeyer Pentac, focal-plane shutter, 4 book-form slides, leather case..... **£10 10 0**

200B Pathescope Projector, in good condition..... **£12 17 6**

3×4 cm. Ensign Magnaprint Enlarger AV/O, all automatic, complete with f/4.5 lens. As new **£7 10 0**

6×6 cm. 530 Super Ikonta, f/3.5 Zeiss Tessar in Rapid Compur, with delayed action, 11 pictures on 3½×2½ film. As new **£20 0 0**

3×4 cm. Ensign Double-Eight, f/4.5 Ensar anastigmat, 16 pictures on V.P. film **£2 10 0**

3×4 cm. Baby Ikonta, f/4.5 Novar, in 3-speed shutter **£3 3 0**

3×4 cm. Piccochic, f/2.9 Vidonar in Compur shutter..... **£4 0 0**

Leica Model I, interchangeable lens f/3.5 Elmar, range-finder and case.... **£10 17 6**

3½×2½ Voigtlander Bessa, f/3.5 Voigtar, in delayed-action Compur shutter **£7 17 6**

Leica Model II, fitted f/1.9 Dallmeyer Super-Six **£22 10 0**

3½×2½ Zeiss Ikon Miraphot Enlarger, f/6.3 Novar, all automatic..... **£5 18 6**

Contax Model II, f/2 Sonnar. Condition as new **£40 0 0**

3×4 cm. Pilot Miniature Reflex, f 2.8 Zeiss Tessar in Rapid Compur, in purse **£14 5 0**

6×6 Zeiss Ikon Ikodex, f/6.3 Novar in 3-speed shutter **£5 12 6**

4½×6 cm. Ernemann Folding Reflex, f/3.5 Ernemann anastigmat, focal-plane shutter, 6 slides, F.P. adapter, leather case **£10 17 6**

3½×2½ Ensign Roll Film Speed Reflex, f/4.5 Aldis Uno lens..... **£5 5 0**

3×4 cm. Baldi, f/4.5 Vidanar in 3-speed shutter, 16 on V.P. film..... **£3 5 0**

3½×2½ Agfa Speedex, f/4.5 Apotar in Rapid Compur shutter, speeds 1 to 1/400th sec..... **£5 12 6**

½-pl. Dallmeyer Reflex, f/3.5 Dallmeyer Press lens, 12 slides, F.P. adapter, leather case **£7 17 6**

½-pl. Ihagee Vertical or Horizontal Enlarger, f/6.3 Ihagee lens..... **£4 17 6**

and many others, too

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

111, OXFORD STREET, W.1

PHONE & GRAMS GERrard 1432

And 24, Charing X Rd., W.C.2 *TEMple Bar 7165.* ‖ 119, Victoria St., S.W.1 *VICTORIA 0669.* ‖ 81, Strand, W.C.2 *TEMple Bar 2710.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLIV.

Mr. S. G. EXLEY.

From information communicated to our Special Representative.

"I FIRST started photography when at school, and at once acquired an interest which has been maintained and intensified by membership of the Walthamstow and District P.S., and the Pearl Assurance P.S. To those really interested in photography I would recommend joining a club, society or class to further their interests, and to read regularly *The Amateur Photographer*, in which sound advice, help, and criticism are such regular features.

"During the first stages I had to make the most of a very limited supply of material. Often I would spend a whole afternoon and evening in search of a subject worthy of the one plate at my disposal. In those days I used a box camera, but subsequently secured a $3\frac{1}{2} \times 2\frac{1}{2}$ reflex camera, with which I have done most of my work. Contrary to present-day practice in the craze for miniatures, I have obtained a quarter-plate Soho Reflex, which, I hope, will be my companion on my future travels.

"With regard to the material used, I prefer Ilford soft-gradation plates with an appropriate filter. I develop with pyro-soda upon the time and temperature basis, and I make due allowance for the degree of contrast required. If there is a large batch of plates to develop, I employ a tank for the purpose. In printing, my preference is for Kodak Royal Bromide, of a grade suitable to the subject. I find that working with amidol at 68° Fahr. this paper gives a glorious tone.

"The process of developing and printing is more or less one of rule of thumb, but as regards the subject matter, and the final finish of the print, each worker seems to be a 'law unto himself.' I prefer mountainous scenery, even with its climatic vagaries, for so often with the sudden changes of weather very beautiful effects can be secured. I try to record any beautiful natural effects of mist, cloud, rain and sun, for if I am successful in one of these it invariably results in a subject worthy of exhibiting.

"When the print is secured, the finish with which it is treated means the difference between one of commonplace nature and one of quality. First, I lighten any portions requiring that treatment with a careful application of the cyanide and iodine reducer. The second stage is the most tedious, as it involves intricate water-colour paint treatment. The colour must be matched with the print, and applied with the help of gum arabic. Any small defects are obliterated so that they cannot be detected. The third application is the oil finish, which makes the print of rich appearance. Oil pigment can be applied to enrich the masses where necessary.

"I leave the print to dry and finally use the knife on any small defects which require removing, afterwards matching the sheen of the print with gum arabic. The print is then ready for trimming and mounting. Before mounting the print I dry thoroughly both the print and mount. This practice enables the picture to be mounted without risk of cockling, which might occur if the mount retained more moisture than the print, or vice versa.

"Above all, I try always to reproduce, as a final result, what I saw; and confine my efforts to this purpose."

(*A further example of Mr. Exley's work is reproduced on one of the centre Art pages.*)



FAST FALLS THE EVENTIDE. *S. G. Exley.*

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE HOOP," *by Eric G. Castle.*

DAINTY and charming as this study of the draped figure is, and attractive as the pose and arrangement may be, it yet owes not a little to two of the technical aspects of its production, the first being in the management of the lighting, and the second in the delicacy of the key in which it is presented.

The figure, it will be observed, is seen practically dead against the light. The main source appears to be directly behind and obscured by the body, but there is also the probability that, besides this, there is a well-diffused general illumination coming from the front. The effect of the first shows itself in the translucency of the diaphanous draping—from which arises a fine feeling of light and luminous quality—and the secondary lighting provides the shadow detail, prevents an excess of contrast, and renders possible the adoption of the high key.

Very harmonious and pleasing is the latter, and it admirably sets off the nature of the subject, but it is the feeling of light that gives the picture its distinctive pictorial appeal; for not only is it attractive in itself, but it enhances and outlines the beauty of the figure, and also emphasises the grace expressed in the way the draperies fall.

They are disposed in a series of straight lines and curves. The model, on the other hand, is shown in a pose which is mainly curved. The legs are opposed in direction and above them the trunk and head swing back and downwards, the line being extended by the fall of the hair. This makes a fine sweeping curve, starting from either foot, and it is stressed by the inclusion of the draping, which, in some places, follows the same directional tendency, and, in others, lends it force by assuming an opposite inclination. Additional strength is imparted by a like opposition afforded by the arms, and by the imitation and opposition of the curve of the hoop, the upper section repeating the curve of the figure and the lower crossing the lower limbs in the rear.

Line and counter line embellish each other, and considerable artistry has been exercised in the way the draperies are arranged so that the outline of the figure is lost and found among them. In these respects,



particularly, the subject seems well managed, and, though the composition mainly depends on its arrangement of line, the placing is equally satisfactory.

The interest naturally centres in the head, and that is placed almost precisely on one of the strong points of the picture, i.e., the points of intersection formed by divisions of thirds vertically and horizontally. It could scarcely be put in a more forceful position, and this power again is emphasised by the contrast of tone in the vicinity. The dark of the hair is the deepest in the whole picture. The light on the neck is as bright as any elsewhere, and, as extremes of tone attract the attention and they occur in conjunction their pull is united and the concentration of interest is rendered exceedingly powerful.

Insomuch, it is exemplary, but, in connection with the pose—and without depreciating its unquestionable success—it may be mentioned, perhaps, that it seems to be intended to convey a sense of action, or, if not exactly that, a period in which action is momentarily suspended. The impression that is imparted, however, is static, and conveys the suggestion of posing to simulate action—as distinct from actual movement or a period of rest in a succession of movements. It could not be said that the subject is obviously posed, but it is not altogether free from the suggestion, and, if it were possible to incorporate more of a feeling of movement, it would seem more spontaneous and the pictorial appeal would be not inappreciably enhanced. It is recognised, of course, that the existing finish in the arrangement of figure and draperies could scarcely be expected if the subject were taken in action, nor would it seem feasible with the existing lighting, even if it were strong enough to permit an instantaneous exposure, so that, in all probability, the best that could be done has been done.

Still, it does occur to one to wonder if, with a greater measure of co-operation on the part of the model, it would be possible to obtain a more spontaneous impression, and, if so, it would be well worth trying. Nevertheless, the picture, as it stands, is a work of exceptional merit, and one that in the original—No. 69 at the London Salon of Photography, which only remains open until Saturday next, the 10th October—elicited a considerable measure of admiration and approval.

"MENTOR."

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



THE HOOP. By Eric G. Castle.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London.)



IN THE WESTERN HIGHLANDS. By S. G. Exley.

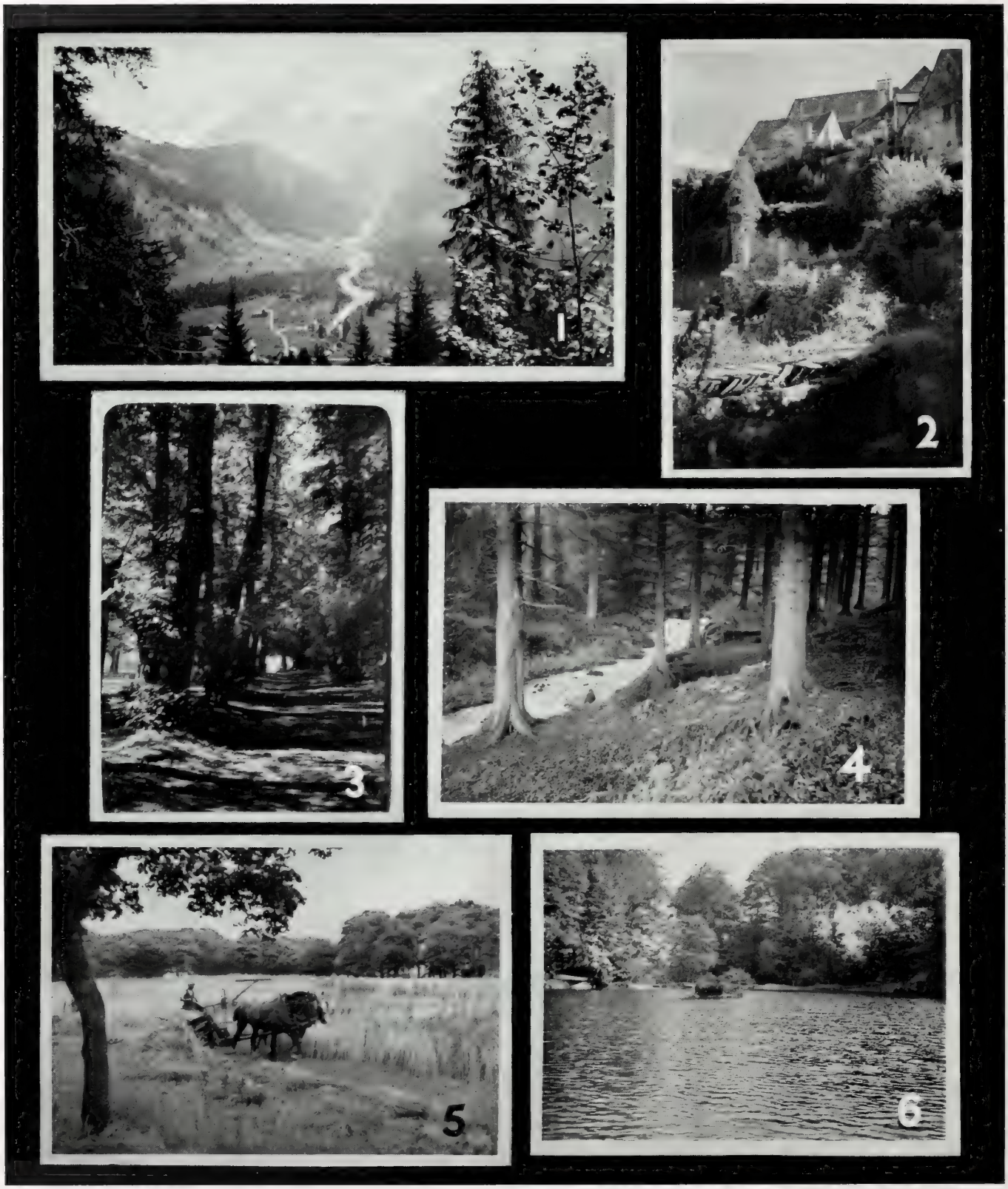
(See article, "How I make my Exhibition Pictures.")



THE ROCK POOL.

By F. J. Mortimer.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*View from Soeschenen Valley, Switzerland.*" *By E. M. Hiekmans.*

2.—"*Serenity—France.*" *By J. Risk.*

3.—"*The Shadowed Path.*" *By Geoffrey Chambers.*

4.—"*Inspiration.*" *By J. P. Kelly.*

5.—"*Harvest.*" *By John Ellis.*

6.—"*Abbot's Pool.*" *By G. R. T. Lane.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

SOMETHING of the impressiveness and majesty of snow-capped mountains has undoubtedly been caught in No. 1 of the prints reproduced on the opposite page—"Soeschenen Valley," by E. M. Hiekmans—but it also seems that not a little has been lost, for the distinctions between sunlit snow on the tops and blue sky are by no means as marked as they would appear to the eye.

Contrast and Compromise.

The trouble is partly a question of contrast and partly of colour rendering. As far as contrast is concerned, the subject appreciably exceeds the normal range, for while a dark that is equivalent to the foreground trees may often be encountered, it is rare to have to include, at the same time, a light as bright as that of the snow.

In all probability, the fact not being appreciated, development has been allowed to proceed for the normal time. Consequently the excess of contrast in the subject is reproduced in the negative, and, being printed on the usual type of paper, it has meant that some of the lighter tones have not been fully recorded. Printing might be carried farther, but, if it were, while there might be an improvement in the rendering of the lights, it would be accompanied by an overprinting of the darks.

It therefore becomes apparent that something in the nature of a compromise is necessary. Development might have been curtailed if the result had been foreseen, but, as it was not, it is necessary to have recourse to a softer type of printing paper. The latter, with its longer range, would enable the lights to be more fully printed without representing the darks in too low a tone.

Skies and Light Filters.

The improvement would be marked, but there would still be something of a deficiency in the relative representations of the blue of the sky, the clouds, if any, and the sunlit snow.

This arises from the fact that the plate or film is disproportionately sensitive to blue, so that, in the ordinary way, a blue tone of quite a considerable depth according to the eye would be recorded in an equivalent tone to a white. The introduction of a suitable light filter reduces the effect of the blue and allows the plate to distinguish between it and the brighter white. The adoption of the filter, however, means an increase in the exposure time.

There are other factors which enter into the question, and, if further details are sought, reference should be made to the many textbooks dealing with the rendering of colour values in monochrome, but the explanation given is simple and enables the main principle to be readily understood.

Assuming the employment of a filter in this instance, the effect that might be expected would be a clear-cut distinction between the blue of the sky and the snow, the former being rendered in a much darker tone; the presence of clouds would be revealed, and, incidentally, the distance would be rendered with a greater clarity.

Harmonious Values.

It is important to note, however, that the employment of a filter would not affect, to any appreciable extent, the subject contrast, and it would still be necessary to make the adjustments recommended to deal with it.

No. 2, "Serenity—France," by J. Risk, does not disclose so wide a range, but it is a bit inclined towards an excess of contrast, and, as in the former case, either could have done with less development or have been printed on a softer grade of paper.

It shows a nice effect of sunshine; it reveals a hint of tone in the sky, and is not without a sense of good arrangement. Much the same characteristics are displayed in No. 3, "The Shadowed Path," by Geoffrey Chambers, and similar treatment is indicated. The sky showing through the foliage towards the top is an unfortunate feature, and if it could be disguised either by local extra printing or retouching on the print, the effect would be considerably improved.

No. 4, "Inspiration," by J. P. Kelly, is better in this respect, for it manages to exclude all but a hint of sky along the top, and its contrasts do not appear so much inclined towards excess. In arrangement, too, it is not without a sense of form, but it lacks the sunshine of its neighbour and the reason for the choice of title is obscure.

Pastoral Landscape.

Nos. 5 and 6, "Harvest," by John Ellis, and "Abbot's Pool," by G. R. T. Lane, are landscapes of a different type, the former forming a pastoral and the latter representing a river scene.

In No. 5, the group is very well caught, and, apart from an inclination towards centrality, is well placed in the picture space. Its position could be corrected by trimming three-eighths of an inch from the left, and the adjustment also removes the trunk of the tree on that side, the inclusion of which seems rather a mistake. Its foliage remains and, unfortunately, cannot be removed without spoiling the placing.

A viewpoint more to the right would have enabled it to be avoided, and, as far as can be seen, would not involve any disadvantage. It would, however, tend to emphasise the blankness and lack of tone in the sky, which is now only too much in evidence, and, here again, the employment of a light filter would afford a better rendering.

A possible alternative that suggests itself, if the consequent restriction is not objected to, is the entire removal of the sky, the print being trimmed along a line passing through the middle of the line of trees. It would have the advantage of removing the competition of the sky, and would strongly stress the importance of the group. It would make a better picture, taking everything into consideration, but the scale of the figures would be somewhat large in relation to the remainder of the picture space and the effect would not be so good as if the sky had tone and the trees were omitted.

Length of Foreground.

The foreground, too, would seem rather long, but would be justified by the presence of the group. A specially wide stretch of foreground always needs something to lend it variety, and, though the qualification is satisfied in the amended version of No. 5, the waste of water in No. 6, which occupies pretty well half the print, seems devoid of interest. The introduction of a boat; a foreground of reeds, or something to break up and diversify its tone would provide the required relief, and should be sought on another occasion. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

COPYING A PICTURE.

A READER wrote to ask whether he could copy a picture with his film camera. That was all. Some enquirers waste a good deal of time—their own and other people's—by not giving sufficient information to enable some sort of an answer to be given. What sort of picture did he want to copy? What were the equipment and movements of his film camera? If he had asked me the question verbally I should probably have asked him a dozen in return before attempting an answer.

The illustration is a copy of an oil-painting, and the negative is a film.

That is information of a sort, but does not convey much. I propose to go into details a bit, and see if I can throw some light on the question put.

I wanted a copy of this particular picture. It is on canvas, unframed, and was painted as long ago as 1807, so that it is not surprising that the surface is cracked and irregular. It is 25×30 in., and I intended copying it on a 5×4 plate, as a 24×30 in. picture would have exactly the same proportions. In view of the reader's question I decided to try copying it on two unexposed films in a $3\frac{1}{2}\times2\frac{1}{2}$ pack.

Now, in the first place, my $3\frac{1}{2}\times2\frac{1}{2}$ camera has a focussing screen, which can be brought into operation simply by removing the pack adapter, and I regard it as rather futile to attempt a copying job unless a focussing screen can be used. Even then it is none too easy a task to get the image square and true, properly included and placed in the space, and correctly focussed. The camera must also have sufficient extension to permit of focussing on a close-up object.

It will be understood, then, what almost insuperable difficulties arise with a roll-film camera with no screen. The small finder is worse than useless, and the focussing scale may not run below six feet.

Readers often ask whether they can use a " magnifier " in such a case, perhaps with a fixed-focus box camera. But even if they could decide the exact distance of the picture to give a suitable size on the negative, they would have to fit a supplementary lens of a focal length equal to that distance. They would need a special lens for each case with which they had to deal, and, after all, this method is more or less of a makeshift.



If a beginner were likely to want to make, say, half a dozen copies in a year or so, I would advise him to get a suitable camera with a focussing screen and sufficient extension. He could probably get one second-hand for about ten shillings, and it would have other uses as well.

Copying my picture indoors by daylight, my first difficulty was to minimise the reflections from the irregular varnished surface, and I had to turn the picture away from direct window light. I stood it nearly upright on a chair, leaning against the back. This meant tilting the camera slightly downwards so that the back was parallel with the picture. Having got the image right and sharp on the screen at f/4.5, I stopped down to f/11.

The film was orthochromatic—there were no reds in the picture—and I used a yellow filter (four times with that film) for the sake of the yellow light in the evening sky.

My next difficulty was the exposure, about which, in the conditions, I was very much at sea. An extinction meter might have helped. If I had had an electric meter I suppose I ought to have shown it the picture and it would have told me the "correct" exposure. Perhaps. But I cannot help thinking that its reading must have been influenced by brightly lighted objects around and beyond the picture itself.

Anyhow, I chanced a minute on one film, and two minutes on the other. When I came to develop the whole pack some days later I found, to my surprise, that less than a minute would have sufficed.

Had I used a 5 × 4 plate I should have developed it at once, and then made another exposure if necessary. Although my film negative happens to answer my purpose, the print does not give the quiet mellow tone of the picture, and in some sense is a failure.

But at any rate I have copied a "picture" on a "film." I hope I have also suggested some limitations in so doing, and that there are better ways of doing such a job properly.

W. L. F. W.

Large Developing Dishes for Exhibition Prints

By D. J. McCAULEY.

THERE has been much lamentation on the part of secretaries of various photographic societies lately about the small percentage of the newer members who exhibit in their own annual exhibitions. On enquiry, it has been found that this abstinence is not due so much to the belief by the novice that his work is not good enough, but to the apparent difficulty in producing exhibition prints of the required size.

He may be used to making prints up to the largest size he can get into his usual developing dishes, but he realises that these are not big enough for exhibition work. When he looks up a price list he receives a nasty shock at the cost of large dishes, and as two at least are necessary he decides that they are not worth buying, as he will not need them very often; and so—no exhibition pictures.

It is true that he might be able to borrow a large dish from the society, or perhaps use their dark-room altogether, but being only a new member he does not like to assert himself. Moreover, there is always a rush for the society's large dishes before the annual exhibition, and a novice would be disheartened with repeated failures to procure them.

It has probably occurred to many amateurs to make developing dishes of the requisite size themselves, but nearly always the results have been anything but successful, frequently being nothing more than a shallow cardboard box with candle-grease at the joints, or plywood with plaster of paris or wax at the edges. Serviceable dishes can, however, be made quite easily from papier mâché, and it has always surprised me that more use has not been made of this material.

Papier mâché dishes are quite the best substitutes for porcelain or earthenware; they can be made very simply at home, and the results are perhaps superior to china dishes in such considerations as weight, "non-fragileness," and certainly cheapness. Only in length of life is the china dish really superior.

The theory of the process is that paper is moulded round an object of similar shape to a dish so that it takes the same shape as the dish. It is as if a plaster-cast were made of the outside of the object, only paper is used instead of plaster.

The method of procedure is simplicity itself. First a paste is made, the best formula being:—

Flour	..	3 tablespoonfuls.
Size	..	1 tablespoonful.
Alum	..	1 tablespoonful.

The ingredients are mixed together with a little water until a thin smooth cream is obtained. The mixture is next brought to the boil, stirring all the while, and then allowed to cool. Next, a large quantity of unglazed, porous brown paper, or preferably sugar bags, is procured, but the paper used must not be of the glazed or hard surfaced variety. Newspaper will do if no other kind can be obtained, but it is not altogether satisfactory and much more is needed.

The only other necessary article is a tray, box or flat block of wood whose external measurements are the same as the required internal measurements of the new dish, and round which the paper may be moulded. Better than a tray or box is a developing dish of the same size as that required to be made, so that if one can be borrowed for a short while so much the better.

The dish (let us assume we have managed to borrow one) is placed base upwards on the table and vaseline smeared all round the bottom and outside of the sides. Then the paper is taken and torn (not cut) into pieces about 2 in. square. These are taken one by one and dipped into the paste to make them limp, and are stuck all over the bottom and outside of the dish, each piece slightly overlapping the other.

When it is completely covered, more pieces, to make a second layer, are stuck irregularly over the first pieces, care being taken to press them firmly down and to exclude all air bubbles. Also care must be taken to get the corners perfectly well covered and rounded.

The whole process is repeated several times until the whole of the outside of the dish is covered with a built-up jacket of paper at least ten layers thick. It is then allowed to dry on the outside for a day or so, and it will be found that the thick paper "shape" may be slipped off the original support, giving a replica of the dish. The vaseline was put on in order to facilitate its removal.

The edges of the paper dish are trimmed with scissors or a sharp knife, and bound over with more strips of pasted paper. The completed dish is then allowed to dry thoroughly for a week in a warm place.

When it is absolutely dry and hard, inside and out, four coats of bath enamel, Brunswick black, or best of all, cellulose enamel are applied. Each coat is allowed to dry before applying the next. The dish is now ready for use. For small dishes less than ten layers will be sufficient, but for dishes larger than 18 × 20 fifteen layers are needed. The thickness of the dishes depends on the size.

The total cost of making a 12 × 10 dish is 6d., and a little patience, and it will remain serviceable for at least a year, even if used frequently.

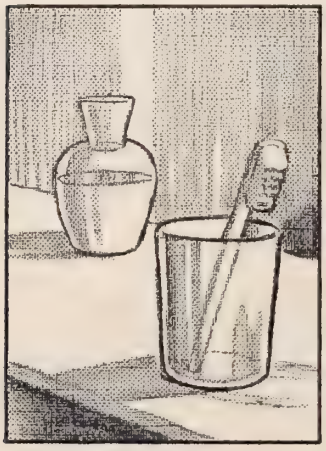
Picture Points

No. 20 (New Series) *by RICARDO*



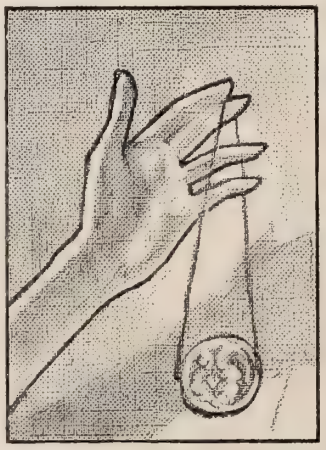
A Point on Good "Drawing."

THERE seems to be some confusion with beginners in pictorial photography as to the meaning of good "drawing." The term is often wrongly used when it is meant to convey the impression of the "third dimension" or the "modelling" of the subject. While each is dependent upon the other to a certain extent, they are quite different in application.



A comparative glance at the two sketches will show that the lower sketch is the more pleasing of the two because, briefly, it *looks* more natural. Perspective should not enter into it, because both are equally true as far as their size and relationship is concerned in proportion to their distance from each other, and it is quite possible that a negative similar to each could be made from the same camera from the same viewpoint, moving only the objects. We are so used to comparing one thing with another when they are in the same plane that as soon as they are shown to be contradictory in proportion, in the physical area on the print, the false relationship tends to become irritating, and so spoils the general effect of the picture.





The Effect of Light on Modelling.

THE term of "modelling" in photography applies to the suggestion of the third dimension on a flat surface—the print. When the subject is said to have good modelling it should convey the impression of solidity as well as the shape, and the lighting used and its direction is, no doubt, the most important item to be considered to provide this effect. It is not meant that whenever a subject has strong lighting and contrasty modelling that it is necessarily good. In fact, when we become attracted by the nature of the lighting used, instead of being conscious only of the subject itself, then the lighting has defeated its purpose.

In the top sketch we can see the effect gained by using a front lighting. There is, consequently, little or no suggestion of the various planes on the hand and arm, and, although this does not seriously detract from the design, i.e., the *pose* of the hand, fingers and pendant, it would be much more interesting to alter the angle of lighting to one side, as in the lower sketch, so as to give greater relief to the parts concerned. The modelling is, consequently, better; there is a pleasing variation of tones in the blank spaces, and it is therefore more realistic. It is a good point to remember that with objects with low relief a side lighting will show the modelling to the greatest extent, and the lower the relief the lower the lighting. Medallions, coins, cameos, and all such low-relief subjects, are shown to the greatest advantage when a strong side lighting is provided.

Holding in the Interest in the Picture.

QUITE apart from having only one major point of interest in a picture, all the related items should be so placed that wherever the eye is allowed to rest within the four borders they attract it into the picture and not out of it. It is not enough to use a darker sub-mount round the print and to rely also on a generous margin of mount, but the print should be complete in its arrangement before mounting.

There are several points that contribute to wandering interest, many of which have already been discussed in this series, and the keen observer will, no doubt, recognise many of them in the left-hand sketch. The fault concerned in this picture point is not so much of divided interest, lack of balance, etc., but rather with the way the "lines" of the ground, tree, clouds and figure fall away towards the two lower corners. No matter how strong the main subject matter may be, it is weakened considerably when this fault occurs.





After some experience in pictorial composition, even a double sloping arrangement, such as this, can be successfully countered, but the beginner is advised for the time being to endeavour to select or compose his pictures so that the form at the base does not fall away at the corners but rises instead, after the manner of the right-hand sketch. The eye now tends to move in a circular direction, finishing up at the main point of interest, the figure.

CAN YOU TURN YOUR PRESENT CAMERA INTO . . .



A ROLL-FILM CAMERA using the popular $3\frac{1}{4} \times 2\frac{1}{4}$ film, and giving twelve $2\frac{1}{4} \times 2\frac{1}{4}$ pictures costing only 1d. each ?

A PLATE CAMERA, for the many occasions when the subject requires immediate development. For specialist photography of machinery, scientific subjects, artificial light, etc., etc. ?

A 35-mm. MINIATURE CAMERA, for occasions when one requires to carry large quantities of film material with as little weight as possible ?

A STEREO CAMERA, for stereoscopic pictures, which give the pictures a delightful plastic effect ?

If your camera does not do all these things

THEN CHANGE TO A Rolleiflex

the twin-lens reflex that has the widest range of accessories, and is therefore remarkably versatile. With Compur shutter, speeded to 1/500th sec., T. & B., and Zeiss Tessar f/3.5 lens..... **£25 0 0**

Look for this sign on your Dealer's window.

Phone: HOLBORN 7311/2

Illustrated booklet, "Practical Accessories to the Rolleiflex and Rolleicord," sent free on request to Sole Importers :

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Rd., London, W.C.1

Two Famous SOHO CAMERAS



THE SOHO REFLEX

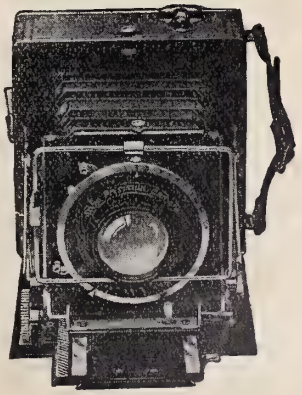
The SOHO REFLEX—Acknowledged by experts to be the best camera in the world, the Soho Reflex may be relied upon for the finest possible work under the most exacting conditions. In addition to its many other uses, the Soho Reflex is invaluable in the studio for children's portraiture and similar work where quick focussing of a difficult subject is essential.

The SOHO PRECISION speaks for itself—Read this extract from a letter recently addressed to the London Camera Exchange Co., Ltd., by an advanced amateur photographer :—

"You may remember you recently supplied a Soho 'Precision' Camera to me. This is worth its weight in platinum, and is producing as good results as I formerly obtained with a half-plate triple extension camera."

We could ask for no better confirmation of our claim that the SOHO PRECISION possesses all the advantages of a FIELD CAMERA and is, in addition, as MOBILE AS A POCKET CAMERA.

THE SOHO PRECISION



Full details from

SOHO LIMITED : 3, SOHO SQUARE : LONDON, W.1

Member Scientific Instrument Manufacturers' Association of Great Britain.

Last few days . . .

81st ANNUAL EXHIBITION

Closing Saturday——October 10th.

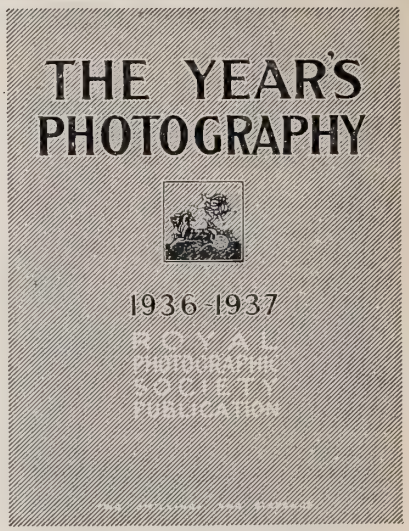
OPEN DAILY
10 a.m. to 9 p.m.
Friday from
10 a.m. to 6 p.m.
only.
Admission Free.

At the GALLERIES of the

ROYAL PHOTOGRAPHIC SOCIETY



The Year's Photography contains a fine selection of some of the best prints and lantern slides from the Pictorial, Natural History and Record sections of the Annual Exhibition. Obtainable from all booksellers and photographic dealers, price **2/6**, or direct from the Publications Dept. of the Society, price **3/-** post free. Cloth bound **5/-**, post free **5/9.**



It brings the Exhibition to your home

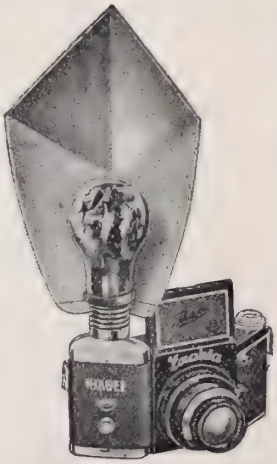
The Royal Photographic Society

35, Russell Sq., London, W.C.1

THE NEW

EXAKTA REFLEX

IS THE BEST OF ALL THE MINIATURES



Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

For V.P. Films, 4×6.5 cm.

Prices for "MULTI-SPEED" MODEL B.

Exaktar Anastigmat f/3.5 . . . **£19 10s.**
Zeiss Tessar Anastigmat f/3.5 **£23 10s.**
Zeiss Tessar Anastigmat f/2.8 **£27 10s.**
Meyer Primoplan f/1.9 . . . . . **£39 10s.**

Extras:

Tele-Megor Hugo Meyer, 15 cm. **£11 10s.**
Wide-angle Tessar f/8, 5.5 . . **£13 10s.**
Ditto, Dallmeyer f/11, 2⅜ in. . . **£6 6s.**

LUMIMAX ENLARGER

Model A, for use with lens on Exakta **£4 10s.**

Model B, fitted with f/4.5 Anastigmat and 3-in. condenser, for 6×6 cm. and smaller negatives . . . . . **£6 10s.**

Exakta fitted with electric Vacublitz attachment for standard flash-bulbs, extra . . . . . **£2 5s.**

EXAKTA HANDBOOK

Just published. Fully explains this beautiful camera. Post free, **3s. 6d.**

Illustrated Brochure of Cameras and Accessories post free.

CARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.

The very wide scope of a *Leica*

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents, not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera, in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f/2 Summar lens, automatic focussing, shutter speeds to 1/1,000th sec. at £43, or 9 monthly payments of £5 0s. 4d.



THE

WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria 0669*) **81 Strand, W.C.2** (*Temple Bar 2710*)
111 Oxford Street, W.1 (*Gerrard 1432*) **24, Charing Cross Road, W.C.2** (*Temple Bar 7165*)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Shadows and Shadow Impressionism

By "ACTINOGRAPHIST."

CINEMATOGRAPHY—in its efforts to dissociate itself from stage technique—is becoming more and more a matter for impressionisms. Especially where shadows are concerned is the force of this statement apparent, for very often it is possible to convey not only points in the eduction of the story, but also such emotions as fear, pleasure, repulsion, etc., without the need for outside assistance.

Now, impressions, although they represent only one doctrine, may be of various kinds. Of these, shadows may be utilised to produce the following effects or influences: 1, Development of action; 2, Impressionistic indication of settings and surroundings; 3, Pictorial and other effects.

Technical Details.

So far as the first of these objectives, i.e., the development of action, is concerned, I need say but little. Obviously, of course, the use of the device must be mainly confined to close-up shots—in which the moving shadows and not the incidental actions are photographed. American producers have made most effective use of this device, although it must be admitted that it has few advantages over straightforward action beyond that it may successfully place the spectator into the position of a character who himself sees the shadows though not the authors of them.

This device also enjoys that allurement which accompanies most novelties, although in this case it is by no means certain that unqualified novelty is any advantage.

Another of our objectives is the creation of impressionistic indications of settings and surroundings. By this is meant that a character or characters can be filmed against a plain, bare background and some indication of the pretended surroundings conveyed by means of shadows carefully cast upon the background itself.

This effect can, of course, be heightened by the natural expedient of dressing the characters in appropriate costume. Thus, a man in prison garb could have not only his *locale* but also the extent of his alleged criminality suggested by the shadow of a hangman's scaffold flung upon the screen just behind him. Or, if it be intended merely to indicate confinement, the shadow of a barred window or cell-door grating may be employed with similar effect.

Models.

In order to secure these and certain other shadows, it is necessary to improvise small, cut-out models—in the construction of which three-ply wood or even strawboard may be satisfactorily employed.

The actual shadows may then be cast with the aid of a large spotlight, care being taken to ensure accuracy in such details as the direction of beam and the size and position of the shadow.

It may be appreciated that this method is admirably suited to amateur production, in so far as expenses must be kept down to a minimum and because seldom indeed are such properties used in their original form more than once only. Notwithstanding its humble nature, large professional bodies have made great use of the device at times when all the resources at their command could provide no better expedients.

Uses for Effect.

We come now to the consideration of effect uses for shadows. These differ from the purposes already dealt with; they may be said to rank with the close-up in marking the point where the cinema begins to break away from stage technique.

Now, effects are necessary because it is part of the skilled amateur's job to impress his spectators with the feelings and emotional complexes that assail the principal characters of his photoplay. For this reason, we endeavour to dwarf a man when he is experiencing fear; we take our spotlight low down in the foreground and direct its beam at an angle upwards—so that the shadow on the background is gigantic and sinister, reducing the man himself to puny and secondary dimensions.

This fearful wretch sees his antagonist or the cause of his fear bold and predominating; no overpowering shadow is allowed to dwarf *him*, the shadows—if any—being themselves small and secondary.

Another illustration of how this device works to achieve its end is shown in the method of creating suspense by introducing merely the shadow of a mallet held suspended. The moving shadow of a door slowly opening can also be used to emphasise sinister atmosphere, whilst a hand with the fingers crooked and claw-like can be made to cast shadows suggestive of impending calamity.

Further Hints.

The use of shadows should always be resorted to where cheap strawboard



On every side football, both "Soccer" and "Rugger," is in full swing, and endless opportunities are afforded the amateur ciné worker for obtaining good action subjects. The Rugby game, in particular, offers excellent groupings.

"cut-outs" are employed in place of large sets. A variation of this method was used in the amateur film "Fall of the House of Usher"—where the castle in the gloomy and depressing exterior setting to the traveller's arrival was merely a flimsy suggestion with ice-cream cones surmounting its circular towers.

This film, indeed, contains many ingenious and novel uses of the shadow, but as these have by no means proved themselves essential to the precise technique of cinematography, it is not advisable for the young amateur to imitate them as correct forms of expression.

Many of the effects referred to above may be improved by means of slow-motion photography. For instance, where suspense or the agony of waiting is the mood we wish to convey, the swinging pendulum of a massively-built clock may be recorded in this way. I find the ultra-speed mechanism of the "Victor" camera admirably suitable for these pictures; even when the drive is speeded up to maximum, the film is kept correctly in track by means of a special gate-tension which is brought into play.

Finally, here's a hint of caution about this shadow cinematography. We can make a film entirely from shadows—as, indeed, we can from a succession of silhouette scenes. But such a film would rank merely as a "stunt" effort; and, in any case, it should be kept extremely short.

Treatment and Synopsis

By S. E. L. MOIR.

EVERY film has its origin in a *theme*. It assumes literary form in the synopsis stage—and becomes cinematic for the first time during the preparation of the scenario. Since only the scenario is filmic, it follows that success in amateur production depends upon the efficiency with which all three stages are developed.

Naturally, the original theme is seldom more than a bare idea. "Knowledge is available to everyone," "Carelessness leads to disaster," and the well-worn human triangle are examples of this.

Treatment, or the stressed aspect of the subject, is developed to appear part of the theme itself. This is done in such a way that simplicity still prevails—as may be seen from the examples, "Knowledge is available to all who utilise the Public Library" and "Carelessness in driving leads to disaster on the roads."

The synopsis is a further development constructed to present a written *précis* of the intended film. It should briefly describe all the "incident" which the amateur wishes to exploit and should also set down alternative situations.

At a first attempt, the task appears to be fairly easy. But in the subsequent translation from literary (synopsis) to filmic (scenario) terms the many pitfalls become obvious. Even the simple phrase "Tom borrows a book on bimetallism" cannot be filmed as easily as all that. As a result, the beginner will find it necessary either to cut down the length of the synopsis or to purchase an additional quantity of film stock.

In shortening the synopsis, care should be taken to cut out no detail which is relevant to the incident dealt with. More often than otherwise, this will lead to confusion and difficulty in following the narrative—so that it is far better to take out whole passages which deal with comparatively unimportant or non-essential episodes.

In the adoption of this plan the real narrative is left intact; nor will the film suffer through awkward continuity or the lack of adequate explanation.

As there is now an overwhelming demand in amateur circles for realistic documentaries and playfilms of intent, beginners should avoid any treatment that promises to leave no lasting impression upon an audience. Such treatments are the familiar offering of ordinary theatre films—which owe such interest as they attract mainly to screen personalities and other facilities to which the ordinary amateur has absolutely no access. But, even without these, suitable treatments can enable him to create lasting impressions.

Then as a means of assisting in the satisfactory adjustment between synopsis and film footage, it is suggested that no *general* terms be adopted in the literary *précis*. There is, indeed, great danger in being *too* literary here.

For the same reason, all abstract terms should be avoided. Instead of the hazy statement "Education is represented," the words "Chairman of Schools Committee is present" may be preferred as being at once more concrete and capable of easier translation in terms of film image.

It is extremely unwise to make alterations to the scenario without first noting their effect on the synopsis. Here the full effect of such alterations can be noted at a glance—for in the scope of a good synopsis of, say, two hundred words, it should be possible to visualise any two-reeler.

Care should also be taken to avoid including in the scenario itself numerous shots which are problematical or which cannot be secured with absolute certainty. Unless this be done, there will arise a fatal tendency to alter the script during the shooting stage.

For, despite the many transgressions, all fully-prepared films (excluding holiday documentaries and the like) call for such handling, and cannot give entire satisfaction unless they follow the finished plan of the scenarist.

The Jubilee of a Veteran Amateur Photographer

TUNBRIDGE WELLS has been celebrating a photographic jubilee, that of Ernest R. Ashton, a well-known pictorial photographer some thirty or more years ago whose name is hardly known to the present generation. It is not that he has dropped his interest in photography, or given up the use of his camera by any means. He is just as keen as ever and each year he visits some more or less remote corner of the earth and brings back an interesting collection of photographic records which he utilises for the travel lectures that he gives locally; but he has long since retired from the exhibiting world, and it is probably a quarter of a century at least since one of his pictures was seen in any of the major exhibitions.

Ernest Ashton will long be remembered by the series of pictures of India, Egypt and the East which were a notable feature of the exhibitions of the late 'nineties and early part of this century. Using the double- and triple-coated Sandell plate he tackled successfully problems of light and sunshine that would be difficult enough with the most modern materials and equipment. He was an early member of the "Linked Ring," and original Salon, and a contemporary and intimate of H. P. Robinson, Col. Gale, B. Gay Wilkinson, and other stalwarts of the early photographic world. He is, I believe, next to that remarkable veteran, J. E. Austin, the senior member of the Camera Club, of which he has been a member since the old days in Bedford Street, Strand.

The exhibition at Tunbridge Wells in the hall of the Literary Institute, held during the last two weeks of September, comprised twenty of his original framed pictures in platinum or carbon, as shown at the Salon and other exhibitions thirty to forty years ago. Pictures like "The Home of the Great Mogul," "In the Jasmine Tower, Agra," "Evening near the Pyramids," and "A Cairene Café," are as fresh to-day as when they were made. In addition there were about a hundred 10×8 enlargements of travel pictures of more modern date, ranging almost literally "from China to Peru."

Altogether, the collection was a tribute not only to Mr. Ashton's pictorial skill but to his sustained interest in photography over fifty years. J. DUDLEY JOHNSTON.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, October 7th.

Battersea Men's Inst. C.C. Elementary Photography of Animals and Birds.
Birkenhead P.A. Portraiture by Flashlight. F. W. Hollett.
Brighton and Hove C.C. Annual General Meeting.
Bury P.S. "Jamaica, Queen of the Caribbean Sea." J. Armitage.
Croydon C.C. "The Camera Cannot Lie." Dr. D. A. Spencer.
Dennistoun C.C. Opening Winter Session.
Edinburgh P.S. Opening General Meeting.
Howard de Walden P.C. "Art and the Camera." J. A. S. Bullock.
Shropshire C.C. "A Home-made Enlarger." D. Plant.

Thursday, October 8th.

Armley and Wortley P.S. "Finishing the Exhibition Print." W. M. Womersley.
Bolton C.C. "Rambling with a Kodak in Greece." H. Riley.
Bury P.S. "Home Movies I have Taken." N. Duxbury.
Camberwell C.C. "Holiday Recollections." By Members.
Gateshead and D.C.C. "Bewick's Engravings." Burdus Redford.
H.H.P.S. "Modern Architecture." E. Maxwell Fry.
Hull P.S. "Here, There and Anywhere." Wm. Jackson.
Loughborough P.S. M.C.P. Federation Prints and Slides. "Stanford Bridge."
N. Middlesex P.S. "Corsica." F. G. Newmarch.
Oldham P.S. "Photomicrography." T. Taylor and H. W. Eastwood.
Urmston and D.P.S. "Colour Filters and Panchromatics." Mr. Bloodworth.
Wimbledon C.C. "Portraiture." H. Bealey and C. W. Watkins.

Friday, October 9th.

Edinburgh P.S. First Night of Exhibition of Portfolio Prints.
Harrogate P.S. "The English Lakes, with Hints to Beginners." H. E. Illingworth.
King's Heath and D.P.S. "Pleasure Boating in the South Seas." W. Wilson.
Southend-on-Sea and D.P.S. "The Realm of Photography." H. Flower.
Walkden and D.P.S. Lantern Lecture, "Pembrokeshire and Wales." G. Grundy.

Saturday, October 10th.

H.H.P.S. "The Development of Hypersensitive Pan. Plates." F. B. Williams.
Howard de Walden P.C. Criticism of Photography Year Book.
N. Middlesex P.S. Saturday Night Outing. R. E. Bennett.
S. Suburban and Catford P.S. Night Outing to London.
Watford C.C. "Some Folks and Fjords of Norway." K. Baker.

Monday, October 12th.

The Camera Club (Leica Section). Exposures and Emulsions.
Bexley Heath P.S. "The Sights of London." A. E. Marden. Competitions.
Blackpool and Fylde P S. Photographic Question Night. C. H. France.
Kidderminster and D.P.S. "Kodachrome Process." S. T. Ternouth.
Kingston C.C. "Photography of Animals." A. H. Hollister. "Suffolk." E. W. Light.
Lancaster P.S. "The Glamour of Morocco." A. Keighley.
S. London P.S. "Pictorialism." J. H. Clark.
Southampton C.C. Exhibition Set of Slides. Jas. Shaw.
Southport P.S. L. and C.P.U. Set of Slides.

Tuesday, October 13th.

Birmingham P.S. "Sensitometry Made Easy." H. Baines.
Guildford and D.C.C. "Negative Development." Mr. Hamilton.
Hackney P.S. "Some Lincolnshire Highways and Byways." F. M. Chapman.
Halifax P.S. "Enlarging." J. S. Waring.
Harrow C.C. Monthly Competition—Architecture.
Leeds P.S. Lecture Demonstration—Portraiture. F. Millard.
Leicester and Leicestershire P.S. Finishing the Exhibition Print. M. Pethick.
Manchester A.P.S. "Through the Panama Canal." C. Sutton.
Newport and Mon. P.S. Members' Exhibition of this Year's Work.
Nottingham and Notts P.S. M.C.P. Federation Portfolio and Slides, 1936.
Palmers Green Ciné S. Projection Evening.
Portsmouth Camera and Ciné C. Lantern Slide-Making. C. C. Davies.
Rugby and D.P.S. "Idiosyncrasies of Colour Photography." L. Barrow.
Small Heath P.S. Members' Demonstrations.
Stafford P.S. Whist Drive.
St. Bride P.S. "The Story of Sea-Shell Dwellers." F. Martin Duncan.
Warrington P.S. "Big Little Things." Dr. R. L. Okell.

Wednesday, October 14th.

Battersea Men's Inst. C.C. Demonstration of Roll Film Developing.
Birkenhead P.A. Criticism of Competitions 1 and 2.
Birmingham P.S. (Ciné Sec.). "The Applications of Cinematography." J. Fraser.
Brighton and Hove C.C. "Exposure Systems." J. Radford.
Croydon C.C. Lecture on Portraiture. Howard Coster.
Dennistoun C.C. Beginners' Night. "What do you want to know?"
Edinburgh P.S. Meeting of Portfolio Contributors.
Solihull P.S. Successful Picture-Making for Beginners. E. A. W. Cave.
York P.S. Y.P.U. Pictorial Trophy Prints.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

39. CHLORO-BROMIDE PAPER

THIS development paper is slower than bromide but more rapid than gaslight paper, and gives a variety of colours ranging from warm black to brick red simply by adjusting the exposure time and the developer to suit. Unlike bromide or gaslight papers, chloro-bromide is available in practically only one grade of contrast, so that negatives for use with it should be of good printing quality with a long scale of tones.

Most makes of chloro-bromide are usually available in two speeds, rapid and normal. The rapid being intended for big enlargements and the normal grade for contact work.

With a normal developer and correct exposure for the stated development time, the colour of the print is a warm black. For warmer colours, the print must be over-exposed and developed in dilute developer, or for a shorter time in the normal developer, or by varying the character of the developer.

For general warm-black tones, the following M.Q. developer is quite suitable.

Metol-Hydroquinone Developer.

Metol	10 grs.	0.8 grm.
Sodium sulphite (crys.)	½ oz.	25 grm.
Hydroquinone	30 grs.	3 grm.
Sodium carbonate (crys.)	½ oz.	25 grm.
Potassium bromide	30 grs.	3 grm.
Water up to	20 oz.	1,000 c.c.

Development should be complete in about 1½ minutes at 65° Fahr.

For colours ranging from warm brown to brick red the following developer is recommended:—

Chlorquinol Developer.

Sodium sulphite (crys.)	1 oz.	50 grm.
Sodium carbonate (crys.)	1 oz.	50 grm.
Potassium bromide	16 grs.	1.8 grm.
Chlorquinol	60 grs.	7 grm.
Water to make	20 oz.	1,000 c.c.

Time of development, 2 to 3 minutes at 65° Fahr. For warmer tones, dilute with an equal bulk of water, increase the exposure (two to four times) and add more bromide. The time of development will also be increased.

40. RED AND BLUE TONING

IN addition to sulphide toning (No. 5) for brown and sepia tones, a variety of colours can be imparted to black-and-white bromide prints by the following baths:—

RED TONES.

These are readily obtained with copper toning. If the toning action is stopped at the right moment warm-black colours are secured. Prolonged action produces red tones.

1. Copper sulphate	60 grs.	6 grm.
Potassium citrate (neutral)	1 oz.	30 grm.
Water	20 oz.	1,000 c.c.
2. Potassium ferricyanide	60 grs.	6 grm.
Potassium citrate (neutral)	½ oz.	30 grm.
Water	20 oz.	1,000 c.c.

For use, mix equal parts of each and add an equal quantity of water. The mixed solution will not keep.

In this toning bath the action proceeds slowly, so that the alteration in colour can be noted. Toning should be conducted in daylight, and the prints removed as soon as the desired effect is reached. Wash the print thoroughly before toning, but for ten minutes only after toning or the colour will be affected.

RED TONES can also be obtained on prints that have first been toned brown by the sulphide method, and then, after washing, immersed in the following:—

Ammonium sulphocyanide	30 grs.	2 grm.
Gold chloride	2 grs.	.1 grm.
Water up to	4 oz.	100 c.c.

After toning for ten minutes in this bath the desired colour should be obtained.

The prints are then refixed in 10 per cent hypo solution for five to ten minutes and finally given a good wash in running water.

BLUE TONES.

The following bath will produce various tones of blue according to the length of immersion.

1. Potassium ferricyanide	30 grs.	3 grm.
Pure sulphuric acid	60 min.	6 c.c.
Water	20 oz.	1,000 c.c.
2. Ferric ammonia citrate	30 grs.	3 grm.
Pure sulphuric acid	60 min.	6 c.c.
Water	20 oz.	1,000 c.c.

Use equal parts of 1 and 2. The mixed toner will not keep. Prints should not be too dark as this toner intensifies. Wash after toning to remove yellow stain.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Cleaning Lenses.

What is the safest and most efficient way of cleaning a lens? C. D. B. (Bristol.)

If it is only a matter of dust on the surface, a soft camel-hair brush, kept specially in an envelope, for the purpose is all that it is necessary, but as soon as finger-marks and smears are apparent, then it is necessary to clean the lens with either lens-cleaning tissue, obtainable from Messrs. Ensign Limited, 88, High Holborn, London, W.C.1, or with a piece of clean old linen. After brushing the surface, breathe on the lens for a moment or two and then with the tissue or linen carefully rub the lens in a circular direction, and not from side to side as is often done. If this is not effective a very light application of any of the lens-cleaning fluids now on the market, or alcohol, should be quite effective. Only the merest trace of the spirit should be allowed on the glass and care should be taken that none of it is allowed to creep in between the glass and mount. A fresh piece of tissue should be used for the final polish.

Bromoil Pigment Drying.

What is the usual time taken for bromoil pigment to dry for mounting purposes? A. C. (Reading.)

It depends on several factors. The consistency of the pigment mixture, the humidity of the atmosphere and the character of the paper base. Much time can be saved by mixing in driers with the pigment, but it then becomes rather difficult to apply to the print, with the usual pigment and medium. An average bromoil, with not too many dense areas, will take about a week to be sufficiently dry to mount. When the ink is no longer tacky to the finger-tip, it is sufficiently firm to be handled. It is, however, advisable to mount behind a cut-out mount when time is short, as this method does not require surface handling.

Desensitising Roll Films.

Is it possible to desensitise an orthochromatic roll film in the same way as panchromatic emulsions so that they can be developed in a brighter light? D. M. C. (Clapham Common.)

It is quite in order to desensitise an orthochromatic roll film, provided the instructions regarding time of immersion and the colour of safelight to use are followed.

Filter Factor.

I have just bought a yellow filter with a mark of 6× on the side. I am given to understand that this means that six times the normal exposure should be given to secure full exposure, but in practice I found that I was over-exposing and now I give three times instead with excellent results. Why is this? J. D. B. (London.)

You are right in assuming that 6× means six times exposure, but since you find that three times is sufficient, it goes to prove that the factor number was not intended for the sensitive material you are using. For instance, many yellow filters which require three to six times exposure with orthochromatic material, may require only one and a half to three times with panchromatic material. Again, the filter may be of an old pattern and its multiplication factor is not correct when used with modern material.

M.Q. Developer for Bromides.

Please supply an M.Q. formula suitable for developing bromides. J. J. (Edinburgh.)

The following makes up a good well-balanced developer that gives good contrast with maximum detail.

Metol	20 grs.	2.3 grm.
Hydroquinone ..	60 grs.	7.0 grm.
Sodium sulphite (crys.)	1½ oz.	73.0 grm.
Sodium carbonate (crys.)	1½ oz.	73.0 grm.
Potassium bromide	20 grs.	2.3 grm.
Water to make ..	20 oz.	1,000 c.c.

For use mix with an equal quantity of water.

Glass in Enlarging Easel.

Is it better to use a piece of flat glass on top of the bromide in order to keep it flat on the enlarging easel than to pin the paper down at the corners? D. C. B. (Ealing.)

If the glass is of good quality and free from air-bubbles and scratches there is no reason why it should not be used to hold down the bromide paper instead of having to pin it and so perforate the corners. There is little or no difference in the results obtained from either method.

Range-finders.

What is the difference between a range-finder and a coupled range-finder as specified on some cameras? Surely they are both used for focussing the lens? C. B. Y. (Guildford.)

The ordinary range-finder which can be used separately in the hand, or when attached to the camera body, is intended only to show the distance between the eye and the object concerned. The camera lens must be focussed separately at this distance. The coupled range-finder is fixed permanently to the camera and is so coupled with the lens that when the object is focussed sharply in the range-finder the lens has been automatically focussed at the same time on the film or plate. The coupling between the lens and the range-finder is usually made by either gears or by a cam. The coupled range-finder will also show the distance between the camera and object, but this is usually indicated on the lens mount.

Steaming Prints.

In a recent article in "The A.P." the author mentioned a method of steaming prints with a view to finishing them. Can you explain how this is done? E. F. R. (Birkenhead.)

The purpose of steaming a print is to "fix" any retouching made by either water colour or conté pencil and to make them less apparent. The usual method is to bring a kettle to the boil and hold the print by the edges and pass the emulsion side as close as possible to the spout, moving it quickly from one side to the other until the entire surface has been covered. Care must be taken to see that this is not overdone, as the gelatine will begin to dissolve and so ruin the print. As soon as the emulsion becomes tacky, lay the print aside to dry. When dry it also has the effect of producing a slight sheen which helps to bring out shadow detail. It is advisable to experiment with a spare print before "steaming" a valuable one.

Colour Filters.

Is there a book that deals, in simple language, with the subject of colour filters and their various uses? G. F. (Harrow.)

A very clear and concise treatise on colour filters and their various uses is given in a booklet, "Panchromatism," published by Ilford Ltd., Ilford, Essex, at 8d., post free, and in "Photographic Rendering of Colour in Monochrome," by Dr. B. T. J. Glover, obtainable from the Fountain Press, 19, Cursitor Street, London, E.C.4, at 1s. 2d., post free. The subject is also dealt with at greater length in "Photography of Coloured Objects," published by Kodak, Ltd., Kingsway, London, W.C.2., at 2s. 10d., post free.

"CRAZY" WEEK

We are having a "Crazy" week for 10 days only. Everything reduced to amazingly low prices. Cash only/or reserved against a deposit

10 days' only. Crazy prices.

3½×2½ Wirgin Plate Pocket, Zeranar f/2.9, D.A. Compur, double ex., rise, cross, wire finder, slides, case. Like new.... **£5 17 6**

3½×2½ Ensign Press Roll Film, latest f/4.5, self-capping 1/25th to 1/500th, automatic film wind, case. Cost £13..... **£3 19 6**

3½×2½ Cameo, Aldis f/4.5, Mulchro 1 to 1/100th, double ex., rise, cross, wire finder, slides. As new. Crazy price..... **£2 17 6**

9½-mm. Miller Super Camera, Dallmeyer f/1.9, 3 speeds, all metal, similar to Dekko, interchange lenses, latest. Snip.. **£5 17 6**

3½×2½ Wirgin Roll Film, f/4.5, 3-speed, wire finder. Gift..29s. 6d.

½-pl. Ensign Special Reflex, Aldis-Butcher f/4.5, self-capping 1/10th to 1/1,000th, deep hood, reversing back, slides. "Crazy" **£3 17 6**

9½-mm. Pathe B Motocamera, f/3.5. Cost £6 6s. Gift... **£2 17 6**

½-pl. Goerz Plate, f/6.8, 1 to 1/150th, double ex., slides, case..37s. 6d.

½-pl. Ensign Folding Reflex, Cooke f/4.5, self-capping 1/10th to 1/1,000th, deep hood, double slides. Cost £34. Bargain **£3 17 6**

3½×2½ Super Bessa Voigtlander, coupled range-finder..... **£11 11 0**

6×6 Super Ikonta, f/3.5 Speed Tessar, Compur Rapid. Like new **£15 15 0**

Retina Kodak, f/3.5, latest Compur, takes Leica film..... **£5 17 6**

3½×2½ Zeiss Ernemann Press, Zeiss Tessar f/4.5, self-capping 1/10th to 1/1,000th, double slides, case. Cost £32. Crazy week **£6 12 6**

5×4 Graflex Reflex, Ross Xpres f/4.5, revolving back, double slides, case. Cost £36. Like new. Gift..... **£6 17 6**

1a Kodak Autographic, Achromatic lens. As new.....12s. 11d.

3½×2½ Super Ikonta II, Zeiss Tessar f/3.5, Compur Rapid, D.A., all built-in release, latest, coupled range-finder..... **£19 19 0**

G916 Bolex 9½/16-mm. Projector, 500-watt, resistance.... **£35 0 0**

16-mm. Stewart-Warner Camera, f/3.5, 4 speeds, 100-ft., case **£4 4 0**

8-mm. Kodascope Projector, resistance, case. Like new.. **£4 17 6**

16-on-3½×2½ Super Ikonta, Tessar f/3.5, Compur. Like new **£11 11 0**

6×6 Ikoflex, f/4.5, 1 to 1/100th, latest. As new..... **£6 17 6**

3½×2½ T.-P. Reflex, Dallmeyer f/4.5, latest self-capping, latest hood with slide cover, sky shade, slides. Like new..... **£5 17 6**

16-mm. Ensign Simplex Wafer Camera, f/3.5, 1-in. thick only, 2 speeds, the world's finest "magazine" camera, 50-ft. Cost £20 **£9 17 6**

1a Tropical Carbine, Ross Xpres f/4.5, Compur. As new.. **£3 17 6**

3a Kodak Autographic, f/6.3, Compur, case. As new.....39s. 6d.

3½×2½ Zeiss Palmos Press, Zeiss Tessar f/4.5, self-capping 1/10th to 1/1,000th, double slides, F.P.A., case. Cost £28. Snip **£7 7 0**

16-mm. Kodak C Projector, 100-watt and resistance. Bargain **£4 17 6**

16-mm. Bell-Howell Filmo, f/3.5, 100-ft., case. Cost £40.. **£11 11 0**

½-pl. Pressman Reflex, no lens, 1/10th to 1/1,000th, slides....57s. 6d.

½-pl. Etui Wafer Plate, f/4.5, 1 to 1/100th, slides. Carton.. **£3 17 6**

7-in. Cooke Aviar f/4.5, focus mount, reflex or Press..... **£3 17 6**

9½-mm. Pathe Kid Projector, and resistance.....35s. 0d.

½-pl. Certo Plate, f/4.5, Compur, double ex., rise, cross, slides, hide case. Excellent condition **£2 7 6**

3½×2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5, latest.... **£4 9 6**

Superb Voigtlander Reflex, twin lens, Voigtlander f/3.5 Speed, D.A. Compur, the only tilting parallax lens reflex..... **£9 17 6**

G.B. Talkie Projector. Cost £135. Amazing price..... **£65 0 0**

16-mm. De Vry 1,600-ft. Projector, triple claw, 750 watt, 1,600-ft. arms (one hour show, one threading), case. Cost £54 **£29 10 0**

4½×3½ Zeiss Maximar Plate Pocket, Zeiss Dominar f/4.5, Compur, double ex., rise, cross, wire finder, slides. Carton.... **£4 17 6**

3½×2½ Kodak Regent, latest streamlined coupled range-finder camera, Tessar f/4.5, D.A. Compur, carton. Lovely camera **£13 13 0**

2-in. Dallmeyer f/1.9 Telephoto, 16-mm. Hardly used.... **£6 6 0**

Praxidos Super Enlarger, takes Leica or any size to 2½×2½, auto. focus, condensers. Cost £24. As new..... **£11 11 0**

3-in. Dallmeyer f/3.5 Telephoto. Cost £10. 16-mm..... **£5 17 6**

Movikon 16-mm. Zeiss Camera, coupled range-finder, multi speeds, D.A., etc. The finest silent cine camera, case..... **£85 0 0**

16-mm. Filmo Geared Projector, 750-watt, latest, bronze, all geared arms, case. Like new. Super bargain **£65 0 0**

3½×2½ Super Ikonta, Tessar f/4.5, D.A. Compur, coupled range-finder, 8 or 16 on 3½×2½, self-erecting. As new.... **£11 11 0**

3½×2½ Agfa Speedex Plate, f/4.5, 6-speed, latest. Carton..39s. 6d.

4×4 Automatic Rolleiflex, Tessar f/3.5, new Compur. Snip **£9 17 6**

10-in. Dallmeyer f/8 Latest Telephoto, 3½×2½ reflex. "Crazy" **£3 19 6**

16-mm. Ensign Kinecam, f/2.8, 3-speed, 100-ft., case. Cost £18 18s. **£9 17 6**

V.P. Zeiss Bebe Plate, Zeiss Tessar f/4.5, Compur, Press type, quick extension, nickel slides, case. Cost £20. Beauty.. **£4 17 6**

3½×2½ Mentor Metal Reflex, Tessar f/3.5, D.A. Compur, like Rolleiflex, but takes 3½×2½ plates, case. Like new..... **£15 15 0**

½-pl. Adams' Folding Minex Reflex, Ross Convertible f/5.5, triple ex., revolving back, sky shade, latest type. All hand made and beautiful outfit, slides, case. Cost £85 recently..... **£29 10 0**

½-pl. Graflex, f/4.5, 1/10th to 1/1,000th, F.P.A., case. Crazy price **£3 17 6**

16-mm. De Vry Famous 200-watt Projector, case. Cost £18 18s. **£9 17 6**

16-mm. Victor Latest Talkie, light-weight, 500-watt, 5-watt volume, 1,600-ft., in two very light cases. Cost £105. First **£75 0 0**

16-on-V.P. Ensign Multex, f/1.9 Xpres, latest. Bargain.. **£15 15 0**

3½×2½ Ihagee Folding Reflex, revolving back, Tessar f/3.5, latest self-capping 1935 model, case. Like new. Snip.... **£19 19 0**

V.P. Exakta Roll Film Plate Reflex, latest, Tessar f/2.8, 12 secs. to 1/1,000th, D.A., slides, screen. Like new..... **£25 0 0**

40×30 Beaded Projection Screen, more light value, in leather-covered auto.-erect. de luxe case. Bargain..... **£3 17 6**

6-in. Cooke f/3.5, reflex mount. Like new. Crazy price.. **£2 19 6**

16-mm. Keystone Bronze Camera, Dallmeyer f/1.9, 4 speeds, interchange lenses, 100-ft. Cost £18 recently. Like new.. **£9 17 6**

8-mm. Keystone Bronze Latest Projector, 200-watt, resistance **£9 17 6**

Brilliant Voigtlander Exposure Lens Meter. As new.....12s. 11d.

16-mm. Bronze Victor Turret, f/2.9, turret head, multi speeds, visual focus, reverse, 100-ft., latest, case. Cost £54. Like new **£29 10 0**

400-ft. Films 16-mm., Comedy, Travel, in cans. Few.....35s. 0d.

16-mm. Victor Projector, 750-watt, latest bronze, all movements, ready-for-action case. Cost £60. Like new. Snip.. **£29 10 0**

EDWIN GORSE

86, ACCRINGTON RD., BLACKBURN

Second-hand Reflex Cameras

46342. 3½×2½ Kodak Junior Graflex, Bausch & Lomb f/4.5 Tessar lens, changing-box for 12 plates..... **£6 17 6**

46721. 3½×2½ Junior Graflex, Carl Zeiss f/4.5 Tessar lens, Graflex roll-holder and cut-film magazine..... **£8 8 0**

45292. 3½×2½ Adams' Tropical Model Minex, brass-bound teak body, revolving back, double extension, rack rising front, 5½-in. Ross f/5.9 Combinable anastigmat lens, single lenses 8-in. and 9½-in. focal length, Mackenzie Model A adapter, 12 envelopes, F.P. holder, Graflex roll-holder, 6 double plate-holders, set of Ilford colour filters, leather case. A very complete outfit in good condition. List price about £115. For..... **£40 0 0**

47042. 3½×2½ Kodak Graflex Series B, revolving back, Carl Zeiss f/4.5 Tessar lens, 3 double plate-holders, F.P. holder, leather case. In good condition **£12 10 0**

46958. 4½×3½ Thornton-Pickard Junior Special Ruby, revolving back, Cooke f/3.5 anastigmat lens, 6 plate-holders, F.P. holder, canvas case. List price £17 10s. For..... **£10 10 0**

47034. 4½×3½ Thornton-Pickard Special Ruby, revolving back, Cooke f/2.5 lens, 6 double plate-holders, leather case. In good condition. List price £40 2s. 6d. For..... **£25 0 0**

45521. 4½×3½ Dallmeyer de Luxe, revolving back, Dallmeyer f/3.5 Dalmac lens, 3 double plate-holders. In excellent condition. List price £25. For..... **£15 15 0**

45983. 4½×3½ Adams' Minex de Luxe, revolving back, Ross Zeiss f/6.3 Convertible Protar lens 6½-in. focus, single components 11½-in. focus, also 11-in. Ross f/6.8 Telecentric Telephoto lens, Mackenzie adapter, 12 envelopes, F.P. holder, leather case. All in good condition **£22 10 0**

45067. 4½×3½ Newman & Guardia Square Reflector, revolving back, rising front, long extension, Ross-Zeiss f/6.3 Convertible Protar lens, 5½-in. focus, single components 9½-in. focus, also an 11-in. Ross f/5.4 Telecentric lens, 2 double plate-holders, F.P. holder. In good condition **£17 12 6**

46415. 4½×3½ Adams' Videx, revolving back, double extension, 6-in. Ross f/6.3 Homocentric lens, 3 double plate-holders, leather case. In good condition..... **£8 8 0**

46622. 4½×3½ Adams' Videx, revolving back, double extension, Ross-Zeiss Series VIIa Convertible Protar f/6.3 lens, 6½-in. focus, single components 11½-in. focus, 3 double plate-holders, case. In good condition **£12 10 0**

FREE! **NOW READY,** 32-page Catalogue containing particulars of £20,000 worth of Second-hand Cameras by all leading makers

46664. 4½×3½ Pressman, reversing back, 11-in. Ross f/5.4 Telecentric Telephoto lens, 6 plate-holders, F.P. holder, leather case **£10 10 0**

47066. 4½×3½ Soho, latest model, 6-in. Carl Zeiss f/4.5 Tessar lens, 3 double plate-holders, F.P. holder. In first-class condition. List price £35 5s. For..... **£23 10 0**

47079. 3½×2½ Thornton-Pickard Horizontal Ruby, f/4.5 Aldis-Ensign anastigmat lens and 9-in. f/6.5 Dallon Telephoto lens, 6 plate-holders, F.P. holder, canvas case. List price £18 15s. For **£12 10 0**

46799. 3½×2½ Thornton-Pickard Special Ruby, revolving back, T.-P. Cooke f/4.5 anastigmat lens, 3 double plate-holders, F.P. holder, leather case. List price over £20. For.. **£9 12 6**

46576. 3½×2½ Thornton-Pickard Junior Ruby, revolving back, Insto stop, Dallmeyer f/3.5 anastigmat lens, 3 plate-holders. New condition. For..... **£12 12 0**

45775. 3½×2½ Ensign Tropical, revolving back, Aldis-Butcher f/3.4 anastigmat lens, 3 single plate-holders. In new condition **£12 10 0**

46443. 3½×2½ Thornton-Pickard Junior Special, revolving back, f/3.5 Cooke anastigmat lens, 3 single plate-holders. In new condition. List price £15. For..... **£10 10 0**

46594. 4½×3½ T.-P. Tropical Model Duplex Ruby, revolving back, extra long extension, brass-bound teak body, Ross f/2.9 Xpres lens, 6 double book-form plate-holders, leather case. In good condition. List price £65. For..... **£25 0 0**

46538. 4½×3½ Soho, latest pattern, 6½-in. Ross f/3.5 Xpres lens, 3 double plate-holders. In new condition. List price £37 10s. For..... **£27 10 0**

46941. 3½×2½ Ensign Special, revolving back, f/4.5 Aldis-Butcher anastigmat lens, 3 plate-holders, F.P. holder, leather case. In good condition **£7 12 6**

45239. Postcard Ica, 7-in. Aldis f/3.4 anastigmat lens, 12 plate-holders, F.P. holder. In good condition..... **£10 12 6**

46694. 5×4 Ensign, revolving back, Mackenzie adapter, 6 envelopes, leather case, without lens..... **£5 12 6**

45994. 5×4 or Postcard T.-P. Ruby, Carl Zeiss f/4.5 Tessar lens, 3 double book-form plate-holders, 2 leather cases.... **£10 10 0**

46324. Postcard Soho, Goerz f/4.5 Dogmar anastigmat lens, F.P. holder, canvas case. Cost £35. For..... **£16 12 6**

45914. 5×4 or Postcard T.-P. Royal Ruby, revolving back, Bausch & Lomb Zeiss Tessar f/4.5 lens, 6 double plate-holders, leather case **£9 12 6**

46405. Postcard or 5×4 T.-P. Tropical Model Ruby, brass-bound teak body, revolving back, 8-in. Cooke f/5.6 anastigmat lens, Mackenzie adapter, 6 envelopes, F.P. holder, 1 book-form plate-holder. List price £55. For..... **£22 10 0**

45322. 5×4 Adams' Videx, revolving back, 7-in. Ross f/6.3 Homocentric lens, 3 double plate-holders..... **£7 12 6**

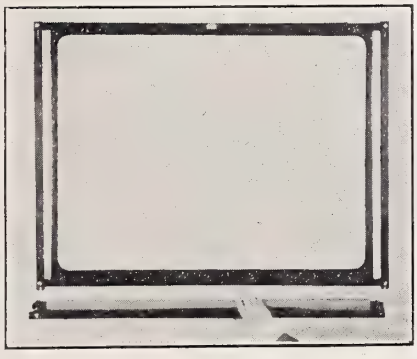
4459. 5×4 Soho, Carl Zeiss f/4.5 Tessar lens, 3 plate-holders and case. List price £45. For..... **£20 0 0**

BRITISH JOURNAL ALMANAC, 1936 EDITION, OUT OF PRINT. A few left, 2/6 each, post free.

SANDS HUNTER & Co. LTD.
37, BEDFORD ST. STRAND, W.C.2

GLASS SCREENS

STAGGERING VALUE



Finest Crystal Glass Beaded Surface.

SIZE: 30×40 **32/6**

COMPLETE WITH STRETCHERS.

Also in finest Silver Surface **17/6**

COMPLETE WITH STRETCHERS.

Packed in neat cardboard box. Carriage 1/3 extra.

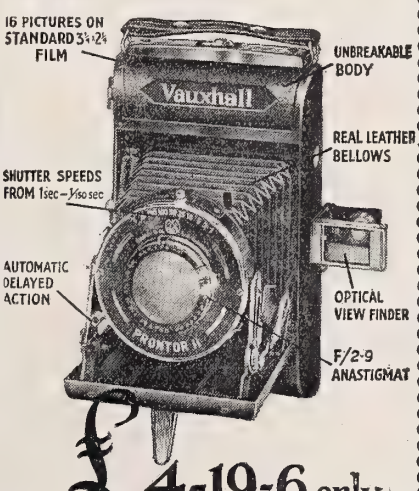
NOTE THESE POINTS

This new screen must not be confused with cheaply made screens. The surface is very durable and of finest quality. The woodwork is not stained, which soils the hands, but is polished in eggshell cellulose. The stretchers are of a new design and allow for fixing the screen quickly without having to remove the thumbscrews.

SPECIAL: 52 in. × 40 in. Screen in silver surface only. Price..... **21/-**

COMPLETE WITH STRETCHERS.

The Best Value



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR **8/9** down and 11 similar monthly payments.

Or with Compur "S," **£6 15 0.** Compur Rapid **£7 19 6**

Only obtainable from

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

MISCELLANEOUS ADVERTISEMENTS

NOTICES

THE CHARGE FOR ADVERTISEMENTS in these columns is :—

12 words or less 2/6, and 2½d. for every additional word.

Each paragraph is charged separately and name and address must be counted.

The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders and Cheques sent in payment for advertisements should be made payable to ILIFFE AND SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

ADVERTISEMENTS for these columns are accepted up to FIRST POST on FRIDAY MORNING (previous to date of issue) at the Head Offices of "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, or on THURSDAY MORNING at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

The Proprietors are not responsible for clerical or printers' errors, although every care is taken to avoid mistakes.

For particulars of Box Number Advertisements and Deposit System see previous issues.

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains ; all apparatus guaranteed and sent on 5 days' approval against full deposit ; maximum allowance for saleable apparatus, either exchange or cash ; our reputation your guarantee.

3¼×2¼ Tropical Model Ensign Focal-plane Roll Film Reflex, focussing, quick-wind focal-plane shutter, 1/25th to 1/500th, Aldis-Butcher anastigmat f/4.5, also 9-in. Dallmeyer Dallon Telephoto lens f/6.5, instructions, leather case, £10/10.

1-PLATE Linhof Folding All-metal Camera, triple extension, swing front, wire frame and direct finder, revolving back, fitted Tessar f/4.5, Compur shutter, 12 slides, F.P. adapter, leather case, £12.

1-PLATE Zeiss Ikon Maximar Folding, double extension, high rack rising and cross, reversible and wire frame finders, fitted Dominar f/4.5, F.P. adapter, £4/5.

3¼×2½ Dallmeyer Speed Camera, focussing, rising front, wire frame finder, focal-plane shutter, 1/8th to 1/1,000th, Pentac f/2.9, 3 D.D. slides, F.P. adapter, leather case, £9/17/6.

3¼×2½ Newman & Guardia New Special Sibyl, rising and cross front, N. & G. reflex finder, fitted T.T. & H. Sibyl Cooke f/4.5, speeded shutter, ½ to 1/150th sec., 3 D.D. slides, F.P. adapter, leather case, £7/10.

9×12 Etui Folding Pocket, rack focussing, rising front, reversible finder, fitted Goerz Trilentar f/6.8, Compur shutter, 3 slides, F.P. adapter, roll holder, £2/15.

3¼×2½ Newman & Guardia New Special Sibyl, rising and cross, N. & G. reflex finder, fitted Dallmeyer Serrac f/4.5, 4 D.D. slides, F.P. adapter, leather case, £8/5.

1-PLATE Zeiss Ikon Maximar Folding, double extension, high rack rising and cross, reversible and wire frame finders, fitted Tessar f/4.5, Compur, 3 slides, F.P. adapter, leather case, £6/15.

3¼×2½ Icarette Roll Film, double extension, rack rising front, reversible and wire frame finders, fitted Eros Convertible anastigmat f/4.5, Compur, 2 yellow filters, 3 slides, leather case, £4/15.

13.5-CM. Carl Zeiss Tessar f/3.5, sunk focussing mount, adapted for Miroflex reflex, £6/15.

13.5-CM. Dominar Anastigmat f/4.5, Compur shutter, £2/5.

6-IN. Ross Xpres f/4.5, sunk focussing mount, £4/15.

6-IN. Aldis Anastigmat f/4.5, sunk focussing mount, £3.

18-CM. Goerz Dagor f/6.8, sunk focussing mount, £3/15.

3-IN. Taylor-Hobson Cooke Kinic f/2, iris mount, £3/15.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued ; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms ; Repairs by experienced workmen ; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality ; best possible results guaranteed ; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

SPECIAL OFFER to 'A.P.' readers

We have such confidence in the wonderful Norfolk cameras that we make this special offer of 7 DAYS' APPROVAL and free trial against deposit. IF NOT SATISFACTORY WE WILL REFUND THE DEPOSIT IN FULL.

NORFOLK MINIATURE MODEL

The popular miniature at a reasonable price.



Well designed and constructed, self-erecting, takes standard 3½×2½ film, 16 pictures 4½×6 cm. Automatic film window covers for use with pan. film. F/2.9 Schneider Radionar. New type Compur D.A. shutter with speeds to 1/400th sec. **£7:19:6**

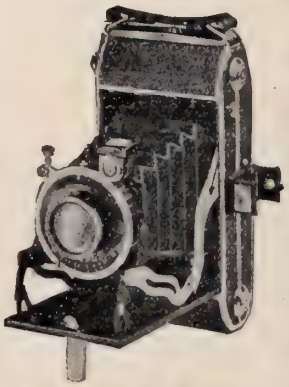
Or 9 monthly payments of 18s. 7d.

Fitted with Steinheil Cassar f/2.9, with Compur shutter, speeds to 1/250th sec..... **£6:15:0**

Or 9 monthly payments of 15s. 9d.

Ever-ready Leather Case 15s. 0d.

New Model NORFOLK



3½×2½ (with masks also for half-picture size 2½×1½)

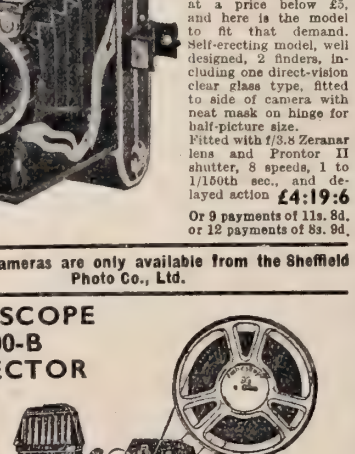
The finest value obtainable in this type of camera.

There has frequently been a demand for a roll-film camera of good design with a fast lens at a price below £5, and here is the model to fit that demand. Self-erecting model, well designed, 2 finders, including one direct-vision clear glass type, fitted to side of camera with neat mask on hinge for half-picture size. Fitted with f/3.8 Zeranar lens and Prontor II shutter, 8 speeds, 1 to 1/150th sec., and delayed action **£4:19:6**

Or 9 payments of 11s. 8d. or 12 payments of 8s. 9d.

NORFOLK Cameras are only available from the Sheffield Photo Co., Ltd.

PATHÉSCOPE 200-B PROJECTOR



The ideal of every 9.5 user. Gives up to a 9-ft. picture with great clarity and steadiness. **£15**

Resistance for high voltages **35/-**

£16 15 0 complete or 12 payments of 29/4.

Secure any apparatus now on our confidential hire-purchase system.

SHEFFIELD PHOTO Co Ltd
NORFOLK ROW, (FARGATE)
SHEFFIELD — *One minute walk from Town Hall*
Phone : 22079 (2 lines). Grams : Photo, Sheffield.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S Clearance Sale.—Press, Miniature, Cine Cameras ; no reasonable offers refused.—45, Newington Butts, S.E.11. (Rodney 3773.) [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

ALLENS.—6×6 Rajar Enlarger, f/4.5 lens, £7/15 ; Weston Electric Exposure Meter, £3/15 ; Super Ikonta, 8 or 16 on 2B, Tessar f/4.5, £14/10.

ALLENS.—Ensign Roll Film Reflex, Ensar f/4.5, £3/19/6 ; Baby Ikonta, Tessar f/4.5, Comp., 3 filters, £7/15 ; Nagel Rolloroy, Elmar f/3.5, Compur, case, lens hood, £8/10.

ALLENS.—3½×2½ Ihagee Auto. Ultrix, f/4.5, D.A. Compur, £4/15 ; Foth-Derby, f/2.5, £5/17/6 ; 6×6 Brilliant, f/6.3, and E.R. case, £2/19/6, as new.

ALLENS.—3½×2½ T.-P. Reflex, Cooke f/3.5, revolving back, slides, F.P.A., roll-film adapter, case, £7/10 ; 2½ square Latest Super Ikonta, Tessar f/3.5, Comp., £20/15.

ALLENS.—For Generous Exchange Allowances, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087

PICCOCHIC, f/2.9, Compur, filters, portrait, hood, purse, £5/10 ; deposit system.—Ottewell, 32, Field Drive, Alvaston, Derby. [5020

1-PLATE Zeiss Ideal, Tessar f/4.5, Compur shutter, Telenegative, slides, film pack, 3½×2½ roll-film adapter, Distar, Proxar, filter, case, £10. —Below.

CINE-KODAK Model K, f/1.9 lens, Telephoto lens f/4.5, 4½-in., filters, case, £26.—Box 9407, c/o "The Amateur Photographer." [5021

FOTH-DERBY 3×4 cm., f/3.5 lens, leather case, £3/15.—Johnson, 14, Kinedar Crescent, Belfast. [5022

STANDARD Leica, Hektor f/2.5, E.R. case, £11/10 ; latest Valoy Enlarger, £6/15 ; Felis Printing Board, 39/6 ; Fokoschrom Range-finder, case, 30/- ; Figro Filter, case, 15/- ; Leica Manual, 13/6 ; Bewi Electro Meter, case, £3/15 ; Correx Tank, 15/-.—Marsden, 42, Esplanade, Scarborough. [5024

9×12 Zeiss Minimum Palmos, f/4.5 Tessar, 24, single metal slides, case for camera, £12.—D. O., Iliffe & Sons, Photographic Dept., Dorset House, Stamford St., S.E.1. [5027

3¼×2½ T.-P. Reflex, Zeiss Tessar f/4.5, revolving back, slides, F.P.A., R.F.A., case ; new condition, £9/10, offers.—Box 9463, c/o "The Amateur Photographer." [5029

ROLLEIFLEX 6-cm., Tessar f/3.8, f/5 cm., practically unused, for £16 ; list price £25. —Box 9466, c/o "The Amateur Photographer." [5031

MIROFLEX 3½×2½, Tessar f/4.5, latest model, as new, slides, F.P.A., magnifier, tripod, filters, case, £25.—Ashby, Customs and Excise, Kilmarnock. [5034

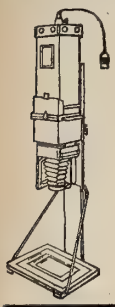
CONTAX Model I, f/1.5, as new, complete with case, filter, etc. ; cost £60 ; accept £42.—Wilson, 30, Bramley Rd., Worthing. [5036

LEICA III, chromium, f/2 Summar, as new, ever-ready case, green filter, £30.—Russell, 4, West George St., Glasgow. [5042

FOR Sale.—Rolleicord, f/3.8, as new, in ever-ready case, £10.—Sails, 38, Beach Rd., Gorleston-on-Sea. [5043

ENLARGERS

All Popular Models—Miniatures, etc., ON SERVICE DEFERRED TERMS



No. 2 "AMPLUS" ENLARGER

Form A, for use with your own camera.
Form B, to accommodate your own lens.
Form C, complete with lens.

PRICES:

	3¼×2¼ in.	¼-plate.
Form A	£2 12 6	£3 15 0
Form B	£3 7 6	£4 10 0
Form C, with Achromat lens	£3 17 6	£5 0 0
Form C, with f/6.3 anastigmat	£5 2 6	£6 10 0

Deferred Terms any Model.

The MIRAX

For use with own camera, 3¼×2¼ or ¼-pl. Diffusa type electric fittings.

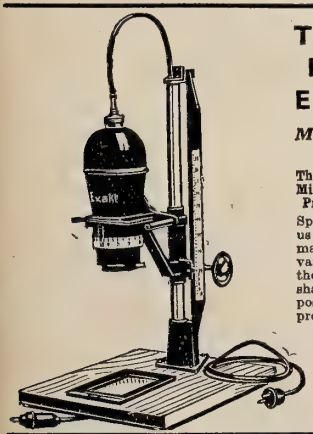
¼-plate £3 7 6

3¼×2¼ Adapter, extra, 2s. 6d.

Mirax Easel and Stand, for vertical use, extra £1 17 6



Mirax used horizontally.



The EXAKT DE LUXE ENLARGER

MADE IN NINE MODELS

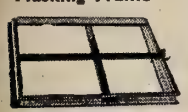
The Ideal Enlarger for Miniature Specialists and Professional Operators.

Space does not permit us to enlarge on the many features and advantages associated with the "Exakt," but we shall be pleased to send post free descriptive prospectus.

Prices from

£12:15:0

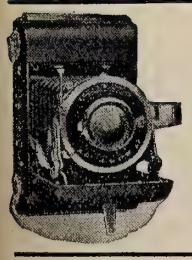
GNOME Masking Frame



Entirely constructed of metal. Base in white finish and marked in inches. Suitable for vertical or horizontal enlargers and fitted with metal adjustable mask giving a perfectly clean white border of varying width.

For all sizes up to 10×8 in. Postage 9d. **22/6**

For all sizes up to 12×10 in. Postage 1/- **27/6**



'SERVICE' GEM

Two New Improved Models in Unbreakable Bakelite, Fine-grain Finish.

Takes 16 pictures on standard 2¼×3¼ roll film, direct optical view-finder, leather bellows, focussing adjustment. Fitted f/2.9 Radionar lens, Rapid Compur shutter, delayed action, 1 to 1/400th sec., T. and B..... **£7:19:6**

Ditto, with Pronto II shutter..... **£4:19:6**

Deferred Terms any Model.

Velvet-lined Leather Case..7s. 6d.
Ever-ready Case.....12s. 6d.

Phone: Holborn 0664 (3 lines). Established 1889.

The Service Company Ltd LONDON

289, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

SUPER Ikonta 530/2 UCp, f/4.5 Tessar, case perfect condition and little used; cost £18 bargain at £14.—Below.

THORNTON-PICKARD ¼-pl. Reflex, leather case, 6 slides, pack adapter, f/3.5 Taylor-Hobson-Cooke lens; all in perfect condition; a really excellent outfit and a bargain at £9.—Below.

T.-P. Reflex ¼-pl., f/3.5 Dallmeyer, Stevens' screen, pack adapter, waterproof case; purchased four weeks ago, and used for two packs only; guaranteed; cost £19/7/6; accept £15/5. —Below.

HIGHEST Part Exchange allowances; ask for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. Phone 2997. [5037

½-PLATE Etui, D.E., Tessar f/4.5, Compur, 4 Proxar, Distar, Beta, Delta, filters, collapsible hood, 6 slides, F.P.A., Adon variable telephoto, Trofi range-finder, wood tripod, all excellent condition, cost nearly £30, accept £14, or might separate; Baby Ikonta, Novar f/3.5, Compur, 2 filters, perfect condition, £6.—Simpson, Longmire, Troutbeck, Windermere. [5038

½-PLATE T.-P. Press, f/4.5 Tessar, accessories; 4 almost new, £12.—34, Bombay Rd., Stockport. [5044

FOTH-DERBY, f/3.5 lens, perfect, £3/10; 3½×2½ Zeiss Ikon Folding Camera, f/6.3 Nettar, £3/2/6; Zeiss 3½×2½ Miraphot Enlarger, Novar f/6.3 lens, as new, £5/12/6; Adon Adjustable Telephoto Lens, £2/15.—A. Purchen, 5, Heathfield Park, N.W.2. [5045

DOLLINA, 35-mm., coupled range-finder, f/2.9, Compur, £8/17/6.—Mills Radio, Northfield, Birmingham. [5046

BALDAX, f/3.5, Compur, 16 on 120, nearly new; bargain, £4.—Willoughby, 58, Dover Rd. East, Gravesend. [5047

9×12 cm. and ¼-pl. Zeiss Miroflex, Tessar f/2.7, and accessories; excellent order, £25; consider exchange Rolleiflex, Leica or similar.—Redshaw, Wireless Station, Dorchester. [5051

9×12 cm. Miroflex, f/4.5 Tessar, adapted ¼-pl. and 3¼×2¼, almost unused, 6 slides, F.P.A., 2 filters, Zeiss leather case, Jaynay Quickset, £17/10.—52, Fairholt Rd., N.16. Stamford Hill 5241. [5053

ROLLEIFLEX 6×6 Latest, f/3.5 Tessar, as new, £19/19.—Cunnington, Broadmead Rd., Folkestone.

SUPER Nettel, f/2.8 Tessar, Albada, Proxar, filter, collapsible hood; new condition, £18/18. —Above. [5057

ZEISS Super Ikonta 2¼×2¼, f/2.8 Tessar and leather case; perfect condition, results available; £15/15, approval.—Box 9476, c/o "The Amateur Photographer." [5058

½-PLATE Thornton-Pickard Junior Special Reflex, 4 6 slides, f/4.5 Dallmeyer, extension panels, case, also 12-in. Dallon Telephoto; little used, as new, £15/10.—Box 9477, c/o "The Amateur Photographer." [5059

3½×2½ Dallmeyer Speed, f/2.9 Pentac, focal-plane shutter, 1/8th to 1/1,000th sec., 3 D.D. metal slides, lens hood, leather case; good condition, £12 or offer; deposit system.—Box 9479, c/o "The Amateur Photographer." [5060

LEICA III, Elmar f/3.5, as new, £20; deposit.—Cleeve, Forest Rd., Tunbridge Wells. [5062

½-PLATE T.-P. Reflex, f/4.5 T.-P. Cooke, 8 slides, 4 F.P.A., R.F.H., leather case; new August, £8/10. —Pickering, Merlewood Avenue, Manchester. [5063

AUTOMATIC Rolleiflex 4×4, f/2.8 Tessar, case, green and red filters, lens hood, £17/15.—Green, 13, Adam St., W.1. [5066

CAMERA Bargains, complete sets, including ¼-pl., ½-pl. and whole-plates, slide projecting lanterns, enlarging lanterns; state requirements.—English, 44a, Union Rd., Camelon, Falkirk. [5068

NETTAX.—F/2.8 Tessar, unused, ever-ready case, 2 filters, value £35/5; nearest offer to £27 secures; genuine bargain.—Benbows, Ltd., Chemists, Werneth, Oldham. [5070

2½×2½ Soho, latest, f/4.5 Xpres, accessories, case, cost over £36, £15/10; Contax I, f/2.8 Tessar, slow speeds, ever-ready case, collapsible hood, cost £37, £20; 45×107 Verascope, latest focussing, f/4.5 Tessars, £12; Taxiphote, 3 sets oculars, short-focus mechanical model, £12; all perfect condition.—T., Hollyoak, Eastbury Avenue, Northwood. [5071

½-PLATE T.-P. Reflex, T.-P. Cooke f/4.5, revolving 4 back, 10 slides, roll-holder (3¼×2¼), £5; V.P.K., Model B, 12/6; No. 1 Panoram Kodak, leather case, £1; 2½-in. Kodak Daylight Roll Film Tank, 12/6; Watkins ¼-pl. Tank, 10/-; V.P. to P.C. Daylight Enlarger, 10/-.—Purves, Railway St., Berwick-on-Tweed. [5074

½-PLATE Reflex, Plaubel Anticomar lens f/1.29, 4 shutter speeded 1/10th to 1/1,000th and time, 6 single slides, £10, or nearest.—Marten, 39, Woodmansterne Rd., Coulsdon. [5075

STOCKTAKING ACCESSORIES BARGAINS

STOCK - SOILED AND SECOND - HAND ITEMS

15 only, ×2 Light Filters, in holders, 1-in. dia. Each **4s. 3d.**
9 only, ×2 Light Filters, in holders, 1½-in. dia. Each **6s. 0d.**
25 only, 6-in. All-metal Print Trimmers. Each ....**3s. 3d.**
3 only, Leica Push-on Filters. Each .....**9s. 0d.**
49 only, All-metal Miniature Ball-and-Socket Heads. Each **2s. 4d.**
2 only, Light Filters, for Dekko cine camera. Each..**7s. 6d.**
2 only, Portrait Lenses, for Dekko cine camera. Each **7s. 6d.**
15 only, Film Negative Albums, with index, for 100 negs, 3½×2½. Each..... **1s. 6d.**
17 only, Film Negative Albums, with index, for Leica strips. Each.....**1s. 6d.**
29 only, Film Negative Albums, with index, for V.P. Each .....**1s. 6d.**
7 only, Table Magnifiers, on brass three-leg mount. Each **3s. 9d.**
7 only, Spring Filter Holders, ⅞-in. diameter. Each **2s. 0d.**
14 only, Zeiss Folding Lens Hoods (1½, 1⅝, 2 in.) Each **4s. 0d.**
Service Chamois Semi-matt Bromide Paper, double-weight:
24 sheets half-plate....**1s. 10d.**
24 sheets whole-plate....**2s. 9d.**
24 sheets 10×8.....**3s. 10d.**
Film Packs, good quality, 12 exposures 4.5×6 cm., three for **4s. 0d.** ¼-pl., three for **7s. 0d.**
11 High-power Folding Magnifiers.....Each **2s. 10d.**
25 Pocket Magnifiers, in metal mount.....Each **1s. 9d.**
9.5-mm. 400-ft. Super Reels only. Three for **4s. 10d.**
Light Filter and Holder, 2¼-in. diameter.....**4s. 6d.**
5 only, Oak Cine Cabinets, 15 in. high, 21 in. long, depth 9 in. Carriage 1s. 6d. extra. Each.....**9s. 6d.**
10 only, 16-mm. Ensign Reels, "Boxing," 100 ft. Each **5s. 0d.**
5 only, Adjustable Masking Frames, with metal margin printer for all sizes up to 5×4 in. Each.....**5s. 3d.**
½-pl. Papier Mache Dishes. Two for.....**2s. 3d.**
¼-pl. Papier Mache Dishes. Two for.....**1s. 6d.**
3½×2½ Double Metal Slides, Klito and Cameo fitting Three for **4s. 9d.**
¼-pl. Double Metal Slides, Klito and Cameo fitting. Three for **5s. 6d.**
Ray 9.5-mm. Cine Projector, hand turn.....**14s. 0d.**
9.5-mm. Pathe Kid Cine Projector, hand turn....**25s. 0d.**
9.5-mm. Pathe Ace, with variable resistance.....**29s. 6d.**
9.5-mm. Pathe Baby, hand-turned and resistance **£3 18 6**
22×18 in. Silver Screen, on rollers.....**4s. 9d.**
24×30 in. Silver Screen, on rollers with stretcher and metal stand..... **17s. 9d.**
Six Goerz 10×15 cm. Single Metal Slides, for Tenax, leather covered set.....**9s. 6d.**
Lantern Projection Lenses, 5-in., 10-in. Each.....**5s. 0d.**
7⅞-in. Bausch & Lomb Lens, in Unicum shutter.....**5s. 0d.**
¼-pl. Rectilinear Lens.....**4s. 0d.**
½-pl. Rectilinear Lens .....**6s. 0d.**
12×10 Taylor-Hobson Rectilinear Lens f/8 .... **£1 5 0**
5½-in. Wray Rectilinear Lens.....**5s. 0d.**
¼-pl. Bausch & Lomb Lens, in 6-speed shutter....**4s. 6d.**
6-in. f/6.3 Zeiss Tessar, focussing mount..... **£2 2 0**

Phone: Holborn 0664 (3 lines). Established 1889.

The Service Company Ltd LONDON

289, HIGH HOLBORN, LONDON, W.C.1

Yes, we have

The De Luxe Miniature

THE CONTAX III

Fitted with Photo-electric Meter, combined range and view finder, metal focal-plane shutter, and Sonnar F/2 5-cm. lens.

£63 : 0 : 0

THE LATEST PRECISION CAMERA

THE NETTAX

With built-in range-finder, F/2.8 Zeiss Tessar lens in interchangeable mount, metal focal-plane shutter. **£32 : 0 : 0**

Also a range of

LEICA CAMERAS and Accessories

and an extensive range of

STILL AND CINÉ CAMERAS AND PROJECTORS, New and Second-hand.

Particulars on application.

BRADY & MARTIN, Ltd.

29, MOSLEY STREET, NEWCASTLE-UPON-TYNE.

BRADSHAW'S BARGAIN WEEK ! ! !

HERE IS THE CAMERA YOU WANT AT THE RIGHT PRICE. Slightly used and shop-soiled models, all in perfect condition and guaranteed equal to new. You can send your remittance in confidence, it will be returned instantly if you are not delighted with your purchase.

Zeiss Super Ikonta 530/2U, 8 or 16 on 120 film, coupled range-finder, f/4.5 Zeiss Tessar, D.A. Compur Rapid. Cost £19 **£12 15 0**

Kodak Regent, 8 or 16 on 120 film, coupled range-finder, Zeiss Tessar f/4.5, D.A. Compur Rapid de luxe leather case. Cost £20 **£12 19 6**

Etui 3½ × 2½ Plate, double extension, screw rising front, f/4.5 Zeiss Tessar, D.A. Compur, 6 slides and F.P. adapter. Cost £15 7s. 6d. **£8 15 0**

Wirgin 3½ × 2½ Plate, screw rise and cross front, double extension, f/2.9 Rodenstock Trinar, D.A. Compur, 3 slides. Cost £9 9s. **£6 6 0**

Wirgin Miniature, 16-on-V.P., tubular extension, optical view-finder, f/2.9 Schneider Radionar, Compur Rapid. Cost £7 15s. **£5 5 0**

Another, Similar, with Compur normal **£4 15 0**

Wirgin 2½ × 3½ Roll Film, self-erecting, f/4.5 Rodenstock Trinar, Prontor 4-speed delayed-action shutter. Cost £4 4s. **£2 15 0**

Another, Similar, with 3-speed shutter **£1 17 6**

Ensign Autorange, coupled range-finder, Ensar f/4.5, Mulchro shutter, screw rise and cross front. Cost £7 10s. **£4 17 6**

Ensign Selfix 20, 8 or 16 on 120 film, Ensar f/4.5, D.A. Prontor, 1 to 1/125th. Cost £5 15s. **£3 17 6**

T.-P. Junior Special Reflex ½-pl., f/4.5 Dallmeyer, 12 slides, F.P. adapter, 2× Dallmeyer screw-in filter, antinous release, ash tripod, stiff canvas case. Cost £19 10s. **£7 15 0**

Dekko Cine Camera, T.T.H. Cooke f/2.5, fast and slow speeds, single picture device. Cost £7 16s. 6d. **£5 5 0**

Coronet Cine Camera, f/3.5. Cost £3 15s. **£2 10 0**

Pathe Kid Projector, fitted with super attachment, two 200-ft. reels, complete with variable resistance. Cost £3 17s. 6d **£2 5 0**

Ensign Miniature Magnaprint Enlarger, Ensar f/6.3. Cost £4 10s. **£2 17 6**

Largodrem Electric Enlarging Meter, 230 volts. List 30s. **21s. 0d.**

Avo Exposure Meter. List £2 17s. 6d. **29s. 6d.**

Sashalite Reflector Unit, 16-in., 4 extra clips, Baby Bulb attachment. Cost £2 2s. 8d. **25s. 0d.**

Foth-Flex, leather case, view-finder model. List 11s. 6d. **7s. 6d.**

Phone : East 0732.

BRADSHAW'S 61 HYDE ROAD GORTON MANCHESTER

Near Belle Vue Gardens (Lake Entrance).

CAMERAS AND LENSES

3A Leica, Summar f/2, as new, £32 ; no exchange. —Box 9485, c/o "The Amateur Photographer." [5077

1-PLATE Tropical Sinclair Una Triple Extension, fitted Ross Combinable lens, 2 foci, 6 and 10½ in. f/5.5, D.A. Compur shutter, lens hood, 4 Optochrom filters, 3 double book-form slides ; absolutely new ; cost £43/10 ; £27/10.—Write, T., Woodview, Hillcrest Way, Gerrards Cross. [5078

ELMAR 9-cm. f/4 Lens, unsoiled ; excellent portrait, £8/15.—Box 9465, c/o "The Amateur Photographer." [5030

DALLMEYER f/4 6-in. Enlarging Lens, £3/10 secures. Wanted—SB 9.5 Pathe Reels, any quantity.—H. Barton, 163, Lord St., Southport. [5049

CONDENSER Lenses, 4½-in. unmounted, 10/- pair, mounted 13/6 ; 5¼-in. 16/6, 5½-in. 18/-, mounted 22/-.—Below.

CONDENSER Lenses, 8½-in., in box mount, slight chip edge, 36/- ; 9-in., perfect, brass mounted, 55/- ; 10-in., perfect, brass mounted, 65/- ; all sizes from 1 in. ; Enlarging Lenses any focus, Cinema Lenses cheap ; lists free stating requirements. —Premier Optical Co., 63, Bolton Rd., Stratford, London. [5052

LATEST Elmar 13.5-cm., coupled, for Leica, perfect, £8/17/6 ; Etnew Case, £2.—54, Park Lane, Norwich. [5055

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films ; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [5017

FILM Hire.—9.5-mm. Supers, 1/- per two days ; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

EUMIG 9.5 Projector, spare reels, 3-ply carrying-case ; cost over £29 ; as new, offers.—Box 9462, c/o "The Amateur Photographer." [5023

BABY Pathe, with Motrix, f/3.5, good working order, 17/6 ; 200-B Projector, £10/17/6 ; write for particulars of our Super Film Library ; guaranteed programmes and first-class condition of films.—Cyril Howe, Cheap St., Bath. [5028

PATHESCOPE Latest 200-B, complete, enclosed special projecting case, super reel, cine camera ; cost £25 ; sell £15 ; consider exchange Automatic Rolleiflex.—31, Hampden Place, Halifax. [5054

BELL & HOWELL Filmo 70DA, f/1.5 Cooke lens, Mayfair case ; as new, £45.—Box 9482, c/o "The Amateur Photographer." [5065

PATHE, f/2.9 Zeiss, case, fine supplementary lens, Posograph, etc., £7 ; 200-B, and resistance, unused, £13.—Brooklyn, Lansdowne Avenue, Romiley, Cheshire. [5069

MOVIKON, f/1.4 Sonnar, leather case, perfect, £65 ; accept good Leica Outfit part exchange ; Latest Dekko, f/2.5, £5/5.—Box 9483, c/o "The Amateur Photographer." [5072

BELL-HOWELL, as new, S.T. 750-watt Projector, unopened, maker's original packing, Customs receipt, spare lamp, £45 or near offer ; equally new Model A Dalite Beaded Screen, 36×48 in., £6/10 ; almost unused Filmo 250-watt Projector, model 57A, with variable resistance and voltmeter spare lamp, Kodacolor, 2½, 3½ in. lenses, £25.—Box 9478, c/o "The Amateur Photographer." [5079

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction ; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

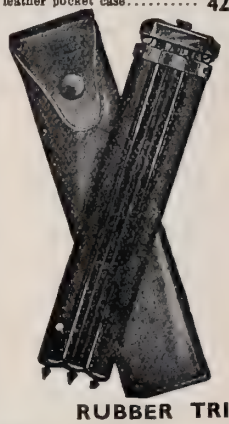
ENSIGN Horizontal, f/6.3, complete, easel, carrier and lamp ; as new, £3/12/6, or nearest ; deposit system.—Box 9472, c/o "The Amateur Photographer." [5040

VERTICAL Condenser Enlarger, f/7.7 Aldis anastigmat, 2-on-V.P. or less, 70/-, photo. sent ; F/2.9 Dallmeyer 3-in. Pentac, non-iris mount, excellent condition, nearest to 75/-.—Box 9471, c/o "The Amateur Photographer." [5041

THE 'MINIATURE' POCKET TRIPOD



This new de luxe quality Pocket Tripod is made of light metal, the outer sections covered in black ribbed celluloid. The height of the Tripod when fully extended is 4½ in. Length when closed 7 in. Fitted with non-slip rubber shoes. The weight, including the leather case, is 14 oz. only. The case has a glove-button fastening and is fitted with a loop for attaching to the waist-belt or for carrying on the shoulder-strap of a camera case. A perfect tripod for use with a miniature camera. Price only, including leather pocket case..... 42/-



THE 'WALLET' POCKET TRIPOD

This new de luxe quality Pocket Tripod is made of light metal, the outer sections covered in black ribbed celluloid. The Tripod folds flat when not in use, and weighs only 15 oz., including the leather case. The length of the Tripod when closed is 8½ in., and the height when extended is 46 in. The leather case measures 9 × 2½ × 1 in., and has a glove-button fastening. It is fitted with a loop for attaching to the waist-belt or for carrying on the shoulder-strap of a camera case. Price, including leather case 30/-

RUBBER TRIPOD SHOES

Will fit on the spikes of most metal tripods and prevent the tripod slipping on polished floors. Per set of three 9d. Postage 2d. extra.



SANDS HUNTER & CO., LTD.

37, Bedford St., Strand, London, W.C.2

SPECIAL OFFER

We list below details of a number of Second-hand Cameras, EACH GUARANTEED IN PERFECT CONDITION.

Voigtlander Prominent 3¼ × 2¼, Heliar f/4.5, Compur shutter, leather case. Good as new. For **£12 5 0**

Kodak Retina, Xenar f/3.5 lens, Compur shutter **£7 10 0**

Pathe Motocamera B, f/3.5 lens. Equal to new **£4 5 0**

Cine-Kodak Junior, f/1.9 lens, latest model. For **£12 17 6**

½-pl. Soho Reflex, f/3.5 Ross Xpres lens, 3 double slides and F.P. adapter, solid hide case. All in beautiful condition. For **£20 0 0**

Bell & Howell Model 75 Filmo 16-mm. Camera, f/3.5 lens. For **£12 15 0**

3¼ × 2¼ Zeiss Ikon Roll Film Camera, f/4.5 lens, Compur, leather case. For **75s. 0d.**

2c Folding Brownie, R.R. lens. For **15s. 0d.**

Tropical Carbine 4½ × 2½, Ross f/4.5 lens, Compur, leather case. For **£5 0 0**

Exakta Roll Film Reflex, 2½ × 1⅝, Tessar f/3.5 lens. Equal to new **£17 10 0**

Rolleidoscope Stereo 6 × 13, f/4.5 Tessars, leather case. As new **£30 0 0**

POLLOCK & STEWART

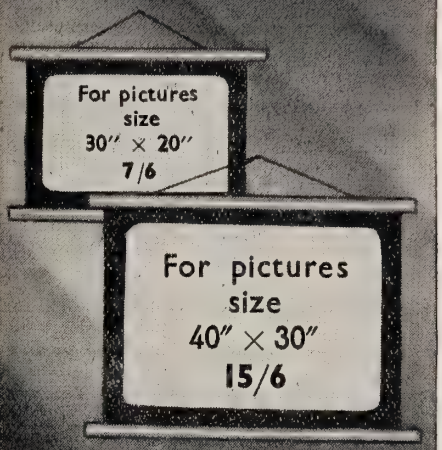
Photographic Dealers,

41, RENFIELD STREET GLASGOW, C.2

Telephone : CENT. 4066.

CORONET SILVER SCREENS

The Choice of most Amateur Cinematographers



Coated with special aluminium dope; sprayed black border, and black enamelled wooden rollers.

In two sizes.
For pictures 30"×20", 7/6
For pictures 40"×30", 15/6

MODEST IN PRICE EXCELLENT IN PERFORMANCE

Sold by all good Photographic Dealers.

The new 9.5 m/m Projector, with its many exclusive features, will be available very shortly. We shall be pleased to send detailed brochure on application.

CORONET CAMERA CO.
310, SUMMER LANE,
BIRMINGHAM, 19

LANTERNS & ENLARGERS

KODAK Retina Vertical Enlarger, using Retina Camera as objective, new, complete with spare lamp, £6/10.—Heath, Waldringfield, Woodbridge. [5050

MAGNAPRINT Ensign V/1, 3¼×2¼, f/6.3 lens, as new, £5/5; deposit system.—Webb, Caswell Terrace, Leominster. [5067

MAGNAPRINT Midget, specially fitted Ross Xpres f/3.5, iris; perfect, £6/6.—Smart, 16, Caldbeck Avenue, Worcester Park, Surrey. [5076

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

FINE Enlargements.—Barker Concentrated Light Cabinet, appro., 18/-.—Barker, Shore Place, Gourock. [4874

ENSIGN Junior Projector, 17/6 (cost 25/-); Film Tank (3¼×2¼), 5/6; Watkin Plate Tank (¼-pl.), 10/-.—Chamberlin, 36, Grange Rd., Erdington. [4980

LEICA Range-finder, 20/-; Angular Viewfinder, 15/-.—H. M. Jackson, 165, New Park Rd., S.W.2. [5035

WESTON 650 Leicameter,; absolutely unsoiled, £3/15, deposit.—Box 9481, c/o "The Amateur Photographer." [5064

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

EXCHANGE.—Foth-Flex Reflex, f/3.5, for Leica I.—171, Holders Hill Rd., N.W.7. [5018

WANTED.—3¼ Roll Film Sibyl, as new, in exchange for ¼-pl. Model Sibyl, Xpres f/4.5., F.P.A., etc.; perfect.—Horley 47 [5019

WANTED.—Modern Miniature Camera; exchange beautiful well-trained small Pony, 5 years, valued £25.—Clifton, The Garage, New St., Worthing. [5025

PHOTO-ELECTRIC Exposure Meter wanted; mention lowest price and full details.—Billaux, 25, Manchester Square, W.1. [5026

WANTED.—T.-P. Magazine Changing-box, ¼-pl., double slide fitting.—31, Cluny Gardens, Edinburgh, 10. [5032

WANTED.—Leica II, Super Nettel, or similar, or Half-V.P., coupled range-finder; moderate price.—Simpson, Longmire, Troutbeck, Windermere. [5039

WANTED.—3¼×2¼ Optochrom Developing Tank.—Walker, Romany, Redbourn, St. Albans. [5056

WANTED.—Leica III, f/2, enlarger, dark-room lamp, etc., Manual.—Box 9480, c/o "The Amateur Photographer." [5061

WANTED.—Enlarger, electric, horizontal or vertical, suitable for 2¼×2¼ negatives.—Box 9464, c/o "The Amateur Photographer." [5073

MATERIALS

BRIGHTON.—Buy direct. Save money. "Brighton" Brand Photographic Papers are absolutely unbeatable for superb quality and reasonable prices. Lists and samples with pleasure.—Kimber's, 61, Grand Parade, Brighton. [0001

CITY PHOTO WORKS.—First Quality British Gaslight and Bromide Paper, 3¼×2¼, 2/- gross (quantities); Postcards, 2/1 100 (quantities); Folders: Postcard, 2/- 100; 3¼×2¼, 1/6 100; ¼-pl., 50 2/-; Whole-plate, 25 2/6; write for Free Catalogue of all D. & P. and amateur lines, Developers, Chemicals, Roll Films, Plates, Postcards, Papers, Mounts, etc.—City Photo Works, Southport. [0002

ENSIGN

"ECONOMIC" MOUNTING PADS



A series of art boards made up into perforated pads—convenient for use and containing 12 assorted sheets (4 black, 4 cream, 4 white), also available in cream or white only.

Style A, assorted. Style B, cream. Style C, white.

No. 1	Size 10×8	1/-
No. 2	„ 12×10	1/6
No. 3	„ 15×12	2/-

"CLUB" MOUNTINGS

For Enlargements and Exhibition Pictures.

Flexible linen-faced mounts in the standard sizes accepte by exhibition committees.

Style I. Front Fawn; back Cream.
Style II. Front Grey; back White.

Size.	Per doz.	Size.	Per doz.
10×8	1/6	20×15½	5/6
12×10	2/-	24×19	10/-
15×12	3/-		

ENSIGN PHOTO LIBRARY

FOR A PLACE ON EVERY BOOKSHELF

LIBRARY ALBUMS



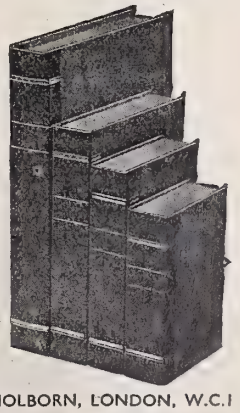
The new idea in albums. Strongly bound in tasteful brown, resembles a book, i will stand on your bookshelf and not look out of place with the volumes already there.

SLIP-IN for 100 3¼ × 2¼ prints, two on a page. No. 3085. **2/6**

PASTE-ON, with 72 pages for 3¼×2¼ and all sizes up to Postcard. No. 3086. **3/6**

BOOK BOXES

A simple method of storing your pictures systematically on the bookshelf. 100 prints are contained loosely in each box. Finished to look like books. With cloth backs and edges blocked.

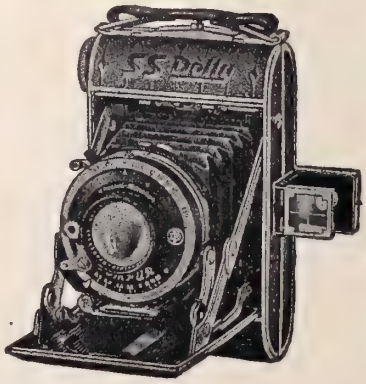


No. 0.	All sizes to 3½×2½	1/-
No. 1.	Postcard 5½×3½	1/3
No. 2.	½-plate 6½×4¼	1/6
No. 3.	1/1-plate 8½×6½	1/9

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

For the Connoisseur

Super-Sport



The only miniature camera of such universal use. Takes 12 pictures 2¼×2¼ or 16 pictures 2¼×1¾ on standard 3¼×2¼ roll film. Takes also plates 2¼×1¾ (6×4.5 cm.). Reverse spooling. Interchangeable wide-aperture lens in delayed-action Compur. Counting dial for 12 exposures 2¼×2¼. Focussing screen and 3 plate-holders. Also available: Telephoto lens 21-cm.; Extension tube for close-ups to 12 in.

With Meyer Triplan f/2.9, Compur S..... £10 10 0
With Schneider Xenar f/2.8, Compur S..... £12 17 6
With Zeiss Tessar f/2.8, Compur S..... £15 7 6
Compur Rapid shutter, extra..... £1 5 0

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.
29, Red Lion Sq., High Holborn, W.C.1
(*Phone: Chancery* 8541.)

for CLEAN, QUICK *and* CERTAIN *mounting*

Grip-fix Photo Mountant is a strong pure white adhesive that is most economical because the thinner you spread it the tighter it sticks. Ideal for amateurs or professionals. In aluminium containers with brush, **3d., 6d., 9d., 1/-, 1/6** and **2/6**

Manufactured by
HENRY C. STEPHENS, LTD.
57, ALDERSGATE ST., LONDON, E.C.1
Proprietors of Stephens' Ink.



★ *Send for particulars of the 'Grip-fix' method of Dry Mounting—hot or cold process.*

Grip-fix
PHOTO MOUNTANT

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4¼×2¾ 3/6, 3¼×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-; 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3¼×2½, 1/6 72 sheets, 2/6 gross; 4¼×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ¼-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ¼-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ½-pl., 3 dozen 5/-, backed 5/9; 3¼×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2¼, 9/-; 2½×4¼ 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ½-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ¼-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000; 3¼×2¼, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2¼, 10/- dozen, 2¼×4¼ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Catalogue free. Satisfaction guaranteed.

ATTWOOD.—Genuine Surplus Glossy Gaslight Paper, vigorous and normal, 3¼×2½, 1/6 gross.

ATTWOOD Bromide Paper, glossy, velvet and matt, normal and vigorous: ¼-pl., 72 sheets 2/6; whole-plate, 4/-; also Cream, Natural and Silky Grain.

ATTWOOD First Quality Bromide and Gaslight Postcards, all grades: 50 1/6, 100 2/9, 500 12/-, 1,000 21/-.

ATTWOOD Bromide and Gaslight, Singles, Postcards, commercial, all grades: 1/9 100, 15/- 1,000; Bromide Strips, 15/6 1,000.

ATTWOOD Special Line.—¼-plates, 300 and 400 H. & D., 2/9 dozen, 4 dozen 10/-; reliable for outdoor work.

ATTWOOD Mounts, paste-on, for ¼-pl., white, grey, brown, 50 3/6; for whole-plate, 6/-.

½-PLATE Grey Folders, two-piece, 2/- dozen; for whole-plate, 3/- dozen; all post paid; prompt dispatch; satisfaction guaranteed.—Attwood, Chapel Lane, Hadleigh. [0025

X PRECISION CAMERAS X
LTD.

ANNOUNCE

That in order to advertise our unique service still more widely, we are offering each week one Second-hand Camera (tested and guaranteed), at precisely the figure we paid for it.

THIS WEEK'S BARGAIN

ZEISS CONTAX I, SONNAR LENS F/2
Ever-Ready Case.
Indistinguishable from new Catalogue price, £43. **£29:15:0**

Watch this space for next week's bargain

WHY NOT HAVE YOUR CINEMA AT HOME THIS WINTER?

A "Kodascope-Eight" Projector and Screen costs just over £12, and a splendid library of films is available.

You do not need a ciné camera to enjoy movies at home, but if you would like to see your family and friends on your own screen you can purchase a **"Cine-Kodak Eight" Camera** at any future time for under ten pounds.

● *NEWS ITEM.* ●

SEE the Kodascope-Eight, the New Regent-Kodak, the Retina-Tessar, the Range-finder Bessa, the V.P. Exakta Reflex and the All-British Multex Miniature by Ensign at

PRECISION CAMERAS LIMITED
9, PICCADILLY ARCADE, S.W.1
(Opposite the Royal Academy). Phone: Regent 5225.
X *Or send for Literature.* X

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

"ETCHADINE"

The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... **7/6** POST FREE

Or from all reputable dealers.

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

GAMAGES

SECOND-HAND BARGAINS

16-on-2¼×3¼ ZEISS IKON SUPER IKONTA, f/3.5 Tessar, Rapid Compur shutter, 1 to 1/500th sec., coupled range-finder, complete with filter and case. Cost nearly £20. As new..... **£14:15:0**

LATEST ZEISS IKON CONTAX, f/2.8 Tessar, ever-ready case. Cost £35. As new.. **£26:17:6**

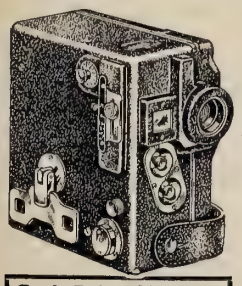
2¼×3¼ ZEISS IKON SUPER IKONTA, f/4.5 Tessar, coupled range - finder, Compur shutter. List £17 17s. 6d. As new..... **£13:17:6**

LATEST PAILLARD BOLEX PROJECTOR, for 9.5 or 16-mm. film, 500-watt lamp, resistance. List £50. As new..... **£34:17:6**

¼-pl. TROPICAL SOHO REFLEX, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A., case. Beautiful outfit, costing nearly £50. Excellent condition... **£21:17:6**

ROSS TELEROS f/5.5 9-in. TELEPHOTO, in standard mount with iris. Ideal for 3¼×2¼ reflex. List £11 10s. As new..... **£6:12:6**

THE "DITMAR" 9.5-mm. CINÉ CAMERA



incorporating many new improvements

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **£1·2·6**

Cash Price 12 GNS.

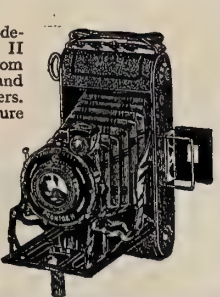
NOTE THESE INTERESTING POINTS:

Aperture is adjustable while actually shooting—no need to take eye from view-finder.
Normal or slow motion can be employed while shooting by just pressing appropriate button.
View-finder is on same level as lens for greater accuracy.
Film footage indicator visible in view-finder without interfering with pictures.
All-metal body with safety devices for preventing accidental opening of camera when loaded.
Fitted with f/2.9 Cassar lens, 20-mm. focus.

WIRGIN CAMERAS

8 or 16 on 2¼×3¼.

Fitted f/4.5 anastigmat, delayed-action Prontor II shutter, fully speeded from 1 to 1/175th sec., D.V. and reversible brilliant finders. Hinged back with pressure plate.



Gamages Special Price. **£4-5-0**

DELIVERED ON FIRST OF 9 MONTHLY PAYMENTS OF **10/-**

DEFINITELY THE HIGHEST ALLOWANCES IN THE TRADE FOR YOUR OLD APPARATUS.

LEICA, CONTAX, EXAKTA, SUPER IKONTA, MIRAPHOT, REFLECTA, DOLLINA, ROLLEIFLEX, ETC., always in stock and available on LONDON'S EASIEST EASY TERMS.

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: Holborn 8484*

MATERIALS

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2¾ and ¼-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists: 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

FINEST Quality Enlargements on attractive papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

GLAZED Enlargements: ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [5011

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986



DUNSCOMBE'S CAMERA COLUMN

'SERVICE SUPREME'

NOW PASTE THIS IN YOUR ALBUM

ABOUT PROCESSING

We take great pride and care in all classes of DEVELOPING, PRINTING and ENLARGING, as well as special photographic work which is either too difficult or too much bother for other folks to do.

If you require anything out of the ordinary in the way of that maligned term "photo finishing," just let us know and we will quote by return giving fullest information.

We do NOT advocate a rush service as it is not possible to achieve the best possible results, but prefer to take our own time and do the job properly WITHOUT EXTRA CHARGE to the usual standard prices.

Extensive alterations to our plant and new equipment recently installed for high-class work by fully-trained staff.

MINIATURE PROCESSING

of all types of film emulsions (including Dufay-Leica colour films), using the finest chemicals and most suitable formula. Contact printing on continuous perforated paper. Positive film printing for projection. Contact or enlarged Lantern Slides in black-and-white or tinted finish. Enlargements from 3½×2½ to 22×16 in.

GENERAL PHOTOGRAPHIC WORK.

Copying and Reproduction Negatives by contact, reduction or enlargement. Lantern Slides from large or small negatives or prints.

Black-and-white or Toned Enlargements of all sizes supplied on any grade of Kodak or Agfa papers of customer's own choice—again without extra charge.

Originals, Negatives, Prints, Legal Documents, Drawings, Maps, etc., and all classes of private photographic work treated with absolute confidence and despatched by registered post.

Prints or Enlargements dry-mounted on mounts or in customer's own albums, and titled if desired. LARGE SELECTION of loose-leaf and bound ALBUMS at popular prices from pence to pounds.

● ● ●

Any make of camera from 5/- to £50 supplied right away for Cash, Exchange, or on Hire Purchase Terms financed entirely by this old and widely respected company.

GET A GOOD DEAL FROM DUNSCOMBE'S

M. W. DUNSCOMBE LTD.

5 & 7, ST. AUGUSTINE'S PARADE

BRISTOL

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

Buy EMPIRE BRAND

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*



	144 Sheets		144 Sheets
3½×2½ ..	2/6	6½×4¼ ..	7/-
4½×2¾ ..	3/4	8½×6½ ..	12/8
4¼×3¼ ..	3/8	10×8 ..	18/3

Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

MATHER'S *for*

CAMERA EXCHANGES

BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133 Telegrams: Sensitised M/c.

17, JOHN DALTON STREET, MANCHESTER

The WORLD'S PREMIER M. & W. ENLARGER M. & W.

(48 different models.)



Filmarex 6×6 cm..... £11 8 6
Filmarex 6.5×9 cm..... £17 17 0

With film-holder for uncut film, plate-holders, supplementary lenses, fine and coarse focussing and f/4.5 double anastigmat, with iris and orange cap.

R. E. Schneider, 46, Farringdon Street, E.C.4.

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [4891

MISCELLANEOUS

STUDENT Photographer desires part-time work in studio, preferably mornings.—26, Corfton Rd., Ealing, W.5. [5048

IF YOU REQUIRE

A Superior Photographic Service obtain your requirements from

ALLENS of MANCHESTER



THE LATEST MODEL

ROLLEICORD II

New type Reflex Hood and larger Magnifier. For taking pictures at eye-level the object is viewed through a mirror and double magnifier combined.

Depth of focus and focussing knob combined.

Engraved exposure plate at back of camera.

Zeiss Triotar f/4.5 lens, Compur shutter to 1/300th..... £14 10 0

Zeiss Triotar f/3.5 lens, Compur shutter to 1/300th..... £17 10 0

Ever-ready Case..... £1 0 0

NEW

IKOFLEX II



Takes 12 2¼×2¼ exposures on 3¼×2¼ film. Plano-Convex collective lens gives a bright image, right side up, and even illumination. All bright parts chromium-plated. Self-erecting, with large magnifier for critical focussing.

Zeiss Triotar f/3.8 lens, normal Compur..... £14 15 0

Zeiss Tessar f/3.5 lens, Rapid Compur £20 10 0

Ever-ready Case..... £1 11 6

Also for a selection of Super Bargains for cash, see Cameras and Lenses Column.

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4



FILMS WASTED!

BECAUSE YOUR EXPOSURES ARE INCORRECT

PRACTOS



Exposure Meter is always reliable. Never varies.

Scientifically designed and specially accurate for Interiors, Colour work and Artificial Light. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue View-finder..... 27/6

Model I (without Finder), ditto..... 22/6

"Junior" Model 15/-

All in Leather Cases.

GARNER & JONES LTD.

Polebrook House, Golden Square, W.1

AMATEUR CINE SERVICE

ENLARGERS

Vertex, 3¼×2¼ negs., f/4.5 enlarging anastigmat, orange filter. Cost £8 17s. 6d. Dem. soiled..... £6 2 6

V.N., for 3¼×2¼ negatives, f/4.5 Dallmeyer, iris diaphragm, orange filter, lamp. Cost £9 17s. 6d..... £6 6 0

Ensign Magnaprint, for V.P.K. and Leica negatives, 2¼-in. condenser, f/6.3 lens, orange filter. Dem. soiled £3 16 6

Ensign Magnaprint, similar to above, but f/4.5 Dallmeyer £4 17 6

Zeiss Miraphot 1444/16, f/6.3 Novar (focussing), for negatives up to ½-pl., orange filter, lamp and Autofix masking frame up to 15×12 in. Cost £17 17s.. £9 17 6

MINIATURES

Contax II, f/2 Sonnar, E.R. case. Dem. soiled.. £38 12 6
Contax II, f/2.8 Tessar, E.R. case. Dem. soiled.. £30 17 6
Contax I, old type, f/2 Sonnar..... £25 7 6
Super Ikonta 530/2UCpR. Cost £19 ..... £13 12 6
Super Nettel, f/2.8 Tessar..... £15 17 6
Baby Ikonta, f/3.5 Novar, Rapid Compur..... £6 12 6
Leica II, f/2.5 Hektor, E.R. case..... £19 17 6
Leica I, f/3.5 Elmar, int., R.F. and E.R. case . £9 0 0
Leica I, f/3.5 Elmar, non-int., E.R. case..... £7 17 6
Retina, f/3.5 Schneider, Compur, sup. lenses.... £7 17 6

Miniature Camera and Home Movie Specialists.

52 WIDMORE RD, BROMLEY, KENT

'Phone, RAV. 1926

SIMPLEX AUTOMATIC DAYLIGHT-LOADING DEVELOPING TANK



For roll films 2¼×3¼ in.

Is the latest and definitely the simplest tank yet obtainable. There are absolutely no spare parts whatsoever. Convenient loading in broad daylight, thereafter developing, fixing and washing are done without removing the film from the tank. Entirely constructed of bakelite, therefore proof against acids and easy to clean. NO APRON. Price, complete with wooden box for storage.

37/6

Write for full particulars of other priced tanks for Leica and V.P. sizes to the sole importers :

THE NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone : MUSEUM 4142.

KEYSTONE

There is no comparison !



750-watt 16-mm..... £36 10 0
500-watt 16-mm..... £26 10 0
300-watt 16-mm..... £18 18 0
200-watt 8-mm..... £13 13 0

Resistances, splicers, and cases included.

Sole Trade Distributors :

R. E. Schneider, 46, Farringdon Street, E.C.4.

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen —6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

SPECIAL OFFER!!



FRENCH MANUFACTURER'S STOCK OF

8×26 MM. PRISMATIC POCKET TELESCOPES

with Case Complete **37/6** EACH Post Free.

AT LESS THAN HALF USUAL PRICE

Weight 7 oz. Length 4¼ in.

An Ideal Pocket Companion.

BROADHURST, CLARKSON & CO.
Telescope House,
63, FARRINGDON ROAD, LONDON, E.C.1

G. E. BECKETT & CO.

Stockists of all leading makes of

CAMERAS and HOME CINÉ AND ACCESSORIES.

PART EXCHANGE. :: HIRE PURCHASE.

77-79, OXFORD RD. (Open 9 a.m. to 8 p.m.) **MANCHESTER, 1**

IF YOU OWN A CAMERA

you must be interested in my

SPECIAL WINTER OFFER

For full particulars send a postcard to:

G. FRANKLIN, 2, DERWENT STREET, SUNDERLAND



"CRAFTSMAN" DE LUXE ENLARGING BROMIDE

ALL SURFACES for Exhibition Work.

12 sheet packets, 8½×6½, 1/5, 10×8 2/-, 12×10 2/10, 15×12 4/9. Post free. Also in 6d. and 1/- packets.

Send for full list of Plates, Papers, Postcards, Mounts and Tissue.

MARSHALL & CO. (Nottm.) LTD., Dept. M PHOTO WORKS, NOTTINGHAM.

The WORLD'S PREMIER M. & W. ENLARGERS M. & W.

(48 different models available.)

Filmarus 4×4 cm.	£9 13 6
Filmarus for Leica	£8 8 0
Filmarus for Contax	£8 8 0

One hand rise and fall, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser, 100 watt.



R. E. Schneider, 46, Farringdon Street, E.C.4.

TO D&P TRADE FINISHERS

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

FINLAY COLOUR PROCESS

AUTUMN TINTS

Photograph these, and take flash-light photos in your home during the winter.

CALL OR **C. BAKER** *WRITE TO:*

Colour Photography Specialists,

244, HIGH HOLBORN, W.C.1

Sole London Distributors for Amateur and Scientific supplies of FINLAY COLOUR MATERIAL or Trade enquiries and Process Houses to

FINLAY COLOUR (LONDON) LIMITED 174, MILL LANE, HAMPSTEAD, N.W.6

MINIATURE CAMERA USERS APPRECIATING QUALITY

Our 4×3 F.G. Enlargements at 4d. each, 3/6 dozen, are worth your serious attention. We really are experts in this most important branch of photography.

POST US YOUR NEXT OR TRIAL ORDER

☛ For Christmas we have introduced an entirely new and original idea in **ROYAL CHRISTMAS GREETING CARDS** at **6d.** each. These cards are sure to appeal and will be appreciated by amateur photographers on the look out for something good and original.

Send a negative, any size up to ¼-plate, and 7½d. stamps for specimen. You will be agreeably surprised.

COVERDALES
19, PARLIAMENT STREET, YORK

BATHES BARGAINS

Voigtlander Perkeo, half-V.P., f/3.5 Skopar, Compur	£5 17 6
Ensign Roll Film Reflex, f/4.5 Aldis-Butcher, and f/6.5 Dallmeyer Telephoto, case	£8 10 0
Coronet Ciné Camera, lenses and case	£3 5 0
Metrophot Exposure Meters. Shop-soiled	£2 15 0
3½×2½ Carbine, No. 4, f/6.3 Aldis Uno	£1 17 6

SERVICE AND SATISFACTION

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

GUARANTEED BARGAINS

Rolleiflex Auto. 4×4, Tessar f/2.8, latest. As new	£16 10 0
Contax I, wedge finder, Tessar f/2, E.R. case. Perfect	£25 0 0
Leica II, Hektor f/2.5, new condition, E.R. case	£21 10 0
Leica III, Summar f/2, non-collapsible. Perfect	£27 0 0
Valoy Enlarger, long column. As new	£7 17 6
Feluk Board. As new	£2 17 6
Focomat Enlarger, long column. As new	£12 5 0
Voigtlander Bessa, Skopar f/4.5, D.A. Comp. As new	£5 15 0
Voigtlander Superb, Skopar f/3.5, D.A. Comp., E.R. case	£12 15 0
Foth-Derby, Foth f/3.5. As new	£3 10 0
Retina, f/3.5, Comp., leather case. New condition	£7 2 6
Baldina, Meyer f/3.5, Comp., 35-mm. film	£6 10 0
Ikonta, 16-on-120, Tessar f/4.5, Compur. As new	£7 0 0
Agfa Speedex O, f/3.8, Comp. As new	£3 10 0
Baby Ikonta, Novar f/3.5, Comp. As new	£5 17 6
Baby Ikonta, Tessar f/3.5, Comp. As new	£7 17 6
Super Ikonta 530LCpR, Tessar f/3.5, Rap. Compur. As new	£13 0 0
Baldi, 3×4 cm., Meyer f/3.5, Comp. As new	£5 5 0

GEORGE CHILDE LTD
PHOTO-CHEMIST
228, Roundhay Rd., Leeds Phone 42057

The "LEUDI"

THE SIMPLEST, SMALLEST AND CHEAPEST EXPOSURE METER

PRICE ONLY 5/-



Leather Purse Case 1/-

From all dealers.

SANDS HUNTER & CO., LTD.
37, BEDFORD ST., STRAND, LONDON, W.C.2

WE ARE THE BIRMINGHAM

STOCKISTS OF ALL

ZEISS IKON

CAMERAS and APPARATUS

CONTAX II, CONTAX III AND NETTAX

Exchanges a Speciality at

GALLOWAYS VICTORIA SQUARE

Opposite G.P.O. Phone: MID. 5670.

M. & W. ENLARGERS M. & W.

There is no comparison!

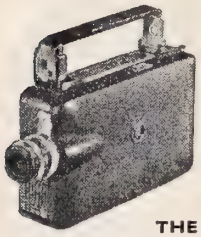
(48 models to suit amateurs, professionals and schools.)

FAM 4×4 cm.	£14 14 0
FAM 6×6 cm.	£18 18 0
FAM 6.5×9 cm.	£20 0 0

Absolutely automatic. F/4.5 double anastigmat, orange cap, condenser, supplementary lenses. All progressive dealers, or:

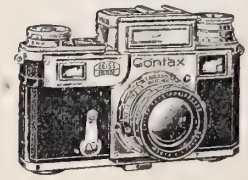


R. E. Schneider, 46, Farringdon Street, E.C.4



THE
NEW MAGAZINE
CINE-KODAK

No threading. Magazine loading, 50-ft., 16-mm. film. Each magazine has footage indicator. Speeds 8, 16, 64. Scene-timer. Five interchangeable lenses available, universal finder. Panchromatic, Super-sensitive Panchromatic and "Kodachrome" film available. Price, with Kodak f/1.9 lens and case **£40:0:0**

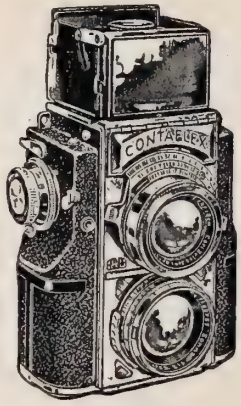


IN STOCK AT



THE NEW
ROLLEICORD II
With Zeiss Triotar f/4.5 and Compur..... **£14:10:0**
With Zeiss Triotar f/3.5 and Compur..... **£17:10:0**
Ever-ready case, £1 0 0

London:
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch, 1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
Croydon.—12, George St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.



THE NEW
ZEISS CONTAFLEX

SPECIAL ALLOWANCE ON YOUR OWN CAMERA IN PART PAYMENT

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Bargain list and guide to new models, also latest literature, post free anywhere. Please state requirements.

4¼×3¼ Revolving Back Sinclair Reflex, Ross Tessar f/4.5, F.P. adapter, case. *Good condition*..... **£3 3 0**
6-in. Dallmeyer Press, f/3.5 lens, in sunk iris mount with flange. *Good condition* **£3 10 0**
4¼×3¼ Goerz Anschutz Press, Syntor f/6.3, 3 D.D. slides. **£3 15 0**
4¼×3¼ Kodak Graflex B Reflex, 5½-in. Kodak f/4.5, 1 D.D. slide, F.P. adapter. *Good condition* **£4 4 0**
3¼×2¼ Reitzschel Roll Film, Solinar f/4.5, Compur, rise and cross, direct finder, case. *Good condition* **£4 4 0**
3¼×2¼ Agfa Roll Film Standard, Trilinear f/4.5, delayed Compur. *Good condition* **£4 15 0**
9.5 Pathe Home Movie, double claw, super attachment... **£5 0 0**
4¼×3¼ (and 9×12 cm.) Goerz Press, 15-cm. Celor f/4.8, time valve ½ to 5 sec., 3 slides, F.P. adapter, case. *Good condition* **£6 6 0**
3¼×2½ Mentor Compact Reflex, Tessar f/4.5 (overall only 4¾×5½×3 in.), 1 D.D. slide, F.P. adapter. *Good condition*..... **£7 7 0**
16-mm. Kodascope C, 1-in. lens, resistance. *Good condition* **£7 15 0**
3×4 cm. Kolibri, f/3.5 Tessar, purse. *Excellent condition* **£8 8 0**
3¼×2½ Makina, Anticomar f/2.9, Compur, F.P. adapter, filter, case. *Excellent condition* **£11 10 0**
9×12 cm. (and ¼-pl.) Zeiss Miroflex, 15-cm. Tessar f/4.5, F.P. adapter, 6 slides, case. *Very good condition.* **£20 10 0**
Contax I, Sonnar f/2, E.R. case. *Good condition.* List £42 14s. 6d. **£32 10 0**

Above are at

17 Topsfield Parade, Crouch End London, N.8
Telephone: Mountview 2410.

Voigtlander Brilliant, f/6.3 Voigtar, case. *Good condition*..... **£2 15 0**
3½×2½ Ensign Cameo, double extension, Aldis Uno f/4.5, Compur, 6 slides. *Good condition* **£2 17 6**
3¼×2¼ Kodak Six-20, f/6.3 lens. *As new.* List £4 2s. 6d.. **£3 2 6**
9.5 Latest Pathe Home Movie. *Good condition* **£3 10 0**
3¼×2¼ Ensign Carbine, f/4.5 Rodenstock, Compur, plate back. *Good condition* **£3 15 0**
9.5 Pathe Motocamera Luxe, f/3.5 lens. *Good condition* **£4 19 6**
9.5 Dekko, f/2.5 Taylor-Hobson. *Good condition* **£5 10 0**
3×4 cm. Baby Ikonta, f/4.5 Tessar, case. *Good condition*..... **£6 6 0**
16-mm. Cine-Kodak B, f/3.5 lens, case. *Good condition* **£6 19 6**
3½×2½ Zeiss Minimum Palmos Focal-plane, Tessar f/4.5, 2 D.D. slides, F.P. adapter, case. *Excellent condition* **£9 17 6**
3½×2½ Zeiss Bebe, Tessar f/4.5, delayed Compur, 3 slides, F.P. adapter, case. *As new.* List £22 10s. **£12 17 6**
16-mm. Synchrophone Octacross Projector, 2-in. lens, 250-watt lamp (suitable for 250 or 500 watt lamp). *Good condition*..... **£15 0 0**
9.5 Pathe Luxe Motocamera, Kino Plasmat f/1.5, in Roth interchangeable mount. *Very good condition.* List £27 10s. **£16 0 0**
4×4 cm. Automatic Rolleiflex, f/2.8 Tessar, lens hood, filter, E.R. case. *Very good condition* **£16 17 6**

Above are at

73 LORD ST. LIVERPOOL, 2
Telephone: Bank 4927.

New Model Zeiss
CONTAX III
in Stock

Ensign Silver Midget 65, f/6.3 lens. *As new.* List £2 15s. **£1 17 6**
Ombrux Exposure Meter. *Good condition*..... **£1 17 6**
3¼×2¼ Ensign Focal-plane Roll Film Reflex R14, Aldis-Butcher f/4.5, case. *Fair condition* **£5 15 0**
3¼×2¼ Ensign Autospeed, Aldis Uno f/4.5, case. *Stock-soiled* **£8 17 6**
5½×3½ Zeiss Ikon Nixe 551/6, 15-cm. Tessar f/4.5, Compur, double extension, plate back, 3 slides, F.P. adapter, case. *Good condition*..... **£9 9 0**
4.5×6 cm. Nettel Baby Speed Deckrullo Focal-plane, 8-cm. Tessar f/2.7, 3 slides, F.P. adapter, case. *Fair condition* **£10 17 6**
4¼×3¼ N. & G. New Ideal Sibyl, Ross Xpres f/4.5, 6 slides, F.P. adapter, lens hood, case. *Good condition* **£11 15 0**
9.5 Dekko, Ross f/1.9, also 3-in. Dallmeyer Tele f/4. *As new.* List £16 3s. 6d. **£11 15 0**
3½×2½ Ensign Special Reflex, 5-in. Dallmeyer Press f/3.5, 6 slides, roll-film holder, case. *Good condition* **£11 15 0**
3¼×2½ Tropical Nettel Deckrullo Focal-plane, 125-mm. Dogmar f/4.5, 3 D.D. slides, F.P. adapter. *Fair condition* **£11 17 6**
3½×2½ Zeiss Ideal 250/3, Tessar f/4.5, delayed Compur, 6 slides, F.P. adapter, Distar lens, filter, case. *As new.* List £22 10s..... **£12 17 6**
4.5×10.7 cm. Voigtlander Stereoflektoscop (Ukiwo), Heliars f/4.5, Compur, filters, changing-box, case. *Good condition* **£13 13 0**
4.5×10.7 cm. Nettel Citoscop, Zeiss Tessars f/4.5, Compur, plate magazine, 8 Autochrome plate-holders, filters, 6 slides, case. *Splendid condition.* Cost £40.. **£19 10 0**

Above are at

281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.

2¼×2¼ W.P. Carbine, 3-in. Aldis-Butcher f/4.5, Compur 1/300th. *Fair condition* **£1 19 6**
3¼×2¼ Kodak Special, f/6.3 anastigmat, Optimo 1/300th. *Good condition* **£2 15 0**
3¼×2¼ Cocarette, Preminar f/4.5, Compur, rising front, case. *Good condition*.. **£4 4 0**
5½×3½ Nettel Duroll, for roll film and plates, double extension, 15-cm. Citonar f/6.3, Compur, 3 slides, screen. *Very good condition*..... **£4 4 0**
9.5 Pathe B Motocamera, f/3.5 lens. *Good condition*.. **£4 10 0**
4.5×6 cm. Contessa Monocular Ergo, Tessar f/4.5, 3 slides, F.P. adapter, case. *Very good condition.* Cost £15 ... **£7 10 0**
Kodak Retina, f/3.5 Xenar, case. *As new.* List £10 14s. 6d. **£7 12 6**
6½×4½ Goerz Anschutz Press, 8-in. Aldis f/4.5, self-capping, 3 D.D. slides, case. *Good condition* **£7 15 0**
3½×2½ T.-P. Junior Special Reflex, f/4.5 Cooke, 3 slides. *As new*..... **£10 10 0**
3½×2½ Ensign Special Reflex, 5.3-in. Wray Lustrar f/3.2, 3 slides. *Shop-soiled* .. **£10 10 0**
4¼×3¼ Nettel Deckrullo Focal-plane, 125-mm. Dogmar f/4.5, 6 slides, F.P. adapter, case. *Fair condition* **£10 15 0**
10×15 cm. Nettel Deckrullo Focal-plane, 18-cm. Tessar f/4.5, 3 D.D. slides, case. *Good condition* **£10 17 6**
3½×2½ Ernemann Focal-plane, 12.5-cm. Ernostar f/1.8, 3 D.D. slides. *Good condition* **£25 0 0**

Above are at

35 LUDGATE HILL
London, E.C.4
Telephone: City 1540.

13×18 mm. Minifex, f/4.5 Victar. *Good condition* **£1 7 6**
9.5 Campro Combined Camera and Projector. *Good condition* **£1 10 0**
9.5 Coronet Projector. *Good condition*.. **£1 17 6**
13×18 mm. Minifex, f/3.5 Victar. *Good condition*..... **£2 12 6**
2½×1⅝ V.P. Kodak Special, f/5.6 anastigmat. *As new.* List £3 10s. **£2 19 6**
3½×2½ Glunz Double Extension, Xenar f/3.8, Compur, F.P. adapter. *Fairly good condition* .. **£3 15 0**
3×2 Nagel Self-erecting, f/4.5 Nagel, Compur. *Good condition* **£4 10 0**
3¼×2¼ Voigtlander Inos, Skopar f/4.5, delayed Compur. *Very good condition* **£5 5 0**
2¼×2¼ Zeiss Ikoflex, f/4.5 Novar, E.R. case. *As new* **£6 6 0**
4¼×3¼ Ensign Folding Reflex, 13.5-cm. Zeiss Tessar f/4.5, 3 D.D. slides, roll-film adapter. *Good condition* **£6 17 6**
Kodascope 8.30. *As new.* List £9 9s. **£7 5 0**
9.5 Pathe Home Movie, double claw, motor, resistance, super attachment. *Good condition*.. **£7 17 6**
3¼×2¼ Zeiss Ikonta, f/4.5 Tessar, delayed Compur, case. *As new* .. **£9 9 0**
3¼×2¼ Ensign Autospeed A15, Aldis-Butcher f/3.4, case. *As new.* **£10 10 0**

Above are at

37 BOND ST. LEEDS, 1
Telephone: Leeds 25106.

3×4 cm. Fotet, f/4.5 Vidar, case. *Good condition* **£2 5 0**
3¼×2¼ Premo No. 12, film-pack model, Bausch and Lomb Tessar f/4.5, Optimo 1 to 1/300th sec., T. and B., leather case. *Good condition*... **£2 7 6**
4¼×3¼ Nettel Fiduca Double Extension, 13.5-cm. Zeiss Tessar f/6.3, Compur, 3 slides. *Good condition* **£2 10 0**
3×4 cm. Ensign Double 8, Model D20, f/4.5 Ensar, Trichro shutter, case. *Good condition.* List £3 12s. 6d. **£2 12 6**
4½×2½ Ensign Carbine No. 12, Aldis-Butcher f/4.5, Compur. *Good condition* **£3 0 0**
3¼×2¼ Kodak Anca, f/6.3 Radionar, delayed Pronto, rising front, 2 slides. *As new.* List £5 5s. **£3 5 0**
3¼×2¼ Goerz Tenax, 135-mm. Dogmar f/4.5, Compound 1/250th sec., T. and B., 3 D.D. slides, F.P. adapter, case. *Fairly good condition* .. **£3 5 0**
4.5×6 cm. Goerz Tenax, f/6.3 Goerz, Compound 1/250th, 3 D.D. slides, F.P. adapter, case. *Very good condition* .. **£3 5 0**
4¼×3¼ Folding Reflex, Unnamed, 150-mm. Meyer f/4.8, focal-plane 1/8th to 1/1,300th and Time, F.P. adapter, 1 D.D. slide, leather case. *Fairly good condition* **£4 15 0**

Above are at

65 Notting Hill Gate
London, W.11
Telephone: Park 6689.

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750.

OPTICIANS TO H.M. GOVERNMENT

And at:—
13, High St., Kensington, W.8.
191–2, Tottenham Court Rd., W.1.
2, Northumberland Avenue, W.C.2.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Holloway.—66a, Seven Sisters Rd.
North Harrow.—537, Pinner Rd.
Croydon.—12, George St.
Kingston.—30, Thames St.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.

Leica Cameras Wanted

FOR SPOT CASH

Leica lenses and accessories wanted for spot cash.

Specially wanted. 9-cm. Elmar f/4 Lenses and (Vidom) Universal Finders for spot cash at 1, Copthall Chambers, E.C.2.

Let us make you an offer.

BRITAIN'S BEST 9.5 & 16mm. SILENT AND 16mm. S.O.F. LIBRARY

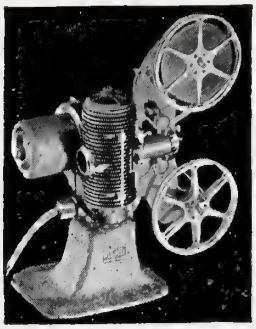
Every title in stock and hundreds of fresh productions exclusive to Wallace Heaton customers. It is now as cheap to hire them by post as at our shop, because the time taken in transit is deducted from hiring charge. Send for special list.

...and you do Best of All at Wallace Heaton's

12 MONTHS' FREE INSURANCE FOR MINIATURE CAMERAS

No matter where your miniature camera was bought, as long as it cost £10 or more, we will insure it free of charge for twelve months against fire, theft, loss or damage. We are the **only** firm making such a concession.

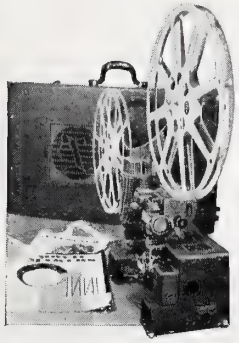
Whether it's miniature cameras, enlargers, home movies, home talkies, or any accessory for photography or cinematography—you'll find it in stock at Bond Street. Our new store (probably the finest in the world) is stocked with everything you are likely to need. Why not visit our exhibition rooms at 127, New Bond Street—there's always something of great interest to you.



FILMO '8' PROJECTOR

Has 400-watt lamp. Entirely gear driven. Fitted with fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200-ft. films. For all voltages 110 to 250..... **£41 : 0 : 0**

Nine monthly payments of 95/8.



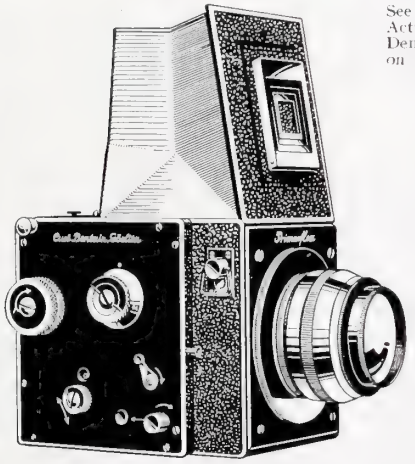
HOME TALKIES

"138" Filmosound.—Takes 1,600 ft. films. 750-watt lamp. New sound head reproducer... **£138**

Marshall S.O.F.—Wallace Heaton de Luxe Model, 750-watt lamp. With ample sound volume for large audience..... **£135**

De Vry.—16-mm. Sound Projector, with the famous De Vry intermittent movement. 750 or 1,000 watt lamp. Amazing performance.....**165 guineas**

THE NEW PRIMARFLEX



See this latest miniature camera. Actually in stock at Bond Street. Demonstration willingly given on request.

Takes 12 pictures 2¼ × 2¼ in. on standard 3¼ × 2¼ roll films; also 4½ × 6 cm. plates.

SPECIAL FEATURES:

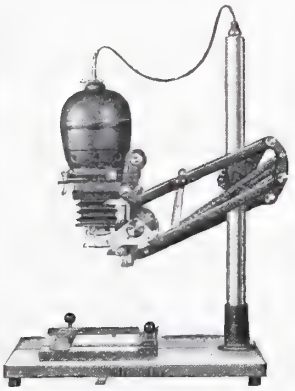
One revolution of winding-knob automatically and simultaneously performs four functions—i.e., winds shutter, sets mirror, operates film counter, winds film. Self-capping focal-plane shutter, 1 to 1/1,000th sec., T. and B., deep focussing hood with magnifier, additional direct-vision finder, interchangeable lens mount.

With 10-cm. f/2.8 Meyer Trioplan anastigmat **£31 : 10 : 0**
(Nine monthly payments of 73/6.)

With Zeiss Tessar f/3.5..... **£36 : 10 : 0**
(Nine monthly payments of 85/2.)

Plate-holders, each.....**7s. 6d.** **Other prices on request**

SEE IT NOW AT BOND STREET

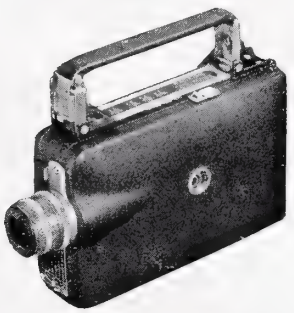


FOCOMAT II ENLARGER

The latest Leitz enlarger for 3¼ × 2¼ or Leica negatives. This instrument is completely automatic. See it now..... **£50: 12: 6**

Nine monthly payments of £5 18s. 2d.

We have every enlarger in stock. Full list sent on request.



NEW MAGAZINE KODAK

The very latest 16-mm. Ciné Camera. Loaded in 3 seconds with 50-ft. film magazines. No film threading—each magazine has its own footage indicator. Speeds: 8, 16 and 64 frames per second. Interchangeable lenses. Fitted with f/1.9 lens **£40:0:0**

FREE LISTS

Get them now!

Cameras, Ciné Apparatus, Film Libraries, Accessories, Guaranteed Bargains, "Why a Telephoto Lens," etc. Any of these lists will be sent free on receipt of 2d. to cover postage.



EASY TERMS AND EXCHANGES

Anything on nine equal monthly instalments. First payment secures the goods. Only 5 per cent added, or 5s. if under £5. High allowance on your present outfit in part exchange.

16-mm. KODACHROME FOR AUTUMN TINTS

Why not take advantage of the scope which autumn offers to the users of this marvellous colour film? We have ample supplies in stock, try some!

BY APPOINTMENT.

Wallace Heaton Ltd.

127, NEW BOND STREET - - - LONDON, W.1

Phone: MAYFAIR 7511 (8 lines). Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8



SEE THAT IT'S A SELO FILM PACK

For efficient operation and consistent success, the film pack user can always rely on Selo Film Packs.

SELOCHROME FILM PACK for general use—multi-coated, anti-halation backed, orthochromatic.

SELO HYPERSENSITIVE PANCHROMATIC FILM PACK—the fastest fully colour corrected film made.

With Selo Film Packs there is no danger of fogging, not even at the edges. Tabs of different length prevent pulling round more than one film at a time. No need to open the pack or remove from the adapter when taking out films for development.

Obtainable from photographic dealers in the popular sizes.

Made in England by

Ilford Limited, Ilford, London

Photograph by Challoner Woods, Curling Studios, on Selo Hypersensitive Film Pack.

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

~ The Journal for Everybody with a Camera ~

Vol. LXXXII. Wednesday, October 14th, 1936. No. 2501.



Reproduction by courtesy of the West Lancashire Evening Gazette, Blackpool, and Central News.

★ **Night Photography** indoors and out is just as easy as making daytime snaps in Summer if you use

SELO *Hypersensitive* **PANCHROMATIC ROLL FILM**

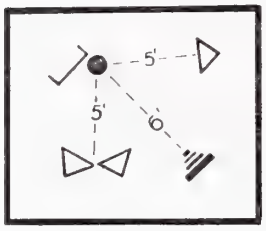
Write for free booklet, "Night Photography. Picture making at night—indoors and out."

Made in England by

ILFORD LIMITED
ILFORD . LONDON

Copyright—Registered as a Newspaper for transmission in the U.K.

This after-dark picture was taken with a "Brownie"



3 "Photoflood" Lamps in "Kodaflector" Reflectors were used, at the positions and distances shown in the diagram. Exposure: 1 sec. f.11. Camera: Six-20 "Brownie."

Plug a 'Photoflood' Lamp or two into the ordinary electric sockets, touch a switch, and a brilliant, highly actinic light is instantly at your command —at any time, in any room where electricity is available. Handy little 'Kodaflector' Reflectors enable you to use the light to the maximum advantage, direct it on the subject at exactly the right angle. And with Kodak Super Sensitive Panchromatic Film in your camera you can give very short exposures, because of this super-fast film's extremely high sensitivity to artificial light.



KODAK SUPER SENSITIVE PANCHROMATIC FILM

and the

KODAK NIGHT PHOTOGRAPHY AIDS

'Photoflood' Lamps, 2/6 each

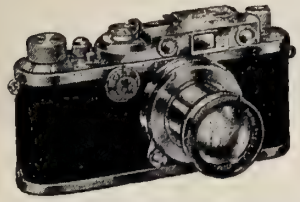
'Kodaflector' Reflector, 3/-

'Kodaflector' Outfit, including Reflector, Stand and 9 ft. of Flex, 7/6.

KODAK LTD.,
KODAK HOUSE,
KINGSWAY, LONDON, W.C.2.

THE BEST "MINICAMERA" SERVICE!

At Bond St. you'll find the best selection of Miniature Cameras and accessories in Britain, and the expert unbiased advice we give you will make your choice an easy one. You'll be able to get any purchase on 9 equal monthly instalments, and the first payment will enable you to start using your purchase. Should you care to exchange your present camera for a better instrument our allowance will save you no end of money.



Have you had your copy of the LEICA MANUAL?

The finest book ever published on Leica photography. Nearly twenty authors, 500 pages, 300 illustrations, covering everything connected with Leica photography, post 6d. **21/-**

All the latest books on miniature cameras in stock, tell us the one you are after.

A FEW THINGS THAT MAY INTEREST YOU

FREE INSURANCE for any miniature camera costing £10 or more. It does not matter whether you bought it from us or elsewhere.

FREE EXPOSURE RECORD CARDS for Leica and similar cameras for customers registered with us.

FREE FILM POSTING BAGS, for films to be sent for developing, etc.

AUTOMAX ENLARGEMENTS (regd.) 3¼×2¼ from miniature negatives at the cost of contact prints, **2d.** each.

REGISTER YOUR CAMERA WITH US NOW and let us send you "Leica News" or any other appropriate literature, free, as published.

NEGATIVE STORAGE BOOKS

Carrying 36 exposures on each side of each page.

Type A, for 10 films of 36 exposures.....**5s. 6d.**
Type B, for 20 films of 36 exposures.....**8s. 9d.**
Type C, for 30 films of 36 exposures.....**12s. 6d.**

OUR NEW SERVICE

Our "MICROLUX" Service of developing in Paraphenylene-Diamine and other agents ensures the best results from your film; results which have so minute a grain size that they will enlarge twenty diameters or more without the grain becoming apparent, but owing to the nature of this development it is essential that films for "MICROLUX" development receive at least twice the normal exposure. Providing this extra exposure is given, negatives developed by our "MICROLUX" process possess a quality that cannot be equalled by ordinary methods, but to submit a film which has received merely the bare minimum exposure to this form of development will not yield good results. The latter we can also develop under the name "INDIVIDUAL" conditions, but in this case the results are not of such microscopic grain size. We offer this service, confident in the belief that it will meet the requirements of those careful workers who would always do their own processing had they the convenience.

"MICROLUX" and "INDIVIDUAL" Development Prices: Leica, Contax and similar films: For 36 exposures, 4s. 6d.; per 12 or 18 exposures, 3s. 6d. All other 6, 8, 12 or 16 exposure films (up to 3¼×2¼ size): Per film, 3s. 6d.

GUARANTEED SECOND-HANDS

1—Kodak Retina 35-mm. Miniature Camera, Xenar f/3.5 lens, Compur shutter, 1 to 1/300th sec., E.R. case. Cost £11 7s. 6d.....Our price £8 17 6

2—Zeiss Contaflex 35-mm. Twin-lens Reflex Camera, Summar f/2 lens, focal-plane shutter, delayed-action, ½ to 1/1,000th sec., built-in photo-electric cell exposure meter, E.R. case. Cost £73 17s. 6d. Our price £59 10 0

3—Zeiss Contax II 35-mm. Miniature Camera, Zeiss Tessar f/2.8 lens, focal-plane shutter, ½ to 1/1,250th sec., delayed action. Cost £43 5s. Our price £35 10 0

4—6×6 Super Ikonta Roll Film, Zeiss Tessar lens f/2.8, D.A. Compur Rapid shutter, 1 to 1/400th sec., E.R. case. Cost £29 16s. 6d.....Our price £23 15 0

5—Multispeed Exakta Model C 4×6.5 cm., Tessar f/2.8 lens, focal-plane shutter, 12 to 1/1,000th sec., plate-back model, brown case. Cost £30 10s. Our price £23 10 0

6—Zeiss Super Nettel 35-mm. Miniature Camera, Zeiss Tessar f/2.8 lens, focal-plane shutter, 1/10th to 1/1,000th sec. Cost £24 15s...Our price £18 18 0

7—Leica Model I, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec., non-interchangeable. Cost £15.....Our price £9 9 0

8—4×4 cm. Twin-lens Automatic Rolleiflex, Tessar f/2.8 lens, Compur shutter, 1 to 1/300th sec. Cost £26.....Our price £16 16 0

9—6×6 cm. Automatic Rolleiflex Twin-lens Reflex, Zeiss Tessar f/3.8, Compur shutter, 1 to 1/300th sec. Cost £22 10s.....Our price £16 16 0

EASY TERMS AND EXCHANGES.—Anything on nine monthly payments—our exchanges are the fairest obtainable anywhere.

WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS

127, NEW BOND STREET, LONDON, W.1 . . . . . TELEPHONE: MAYFAIR 7511 (8 lines).

47, BERKELEY ST., LONDON, W.1 *43, KENSINGTON HIGH ST., W.8*



The above snaps give an idea of the great variety of subjects which can be entered.

WALLACE HEATON'S "OPEN" *Photographic Competition*

FOR GOOD PHOTOGRAPHY BY ANY AMATEUR WITH ANY APPARATUS

Here's a new competition in which the beginner stands as much chance as the experienced photographer. None of the tricks of the fully-fledged worker are allowed to improve his chances of winning—only photographs made straight from untouched negatives, except for simple "spotting" to eliminate "pinholes," etc., are eligible. Enlargements, of course, are allowed—in fact, we recommend an 8½×6½ enlargement, as always looking best in the eyes of the judges. A prize of 21/- will be awarded for the best picture received each week in addition to the first prize of £25 which will be awarded for the best effort received during the competition (October 1st to December 31st). For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. Acceptance of the rules is a specific condition of entry.

No retouching, faking, or combination printing—just honest photography. No restriction of size and type of camera. ANY subject can be submitted.

£25 FIRST PRIZE 21/- WEEKLY PRIZE

ADDRESS YOUR ENTRIES TO "OPEN COMPETITION"

COUPON *which must be affixed to the back of each entry.*
WALLACE HEATON LTD.
"OPEN COMPETITION."
October 14th, 1936.

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

CITY SALE & EXCHANGE (1929) LTD.

FOR THE AND THE LATEST

Our stocks are unequalled. Expert advice given on your choice. Splicers, tripods, editing and titling outfits, lenses, and every accessory in stock.

EASY TERMS

Any purchase on 9 equal monthly instalments. First payment secures goods. Only 5% added, or 5/- if under £5. Join the thousands who are buying this easy way.

84 ALDERSGATE ST.

LONDON, E.C.1 **Phone : NAT. 0591**

Model I Leitz Leica, f/3.5 Elmar and case..... **£9 15 0**

Model II Leica, f/3.5 Elmar and ever-ready case. Cost £27 17s..... **£19 15 0**

Model II Leica, chromium-plated, f/3.5 Elmar. Cost £29 4s..... **£21 0 0**

Model III Chromium-plated Leica, f/3.5 Elmar, ever-ready case. Cost £33 **£25 0 0**

Model II Chromium-plated Leica, f/2 Summar and case. Cost £37.... **£28 0 0**

Model III Chromium Leica, f/2 Summar. Cost £42..... **£31 10 0**

Model III Leica Outfit, f/2 Summar, f/3.5 Elmar wide-angle, 13.5 Telephoto, reflex finder. Cost £70..... **£50 0 0**

Model II Chromium Leica, f/3.5 Elmar, 10.5 f/6.3 Elmar. Cost £38.... **£29 10 0**

6 × 6 Rolleiflex, f/4.5 Zeiss Tessar, Compur shutter, leather case..... **£11 2 6**

4 × 3 Kolibri, f/3.5 Tessar, leather case **£6 10 0**

4 × 3 Foth-Derby, f/3.5 anastig. lens, focal-plane shutter..... **£3 17 6**

V.P. Kodak Special, f/4.5 Tessar, Compur shutter..... **£4 17 6**

V.P. Ihagee Roll Film and Plate, f/4.5 Zeiss Tessar, plate back, 3 slides and focussing screen..... **£6 15 0**

3½ × 2½ D.E. Folding, f/6.8 Ernemann anastigmat lens, fully-speeded shutter, 6 slides..... **£2 5 0**

¼-pl. D.E. Zeiss Folding, f/4.5 Tessar, Compur shutter, 6 slides, F.P.A... **£5 17 6**

¼-pl. T.-P. Reflex, f/3.9 Cooke anastig. lens, 14-in. f/5.6 Dallon Telephoto, interchangeable, 6 slides, F.P.A., leather case. Perfect condition..... **£15 15 0**

P.C. Revolving Back T.-P. Special Ruby Reflex, f/4.5 Zeiss Tessar lens, 50 single metal slides..... **£14 10 0**

10 × 15 Ernemann Folding Reflex, f/4.5 Zeiss Tessar lens, focussing mount, revolving back, 3 double slides, leather case **£7 10 0**

5 × 4 Goerz Folding Reflex, f/6.8 Dagor, reversing back, 4 double slides, leather case..... **£4 12 6**

5 × 4 Planex Reflex, shutter speeded from ¼ to 1/1,200th sec. and Time, f/4.5 T.-P. Cooke, 2 D.D. slides..... **£5 19 6**

¼-pl. T.-P. Junior Special Ruby Reflex, f/4.5 Texor, reversing back, 6 slides, F.P.A., leather case..... **£5 17 6**

¼-pl. Graflex Reflex, f/4.5 Kodak, 1 double slide, F.P.A..... **£6 17 6**

3½ × 2½ T.-P. Revolving Back Reflex, f/4.8 Ruby anastig. lens, 6 slides, roll-film holder **£5 19 6**

V.P. Salex Focal-plane, f/5.5 anastig. lens, 3 slides..... **£2 2 0**

12 × 10 Triple Imperial, all the usual movements, f/8 Dallmeyer Rectilinear lens, 2 book-form slides and tripod.... **£9 9 0**

16-mm. Ica Kinamo, f/2.7 Zeiss Tessar lens. List price £22..... **£6 15 0**

Pathe Motocamera de Luxe, f/3.5 anastig. lens, complete in leather case. Cost £11 5s. **£6 10 0**

Hand-turn Pathe Cine Camera, f/3.5 anastig. lens..... **£1 5 0**

Pathe Model B Cine Camera, f/3.5 anastig. lens..... **£4 4 0**

9.5 Miller Cine Camera, f/3.5 Dallmeyer lens..... **£5 12 6**

9.5 Ray Projector, transformer..**17s. 9d.**

9.5 Bynoscope Projector, added resistance **19s. 6d.**

Coronet Cine Projector, for use off 230 to 250 volts..... **£1 9 6**

Pathe Hand-turn Cine Projector, added resistance. Recent model..... **£3 19 6**

Pathe Home Movie Projector, Krauss Tessar lens, motor drive, super attachment **£7 17 6**

200-B 16 and 9.5 Conversion Pathe Projector, added resistance and travelling case **£14 17 6**

45 × 107 Verascope, f/8 Rectilinear lenses, changing-box, leather case..... **£2 12 6**

Mahogany Taxiphote, with optical prisms, storage capacity for 1,200 views. **£12 10 0**

59/60 CHEAPSIDE

LONDON, E.C.2 **Phone : CITY 1124/5/6**

9.5-mm. Eumig Cine Camera, with coupled photo-electric meter. Outfit complete **£23 0 0**

Model A Kodascope, 250-watt, in perfect condition..... **£18 10 0**

Model B Kodascope, 400-watt, self-threaded. As new..... **£38 10 0**

Bolex G916 Projector, resistance and case. As new..... **£38 10 0**

Pathe Projector, motor and super attachment. In perfect condition **£6 10 0**

Gebescope Model B 1936, complete with speaker. New condition..... **£96 0 0**

16-mm. Synchrophone de Luxe, 500-watt, home talkie, handsome walnut mobile cabinet, comprising all-wave radiogram, complete. List price £145.... **£47 10 0**

Bolex D.A. Projector, 400-watt resistance, accessories and case, complete.. **£28 10 0**

40 - 50 Non-directional Silver Screen. As new.....**18s. 0d.**

4 × 4 cm. Latest Model Rolleiflex, f/2.8 Tessar, Rapid Compur shutter, complete in ever-ready case. New condition **£19 19 0**

Kodak Retina, f/3.5 Xenon anastigmat, Compur sector shutter, leather case **£7 17 6**

3½ × 2½ Ensign Autorange, f/4.5 Ensar anastigmat, Rapid Compur shutter. New condition..... **£8 7 6**

3½ × 2½ Nagel Roll Film, f/4.5 Nagel anastigmat, Vario shutter, leather case **£3 5 0**

3½ × 2½ Agfa Standard Roll Film, f/4.5 Agfa anastigmat, speeded shutter, ½ to 1/100th..... **£3 5 0**

1a Zeiss Super Ikonta, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, leather case..... **£15 15 0**

520 Salex Baldax Roll Film, f/3.5 Meyer anastigmat, Compur shutter.... **£5 19 6**

6 × 6 cm. Rolleiflex, f/3.8 Zeiss Tessar anastigmat, ever-ready case.... **£16 16 0**

3½ × 2½ Zeiss Practical Adoro, Zeiss f/4.5 Tessar anastigmat, delayed-action Compur shutter, rising and cross front, double extension, 3 slides. New condition **£10 17 6**

3 × 4 cm. Fotet Roll Film, f/4.5 Vidar anastigmat, delayed-action Pronto shutter **£2 15 0**

3½ × 2½ Selfix, f/4.5 Ross Xpres anastigmat, delayed-action Compur shutter, leather case..... **£8 7 6**

Six-20 Kodak Roll Film, f/4.5, delayed-action Compur shutter. New condition **£5 7 6**

Six-16 Kodak, f/6.3 anastigmat, O.V. shutter..... **£2 17 6**

¼-pl. Ensign Cameo, f/3.9 Lukos anastigmat, Compur shutter, rising and cross front, double extension, 6 slides, F.P.A. and case..... **£4 17 6**

3½ × 2½ Ensign Reflex, f/3.5 Dallmeyer Press anastigmat, revolving back, self-capping shutter, 6 slides, F.P.A. and leather case..... **£8 12 6**

4½ × 6 cm. Ermanox, f/1.8 Ernostar anastigmat, self-capping shutter, 6 slides, F.P.A., and leather case..... **£16 16 0**

3½ × 2½ Salex de Luxe, f/3.8 Salexon anastigmat, delayed-action Compur shutter, rising and cross front, double extension, 6 slides, F.P.A. and case..... **£4 17 6**

¼-pl. T.-P. Press, f/3.5 Ernoplast anastigmat, self-capping shutter, 1/10th to 1/1,000th, 3 D.D. slides, F.P.A. and leather case **£17 13 0**

3½ × 2½ Venus Wafer Folding Pocket, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, 3 slides, F.P.A. and leather case..... **£8 7 6**

3½ × 2½ T.-P. Reflex, f/3.5 Cooke anastigmat, self-capping shutter, revolving back, 6 slides, F.P.A. and leather case.. **£10 10 0**

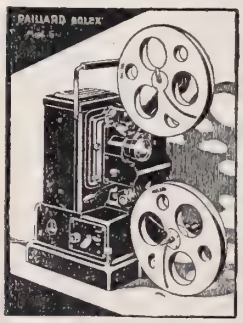
3½ × 2½ Ensign Selfix Roll Film, f/4.5 Ensar anastigmat, delayed-action Compur shutter, leather case..... **£5 5 0**

3½ × 2½ Ensign Selfix Roll Film, f/4.5 Ensar anastigmat, Trichro shutter, leather case..... **£2 15 0**

¼-pl. T.-P. Imperial Enlarger, f/4.5 Dallmeyer lens, electric fittings, complete **£7 17 6**

GENEROUS EXCHANGES

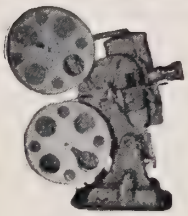
Highest allowances on your used camera in part payment for something better; Bring it to us and ***save still more!***



BOLEX G 916 PROJECTOR

For both 9.5 and 16 mm. films. This machine is entirely gear driven, there being no belts whatever. When fitted with a 50-volt 200-watt lamp and the equivalent of a three-bladed shutter, the screen luminosity is 130 lumens..... £46:0:0

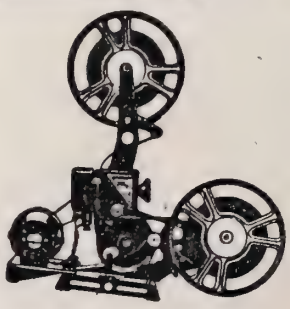
Nine monthly payments of £5 7s. 4d.



KEYSTONE 16-mm. PROJECTOR

2-in. large-aperture projection lens, motor drive, forward and reverse. Clarostat control. Special device for stills, 500-watt lamp, fitted super optical system for added brilliancy, fan-cooled lamphouse, new improved double-claw action, simple threading, geared rewind, screw action tilting, rich bronze finish £25:0:0

Nine monthly payments of 58/4.

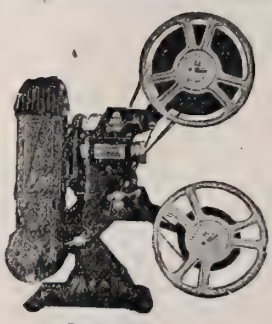


PATHÉSCOPE "IMP"

For 9.5-mm. films. With motor, super attachment for 300-ft. reels and resistance for all voltages up to 250. If you do not want the whole outfit you can buy the projector only. The complete Outfit.. £7:0:0

Nine monthly payments of 16/4.

Pathe "Imp" Projector..... **£4 12 6**
Super Attachment.....**17s. 6d.**
Motor Drive, with resistance.... **£1 15 0**

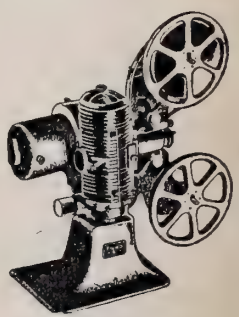


PATHÉSCOPE 200 - B

For 9.5-mm. films.

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel..... £15:0:0

Nine monthly payments of 35/-.



FILMO "8" PROJECTOR

Has 400-watt lamp. Entirely gear-driven. Fitted with fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200-ft. films. For all voltages 110 to 250 £40:0:0

Nine monthly payments of 93/4.

FINEST BARGAINS

HOME CINÉS, ENLARGERS AND CAMERAS

54 LIME STREET

LONDON, E.C.3 **Phone : MANSION HOUSE 0180**

Model I Contax, f/2.8 Zeiss Tessar £21 10 0

Model I Leica, f/3.5 Elmar, ever-ready case £7 10 0

Model I Contax, f/3.5 Zeiss Tessar, ever-ready case £18 18 0

Model III Leitz Leica, f/2 Summar, ever-ready case £31 10 0

V.P. Exakta Roll Film Reflex, f/3.5 Zeiss Tessar, L/case. As new..... £15 15 0

Zeiss Super Nettar, f/2.8 Carl Zeiss Tessar, L/case. Cost £24 15s..... £18 10 0

Latest 3½ × 2½ Coupled Makina, f/2.9 Plaubel Anticomar, corrected for parallax, 3 slides. Unsoiled £31 10 0

¼-pl. Salex de Luxe Enlarger, all-way carrier, good obj., electric fittings, 5½-in. condenser £7 17 6

¼-pl. Oak Enlarger, long ex., f/6 obj., electric fittings, 5½-in. condenser, carrier £4 17 6

3½ × 2½ Magnaprint Vertical Enlarger, f/6.3 obj., condenser, base easel, electric fittings £6 10 0

Leitz Focomat Vertical Enlarger, electric fittings, condenser, base easel.... £13 17 6

200-B Pathe Cine Projector, with resistance £13 17 6

Model K Cine-Kodak, f/1.9 lens, L/case. As new £25 0 0

Number of Good Second-hand Enlargers, at bargain prices. Details on application.

Model A Cine-Kodak Projector, 200-watt lamp, adjustable resistance. Cost £56 £16 16 0

6 × 6 Automatic Rolleiflex, f/3.8 Zeiss Tessar, L/case..... £19 10 0

3½ × 2½ Mentor Compur Reflex, f/4.5 Carl Zeiss Tessar, Compur shutter, 3 slides, F.P.A., release, L/case. Cost £16 16s. £13 7 6

3½ × 2½ Latest Makina, coupled range-finder, f/2.9 Plaubel Anticomar, wide-angle Orthar, lens hood, colour filter, 3 slides, roll-holder, L/case. Cost £53 2s. 6d. £37 10 0

3½ × 2½ Berghil Double Extension Folding, f/4.5 Heliar, Compur, 6 slides. Unsoiled. Cost £18 ..... £10 17 6

3½ × 2½ Enolde Folding, range-finder, f/4.5 Tessar, Compur, L/case..... £7 7 0

6 × 13 Heidoscope, full-size finder, pair f/4.5 Zeiss Tessars, roll-holder taking No. 120 films, 8 slides, pair Beta filters, 3 pairs Ducar filters, 2 L/cases..... £35 0 0

6 × 6 Ikoflex, f/3.5 Tessar, high-speed Compur, filter, L/case..... £17 10 0

4½ × 6 Tropical Sonnet, teak, f/4.5 Tessar, Compur, 6 slides, F.P.A., 2 purses £4 17 6

9.5-mm. P.A. Bolex Projector, 400-watt lamp, adjustable resistance..... £19 10 0

3½ × 2½ T.-P. Compact Horizontal Reflex, f/4.5 Dallmeyer, 9-in. f/6.5 Dallmeyer Dallon Tele, 3 slides, F.P.A., and case.. £10 10 0

3½ × 2½ or 16-ex. on 3½ × 2½ Super Ikonta, f/4.5 Tessar, L/case..... £13 17 6

Siemens Model B Cine Camera, slow motion, f/2.8 Busch Glaukar. Cost £30.. £15 15 0

3½ × 2½ Zeiss Maximar, double ex., f/4.5 Tessar, D.A. Compur, 6 slides, roll-holder, F.P.A., L/case, As new..... £9 17 6

Model B Cine-Kodak, f/1.9 anastigmat and case. Cost £35 ..... £11 17 6

Model III Chromium-plated Leica, f/3.5 Elmar, ever-ready case..... £24 10 0

9.5-mm. Pathe Home Cine Projector, Type C motor, good resistance, super attachment £8 17 6

Bolex 9.5 Cine Projector, 250-watt lamp, resistance, case, 30-ft. attachment £19 19 0

16-on-3½ × 2½ Wirgin Roll Film, f/2.9 Steinheil, D.A. Compur, case.... £6 15 0

3½ × 2½ Ensign Autorange, f/4.5 Tessar, D.A. Compur £10 17 6

3½ × 2½ Ica Ideal Folding Double Extension, f/4.5 Tessar, Compur, 3 slides. Unsoiled £10 17 6

90/94 FLEET ST.

LONDON, E.C.4 **Phone : CENT. 9391**

Ensign 16-mm. Super Sixteen Projector, 250-watt lamp, motor drive, resistance to 250 volts, in case..... £19 19 0

Bolex Projector, taking 9.5-mm. and 16-mm. film, motor drive, resistance to 250 volts. Complete in case.... £18 18 0

9.5-mm. Pathe Home Movie, complete with resistance to 230 volts..... £4 5 0

¼-pl. Sanderson Hand and Stand, Goerz f/6.8 anastigmat, Unicum shutter, reversing back, 3 slides..... £3 18 6

Postcard Voigtlander Folding, Carl Zeiss Tessar f/4.5, Compur shutter, 6 slides, F.P.A. £5 17 6

Leitz Valoy Enlarger, electric fittings. New condition £7 7 0

Zeiss Ikon Contax, Carl Zeiss Tessar f/2.8, coupled range-finder, slow speeds, ever-ready case. Indistinguishable from new £23 12 6

3½ × 2½ Ensign Autospeed, Ross Xpres f/4.5, focal-plane shutter, in condition equal to new..... £8 17 6

16-mm. Siemens Cine Camera, f/2.8 anastigmat, 3 speeds, motor drive and leather case £22 10 0

16-mm. Agfa Movex, f/1.5 Speed anastigmat, 2 speeds, motor drive, leather case £22 10 0

9.5-mm. Pathe Luxe Motocamera, f/3.5 anastigmat, motor drive. Nice order £5 12 6

9.5-mm. Pathe B Cine Camera, f/3.5 anastigmat, motor drive, set of supplementary lenses and leather case. Splendid value £4 13 6

¼-pl. N. & S. Reflex, Zeiss Patent Tessar f/4.5, rack focussing, focal-plane shutter, revolving back, 5 slides and leather case £8 17 6

6 × 4½ cm. Minimum Palmos, Carl Zeiss Tessar f/4.5, self-capping focal-plane shutter, 3 slides, F.P.A., roll-holder and leather case..... £9 12 6

3½ × 2½ Ensign Tropical Roll Film Reflex, Dallmeyer f/4.5, T. and I. shutter £2 17 6

6 × 4½ cm. Ermanox, f/1.8 Ernostar, focal-plane shutter, 3 slides, F.P.A., leather case £16 7 6

¼-pl. T.-P. Reflex, Pentac f/2.9, self-capping shutter, reversing back, 6 slides, and leather case..... £11 7 6

3½ × 2½ Agfa Speedex Roll Film, f/4.5 Apotar, delayed-action Compur shutter, and leather case £4 17 6

¼-pl. Salex Mahogany Enlarger, long extension, Petzval objective, negative carrier and electric fittings.... £6 17 6

Model 57J Bell & Howell 16-mm. Projector, motor drive, resistance to 250 volts and leather case. New condition £52 10 0

2¼-in. square Rolleicord, Carl Zeiss Triotar f/4.5, Compur shutter and leather case. Nice order..... £8 17 6

3 × 4 cm. Rajah Vertical Enlarger, f/4.5 anastigmat, negative carrier, electric fittings. Excellent condition..... £4 17 6

3 × 4 cm. Perkeo Roll Film, Skopar f/3.5, Compur shutter and leather purse £6 7 6

¼-pl. T.-P. Press, Carl Zeiss Tessar f/4.5, self-capping focal-plane shutter, 3 D.D. slides and F.P.A., leather case.. £13 10 0

4½ × 2½ No. 12 Tropical Carbine, Aldis Uno f/7.7, Beattex shutter and leather case..... £1 6 9

¼-pl. Ensign Horizontal Magnaprint Enlarger, negative carrier, plano-convex condenser, electric fittings. New condition £5 17 6

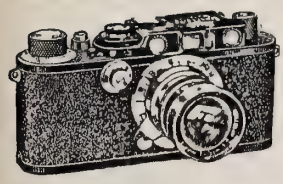
¼-pl. Horizontal Enlarger, f/6.8 anastigmat, long extension, reversible carrier, roomy light-chamber. New condition.. £4 17 6

Exakt Vertical Enlarger, 4 × 4 cm., f/4.5 anastigmat, electric fittings. Excellent condition..... £11 7 6

16-mm. Model B Kodascope, self-threading Projector, 200-watt lamp, motor drive, complete in case, in condition equal to new £29 17 6

16-mm. 100-watt Ampro Projector, motor drive, forward and reverse movements, resistance to 250 volts..... £10 17 6

EVERY GOOD-CLASS CAMERA IN STOCK!

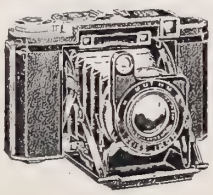


LEICA MODEL III

With f/2 Summar Lens.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For travel or for photographs at night or in any weather, Leica is the ideal camera..... **£39:10:0**

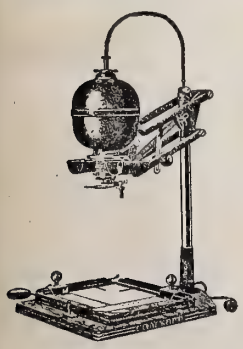
Nine monthly payments of 92/2.



"SUPER IKONTA"

Takes 11 pictures on 3½ × 2½ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, Compur Rapid shutter, speeded 1 to 1/400th sec. With f/2.8 Zeiss Tessar lens.... **£28:5:0**

Nine monthly payments of 66/-.

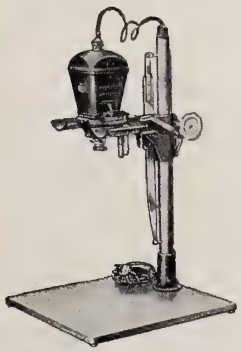


LEICA FOCOMAT

Has automatic focussing and makes perfect pictures up to any size from 3½ × 2½ to 15 × 10 in. Diffused illumination gives soft, harmonious enlargements. For use with your own Leica lens.. **£16:6:6**

Nine monthly payments of 38/2.

Focomat II also in stock at our Branches.



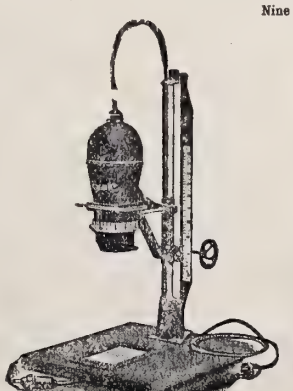
NEW M & W ENLARGER

Model FAM. With foolproof coupled automatic focussing. F/4.5 double anastigmat. Iris and orange cap and condenser. Rise and fall movements by one-hand lever. Fine and coarse focussing. 100-watt opal lamp.

4 × 4 cm. **£14:14:0**

6 × 6 cm. **£18:18:0**

Nine monthly payments of 34/3 or 44/2.



"EXAKT" ENLARGER

With automatic focussing, ensuring perfect consistency of sharpness. Simple in operation. Made in 3 sizes for all miniature negatives and up to 3½ × 2½. With Steinheil Cassar f/4.5 lens, from..... **£8:10:0**

Nine monthly payments of 19/10.



ZEISS IKON MIRAPHOT 3½ × 2½ ENLARGER

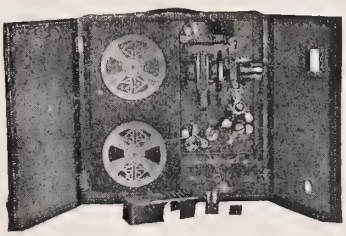
The "Miraphot" enlarges both films and plates.

Zeiss Ikon Novar f/6.3 anastigmat **£7:12:6**

With Zeiss Tessar f/4.5 anastigmat **£10:2:6**

Nine monthly payments of 17/10 or 23/8.

HEAR ALL THE LATEST HOME-TALKIES AT CITY SALE!



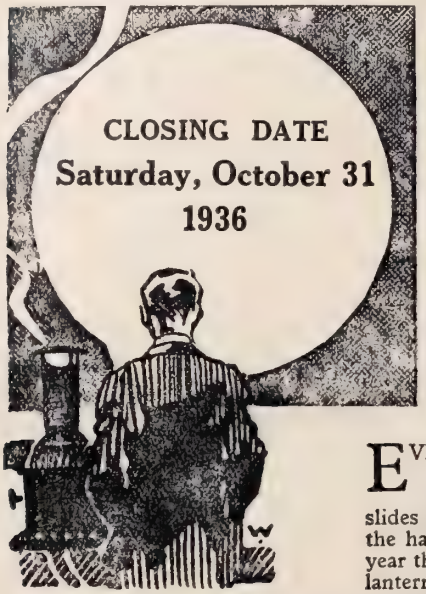
16-mm. Gebescope Model A, comprising Projector, 2 speeds (silent and sound), 2½-watt amplifier and loud speaker. Perfect tone, perfect projection. Handy and portable.... **£95 : 0 : 0**

Or on Easy Terms.

138 Filmosound, De-Vry, Marshall, and every other make in stock!

DEMONSTRATIONS AT ANY TIME IN OUR MODEL THEATRE!

The Amateur Photographer & Cinematographer



ANNUAL
Lantern-Slide Competition
1936

EVERY reader of *The Amateur Photographer* who is interested in the making of lantern slides should participate in " The A.P." Annual Lantern-Slide Competition. Not only are the seven classes comprehensive in their variety of subjects to suit all workers, but inclusion of slides in " The A.P." prize set which circulates throughout the British Isles can be considered as the hall-mark of excellence, which every lantern-slide maker should strive for. Each succeeding year the competition proves increasingly popular, and has come to be regarded as a test of merit in lantern-slide production. We hope, therefore, that again this year every lantern-slide maker will enter the competition. The conditions and awards are set out below. It should be noted that the awards are made to individual slides and not to sets ; but every competitor can send as many slides into as many classes as he or she desires. The slides are judged on the screen under the best conditions. After the judging the prize-winning slides, and a number of others which are selected for purchase, form the exhibition collection which goes on tour to all parts of the country for a year or more. Secretaries of photographic societies who have not yet booked the set of " A.P." Prize Slides should hasten to do so, and submit alternative dates. This is necessary to enable a complete and expeditious itinerary to be arranged before the slides start on their journey in November. In the meantime, those who intend entering this competition should note that the closing date for receiving entries is Saturday, October 31st.

Classes and Subjects.

CLASS I.—Landscape with or without figures, sea subjects and river scenery.

CLASS II.—Portrait and figure studies, whether indoor or outdoor pictures.

CLASS III.—Architecture, interior and exterior.

CLASS IV.—Flowers, fruit and other " Still-Life " subjects.

CLASS V.—Natural History subjects.

CLASS VI.—Lantern slides in colour (not hand-coloured).

CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* lantern-slide competition.

Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure $3\frac{1}{4} \times 3\frac{1}{4}$ in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards ; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful ; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return ; neither can slides be returned which are not *accompanied* by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Saturday, October 31st. The slides must be well packed and addressed, " Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

Seen and not Seen

Everyone who looks at a Mezzotone print, in album, portfolio, or on Exhibition walls, can *see* its rich warmth and quality. But only the photographer who has enlarged it can appreciate the unique combination of working speed with those qualities.

★ MEZZOTONE ★

The Criterion CHLORO-BROMIDE

Paper and Lantern Plates

CRITERION (Plates, Papers, Films) LTD., STECHFORD, Warwickshire. London Showrooms: 35, Essex St., Strand, W.C.2

---

3 PHOTOGRAVURE SUPPLEMENTS FREE

with special issues of

PRICE 2D. as usual

POULTRY WORLD

October 16
GUIDE TO DAIRY SHOW
with Free Supplement: Selecting a heavy breeding pen.

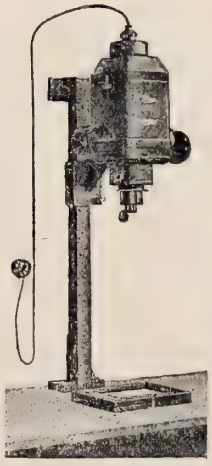
October 23
FULL DAIRY SHOW REPORT
with Free Supplement: Selecting a light breeding pen.

October 30
Free Supplement: Desirable features in table and laying ducks.

If unable to obtain copies please send a postcard to
POULTRY WORLD, DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

EXAKTA!

THE BEST of all Miniature Cameras



EXAKTA HANDBOOK

Just published. Fully explains the possibilities and working of this beautiful camera.
Post free, 3s. 6d.

LUMIMAX ENLARGER
FOR EXAKTA NEGATIVES.

Hard, seasoned wood body covered leatherette, white enamelled inside, and fitted with flashed opal glass for equal diffusion of lighting. The back is hinged and ventilated.

A clamp is supplied to enable the Enlarger to be used either horizontally or vertically.

A safety switch is in the flex.

Enlargements from 4½ × 6 cm. (V.P.) negatives can be made up to 12 × 10 inches, or even larger.

PRICES:

MODEL A. For use with lens on Exakta camera..... **£4:10:0**

MODEL B. Do., do., fitted with f/4.5 anastigmat and 3-in. condenser, for use with 6 × 6 cm. negatives and smaller sizes..... **£6:10:0**

Masks extra, 4/6 each.

Have you received the new Exakta Price List? If not, ask for one—post free.

GARNER & JONES LTD.
POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1
Phone: GERRARD 2300.

THIRD EDITION —*Revised throughout*

PHOTOGRAPHY MADE EASY

By R. CHILD BAYLEY

By careful study of this book the novice with a camera will be able to get a greater proportion of successful photographs than would usually be the case. It should form as much a part of the outfit as the camera itself.

Price 2/- net By Post 2/3

Obtainable from all leading booksellers, or direct by post from the Publishers
ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1

"The Amateur Photographer," 14/10/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 31st.

"The Amateur Photographer," 14/10/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 31st.

"The Amateur Photographer," 14/10/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 31st.

"The Amateur Photographer," 14/10/36.
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer," 14/10/36.
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.



To-day...

. . . will soon be lost in a multitude of yesterdays, and the happy days of childhood will have gone by. Just as the sun appears momentarily from behind a cloud, so also the laughter of children is fleeting and impermanent.

A camera that is to record such happy occasions must be one which is ready for action almost instantly.

No camera compares in rapidity with the Contax II, with its one eyepiece for viewfinder and distance meter, and its highest shutter speed of 1/1,250th second. It is the true instrument for capturing fleeting moments of happiness. And if you also wish to be included in the picture, the delayed-action shutter release is at your service.

CONTAX II

Ask for a copy of the new publication, "Unfettered Photography," describing all Zeiss Ikon miniature cameras.

Most high-class dealers stock the Contax and will be pleased to demonstrate it without obligation.

Name of nearest stockist on request.

ZEISS IKON

For pictures in the home, in the theatre, at the races, or on the sports ground, and for landscapes, architecture and scientific work, the Contax is the ideal miniature.

ZEISS IKON LTD.
11, Mortimer House, Mortimer Street, London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, OCTOBER 14TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

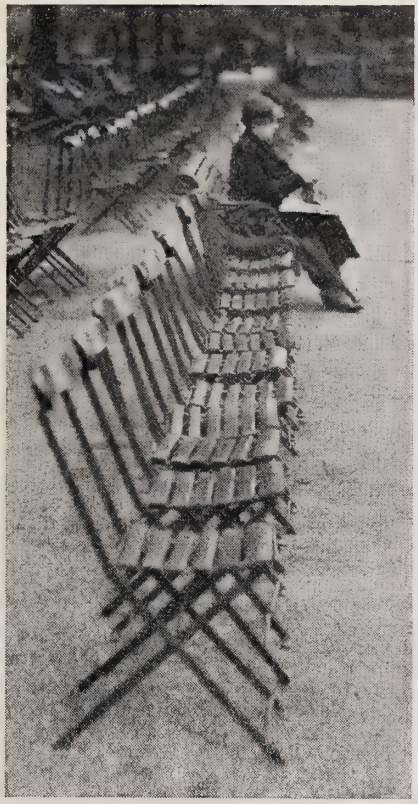
VOL. LXXXII. No. 2501.

TOPICS of the Week

LAST year, when we held a special Competition for Novices with a novel series of prizes (consisting of free roll films every week for varying periods) the great number of entries exceeded our wildest expectations. This year we repeated the competition with similar prizes, and the entries are literally overwhelming. It may take several weeks before a decision can be arrived at, but all those thousands of readers who sent in prints are assured that every entry will be carefully examined and judged on its merits. Another special "A.P." Competition—devoted to the subject "Can the Camera Lie?" has also just closed, and here again an enormous number of prints have been sent in. We did not know that our readers were such experts in producing pictorial inexactitudes. The result in this competition will likewise be announced as soon as possible. In the meantime all those readers interested in Lantern Slide making are reminded of our Annual Lantern Slide Competition and that all entries must be sent in not later than Saturday, October 31st.

Accessories.

An exhibition of alpine photography at Geneva has had, as an accessory, an exhibition of climbing apparatus. Thus, in one's keenness to see a picture of a glacier, one trips over an alpenstock lying on the floor, or a study of a snow-bound chalet has below it some examples of first-aid apparatus. The idea is capable of indefinite extension. An exhibition print of a river or stream might be accompanied by so-and-so's celebrated fishing tackle, travel pictures might be accompanied by literature from the tourist agencies, and, better still, an exhibition of child portraiture might have a stall for bottles and comforters and infant foods. We commend the idea to secretaries of exhibitions as a means of making exhibitions pay. They might possibly think the commercial edge worth while, but, seriously, if anything of the kind is attempted we hope it will be restricted within certain limits. It would be ruinous to the purpose of a serious pictorial exhibition to have it accompanied by a miscellaneous and trivial bazaar.



THE END OF THE SEASON.

A topical autumn snapshot in the park, embodying a novel and effective composition.

Colour Schemes.

That colours represent emotions we all know—red for anger, green for jealousy, and so on. But the idea seems to be worked out very thoroughly in the new Tauchnitz editions on sale in Continental towns, where the book covers are in colours corresponding to the nature of the book. Thus a red cover indicates a story of adventure or crime; blue, a love story; green, travel; purple, biographies and history; yellow, psychology; grey, poetry; and orange, humour and satire. Some of these strike us as well chosen. Orange is certainly a humorous colour, and crime, of course, ought to be red or black. But love stories are surely not to be associated with the blues, and poetry should have a livelier colour than grey.

Photographing at Geneva.

A correspondent who is attending the League of Nations Assembly at Geneva writes that the palatial new buildings of the League—probably the most magnificent parliament house in the world—offer wonderful opportunities for photography. Innumerable corners of this finely impressive architecture

appeal to the eye, and at night the building is floodlit, its white façades showing to great advantage amid the surrounding green. The whole of the interior decoration is in a light key, walls, ceilings, and floors of assembly rooms, offices and corridors all being white or yellow-white. The members of the League staff who carry unobtrusive cameras have unrivalled opportunities for indoor undress pictures of international celebrities. The British Foreign Minister is always a handsome target, though no one can more successfully evade the camera if he wishes. But in addition there are Asiatic potentates and dusky sons of the equator, as well as men whose names are known in all the capitals of Europe, and the camera has been more hard-worked at Geneva than ever before. In the Assembly Hall, also, every speaker, if he is of any distinction, is likely at a warm passage in his speech to have five arc lamps above his head burst into blinding brilliance, while the low whirr of the cinematograph accompanies his peroration.

The Film the Best Commercial Traveller.

After reading Ludwell Denny's book "America conquers Britain," we feel that what the British Government ought to do forthwith is to subsidise the film industry, not merely protect it. This author assures us that the rapid Americanisation of the world's markets is due mostly to the indirect advertising value of Hollywood films. A taste and demand is created among foreign audiences for the kind of motor car used by the motion picture artist, for the style of shoes he or she wears, and for the domestic fixtures displayed. Women emulate the make-up and hairdressing styles of the film heroine, and young men affect the tailoring cut of the hero. Shop windows advertise the soap and other cosmetics which feature in the film. The film even introduces American typewriters into business offices and American gramophones into British homes. The film is by no means an unreal, fantastic thing which is wondered at and forgotten; it has its repercussions on the dressing-table, in the wardrobe, in the bathroom, on the office desk, and in the garage.

Lighting at the R.P.S. and Salon.

Possibly the outstanding difference when a comparison was made of the shows at the R.P.S. and at the Salon was the effect of the available lighting on the tone qualities of the prints on view. The gallery of the R.W.S., which houses the Salon, has a lofty skylight roof, and pictures have to be of supreme quality, strong, and with a good range of tones, to stand up to the penetrating lighting. For this reason a print of poor quality has no place in the Salon. At the Royal Photographic Society no daylight is admitted to the main exhibition room on the first floor, and the artificial lighting is not ideal. Lighter toned prints in consequence gain enormously, while strong prints look heavy and overdone; in fact, the lighting cannot do justice to a heavy, full-toned print. Exhibitors should bear this in mind for the future if they are making prints specially for the shows.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Harsh Contrasts.

I send an enlargement which is the best I can get on a fairly "soft" paper. The negative is so contrasty that there is little detail in the white dress; if I expose for the dress the face and other parts are too dark. What do you advise? H. N. (Sutton.)

If the print you send is the best you can get on a soft bromide paper the negative is certainly much too contrasty, doubtless due to over-development.

There are several methods you can adopt. You can reduce the density of the negative with ammonium persulphate, with the potassium permanganate reducer we recently described, or by bleaching and only partial redevelopment. All these involve risk to the negative, and are best avoided if you attach value to it.

As an alternative you could make a new negative. This involves some trouble and skill, but we have explained several times how a new negative can be made having either greater or less contrast than the original. In your case you require less contrast. To secure this you should expose a plate of medium speed in contact with the negative, just as you would make a bromide print, although less exposure will be required.

By increasing exposure and shortening development you can soften the result to any extent, but of course you must not overdo it. The necessary tone and detail in the white dress must be secured.

When a satisfactory transparency has been secured it is dried, and then a negative made from it by the same routine. Over the contrast of this negative you have the same control, and with a little care should be able to produce one of suitable gradation to produce an enlargement with natural and harmonious tones.

Lastly, you can enlarge from your present negative and give special treatment to the print. This may be the Sterry process recently described in detail, or you might try another method—little known but quite effective.

As in the Sterry process, you find by experiment the exposure required to bring out the high-light detail, and then give this exposure, regardless of the over-exposure of the rest. Using either amidol or M.Q., add to 10 oz. of the developer three or four drops of a 10 per cent solution of potassium iodide. This slows development, and you must judge its completion by looking through the print against the yellow light. Rinse and fix as usual.

If the contrasts are still too great, add one or two more drops of iodide, but the least excess will give a flat print with a bluish colour.

Hyperfocal Distance.

I have been told that in a non-focussing camera the lens should not be set for infinity, but for the hyperfocal distance. What does this mean? J. K. (Exmouth.)

The hyperfocal distance indicates the plane on which to focus the lens in order to secure the greatest possible range of definition of the standard decided upon. The distance depends on the focal length of the lens, the stop used, and the standard of definition chosen. Let F be the focal length of the lens, f the stop, and D the standard of definition. Then the hyperfocal distance is

$$(F \times F \times D) \div f$$

When the lens is focussed on the distance so found the definition will be up to standard from half the distance onwards. If it is considered that a minute point may be rendered as 1/200th of an inch in diameter then D would be 200, but a higher or lower standard may be adopted.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Advantages of Photographic Society Membership

The following article is opportune at the beginning of the photographic societies' winter session. It shows the various advantages of club membership, and how to secure the best from it.

THE best advice that can be given to the beginner, or in fact any photographer who wishes to progress, is that he should join a photographic society. In support of this practically every one of those photographers who have contributed to the series "How I make my Exhibition Pictures" in the pages of "The A.P." have stated that they are members of photographic societies, and they admit that their progress has in no small measure been due to membership.

A well-organised photographic society provides for the needs of all grades of amateur photographers, and, contrary to the idea sometimes expressed, beginners are always made welcome. It is fully realised that the beginners of to-day are the leaders of the not distant to-morrow, and the older members will be found quite willing to devote their time freely towards assisting the inexperienced, and to the solution of their difficulties and problems.

Except in a very few instances, where the society has been formed for the furtherance of a special object, or a definite line of work as indicated by its title, photographic societies cater for every photographic interest. While most of the members are interested in pictorial work, there are others, experts in other branches, such as colour work, stereoscopic photography, nature work, etc. These workers, by association and discussion in informal groups, afford mutual assistance.

How Clubs Help.

A glance through the "Week's Meetings" as announced in "The A.P." indicates how the individual worker is helped. Demonstrations of up-to-date photographic methods and processes, and lectures on photographic technique, while they do not figure in the syllabus as they did thirty years ago, still have their place, and much information is given in this way.

The lectures of the "popular" type, given by well-known photographers, are also helpful, apart from the subject matter, because they indicate possible subjects, and in many cases are an introduction to the possibilities of the lantern slide.

There are also competitions arranged for members of different degrees of proficiency, followed by the helpful constructive criticisms and advice from the experienced members who act as judges, which can be of the greatest value to the beginner as well as to the more advanced photographer.

Added to this there is the assistance that the older photographers are always ready to give with regard to the failures, difficulties and problems that all photographers experience from time to time.

In many cases the society offers dark-room accommodation, with the use of enlarging apparatus, lamps for portraiture, and other equipment. The photographer resident in apartments where accommodation is limited will find this of the greatest assistance.

After Joining.

The newly-elected member should attend the first available meeting of the society, and, if not already acquainted, he should make himself known to the secretary. The latter will effect introductions to the other members, and in a very short time the new amateur will find himself at home in the friendly atmosphere which is a feature of every well-organised photographic society.

The Members' Part.

It is true to say that the success of any photographic society depends upon the efforts of individual members. Every member should give loyal support to the efforts made by the officers, by regular attendance at meetings, by entering work in competitions, and subscriptions should be paid immediately they become due.

With regard to regular attendance at the meetings, it may be pointed out that if the society is able to secure the services of a lecturer, who may undertake a journey of many miles and possibly return the same night, every member should support the officials by attendance. It is embarrassing for all concerned for excuses to be made for poor attendance, the weather, sickness, and so forth, and the circumstances that call for them should be avoided.

Postal Clubs.

So far we have dealt with photographic societies which are situated in the larger centres. There are many photographers who are placed in remote situations, far from the nearest organisation. They are afforded a means of contact with their fellows by means of the postal clubs. There are numbers of these organisations, which are devoted to the various branches of photography, the members being linked up by means of circulating portfolios. Each member contributes a print as the portfolio reaches him, and there is the opportunity for comment, or criticism, that is helpful to the photographer who wishes to progress. There are also clubs devoted to specialised subjects which appeal to those interested in them. Much help has been given, and many pleasant associations formed, amongst members of these clubs who have never had the opportunity for personal meeting.

But even if a photographer joins either a local photographic society or a postal club, or both, he must not conclude that he has done all that is necessary, and that without further effort he will automatically blossom forth as a first-rate photographer and exhibitor. He must work, and work hard. The society membership is only an aid and an incentive. It is a means to an end, and not the end itself.

The harder he works, and the more progress he makes, the greater will be the interest taken in him by his fellow-members, and the more capable he will be of doing credit to his society. Further, he will soon be able to lend a hand himself in helping novices to overcome the difficulties he has now surmounted.

A list of photographic societies, including postal clubs, will be found in *Photograms of the Year*, or the Editor of "The A.P." will supply the particulars if any reader desirous of joining a society writes for the information.

FUNGI—a Fascinating Autumn Subject

By F. J. WRIGHT.

IN autumn the amateur photographer makes for the woods; because he knows that there are to be found tempting pictures of sunlit avenues bathed in rich colours and carpeted with a soft layer of leaves, and he knows that he can capture some of this beauty with reasonable care and the aid of the panchromatic films now available.

If he is successful, he gets photographs which are veritable glimpses into Fairyland. But these are, as it were, landscapes of Fairyland; if he penetrates deeper into the recesses of the woods he may hope to obtain even more intimate glimpses—pictures which may be called close-ups of Fairyland.

These are provided by the fungi which abound in the woods in autumn. Not only are fungi of many and varied shapes, and found in all kinds of positions, but they are often of hues so startling, and stand out against their background with such effectiveness, that some, at least, of the mystery can be captured on the film or plate.

It is true that fungi (pronounced, by the way, *fún-jee*) are fond of dark places, but it is often possible to direct the slanting rays of the autumn sun on them by moving aside branches which intercept the light, and, because the lens of the camera is directed somewhat downwards, it is possible to make use of light rays which come from above and directly in front.

A dark background is the most effective, and this is provided by the surrounding undergrowth. Fungi are often found at the base of trees, and the trunk, out of focus so as not to distract the eye from the main object, will serve admirably.



Fly Agaric—a poisonous fungus.

In order to get the stalks, where these occur, the camera should be placed near the ground level and supported by a stone or other object. A portrait attachment will often be necessary for the smaller subjects, and in this case care should be taken that there are no leaves or twigs, unnoticed by the eye but certainly not forgotten by the camera, in front of the lens.

The amount of exposure will vary with the light, the film used, and the stop; a small stop and a long exposure will bring out detail which is the charm of fungi to the photographer.

The most prominent order of fungi is comprised by the agarics, which include the common mushroom; there are one thousand distinct species of this order in Great Britain. Perhaps the best known of the "toadstools"—which more or less approximate to the genus *Agaricus*—is the Fly Agaric, common in birch and fir plantations. It is very poisonous, but extremely decorative, the cap being bright scarlet or reddish umber, studded with dirty white or yellowish warts.

Another fascinating fungus is the Giant Puffball, which, if undisturbed in some neglected corner, will often grow as big as a football. The Earth-star, a beautiful fungus, prefers shady spots on a sandy soil, while for inky-caps we need search no farther than the edge of the garden lawn.

An account of the features and habits of fungi cannot be given in a short article. The photographer is primarily interested in his picture, and when he gets his photograph of a startling, wrinkled object attached to the bark of a tree, or of little tables seemingly expressly designed for elves gleaming in the depths of a wood, it is easy for him to look up a reference book and name the species.

Some museums have collections of models of fungi which render identification easy, while some, again, have those beautiful coloured photographs illuminated from behind which are at once a joy and an inspiration to the photographer.

Only one word of warning is necessary. Such an unpromising subject as fungi-hunting may prove so intensely interesting that one may find that a good deal of one's time—and money—is spent in obtaining a series. Nature photographers know all about the madness that comes on when a whole gallery of potential pictures dawns on the understanding. And fungi will certainly provide weeks of active, interesting work to the amateur photographer in the autumn. They provide excellent training in technique, which will help the photographer in dealing with other subjects.

MINIATURE CAMERAS, NEW AND SECOND-HAND

When buying, exchanging or selling one's miniature camera it is undoubtedly preferable to go to the specialist about it. The staff at our shop in High Holborn are, to a man, experienced miniature photographers. They have had the opportunity to work themselves with every camera, and may be relied upon to use their experience to help our customers in every possible way.

That this fact is now generally realised is shown by the following list, which represents just a few of the miniatures we have taken in part-exchange during the last week or two for such cameras as the CONTAX II and III, the LEICA IIIa, the new ZEISS NETTAX, and the EXAKTA MODEL C (all best sellers).

When considering the purchase of a second-hand miniature camera, it is well to remember that although the prices of the cameras described in this list are fixed by us, at, in many cases, as much as £5 or £6 below that of similar apparatus offered elsewhere, a second-hand miniature camera may be purchased from us with precisely the same degree of confidence one usually associates with the purchase of new apparatus. In nine cases out of ten our second-hand cameras are in no way distinguishable from new. But whatever the external appearance, each camera, before resale, goes down to our testing department to receive the most careful checking up, and, where necessary, adjustment. This enables us to offer with each camera a guarantee of optical and mechanical perfection. OUR CAMERAS ARE CHEAPER BECAUSE WE DO BY FAR THE BIGGEST BUSINESS IN MINIATURE CAMERAS OF ANY FIRM IN GREAT BRITAIN. WITH A QUICK TURNOVER AND A SMALL, UNCOMPLICATED ORGANISATION, WE CAN AFFORD TO WORK ON A LOW PROFIT MARGIN.

LEICAS :

Leica Model IIIa, chromium, f/2 Summar lens, ever-ready case. As new.....£34 10 0
Leica Model III, chromium, f/1.9 Dallmeyer Super-Six, ever-ready case. As new.....£27 0 0
Leica Model III, chromium, f/2 Summar lens, ever-ready case. As new.....£31 10 0
Leica Model III, chromium, f/3.5 Elmar lens, ever-ready case. As new.....£24 15 0
Leica Model III, black, rigid f/2 Summar lens, ever-ready case. Practically as new.....£27 10 0
Leica Model III, black, f/3.5 Elmar lens, ever-ready case. As new.....£23 15 0
Leica Model II, black, f/2 rigid Summar lens, ever-ready case. Practically as new.....£24 15 0
Leica Model II, black, f/2.5 Hektor lens, ever-ready case. Practically as new.....£21 10 0
Leica Model II, black, f/3.5 Elmar lens, ever-ready case. As new.....£19 10 0
Leica Model I, non-interchangeable, f/2.5 Hektor lens. Very good condition £10 10 0
Leica Model I, non-interchangeable, f/3.5 Elmar. Good condition £8 8 0
15-cm. f/2.3 Astro Identoscop Special Telephoto for Leica. Cost £95. Shop-soiled only..£55 0 0
Leitz Thambar 9-cm. f/2.2, with special pigskin case. Cost £22 19s. As new.....£17 5 0
Leitz 13.5-cm. Elmar f/4.5 Lens, coupled. Excellent condition.....£11 10 0
Leitz 13.5-cm. Elmar f/4.5 Lens, uncoupled. Excellent condition £7 5 0
Leitz 13.5-cm. Hektor f/4.5 Lens, coupled. As new £13 18 6
Leitz 9-cm. f/4 Elmar, coupled, chromium. As new £8 15 0
18-cm. f/5.5 Tele-Megor, coupled for Leica. As new £17 10 0
Leitz 5-cm. f/3.5 Elmar, coupled. Excellent condition £6 0 0
Megoflex Attachment for Leica Model I....£2 5 0
4-in. f/5.6 Dallon Tele-anastigmat for Leica I..£2 10 0
Stereo Viewer for Leica. As new.....£4 18 6

CONTAXES :

Contax Model II, f/2.8 Tessar lens, ever-ready case. As new £34 10 0
Contax Model II, f/2 Sonnar lens, ever-ready case. As new £39 10 0
Contax Model I, a very special camera with latest wedge-type range-finder, f/2 Sonnar lens, lens hood, 2 filters, ever-ready case. As new.....£32 10 0
Contax Model I, latest range-finder, f/2.8 Tessar lens, ever-ready case. As new.....£23 10 0
Contax Model I, earlier range-finder, but latest shutter, f/2.8 Tessar lens, ever-ready case. As new £21 0 0
Contax Model I, as above, but fitted f/3.5 Tessar lens £18 10 0
Zeiss 13.5-cm. f/4 Sonnar Lens, for Contax. As new £16 15 0
Zeiss 12-in. f/8 Tele-Tessar, with special filter and case. Cost £48. As new £27 10 0
Plate Back for Model I Contax, £2 10s.; extra Slides, 5s. 6d. each; Copying Arm for use with Magniphot Enlarger, £2 15s.

OTHER MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS.

Super Ikonta, 530/16, f/2.8 Tessar, 2 filters, ever-ready case. As new.....£22 15 0
Super Ikonta, 530/16, f/3.5 Tessar lens, ever-ready case. As new £19 15 0
Super Ikonta, 530/2, f/3.8 Tessar lens, Compur Rapid, ever-ready case. As new.....£18 17 6
Super Ikonta, 530/2, f/4.5 Tessar lens, Rapid Compur, case. As new.....£14 17 6

OTHER MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS—contd.

Super Ikonta, 530/2, f/4.5 Tessar lens, Normal Compur, ever-ready case. As new.....£13 15 0
Super Nettel, f/2.8 Tessar lens, ever-ready case. As new.....£17 15 0
Super Nettel, f/3.5 Triotar lens, ever-ready case. As new.....£12 17 6
Ensign Autorange, f/4.5 Tessar, Compur, fitted especially to take plates, with three slides and focussing screen. Cost over £16. As new.....£10 10 0

CAMERAS TAKING 16 EXPOSURES ON 3¼×2¼ FILM :

Dolly Super Sport, for films and plates, f/2.8 Tessar, Rapid Compur, set of P.O. filters, F.P. adapter, 3 slides, focussing screen, extension tube, case. Cost £22 6s. As new.....£13 10 0

OUR MINIATURE PROCESSING SERVICE.

For miniature negatives, specialist processing is absolutely essential. We are the only firm in the country exclusively undertaking this kind of work, and years of experience in miniature technique enable us to produce flawless and virtually grainless negatives. We undertake two services: standard fine-grain development, for which the ordinary charge of 1s. 6d. per spool is made, and paraphenylene-diamine development, for which we charge 5s. 6d. per Leica spool. The latter service is positively the finest that at the present stage of miniature photographic technique it is possible to obtain. Extreme precautions are taken to produce superlative results, and each film is finally treated in TEITEL SCRATCH-PROOF SOLUTION, rendering it practically impervious to subsequent damage. Write to us for full particulars.

MINIATURE CAMERA REPAIR SERVICE.

We are now able to place at the disposal of miniature camera users a well-equipped repairs department. Repairs to miniature apparatus call for a high degree of technical skill, long experience and many special tools. Previously the repair of expensive miniature cameras usually meant waiting weeks—often months—while they were returned to Germany. We can now undertake practically any repair and return the apparatus within a few days. Repairs to miniature cameras only can be undertaken.

520 Zeiss Ikonta, f/4.5 Tessar, Compur. As new £7 7 6
520 Zeiss Ikonta, f/3.5 Tessar, Compur. As new £8 2 6
520 Zeiss Ikonta, f/3.5 Novar, Compur. As new £5 15 0
Kodak Nagel Duo, f/4.5 Radionar, Pronto shutter. As new £3 17 6
Kodak Six-20 Duo, f/3.5 Kodak lens, Compur shutter. As new £7 7 6
Voigtlander Virtus, f/3.5 Heliar, Compur, case. Excellent condition £8 0 0
Baldax, f/3.5 Trioplan, Compur, case. Excellent condition £5 15 0

CAMERAS TAKING 16 EXPOSURES ON V.P. SIZE FILM :

Kodak Pupille, f/3.5 Leitz Elmar lens, Compur shutter. Good condition £9 9 0
Nagel Pupille, f/2 Xenon lens, Compur shutter. Excellent condition £12 12 0

CAMERAS TAKING 16 EXPOSURES ON V.P. SIZE FILM—contd.

Nagel Pupille, f/3.5 Elmar lens, fitted special reflex attachment £12 12 0
Foth-Derby, f/2.5 lens, focal-plane shutter. Excellent condition £5 5 0
Piccochic, f/2.9 Trioplan, Compur shutter. Excellent condition £5 5 0
Voigtlander Perkeo, f/3.5 Skopar, Compur shutter. Excellent condition £5 15 0
Baldi, f/2.9 Trioplan, Compur Rapid. As new..£6 7 6
Baldi, f/2.9 Trioplan, Normal Compur. As new £5 15 0
Baldi, f/4.5 Vidanar lens, Vario shutter. As new £3 3 0
Baby Ikonta, f/3.5 Novar, Compur shutter. Excellent condition £5 15 0
Baby Ikonta, f/4.5 Novar, 3-speed shutter. Good condition £2 17 6
Baby Ikonta, f/6.3 Novar, 3-speed shutter. Good condition.....£2 5 0
Wirgin, f/2.9 lens, Compur. Excellent condition £4 5 0
Piccochic, f/2.9 Vidanar, Compur. Good condition £4 7 6
Piccochic, f/4.5 Vidanar, Vario shutter.....£2 7 6

MINIATURE CAMERAS WITHOUT RANGE-FINDERS FOR 35-MM. FILM :

Kodak Retina, f/3.5 Xenar lens, Normal Compur, case. As new £6 17 6
Kodak Retina, f/3.4 Xenar lens, Rapid Compur, case. As new £8 8 0
Dollina, f/2.9 Radionar, Compur. As new..£6 17 6
Wirgin, the new chromium model, Leica shape, f/2.9 Radionar, Compur. As new.....£7 7 0

MINIATURE REFLEXES :

Latest Automatic Rolleiflex, 6×6, f/3.5 Tessar, Rapid Compur, ever-ready case. As new.....£20 10 0
Automatic Rolleiflex, 6×6, f/3.8 Tessar, ever-ready case. Excellent condition.....£15 15 0
Automatic Rolleiflex, 6×6, f/4.5 Tessar, ever-ready case. Excellent condition £12 17 6
Non-Automatic Rolleiflex, f/3.8 Tessar, case. Good condition £9 10 0
Automatic Rolleiflex, 4×4, f/2.8 Tessar, case. As new £16 15 0
Automatic Rolleiflex, 4×4, f/2.8 Tessar lens, Rapid Compur shutter, ever-ready case. As new £20 10 0
Rolleicord, f/3.8 Triotar lens, ever-ready case. As new £11 15 0
Voigtlander Superb, f/3.5 Skopar, ever-ready case. Practically as new.....£12 5 0
Pilot, f/3.5 Tessar lens. Practically as new..£10 17 6
Contaflex, f/2 Sonnar lens, special lens hood, filter and ever-ready case. Approximately £76. As new £52 10 0
Exakta Junior, f/4.5 Trioplan, leather case. As new £9 7 6
Exakta Model A, f/3.8 Tessar. As new.....£15 15 0
Exakta Model A (latest lever-wind model), f/1.9 Dallmeyer Super-Six, leather case. As new..£20 10 0
Exakta Model C, f/3.5 Tessar, 3 slides, focussing screen, case. As new.....£21 10 0
Exakta Multipseed Model B, f/3.5 Tessar, case £18 17 6
Exakta Model B, latest lever-wind model, f/2.8 Tessar lens, case. As new.....£21 15 0
Exakta Model B, f/1.9 Dallmeyer Super-Six, case. As new £25 15 0
6-in. f/5.6 Dallon Telephoto Lens for Exakta £6 10 0
9-in. f/6.3 Dallon Telephoto Lens for Exakta..£8 10 0
Welta Perfekta, f/3.5 Trioplan, Compur shutter. As new £10 17 6
Ikoflex, f/6.3 Novar, 3-speed shutter.....£3 10 0
Voigtlander Brilliant, f/4.5 Skopar, Compur. As new £3 17 6

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

LARGE LENS "KODAKS"

Picture Chances

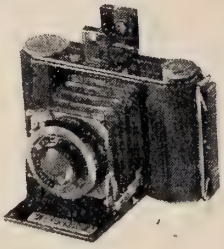
increase with Lens-Power

Get a Fast-Lens "Kodak" and take more and better pictures, outdoors and in, day and night, all the year round. *Ask your Kodak Dealer to show you.*

KODAK LTD., KODAK HOUSE, KINGSWAY, LONDON, W.C.2



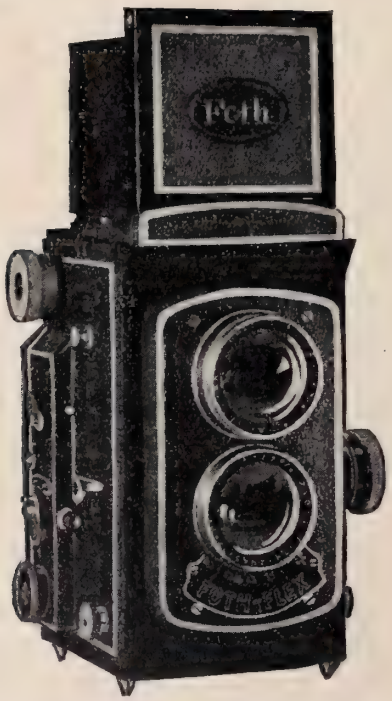
SIX-20 "KODAK"
with f4.5 Anastigmat
from £5.5.0



SIX-20 DUO "KODAK"
with f4.5 Anastigmat
from £6.0.0
with f3.5 Anastigmat
from £9.15.0



THE "RETINA"
with f3.5 Anastigmat
from £10.10.0



FOTH-FLEX II

The latest and best twin-lens reflex camera

With focal-plane delayed-action shutter, speeded from 2 seconds to 1/500th second. Takes 12 pictures $2\frac{1}{4}'' \times 2\frac{1}{4}''$ on standard $3\frac{1}{4}'' \times 2\frac{1}{4}''$ roll film.

WITH FOTH ANASTIGMAT LENS

f/2.5, £13-10-0 f/3.5, £10-7-6

See this wonderful new camera at your dealers, or send for lists to the Sole Importers:

PEELING & VAN NECK, LTD. 4/6, HOLBORN CIRCUS, LONDON, E.C.1

Readers' Hints, Tips and Gadgets

BETTER GASLIGHT PRINTS.

MANY people are dissatisfied with the results they obtain from gaslight printing because they will neglect the essential factor: a constant distance from the light means



better results and less waste. It is surprising how the placing of the printing frame at a different distance from the light each time can prevent a correct estimation of the exposure required.

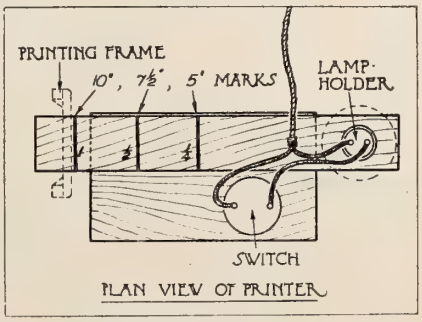
An easily constructed piece of apparatus, which allows this essential factor to be easily observed, can be made for a modest sum.

Upon a wooden base 10×5 in. is fastened a piece 12×2 in. and at one end of the latter is placed a batten lampholder connected to a switch upon the base. Easily visible lines are marked at distances 5, 7½ and 10 in. from the lampholder. When using a quarter-plate, or smaller printing frame, I find it advisable to raise the level of the frame by an extra thickness of the 12×2 in. wood, to keep it approximately central with the bulb in the lampholder. Mark also this piece as above.

The normal exposure position of the printing frame is at the 10-in. mark.

If time is limited or the negatives somewhat dense you can speed up by using the 7½ or 5 in. mark, so requiring only half or quarter of the original exposure, yet keeping the printing distance constant. The advantage of this is particularly noticeable when printing several copies from one negative.

Another advantage of this apparatus, over the printing-box particularly, is that when printing negatives that have normal foregrounds but skies slightly too dense, or rather thin foregrounds with



normal skies, one can tilt the frame at an angle toward or from the light and so get an evenly graded and better result more easily than by card shading.

S. NICHOLSON.

A BACK-CLOTH FOR HOME PORTRAITURE.

AN inexpensive but effective back-cloth for home portraiture can be easily made from a cheap, unbleached bed-sheet, obtainable for about half-a-crown.

The sheet should be tacked to battens at top and bottom and stretched out on the floor with newspapers underneath. It is first treated with the priming used by scenery painters—a mixture of whiting and size in the proportion of 7 lb. of whiting to ¼ lb. of size. Dissolve the size in hot water and add the whiting, stirring to a smooth paste of the consistency of thick cream. This is applied fairly liberally with a whitewash brush and worked in.

When dry, the sheet is ready to be painted as desired, using water-colour powders and size in the above proportions. The simplest method is to buy a packet of grey distemper powder, add size, and paint over one side of the sheet with this. Then, while still wet, sprinkle on black water-colour powder in irregular patches and work in with the brush. The result will be a nondescript cloudy pattern well suited for your purpose—particularly if you are using a small room and your sitter has to be placed close to the wall. If the correct amount of size has been added, the colours will not rub off.

The other side of the sheet should be painted in much darker tones, thus giving you the choice of light or dark backgrounds.

When the paint is dry, fasten the top of the sheet to a batten and the bottom to a blind roller.

H. BARLOW.

A NOVEL RUBBER STOPPER.



MANY readers of "The A.P." may not know of the stoppers illustrated in the accompanying photographs. Cork is not always satisfactory for various chemicals, glass stoppers sometimes stick, and both may easily be mislaid in a dark-room.

The stopper illustrated consists of a solid rubber ball, attached by two rubber straps to a stout rubber band, which is stretched over the top of the bottle neck. It will fit any size.

To open the bottle the ball is merely pushed off its seating and pushed back after use. It seals the bottle effectively, making an airtight joint. It is easy to keep clean, wears well, cannot be mislaid, and is cheap. I found them in France about eighteen months ago, and have recently discovered that they are now obtainable in England at some of the leading stores. They are well worth the attention of the photographic dealer and chemist.

CECIL E. BANBURY.



FIGURE



The Farmyard Gate. Taken with delayed-action shutter. Note the useful foreground shadow cast by the low autumn sun.

Where figures are to be rendered on a relatively large scale the difficulty is to get them perfectly natural. Take the attitude of the old man in "The Curio Hunter." Supremely unaware of the camera (he just toddled along when we had actually set the camera to take the village street with its creeper-clad houses), he turns a good setting into a good picture. Also note "The Caller," where the figure, though actually arranged, fits equally well into a dark corner of an otherwise good subject, and lifts it from a record type of subject into the realms of pictorialism.



The Caller. The placing of the light-toned figure in the dark doorway "pulls together" what would otherwise be a scattered composition.

THE rules of composition will have taught the photographer that a "good" picture should contain but one chief interest which, when suitably placed in the picture area, draws the attention of the beholder and gives the eye and senses a feeling of serenity and satisfaction. The trained mind feels at once when confronted with a print containing several equally strong points of attraction a feeling of discord, and at all costs must this be avoided if one's efforts are to be successful.

One of the most useful ways of securing this main centre of interest is by the use of a figure.

Though it is usually easy (too easy) to get a figure into your picture, the addition needs careful thought. It must always be remembered that the pull of the human interest is usually so strong that whatever else is contained in the picture becomes secondary, and also usually interdependent on what the figure is doing. The figure will dominate the scene, and unless both are in accord there will be a state of disunity in the print which will defeat the end in view. If the figure is not to be the chief interest one should see that it is only rendered on a small scale.



The figures here make a point of emphasis for the picture.

Another point one must beware of is to arrange (or secure) the figure so that it keeps the interest in the picture space. The kiddies in "Going to Post" were irresistible, but there was not time to get them coming towards the camera, so they were snapped as shown; but they hardly satisfy completely as they lead the eye and mind right out of the picture. Similarly, if you arrange your figure coming towards the camera full on it will

WORK

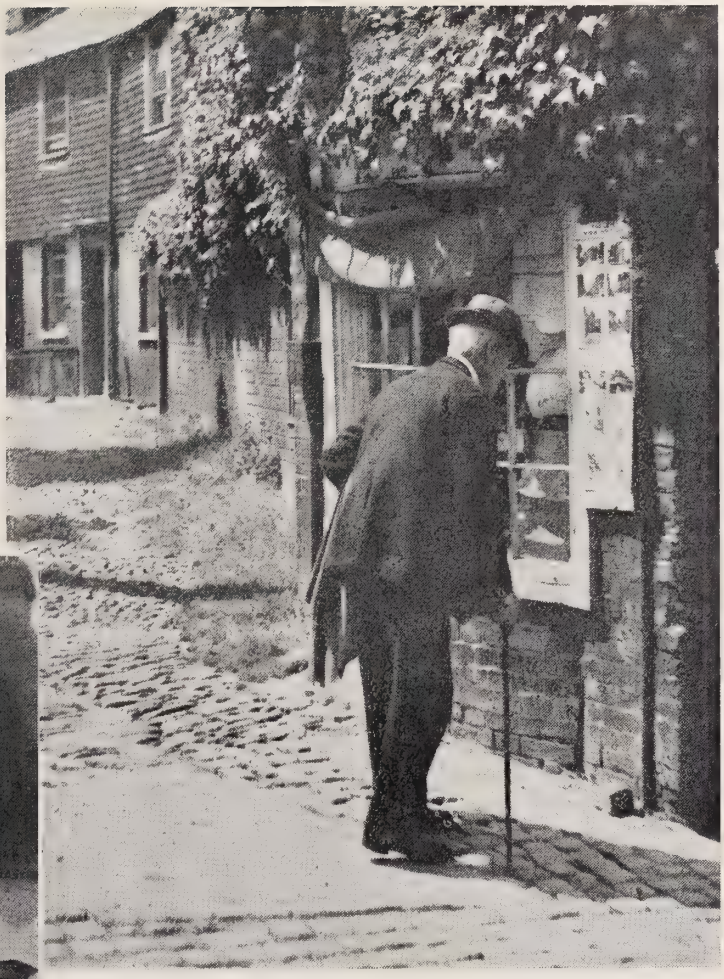
By F. READ.

A Phase of Outdoor Picture-making with the Camera for Sunny Autumn Days.

usually be too assertive and dominate everything else.

Whenever possible, place your figure correctly according to the accepted standards. The rule of thirds can invariably be employed, and nothing is more satisfying to the æsthetic sense than to see a suitable figure welded into the picture as the laws of art direct. The owner of one of the new shutters fitted with a delayed-action device has a means of often including himself, if necessary, in his proposed picture.

The present time of year is ideal for figure work in the open. On a sunny autumn day not only is the lighting soft but the shadows are long and generally



The Curio Hunter.
Here the figure is the principal object in the picture.



Going to Post.

can be turned to good account for picture-making. With fast panchromatic films or plates snapshot exposures for these subjects can be given.

Technique for figure work as is outlined in this note is not any different from that accorded to ordinary landscape. One important point is that the figure must be the sharpest point of the composition. Any camera will do, and the exposure for possible movement must be taken into consideration. A twenty-fifth of a second is the maximum that can be given for a walking figure, while a fiftieth is often better to make sure of perfect sharpness. With walking figures the legs should also be watched. Make the exposure when the pace is full out, as otherwise the figure may come out looking as if balanced on one leg. It will be noticed that we are considering only incidental figures, and not portraiture in the open.



At a Street Corner.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Messrs. Sands Hunter (37, Bedford Street, W.C.2) have sent for review and test one of the new "K.W." reflex cameras—the "Pilot 6." It at once gives a favourable impression, which is fully confirmed on closer examination. Outside dimensions are only $4 \times 3\frac{1}{2} \times 3$ in., and it takes 12 pictures $2\frac{1}{4}$-in. square on the 8-exposure $3\frac{1}{4} \times 2\frac{1}{4}$ spool, or 6 pictures on $2\frac{1}{4} \times 2\frac{1}{4}$ film. A lever movement brings the mirror into working position, and at the same time sets the shutter which makes the exposure as the mirror travels upwards. Speeds of 1/25th, 1/50th and 1/100th of a second, brief and time, are available. The lens focusses from 3 ft. to infinity, and the hooded screen at the top gives a full-size image, and has a magnifying lens to aid accurate focussing. A wire-frame finder is also fitted, but is out of sight when not required. The insertion and removal of the films is easily and rapidly accomplished. A wire release, sling strap and tripod bush are included. With an f/6.3 anastigmat the price is £3 13s. 6d.; with an f/4.5 it is £5 5s., and with an f/3.5 it is £7 10s. Suitable cases and filters are available as extras. For a very low-price miniature reflex the "Pilot 6" is well worth serious attention and favourable consideration. It is evidently the product of expert design and workmanship.



This year's volume of "The Year's Photography" is, in our opinion, fully up to the high standard of previous issues. It contains 68 photogravure reproductions of prints and slides shown at the 1936 R.P.S. Exhibition. Comments on the pictorial section are given by Mr. J. Dudley Johnston, and these are particularly valuable in those cases where the picture referred to is reproduced. Mr. D. C. Rowlett deals with the lantern slides, Mr. E. J. Bedford with natural history work, and Dr. E. E. Jelly with scientific exhibits and what he calls "The Chamber of Horrors." The book is published by the R.P.S., and is obtainable through booksellers and photographic dealers at 2s. 6d., or bound in cloth at 5s. Postage on the two editions is 6d. and 9d. respectively.

The Polytechnic Photographic Society, which is affiliated to the Royal Photographic Society, has now commenced its winter season with greatly increased facilities. These now consist of two enlarging dark-rooms with six enlargers, an ordinary dark-room, and also equipment for portraiture. Meetings are held every Friday evening in the School of Photography at the Polytechnic, Regent Street, W.1. Both beginners and advanced workers are welcome, and application for membership should be made to the Hon. Secretary, Mr. Desmond A. Feldman, 30, Ashworth Road, W.9.

The latest winner of the Wallace Heaton Weekly Competition was Mr. S. Cassetto, of 16, Av. Eng. Weinolder, Schaerbech, Brussels, to whom an award of 21s. has been made. Full particulars of this competition are published each week in our advertisement pages.

An exhibition of the photographic work of the late Herbert Lambert of Bath, and managing director of Messrs. Elliott & Fry, Ltd., is now open at the Camera Club, 17, John Street, Adelphi, London, W.C., and remains open until Saturday, 24th October, 1936. The exhibition will be open to the public daily, from 11 a.m. to 6.30 p.m., except Sundays. Admission is free.

The annual ciné film competition of the Scottish Photographic Federation was adjudicated by Mr. Allan J. Harper, of Leith, and from a large entry Mr. Harper awarded the Brewster Trophy to Mr. James Baxter, of Wishaw, who is a member of the Motherwell Y.M.C.A. Camera Club, for his film, entitled "The Road to the Isles."

"Alpine Wonderland" is an impressive volume just published at 18s. by Messrs. Chapman & Hall. It contains some 250 reproductions of photographs selected by Dr. J. J. Schätz, the printing of the plates being done in Germany. It is not perhaps surprising, therefore, that no work of British Alpine photographers is included. The book deals very adequately with the whole series of Alpine ranges from Yugoslavia to Savoy and Dauphiny. An interesting and informative introduction is from the pen of Sir Claud Schuster.

Lost, on a Worthing train on October 4th, a Rolleiflex Camera, No. 134822. A reward for its recovery is offered by Mr. Posgate, 72, Mansfield Road, Luton.

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, October 31. Rules in issue of September 30.

The Amateur Photographer Annual Lantern Slide Competition. Closing date, October 31. Rules in this issue.

Wallace Heaton "Open Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid, (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

XXXIe Salon International D'Arte Photographique de Paris.—Open, October 3–18. (M. E. Cousin, Secretaire de la Société Française de Photographique, 51, Rue de Clichy, Paris (9E).)

South African International Salon.—Open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Fotoclub Zagreb, Fourth International Salon of Photography.—Open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

Brighouse Public Library, Museum and Art Gallery. Exhibition at the Smith Art Gallery.—Open, September 26–October 23. (Chas. W. Roberts, Public Library, Museum and Art Gallery, Brighouse, Yorks.)

Lincoln Camera Club.—Open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

Third Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

IV International Hungarian Exhibition.—Open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-korut, 9, Hungary.)

Rotherham P.S. Forty-seventh Annual International Exhibition.—Open, October 14–17. (E. George Alderman, Ruardean, Newton Street, Rotherham.)

Eighth International Photographic Salon of Japan.—Open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo, Asahi Shimbun, Tokyo, Japan.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

G.E.C. (Coventry) Third Annual Exhibition. Open classes for members of Midland Federation Clubs.—Entries, October 14; open, November 9–14. (P. H. Crosby, Hon. Sec., G.E.C. Photographic Society, General Electric Co., Ltd., Coventry.)

Johnson's "Holiday Competition." Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer.*

Royal Photographic Society Sub-standard Film Competition during December; entries, November 2. (J. F. Marshall, Hon. Sec., Kine Group, R.P.S., 35, Russell Square, London, W.C.1.)

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec. Fotographische Kring "Iris," Ballaestr. 69, Antwerp.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

Twenty-ninth Scottish National Salon.—Open, February 20–March 13; entries, January 23. (J. J. Robertson, Hon. Salon Secretary, Art Gallery and Museum, Perth.)

Fourth Scottish Amateur Film Festival, Final Adjudication and Public Show, February 20; entries, December 31. (Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.) Cash prizes.

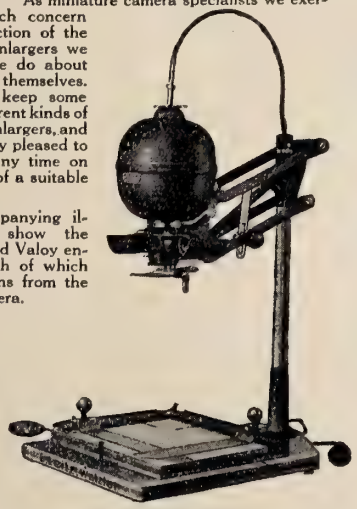
Ilford P.S. International Exhibition.—Entries, January 30; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1; open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

MINIATURE ENLARGERS

For the miniature photographer a correctly designed enlarger is essential, as enlarging from miniature negatives, like all other branches of miniature photography, calls for the application of its own special technique if perfect results are to be obtained. The purchase of an enlarger from R. G. Lewis is in itself a guarantee of satisfaction. As miniature camera specialists we exercise as much concern in the selection of the miniature enlargers we stock as we do about the cameras themselves. In all we keep some twenty different kinds of miniature enlargers, and shall be very pleased to advise at any time on the choice of a suitable one.

The accompanying illustrations show the Focomat and Valoy enlargers, both of which take the lens from the Leica camera.



Of the Focomat we cannot think of any more conclusive argument in its favour than to say that we use this enlarger exclusively for enlargements from all Leica size negatives in our special processing service. The Focomat Enlarger is fully automatic, giving a maximum magnification of ten diameters with the short upright, or about twenty diameters with the special 40-in. column which is available at an extra charge. The most outstanding feature in its design is that it takes Leica negatives in strip form without employing the usual glass plate type of negative holder. This obviates the necessity of keeping four glass surfaces scrupulously clean—a bugbear with most enlargers. A single condenser is employed, providing a soft but absolutely even illumination. This method also suppresses grain as far as is possible and eliminates very fine scratches on the negative. The enlarger may be instantly converted for power lighting by the addition of a special frosted condenser (price £1) and the use of a special projection lamp (12s. 6d.). In general principle the Valoy corresponds exactly to the Focomat, differing only in that it is non-automatic.

PRICES: (without lens)
FOCOMAT..£16 6 6
VALOY.....£9 11 6

40-in. Upright, extra charge for Valoy, 15s.; for Focomat, 17s.

Special Enlarging Lens for non-Leica owners £5 12 6

Special Adapting Ring to take lens of Contax Camera in Valoy or Focomat £1 11 6



LET US TAKE YOUR PRESENT ENLARGER IN PART-EXCHANGE FOR A VALOY OR A FOCOMAT. AS MINIATURE CAMERA SPECIALISTS WE GIVE THE HIGHEST ALLOWANCES.

GUARANTEED SECOND-HAND MINIATURE ENLARGERS

Filmarex 6×6, fitted f/4.5 lens, with diaphragm, condenser and special negative carrier. As new £8 10 0

Leitz Valoy, 20-in. column. As new.....£7 15 0

Leitz Valfa, for negatives up to 6×6 (original type with rigid condenser), fitted Leitz f/3.5 lens. Good condition.....£10 10 0

Zeiss Automatic Miraphot, f/4.5 Tessar, for negatives 3½×2½. Good condition £7 10 0

Zeiss Automatic Miraphot, for 6×6 negatives, f/3.5 Tessar. Good condition £7 17 6

Automatic Praxidos, to take Contax lens (cost £13 10s.). As new £9 5 0

Zeiss Automatic Miraphot, ¼-pl. size, fitted with special negative holder, to take 3 Leica negatives in strip, f/6.3 Novar £7 17 6

Dremograph Enlarger, to take Leica or Contax lens. Shop-soiled only £4 0 0

Ensign Miniature Magnaprint, to take Leica lens. As new £3 15 0

Leitz Simple Boxform Enlarger, fitted with lens, for enlargements up to 3½×2½. Cost £5 12s. 6d. £3 3 0

Leitz Simple Boxform Enlarger, fitted with lens, for enlargements up to postcard size. Cost £6 15s. 10d. £4 5 0

Baby Miraphot, to take half-V.P. negatives. Excellent condition £8 5 0

Latest Improved Type Magniphot, to take Contax lens (used once). As new.....£7 17 6

Ensign Miniature Magnaprint, f/4.5 Dallmeyer lens. As new £5 5 0

Ensign Magnaprint, for 3½×2½ negatives, f/6.3 lens. As new £5 5 0

Leitz Printing-board, Felis, 8½×6½. As new..37s. 6d

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

A VERY DISTINCTIVE PAPER FOR BROWN-BLACK ENLARGEMENTS

Gevaert
PRESTONA

For the quality and attractive colour characteristic of the best Exhibition work. Equally suitable for contact printing. Simple development, and with such amenable latitude that it yields perfect prints of uniform colour from negatives of very different scales of gradation and contrast.

GEVAERT LTD., Walmer Rd., London, W.10

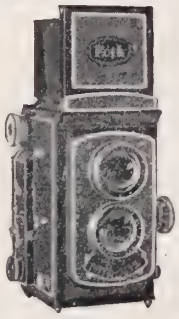
Gevaert · PERFECT · PICTURES

RAPID CHLORO-BROMIDE PAPER

Continued Pre-eminence:

In its service and facilities for camera-buyers, "the Westminster" has achieved a reputation all its own. The same distinguishing qualities will be found in connection with amateur ciné apparatus. At the Westminster the most modern ciné cameras, projectors and the various etceteras are always there awaiting your inspection—together with EXCHANGE and OUT-OF-INCOME arrangements that offer you special and exclusive advantages.

FOTH-FLEX—with f/2.5 lens



Marvellous Value
Splendid Offer

Twin-lens reflex taking 12 pictures 2¼ × 2¼ on normal 2¼ × 3¼ film. With f/2.5 Foth anastigmat, automatic film counter, focussing magnifier, focal-plane shutter, giving exposures 1 to 1/500th sec. and Time, with delayed-action movement.

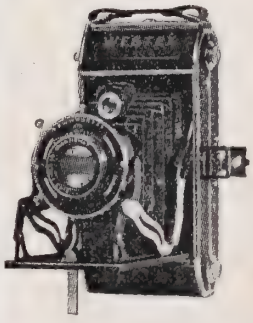
Price only .. **£13:10:0**

Nine monthly payments of 29/4.

Also with f/3.5 Foth anastigmat, as above, at.... **£10:7:6**

'WESTEX' Roll Film Cameras

Quite Unbeatable



"WESTEX Four-Five"

Takes 8 or 16 on normal 3¼ × 2¼ film. Very highest quality in every detail. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, plated edges, best leather covering and bellows. Quick self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back, panchromatic safety windows. Easy and delightful to handle, yet suitable for the most advanced work anywhere. By far the best all-round value offered. Obtainable only at the Westminster.

£4:8:9

Nine monthly payments of 10/5.

Velvet-lined Leather Case, 6/9 extra.

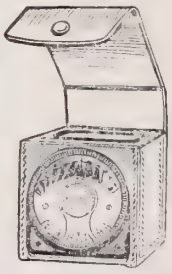
"WESTEX Junior"

8 pictures 3¼ × 2¼ on standard film. Fine f/6.3 anastigmat in focussing mount. Self-erecting front, ready at a touch, direct-vision and brilliant finders. Quite unparalleled at its price.

42/6

Nine monthly payments of 5/3.

'PICOSCOP'



New Electric Cell Exposure Meter

Direct and immediate readings from 1/4,000th sec. to 2 mins. Instant adaptation to any plate/film speed and lens stop. Compact, light, simple and most accurate. In ever-ready case.

Only 59s. 6d.

Nine monthly payments of 7/-.

NEW PATHÉSCOPE 9.5-mm. Motocamera



Model "H"

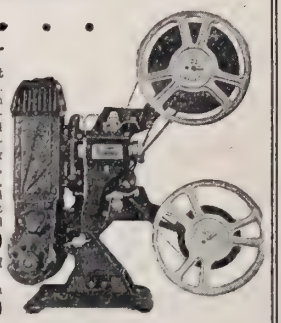
Remarkably compact and simple to load, and loaded in a few seconds. Size 4¾ in. square by 2¼ in. thick, weighs only 2¼ lb. Taylor, Taylor and Hobson f/2.5 lens. Extra smooth-running silent mechanism, single pictures at will.

£6:6:0

Nine monthly payments of 14/9.

PATHÉSCOPE 200-B

9.5-mm. Projector



Highly efficient 200-watt direct lighting system, giving a brilliant screen picture 10 ft. wide. Flickerless projection. Fan-cooled and asbestos-lined lamphouse. Universal tilting movement. Motor rewind, A.C. or D.C. supply, complete with lamp and motor drive for 100-volt circuit, 300-ft. empty reel and flex. **£15:0:0**

Nine monthly payments of 35/-.

Resistance for use on voltages 200 to 250, extra **£1:15:0**

'FILMAREX' & 'FAM' (Automatic) Vertical Enlargers



F/4.5 anastigmat, one-hand lever rise and fall, with automatic locking, in three models for negatives up to 4×4 cm., 6×6 cm. and 3¼ × 2¼.

Model 1, 4×4 cm., enlarges 2 to 10 times linear. Complete with condenser..... **£9:13:6**

Nine monthly payments of 22/7.

Model 2, 6×6 cm., complete with condenser **£11:8:6**

Nine monthly payments of 26/8.

Model 3, 3¼ × 2¼ **£17:17:0**

Nine monthly payments of 41/8.

"FAM" (Automatic) Models, f/4.5 anastigmat 4×4 cm. **£14:14:0**

Nine monthly payments of 34/4.

Ditto, 6×6 cm. **£18:18:0**

Nine monthly payments of 44/1.

A List of Real Bargains in MINIATURES now available at 119, VICTORIA STREET, S.W.1

Call, write, or phone
VICTORIA 0669.

3×4 cm. Zeiss Ikon Ikonta, f/4.5 Novar, Derval speeded shutter..... **£3 5 0**

3×4 cm. Ikonta, f/4.5 Novar lens, Telma shutter, with delayed action.... **£3 10 0**

Ensign Midget Model 33, fixed-focus lens, speeded shutter **£1 2 6**

36×24 mm. Baldina, f/2.9 Xenar anastigmat lens, Compur shutter..... **£8 17 6**

3×4 cm. Baldi, f/2.9 Meyer Trioplan lens, Compur shutter, optical D.V. finder **£5 17, 6**

Kodak Retina, f/3.5 Xenar anastigmat lens, Compur shutter..... **£7 17 6**

3×4 cm. Piccochic, f/3.5 Meyer Trioplan, Ibsor speeded shutter, optical D.V. finder **£4 15 0**

Leica Model II, f/3.5 Elmar lens, coupled range-finder. As new..... **£19 17 6**

Contax Slow-speed Model, f/2 Sonnar, coupled range-finder, ever-ready case **£27 10 0**

Model I Leica, f/3.5 Elmar lens, interchangeable mount. As new.... **£13 17 6**

36×24 mm. Baldina, f/2.9 Meyer Trioplan anastigmat lens, Compur Rapid shutter, optical D.V. finder. As new.... **£9 9 0**

36×24 Welta, f/2.9 Zeiss Tessar lens, Compur shutter, optical D.V. finder, soft leather purse **£11 17 6**

4½ × 6 cm. Baldax, f/2.9 Meyer Trioplan lens in focussing mount, delayed-action Compur shutter..... **£7 10 0**

4½ × 6 cm. Weltur, f/2.9 Radionar anastigmat, in delayed-action Compur shutter, coupled range-finder. As new.. **£14 15 0**

4½ × 6 cm. Baldax, f/4.5 Meyer Trioplan anastigmat lens, in Prontor II shutter, delayed action..... **£4 15 0**

V.P. Piccolette, f/4.5 Zeiss Tessar lens, Compur shutter, D.V. finder.... **£3 5 0**

V.P. N. & G. Sibyl Roll Film, f/4.5 Sibyl-Cooke lens, speeded shutter, rising and cross front, etc..... **£6 15 0**

V.P. Roll Film Goerz Tenax, f/4.5 Goerz Dogmar, Compur shutter..... **£4 10 0**

V.P. Goerz Tenax Roll Film, f/6.3 Goerz Tenastigmat lens, Compur shutter **£3 12 6**

Standard Leica (non-interchange model), f/3.5 Elmar anastigmat..... **£8 17 6**

3×4 cm. Rolloroy, f/3.5 Elmar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B., complete in case..... **£7 18 6**

4½ × 6 cm. Kodak Duo, f/3.5 Kodak anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B..... **£6 5 0**

3×4 cm. Foth-Derby, f/2.5 Foth anastigmat, self-capping focal-plane shutter, speeds 1/25th to 1/500th sec., T. and B. **£5 17 6**

Model I Contax, f/2 Sonnar anastigmat, self-capping focal-plane shutter, complete in ever-ready case..... **£29 17 6**

V.P. Exakta, f/3.5 Zeiss Tessar anastigmat, self-capping focal-plane shutter, complete in case **£13 17 6**

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

119, VICTORIA ST., S.W.1

PHONES & GRAMS
VICTORIA 0669

And 111, Oxford St., W.1 *GERrard 1432.* || 24, Charing Cross Rd., W.C.2 *TEMple Bar 7165.* || 81, Strand, W.C.2 *TEMple Bar 2710.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLV.

Mr. A. H. DURRANT.

From information communicated to our Special Representative.

"IT may be said that I follow in the footsteps of my father, who was a keen photographer over thirty years ago. Suffice it to say that from his old negatives I learned to make my first prints on home-made blue paper. Nowadays I use a quarter-plate T.-P. reflex for studio work and also for outdoor work where possible. For holidays my favourite is a 6×6 Rolleicord which yields excellent results whilst not being cumbersome to carry. Panchromatic material, exposed through an 'Alpha' filter when necessary, is invariably used—Ilford Soft Gradation plates for the T.-P. reflex and Panatomic film for the Rolleicord.

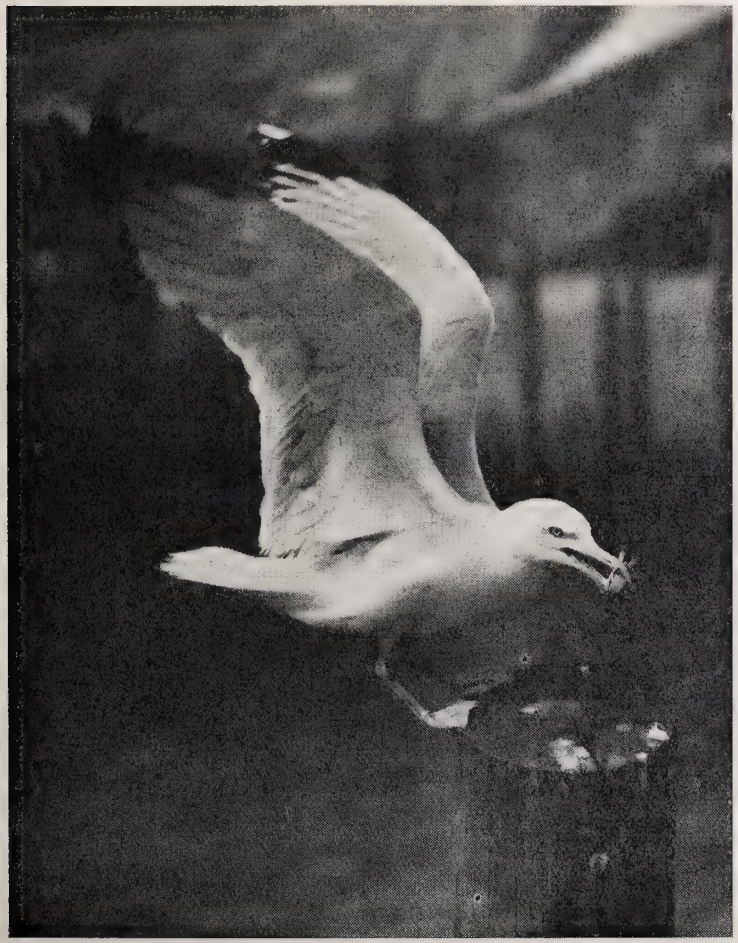
"I do not specialise in any one branch of work, but seek subjects from any material or ideas which appeal to me. Portrait subjects are carefully studied and lighted with the object of suggesting character, whilst I sometimes add a suitable background to help the composition. To me portraiture is fascinating work, as one has the lighting and modelling under complete control.

"The viewpoints of landscapes and seascapes are carefully selected to obtain the maximum pictorial effect under the prevailing lighting conditions. Skies play an important part in many of my pictures, and I often wait for suitable cloud formations before exposing. The sensitive materials I use are so good, and I know them so well, that I find it easy to give correct exposures without the aid of a meter. I may say that I always give a full exposure.

"My plates are desensitised in a Pinacryptol dye and developed, by the aid of a green safelight, in M.Q. developer. They are thoroughly fixed and washed. Any small blemishes on the negative are now touched up with retouching medium and an H pencil.

"For exhibition purposes I make a selection from my negatives taken during the past year. An examination of the proofs will reveal to me if the whole negative should be printed or, as often happens, only a portion. Enlargements are then made on 15×12 paper. I prefer white Kodak Royal for portraits, and for most other subjects I use a fast Chloro-bromide.

"If necessary, parts of the print are shaded during the accurate exposure which is given, and the print developed just to the full in M.Q. developer. This ensures a full range of rich tones. The usual fixing and washing is carried out. After-treatment of the print merely consists of spotting and slightly darkening any obtrusive high-light. The prints are mounted on large white mounts, finished off with a crayon line, and later sent off to the selection committee. My thoughts then turn to next year's pictures and 'things to come'."



CAUGHT IN THE ACT. *A. H. Durrant.*

(A further example of Mr. Durrant's work is reproduced on one of the centre Art pages.)

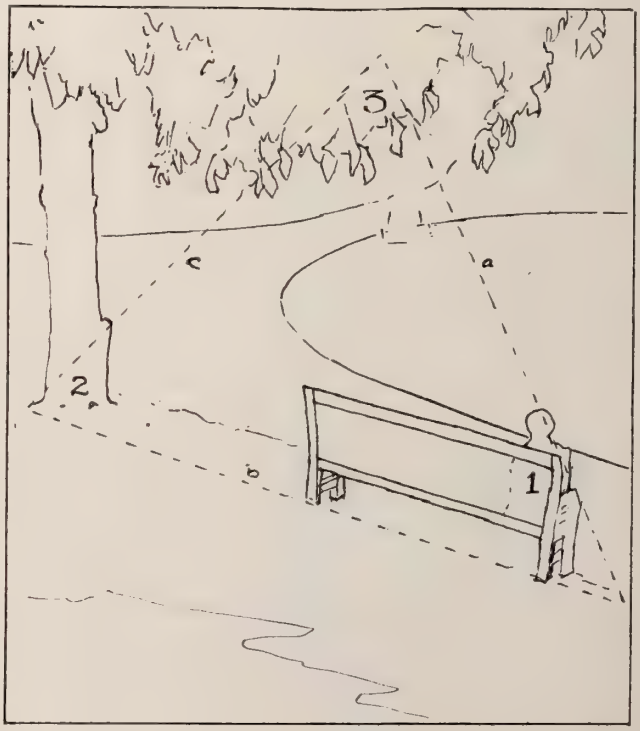
Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"WAITING," *by H. W. Lambert.*

REFERENCE has often been made in these columns to the desirability of placing the principal item or centre of interest well "in" the picture. The rule, in the ordinary run of cases, is to place the centre of interest on or as near as possible to one of the points of intersection formed by divisions of thirds vertically and horizontally.

But it has also been remarked that there is nothing arbitrary about it, and, upon occasion and if it is justified by the nature of the subject, it is possible to make a very considerable departure from one of the positions in question without impairing the success of the arrangement. Even so, it is extremely rare to find a centre of interest placed so near the edge as in this instance. The function is served by the figure of the girl (1), and, as will be seen, she is in a position virtually on the margin of the print. If there were no accents of importance elsewhere, or if the setting were unrelieved, such a placing would be definitely unacceptable. It would look wrong, and would actually be wrong. Even if the factor of human interest were strong enough to confer principality, it would still fail to achieve that sense of completeness that we are entitled to expect a finished picture to display, and the failure to adhere to the rule would involve a self-evident weakness in the arrangement.



Here, however, justification for the unusual nature of the placing is to be found in the fact that there are two points of lesser attraction which are so disposed as to afford a reasonable balance to the point (1). These are the base of the tree trunk (2) and the group of points of light in the foliage at (3).

(2) is somewhat nearer to the left-hand edge than (1) is to the right. Its presence tends to draw the attention momentarily to the left, and, in so doing, to create something in the nature of an illusion that (1) is more "in" the picture than it is. Its pull, however, is slight in comparison with the figure, and, by itself, it is not sufficient to create an adequate balance. The attraction at (3) is a bit more forceful, but, alone, it would be little more effective than (2). The two points (2 and 3), together, manage to offset and balance the placing of (1), partly because they both pull away from the right-hand side along the respective directions of (b) and (a) and partly because, in conjunction with (c), they seem to suggest a triangular formation which encloses, and therefore unites, the three points of interest.

The unification of these three points, especially having regard to the suggested triangle, entitles them to be viewed as a group, and, compositionally, it might be said that it is the group that counts and not so much the individual elements of which it is composed. If this assumption be agreed, the group could be taken as being suitably placed in the picture space, for it is somewhat more to one side than the other and one of the aforesaid points of intersection, and one only, is enclosed. That one is nearest to the figure (1) and it would seem legitimate to take it that it lends the required accentuation.

As it happens, there is some support for the idea of the triangular formation in the direction assumed by the bench, which lies along the line (b), and in the line of the edge of the path, which connects (1) and (3), but by a less direct route.

Viewed from this latter standpoint, it might be argued that the arrangement has been made to accord with the conventions of composition and there is no departure from the accepted form. The connection between the points, however, is inclined to be tenuous, and, although the impression does retain some influence, it is questionable if it is strong enough to be thoroughly maintained.

The first alternative—relying upon the balancing accents—seems the sounder on analysis, but, in practice, it is more likely that the disposition of the material was determined simply on the ground that it looked well and seemed to fill the picture space acceptably, or, put in another way, it was more a matter of instinctive judgment than conscious construction.

It is undeniably successful, and it could be wished that the rendering of the effect, on which the subject depends for its pictorial appeal, were equally well brought out. In the existing rendering, the sunshine seems to lack brightness and vigour, and the reason seems to lie in a measure of over-printing. However, this is a matter that could very easily be corrected in another edition, and, now that attention has been drawn to the fact, it will doubtless be done.

The picture has the added advantage of suggesting experiments in the direction of departing more or less from the accepted "rules" of composition. Such essays are often of great interest.

"MENTOR."



WAITING.

By H. W. Lambert.

(From the Advanced Workers' Competition.)



THE FIRMAMENT ON HIGH.

By Alex. Keighley.

(From the London Salon of Photography.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



TENNIS GIRL.

By A. H. Durrant.

(See article, "How I make my Exhibition Pictures.")

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

COWS, AND OTHER THINGS.

HAVING an intention to say something about my first experiences of hand-camera work as compared with what it is now, I made a search for one or two early negatives, few of which have escaped destruction. Fig. 1 is from a negative made with the first hand-camera I ever had.

It was made of cardboard and cloth, with a single lens, and a one-speed shutter worked with an elastic band ; and the whole outfit cost fifteen shillings. I thought it a marvel. And in many ways it certainly was, being possessed by seven devils.

I have shown the whole of the negative. Two edges were covered in the slide so as to waste as much space as the whole area of some modern negatives. The other two sides were exposed to the edges, and these frequently frilled unless we rubbed a bit of wax candle along them.



Fig. 1.



Fig. 2.

This stopped the frilling, and at the same time distributed bits of wax over the surface, and these stopped development where they lodged.

It will be seen from the illustration that the definition was good in the middle, but soon degenerated ; and that the lens did not cover the corners. The fog at the bottom was due to the leaky character of the slides. It was a marvellous camera. Now in looking up this negative I unearthed several others full of nothing but cows, and I decided to postpone my remarks on early hand-camera work and ask myself the question, " Why photograph cows ? "

I know why I took those in Fig. 1. That absurd and shoddy camera, in my estimation, worked wonders. I photographed all sorts of things just to see them " come



Fig. 3.

out." I don't know which were worse, my subjects or my negatives; but whatever the subject, the negative, if it "came out," was a thrilling and wonderful thing. I knew nothing about other people's negatives, but I am sure there were very few as dense and contrasty as mine, which often had to be printed in bright sunlight to get an image on P.O.P. Of course cows were worth photographing, and everything else as well.

Long after I had become more fastidious about subjects I must have taken the cows in Figs. 2 and 3. At that time I was using my first long-focus lens on a reflex. Even cows looked fine on the screen—and so did everything else. In Fig. 2, the four principal cows are not bad, but there are bits of three others. Fig. 3 is worse.

Fig. 4 is easily the best of the bunch, but I cannot think of any valid excuse for taking it.

To the farmer and stockbreeder, or to a dairyman, photographs of cows, as single specimens or in herds, may well be not only interesting but valuable. In that case, by all means let us photograph them to the best of our ability. We may also take them just for practice, as it were, or because we are still in the stage where it is wonderful and exciting to photograph anything. But the mistake beginners make is to suppose that their cow portraits, just because they have "come out," are fit and proper subjects for pictorial competition purposes.

Cows are often valuable subsidiary objects in landscape pictures. A recent striking example was Stuart Black's "Cowscape" at the R.P.S. It was really a cloudscape, but the humorous title was justified, because the cows made the picture.



Fig. 4.

This does not affect my contention that such things as the four cow subjects here have no real "pictorial" significance whatever. The cows are quite nice creatures, and their surroundings are natural and pleasant, but the prints are trifling records, and not pictures.

Of course, my cows are a symbol. When I put the question, "Why photograph cows?" I could substitute scores of other nouns for "cows." In all its forms it is an important question; and it would help us to better things if we put it to ourselves before making an exposure, if we have any idea of getting a result that shall be more than a mere photographic record. When we look at a proposed subject we should consider whether, after all, it is only a "cow."

W. L. F. W.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

41. BROMIDE PAPER

THE most popular of enlargement papers, bromide is the fastest and is available in a large number of contrast grades as well as surface finishes.

Because of its speed to actinic light, all bromides must be handled in deep yellow, orange or red safelight.

The contrast grades usually available are:—

1. Soft.—For use with negatives which are either harsh in contrast or dense. It has the longest scale of tones of all the bromide range and, consequently, calls for correct exposure and development. It is also the fastest regarding printing speed.
2. Normal.—For use with normal contrast negatives, that is, negatives of correct exposure and development. About half the speed of the soft variety.
3. Medium.—For use with negatives that are not quite up to the normal standard.
4. Contrasty or Vigorous.—Suitable for negatives which are under-exposed and/or under-developed. Printing speed approximately two-thirds or half that of normal.
5. Extra Contrasty.—The most contrasty of all the grades and suitable for only very weak and under-exposed negatives. Also suitable for copying line work.

Bromide prints intended for subsequent toning should always be correctly exposed and fully developed, that is, until no further details can be seen to appear in the high-lights. This will ensure that the toning will be of good quality and consistent throughout the print.

Developers suitable for bromide papers are to be found in No. 2 (Metol-Hydroquinone) and No. 9 (Amidol) in this series.

If difficulty is found in determining the emulsion side of the bromide paper, particularly in the case of matt papers, place a corner of the bromide paper between the lips and it will be found that the emulsion side will tend to adhere to one of them.

After development, the print should be rinsed for a few seconds in clean water and then placed in the fixing-bath of 4 oz. hypo to 20 oz. water (see No. 3 of this series).

The prints should be kept moving in the fixing-bath for about ten to fifteen minutes and then washed thoroughly for about thirty for single-weight prints and about sixty minutes for double-weight prints.

Blot off superfluous moisture and hang to dry.

42. BROMOIL

BROMIDE prints or enlargements for converting into bromoils should be correctly exposed, fully developed and of a good colour with an adequate range of tones. While it is possible to make bromoils from poor bromide prints, the finest bromoils are always made from good black-and-white bromide prints. Several manufacturers make bromide papers specially for bromoil, and these should be used where possible, although bromide prints made on any good paper may be used. The bromide prints should be thoroughly washed and free from hypo and preferably dried before bleaching.

Bleachers.

10 per cent copper sulphate solution ..	6 drm.
10 per cent potassium bichromate solution	2 drm.
10 per cent potassium bromide solution	4 drm.
Pure hydrochloric acid	2 drops.
Water to	10 oz.
or	
A. Copper chloride	¼ oz.
Sodium chloride	2½ oz.
Hydrochloric acid	3 drops.
Water to	10 oz.
B. Potassium bichromate	50 grs.
Water to	10 oz.

For use take A, 1 part; B, 1 part; water, 2 parts.

After bleaching in either of the above—which should be used at 65 to 75 degrees Fahr.—the print is well washed for ten minutes to remove yellow stain, and then fixed in plain hypo (1 oz. to 20 oz. water). After a final wash for half an hour the print may be dried, or pigmenting proceeded with at once.

If the bleached print is dried it must be soaked in water at a temperature of about 75 degrees Fahr. for half an hour before pigmenting.

After pigmenting, drying the finished bromoil can be hastened by soaking the print in methylated spirit for five minutes and hanging up in a warm current of air.

Picture Points

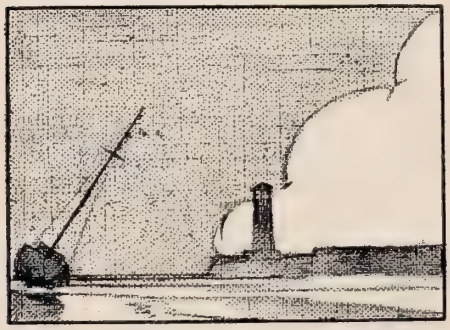
No. 21 (New Series) *by RICARDO*



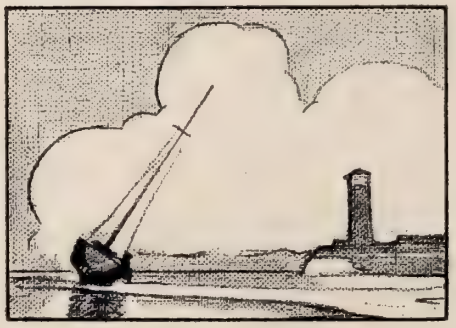
Sloping Lines.

IN last week's "Picture Points" we discussed the danger of allowing lines in the foreground to fall away at the corners of the print, thus causing a feeling of insecurity and divided interest. We have now a similar problem, that of sloping lines when they appear near the edge of the print.

In the first sketch, the eye is attracted out of the left-hand side of the picture because of the lack of space between the boat and the edge of the print. If we take a viewpoint more to the left, such as suggested in the lower sketch, and so include more space between the base of the sloping line and the edge of the print, we have a better chance of maintaining interest in the picture. Although the subject in this print is a boat, the same principle applies to any subject where a strong line or form is sloping outwards and is near the edge of the print, particularly if there are no opposing lines to restore the direction towards the middle of the picture.



Wherever a print includes one or more sloping lines, particularly if they are at varying angles, it is a great help towards preserving a sense of stability in the print, if a vertical subject, such as that suggested by the lighthouse, can be included.





Relevancy in the Subject Matter.

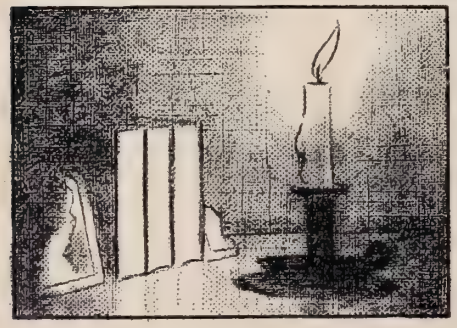
IT is not enough that a picture, of no matter what subject, shall consist only of good composition and good photographic technique, but that if two or more objects are included, they must be suitably related to each other in the natural order of things. This is best understood by referring to the two sketches above. Wholly unrelated subjects like the plant, decanter and glasses in the top sketch are by no means uncommon in beginners' prints. Perhaps there is a greater temptation when composing a picture such as a still-life subject to keep adding to the number of objects instead of eliminating and simplifying the group. With subjects like landscapes, where one *selects* and does not arrange the various items in the pictures, the danger of including irrelevant objects is not so great. No matter how good the composition or technique may be in such a print, the fact that the subjects are quite unrelated to each other is enough to weaken its appeal. One does not usually associate these articles together, therefore it is equally unsuitable to group them together.

Another instance of irrelevancy, although by no means so common as the top sketch, is shown in the dog study. Here it is little short of being ridiculous, as there is no reasonable chance that an animal could be associated with such articles of clothing. Although there is not the slightest doubt that it was amusing to the owner of the dog, it is not a suitable subject for a pictorial print, and constitutes only a "record" print.

Under-exposure and Inadequate Lighting.

THE immediate reaction to a print similar to that in the left-hand sketch would be to say that the negative was under-exposed, because the details in the shadows are missing. The age-old advice of exposing for the shadows is sound, but unless there is sufficient light to illuminate the shadows any amount of over-exposure will be futile. The result would be that the lightest tones would become dense and unprintable in the negative, while the shadows would remain as blank as ever and a contrasty print be inevitable.

With such a subject as illustrated on the left, where a single *point* of light was the only illuminant, it is clearly a matter of inadequate lighting, and not so much under-exposure. Some secondary source of lighting is essential, and although it is not advisable to have two lights showing in the picture, the subsidiary lighting should be to one side, the left, so that it would relieve the shadows and so provide the complete contours of the books, as well as revealing the modelling of the candlestick. This is shown in the right-hand sketch.





It is quite probable that the group illuminated by only one light looked quite attractive to the eye, but it must be remembered that as the eye wanders from the high-lights to the shadows, the iris of the eye is automatically and unknowingly adjusting itself to the light. But the lens sees everything at once, and the only way to compensate for this is to provide extra lighting so that the lens will "see" into the shadows sufficiently to register the details.



Granville PRODUCTS PRODUCE BETTER PICTURES

Whether used by the novice, the advanced worker or the professional, GRANVILLE PRODUCTS ensure the maximum results with the minimum effort. Every day we receive testimonials from new customers who are surprised and delighted—surprised at the quality obtained at such a low price—delighted with the ease in which such perfect pictures are obtained. If you are just beginning, start right with " GRANVILLE " ; if you have years of experience, change to " GRANVILLE." You will never change again !

"THE GRANVILLE GUIDE"

This new publication is a superb 16-page de luxe illustrated edition. Specially issued for users of Granville Photographic Products, it contains up-to-date working instructions, formulæ, and many useful articles specially written by our own experts. A complete list of all materials is also given, including many new lines. If you have never communicated with us before, **write to-day for your copy.** Applications should be addressed to : PUBLISHING DEPARTMENT, Granville Gulliman & Co., Ltd., P.O. Box 3, Leamington Spa.



If you have previously communicated with us, please do not apply, as a copy will be sent to you.

Telegrams and Cables :
" GRANVILLE,
LEAMINGTON."
Telephone : 847.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

London Warehouse
and Showrooms :
13, GRAY'S INN ROAD, W.C.1
Telephone : Holborn 5688.



INDOOR READINGS UP TO 120 SECONDS

"TEMPiPHOT"

PHOTO-ELECTRIC METER

An amplifier enormously increases the sensitivity, giving dead-accurate reading for indoor or outdoor photography and ciné work. With amplifier attached it gives readings up to 120 seconds. Can be used with or without amplifier. Amplifier or meter *really do* fit a waistcoat pocket. Ask your dealer to show it you !

TEMPiPHOT
Costs 75/-
Amplifier 37/6
Morocco zip-fastener cases for either (if desired), 5/- each.

or write for fuller details and address of nearest stockist from the sole concessionaires :

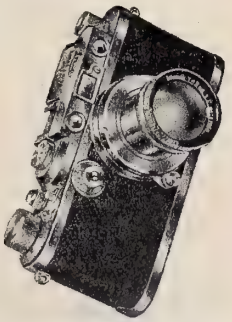
R. F. HUNTER LTD. 'Celfix House,'
51, GRAY'S INN ROAD, LONDON, W.C.1
Phone: Hol. 7311/2.

The very wide scope of a Leica

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents, not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera, in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f/2 Summar lens, automatic focussing, shutter speeds to 1/1,000th sec. at £43, or 9 monthly payments of £5 0s. 4d.



THE
WESTMINSTER
PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria 0869*) **81 Strand, W.C.2** (*Temple Bar 2710*)
111 Oxford Street, W.1 (*Gerrard 1432*) **24 Charing Cross Road, W.C.2** (*Temple Bar 7165*)

Important

For small negatives



TRADE MARK **'TABLOID'** BRAND

FINE-GRAIN DEVELOPER

Produces minimum grain

Permits maximum enlargement

1/6 PER CARTON *From all Photographic Dealers*

Write for FREE Specimen

BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

Pho. 1634 *Copyright*

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2



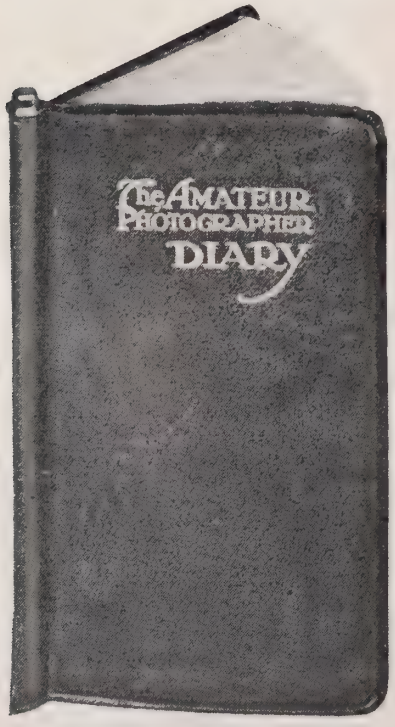
Be sure !!! use SUPERFIX THE QUALITY PASTE

AND NOTE THE DIFFERENCE.

Obtainable from all Stationers, Stores, Photographic Dealers, etc., from whom FREE SAMPLES are available.
9d. and 1/6. Bulk Tins: 1lb. 2/3, 7lb. 8/9.

Sole Distributors: BLICK OFFICE EQUIPMENT LTD., 88, Lant St., S.E.1
Made by Middlemass & Co., Ltd., Penryn, Cornwall.

EVERY CAMERA USER SHOULD GET A COPY NOW!



The AMATEUR PHOTOGRAPHER

DIARY

and Handbook for 1937

This useful little handbook contains, in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulæ for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size 3⅛×5⅝ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE

Price **1/6** net By post **1/7**

From Stationers and Bookstalls, or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Opening of the Winter Ciné Season

By "ACTINOGRAPHIST."

WITH the coming of darker months, amateur ciné activities are wont to find their expression in different though still attractive outlets. Production work is ceasing to hold the field; and, in its place, renewed interest will be taken in lectures, projection and the general indoor activities of a healthy movement.

As an incentive to greater participation in all these, the unattached worker is strongly urged to link up with his local club or society. Here he will usually find a congenial atmosphere, scope for working on the more important products of co-operation and—above all—opportunities for making contact with helpful suggestions and new ideas.

It is not suggested, of course, that the new-comer should long remain a "passenger" or become a retarding influence to society activities. More than one society does, indeed, suffer from a preponderance of this class of member—which perhaps explains why the positive output of such bodies is appreciable only in the work of three or four real enthusiasts.

To overcome this, the beginner or new member should take early steps to demonstrate his enthusiasm. He should not hesitate to join in society discussions from the very outset. Nor should he be afraid to advance criticism. It is part of his job to see that his club is justifying the place it holds in the movement. It is part of his job at all times to raise his voice in furtherance of approved objects.

After all, societies thrive on keen enthusiasm; nor would it be the first time that the introduction of "new blood" has come as a spur to the flagging energies of older members.

One of the main features in which enthusiastic members can advance the welfare of their club concerns the matter of programme selection. Generally, a programme should not be too technical or exacting; nor, on the other hand, should it fail through a too-lavish attention to the demand for "entertainment."

The happy medium here implies a programme that will afford to memberships the utmost technical and filmic training without any tendency to boredom, or to that falling-off of interest which invariably follows when the training is too severe.

And, apart from the well-recognised advantages of enlivened study, it should not be forgotten that before entering the club-room most members have probably expended a good deal of energy in following the very exacting duties of vocation.

For a remedy, it is advisable as often as possible to combine instructional lectures with shows of good films. Thus the evening could open with the screening of one of the "classic" films of the movement—and this could be followed by a capable lecture-criticism.

Again, the lecturer could open the evening with a selected talk, a film or films being subsequently shown to illustrate the major points raised. Only occasionally should the show of films be omitted; and at such times its place should be taken by a general discussion (to which the lecturer should reply).

Extreme care should be used in the selection of speakers, though most of those available in the field of cinematography are good. So, too, the best lecturers will usually visit a serious society without fee; and, being busy people, they like to select from alternative dates. Incidentally, lecturers who have good films to their credit are always infinitely better than those who have no films but abundant "theories" and prejudices.

Projection-night films come to societies through the "inter-loan" method and also through the activities of display sub-committees. In the case of the first, which seldom purport to be outstanding or even good films, members show a keen interest and indulge in friendly criticism. The others, however, are selected from the whole of available output; they create actual excitement, and the date of their showing is always eagerly awaited.

In these circumstances, then, it behoves those responsible to select the films with due care. Particularly should they attend a previous showing of any doubtful production before inflicting it upon their full memberships. The knowledge that any film has secured an award is no adequate criterion, for not only is the standard of competition sometimes appallingly low, but it is also on record that some of our most outstanding productions emanate from workers who do not engage in the competitions.



Misty autumn mornings at the seaside, now that the "tripper" season is over, are often productive of striking effects, such as the above, that would provide a good action subject for the ciné worker.

A Hint When Making Ciné Sub-Titles

By D. ALDWYN JAMES.

THE average amateur cinematographer puts the letters composing the title, or sub-title, against a plain black or white background. There is no doubt that this procedure assists in making the letters show up better. But to use this method of titling thoughout a production is too monotonous, and gives an impression of lacking in imagination.

In the "silent" days, when viewing professional productions, this fact was very noticeable. Plain backgrounds were rarely used, but instead scenic or pictorial ones. This method of technique had the effect of strengthening the meaning of the title in the minds of the audience.

The professional studio has facilities denied to the amateur, but a little ingenuity can compensate, sometimes, for lack of resources available to another.

Every week *The Amateur Photographer* gives beautiful pictures in the art pages of the journal. The variety is such that practically every subject is covered by examples. Therefore, by using any one of these pictures as an appropriate background to a title, the title itself becomes something more than a collection of words.

As most amateur ciné films are produced for purely private exhibition it is not likely that objection would be raised by the owners of the copyrights for infringements. But, in any case, if permission was asked, for the purpose stated, it would in all probability be readily granted.

It will be appreciated that by utilising the art pages of *The Amateur Photographer* in the above manner an immense improvement in the technique of presenting titles and sub-titles is bound to make itself evident.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, October 14th.

Battersea Men's Inst. C.C. Demonstration of Roll Film Developing.
Birkenhead P.A. Criticism of Competitions 1 and 2.
Birmingham P.S. (Ciné Sec.). "The Applications of Cinematography." J. Fraser.
Brighton and Hove C.C. "Exposure Systems." J. Radford.
Bristol P.S. "Fes the Mysterious—the inviolate City of Morocco." J. Shaw.
Croydon C.C. Lecture on Portraiture. Howard Coster.
Dennistoun C.C. Beginners' Night. "What do you want to know?"
Edinburgh P.S. Meeting of Portfolio Contributors.
G.E. Mechanics' Inst. P.S. Combination Enlarging.
Hinckley and D.P.S. "The Amateur Photographer" Prize Slides, 1935.
Northallerton and D.P. and C.S. Still Life—Practical Evening.
Solibull P.S. Successful Picture-making for Beginners.
S. Suburban and Catford P.S. "Memoirs of London, 1884–1902." P. Martin.
Worcestershire C.C. "Portraiture." Donald Allen.

Thursday, October 15th.

Armley and Wortley P.S. "Windmills." Ethert Brand. (Y.P.U. Lecture.)
Ashton-under-Lyne P.S. "Bypaths in Lantern-Slide Making." E. S. Maples.
Bayswater and Paddington P.S. The R.P.S. 1936 Exhibition Slides.
Blyth and D.C.C. Members' Print Criticism. C. E. Baldwin.
Bolton C.C. "Lenses and their Production." W. Spink.
Brighouse C.C. "Oil Reinforcement." A. Barraclough.
Bury P.S. Show of Members' Summer Prints and Discussion.
Camberwell C.C. One-man Show. G. A. Slight.
Greenock C.C. "Enlarging." Dr. J. Nelson Russell.
H.H.P.S. "Truth, Art and Photography." H. Ranson.
Hull P.S. "Miniature Negative Photography." G. B. Macalpine.
Keighley and D.P.A. "Preparing Negatives for Exhibition Prints." H. Bairstow.
Liverpool A.P.A. "The Liverpool Cathedral." Col. Vere E. Cotton.
N. Middlesex P.S. "Contrast." E. Van Someren.
Oldham P.S. L. and C.P. Union Print Portfolio.
Padiham and D.P.S. "Combination Printing." H. Swindlehurst.
Richmond C.C. "Modern Aids to Indoor Photography." S. Schofield.
Stourbridge Inst. P.S. "Spotting and Finishing Prints." H. N. Usher.
Sunderland P.A. "Enlarging Demonstration." R. Chalmers.
Urmston and D.P.S. Mixed Ciné Show.
Wimbledon C.C. "The Tower of London." E. W. Harvey-Piper.
Woolwich P.S. "Print Reproduction on Bromide Papers." B. L. Twinn.

Friday, October 16th.

Harrogate P.S. "Picture-making and worth-while Photography." H. G. Grainger.
King's Heath and D.P.S. "Lantern-Slide Making." J. O. Wilkes.
Photomicrographic S. "Section-cutting, etc." Dr. G. S. Sansom and F. J. Pittock.
Southend-on-Sea and D.P.S. "Etchadine." G. H. Potts.
St. Helens C.C. Demonstration for Beginners. J. Gorse.
Walkden and D.P.S. Members' Night. "Gaslight Printing." J. W. Watkinson.

Saturday, October 17th.

St. Bride P.S. Second Annual Dance. A. J. Milne, M.C.
Watford D.C. Monthly Competition.

Monday, October 19th.

Blackburn and D.P.S. "Making an Enlargement." T. C. Egan.
Blackpool and Fylde P.S. "Methods of Development." L. Payne and P. C. Harper.
City of London and Cripplegate P.S. "The Charm of Colour Photography." F. P. Bayne.
Derby P.S. Midland Counties Photographic Federation Portfolio and Slides.
Erdington and D.P.S. "Cornish Memoirs." L. T. Roberts.
Kidderminster and D.P.S. "The Cotswolds." A. W. Lucas.
Kingston C.C. "Practical Development." B. B. Hill.
Lancaster P.S. "How to Get the Best from your Bromide Prints." C. Thomas.
Leeds C.C. "Brom-etching Demonstration." G. W. Perkin.
Leeds University P.S. Portraiture—a Demonstration. J. Manby.

Monday, October 19th (*contd.*).

Liverpool A.P.A. Demonstration—Lantern-Slide Making. Willis Nevitt.
Newcastle (Staffs) and D.C.C. Monthly Competition—Slides.
Padiham and D.P.S. "Enlarging" (Beginners). J. Y. Brown.
Southampton C.C. "Ourselves as Others See Us." (Ciné.) H. E. Isard.
Southport P.S. "Leica Photography." Messrs. E. Leitz, London.
S. London P.S. "Architecture and Sunshine." E. R. Bull.
St. Helens C.C. L. and C.P.U. Slides.
Walsall P.S. Demonstration. H. F. Lloyd.

Tuesday, October 20th.

Birmingham P.S. "A Holiday Among the Birds." J. S. Warwick.
Bridge of Allan P.S. Short Papers by Members.
Cardiff N.S. (Photo. Sec.). "Architectural Photography." S. J. Milner.
Exeter C.C. "A Chat on Colour Filters." S. Bridgen.
Grimsby P.S. "The Miniature Camera." D. H. Bloomer.
Guildford and D.C.C. "Colour and Movie Films." Lt.-Col. Younger.
Hackney P.S. "Wind and Water." T. D. Nunn.
Halifax P.S. Competitions. Y.P.U. Trophy Slides.
Harrow C.C. "The Zoo's Who's Who." C. Roberts.
Howard de Walden P.C. Model Night.
Leamington and D.P.S. "A Glimpse of Sunny Lands." Miss D. Snoddy.
Leeds P.S. Some Movie Pictures from Berlin and Stellingen Zoos. F. A. Jordan.
Leicester and Leicestershire P.S. "Artificial Light Photography and Desensitising." O. W. Seville.
Manchester A.P.S. "Cameras and Their Uses." F. G. Curson.
Monklands P.S. "Composition." Duncan F. Shanks.
Newcastle and Tyneside P.S. Members' Print Competition Criticism.
Newport and Mon. P.S. Lantern Lecture—Dufaycolor Photography.
Norwich and D.P.S. "After-treatment of Prints." H. J. B. Hampson and A. V. Bovington.
Norwood C.C. Demonstration—Portraiture. N. Button.
Nottingham and Notts P.S. "Lantern-Slide Making." C. P. Straw.
Palmers Green Ciné S. Annual General Meeting.
Peterborough P.S. Developing a Negative—Demonstration.
Portsmouth Camera and Ciné C. "Italian Lake and Landscape." J. Dudley Johnston.
Reading C.C. Competition Evening—New Angle Photography.
Rugby and D.P.S. "Outings" Competition Evening.
Sheffield P.S. "The Harrier Hawks and Some of Their Neighbours." R. Chislett.
Small Heath P.S. "Titling, Lettering and Printing." J. W. Chaplin.
Stafford P.S. "Lantern-Slide Making." J. Eymer.
St. Bride P.S. Lecturettes. Bexley Heath P.S.
Warrington P.S. Talk on the Bromide Process. Mr. Duxbury.
Whitehall C.C. Lecture by Messrs. Light and Glasse (Foreign Office).
Willesden P.S. "Choice of Plates and Films." A. E. Avent.
Windlesham C.C. Night Photography—Demonstration. Messrs. Agfa, Ltd.

Wednesday, October 21st.

Battersea Men's Inst. C.C. Annual General Meeting.
Bayswater and Paddington P.S. "People I Have Shot." James Jarché.
Birkenhead P.A. Demonstration—Bromoil. Dr. R. L. Okell.
Birmingham P.S. (Ciné Sec.). "Designs for Titles." Neville Smith.
Brighton and Hove C.C. "A Bromoil Demonstration." H. G. Martlew.
Croydon C.C. "The Kodachrome Process." S. T. Ternouth.
Ealing P.S. First Pictorial Competitions and Criticisms.
Edinburgh P.S. "The Negative." A. H. MacLucas.
G.E. Mechanics' Inst. P.S. Practical Portraiture—Members' Evening.
Hinckley and D.P.S. "Demonstration on Enlarging." T. H. Houghton.
Howard de Walden P.C. Whist Drive.
London School of Hygiene P.S. Gevaluxe Demonstration. R. S. Beck.
Northallerton and D.P. and C.S. Isle of Man Competition Slides, 1935.
Shropshire C.C. Members' Query Night.
S. Suburban and Catford P.S. "Some Pictorial Views." E. C. Butcher.
Worcestershire C.C. Members' Evening.
York P.S. Portraiture—Lecture and Demonstration. W. Richardson.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

LACE Photography *with a* Miniature Camera

A Fascinating Indoor Subject for the Amateur Photographer.

By PAUL I. SMITH.

LACE is probably one of the most difficult materials to photograph if the enlarged bromide print is to bear a very close resemblance to the original. Electric light, although convenient, is inclined to be rather hard and to exaggerate the contrast. It is, however, possible to obtain good results if the bulbs or reflectors are draped with butter muslin so as to give a softly diffused light, but it must be bright enough to add sparkle to the lace. My method of photographing lace is to pin it on to a blackboard which I place in a sunny room so that it is evenly illuminated, but it is possible to obtain different effects by altering slightly the angle of light on the subject.



Silk and Cotton Allover Lace.



Silk Lace Flouncing.

Experiments with my miniature reflex (Ikoflex II) have convinced me that excellent results may be obtained by the use of this and similar cameras when supplementary lenses are attached and a fairly small stop employed. By using one of these cameras taking twelve negatives on an eight-exposure film working costs are greatly reduced, and each exposure need only take a minute or less with small stop and filter.

A filter is necessary, and I use a coloured disc of gelatine (Gamma, Ilford), which I place between the first and second components of the lens. The exposure has to be increased six times, but this is no great inconvenience when using the fairly rapid fine-grain panchromatic films. My own favourite film is "Panatomic," which I find gives me negatives rich in detail and of sufficient contrast to give sparkling prints and enlargements on glossy paper.

The exposure has to be carefully calculated, and I always give double the exposure obtained by using an accurate meter. The reason for this strange departure from the orthodox is that the use of modern fine-grain developers necessitates an increase in exposure if moderately plucky negatives are to be produced. I use Johnson's Fine-grain Developer generally.

This little-practised branch of amateur photography is very fascinating, and, with a little care, the miniature-camera enthusiast can obtain prints of quite remarkable beauty and technical value.



Two-tone Silk Lace Flouncing.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Tripod Bushes.

Can you advise me on altering the tripod bush on my camera so that it will fit my tripod? H. E. (Brighton.)

You do not say which is the larger of the two, the camera socket or the tripod screw. We presume that although the two screw threads are different in size they are each the standard screw thread adopted for both British and Continental cameras. The larger thread is $\frac{3}{8}$-in. Whitworth, and the smaller screw thread is $\frac{1}{4}$-in. Whitworth. If your camera has the larger thread, you can obtain an adapting bush at most photographic dealers for a few pence. If it is too long, it should be sawn in half and a saw-cut be made across it for the purpose of screwing it into the camera socket with a screwdriver. The bush should then be screwed in as hard as possible to prevent it from becoming unscrewed and remaining on the tripod screw. If the tripod screw is the larger, instead, then you have no alternative but to obtain a special tripod head adapter that usually costs about 1s. or 2s.

Water-Bath Development.

What is the method of developing negatives by the water bath? What kind of developer is used? J. D. (Watford.)

The water-bath method of developing negatives is very useful where the utmost detail is required in the negative, where it is desired to flatten out the tone contrast and, to some extent, for underexposed negatives. The procedure is briefly this: the plate is first immersed in a normal strength developer for about ten seconds and is then transferred to a bath of plain water and allowed to remain there undisturbed for about two minutes. It is then given another short immersion of about 20 seconds in the developer and replaced in the water bath for a further two minutes. After this, another short development is given, this time for about 40 to 60 seconds and is followed by a third water bath of two minutes. These times are only approximate, and need to be adjusted to suit varying circumstances, but are approximate for an M.Q. developer at 65° Fahr. for a medium contrast negative. Almost any of the usual non-staining developers can be used with the exception of pyro, as the prolonged immersion causes a pronounced stain. It is essential to remember that while the negatives are in the water bath, the dish must on no account be rocked.

Hydroquinone Developers.

As I do not wish to use metol, is it possible to make up a developer with hydroquinone for bromides? T. T. V. (Dorchester.)

The following formula will make up a developer that works quite well:—

Water	.. 30 oz.
Hydroquinone ..	.. 100 grs.
Sodium sulphite ..	.. 200 grs.
Sodium carbonate ..	.. 3½ oz.
Potassium bromide	.. 3 grs.

Drying Contact Prints.

Can you suggest a practical method of drying a quantity of gaslight prints, without having to pin them up and so that they will not curl in drying? H. N. (Godstone.)

Obtain some fine muslin, large enough to accommodate all the prints that are likely to be dried at once, and after washing it to ensure absolute cleanliness, attach each of the two opposite sides to a rod or cane. This will provide a sort of horizontal net that can be suspended by cords attached to each rod. After washing, lay each print face downwards on the fabric and it will be found to dry reasonably flat, in a very short time, especially if the net is suspended near the ceiling in a warm room. The net can afterwards be rolled up, like a ciné screen, and conveniently stored away.

Firework Photography.

What exposures and materials do you suggest suitable for firework displays? F. K. S. (Southend.)

If you wish to avoid movement of the flames or sparks then it will call for an instantaneous shutter speed fast enough to suit the subject. Fortunately, there is usually very little gradation between bright light and deep shadow in a firework show, so that under-exposure is not such a bugbear as with the more usual subjects. It will, however, be found that if a time exposure is made, a very good effect can often be obtained by including several different displays of rockets, etc. Panchromatic material is ideal for this work, but the fast "chrome" films will be quite good for all subjects where orange and red do not predominate.

Lens Hoods.

What is the right length of lens hood to use for a quarter-plate camera? J. C. D. (Douglas.)

Even if you had supplied the focal length of the lens to be used on the camera and stated whether a rising lens panel was fitted, as well as giving the diameter of the lens hood (assuming that a round hood is to be used), we could only give you an approximate length of lens hood to use By far the most satisfactory way is to begin with a generous length of tube, say 2-in., and after placing it in position on the lens, point the camera to any even area of light, preferably the sky. Examine carefully the focussing screen and note if the corners are darker than the middle. If so, shorten the tube until the corners are equally as bright as the centre. As an extra check, stop down the lens, which will show any dark corners more clearly by a more pronounced line. If a rising and cross front is fitted to the camera, move the lens panel as far out of the centre as it is ever likely to be used when making exposures.

Anastigmat Lens.

What does the term "anastigmat" mean when applied to a photographic lens? L. J. (London.)

An *an*astigmat lens is one that has been corrected for astigmatism, the inability of a lens to give sharp definition of both horizontal and vertical lines at the same time, particularly when they appear near the edge of the plate or field of illumination.

Compur Shutter.

Will any harm come to a Compur shutter if the outside ring is adjusted so that the indicator comes between two markings? Would the shutter exposure be something between the two stated times? B. T. (Wolverhampton.)

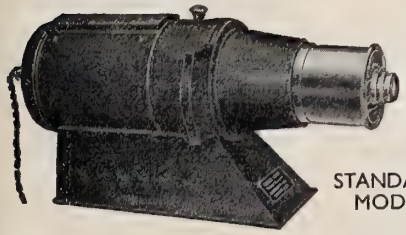
We understand that it is quite in order for a Compur shutter to be set *anywhere* on the ring, up to the 1/100th, whether on a stated speed or in between any two marks, and that the speed will be in proportion to the position. That is to say, if the shutter pointer were set between ½ and 1/5th, it would be approximately 1/3rd of a second. This does not apply in any of the speeds past 1/100th, and it is not advisable to move the indicator ring after the shutter has been "set" at the fastest speed, particularly with the "Rapid Compur."

ENSIGN

HORIZONTAL MAGNAPRINT

SUPER-SPEED CONDENSER ENLARGER

THE IDEAL ENLARGER FOR THE BEGINNER



STANDARD MODEL

Designed on the standard lines of all other Magnaprint Enlargers, and at a price to enable anyone to start the very fascinating practice of enlarging with sound and efficient apparatus at a very moderate cost.

MINIATURE MODEL

Model H/0. For all miniature negatives. Fitted with Ensar F/6.3 Enlarging Anastigmat with orange cap and 3-in. condenser..... £2 : 17 : 6

STANDARD MODELS

H/1. For 3¼×2¼ and all smaller negatives. Fitted with Ensar F/6.3 Enlarging Anastigmat and 4½-in. condenser ..... £5 : 5 : 0

H/2. For ¼-plate and all smaller negatives, fitted with Ensar F/6.3 Enlarging Anastigmat and 6-in. condenser ..... £7 : 10 : 0

Lamps. (G) SILVALUX OPAL 100-watt for H/1, 3/2; 150-watt, for H/2, 4/10. State voltage when ordering.



ENSIGN ENLARGING EASELS

FOR USE WITH ALL HORIZONTAL ENLARGERS

No. 0.

Size 16×13 in. with 15×12 in. chart and paper clamps 7/6

No. 1.

Size 16×13 in. with board pivoting for vertical or horizontal on stand—with paper clamps and chart 12/6

No. 2.

Size 16×13 in. with board pivoting for vertical or horizontal on ball-and-socket head, allowing for correction of lines in all directions. With stand, paper clamps and sizes chart 17/6

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

About HALIE *Screens*



THE provision of simple means whereby a photographic image may be modified for the purpose of artistic effect considerably widens the scope of pictorial photography. It is, after all, the personal touch given by a photographer to his work which causes its value and character; the Halie screens will be found to be most useful in the search for special artistic effects. The critical worker will find that their use enables him to give a particular character to his prints, while the most ordinary of photographs can often be materially improved by using a judiciously chosen printing screen.

The names given to Halie screens must not be taken to reflect on the photographic result or the craft after which the screen is named. The various screens are called "etching," "painting," and so on merely because these names indicate the general type of result obtained, and not because by their use a photograph may be made to imitate an etching or an oil painting. However greatly a photographic image is modified, it must never be forgotten that the result is still photographic and has no bearing on other graphic arts whatever.

Photographers to-day require prints which are not hard in contrast, but which present a pleasing softness. Such results are usually produced by expensive soft-focus lenses or mechanical diffusing devices such as ruled discs, but many photographers cannot afford these luxuries. Added to this, most photographers—particularly amateurs—use small negative sizes and experience grain to some extent in enlarging, so that the ideal device for softening contrast should also be capable of producing a regular grain in the print rather than the irregular grain produced by the negative. By simply placing one of the Halie screens over the printing paper during the printing or enlarging process the image is given a character which makes it different and more pleasing to the eye than a "straight" print.

Halie Soft Grain Screens.

Three screens are available:

A. Fine grain, for slight softening.
B. Medium grain, with an effect similar to that of a printed picture.
C. Coarse grain, for strong and massive effects.

These screens render retouching unnecessary.

The Halie Etching Screen.

The size and width of the lines increase progressively with the size of the screen, so that the image character appears the same when prints of various sizes are viewed from their proper distances. All sizes up to 10×8 are provided with a black border, giving a white edge to the print.

Halie Oil Painting Screens.

This printing screen produces an image of characteristic and unique appearance: soft, irregular and very plastic. All monotonous flat areas in the negative are broken up and enlivened in a remarkable way. Supplied in two grades, Soft and Coarse.

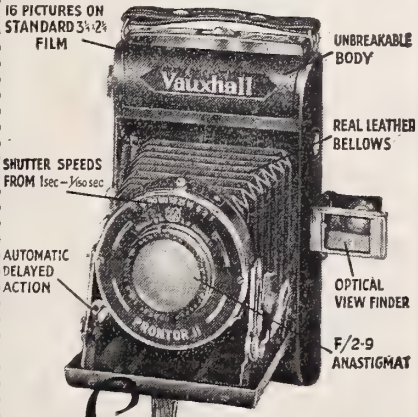
Halie Linen Screens.

These screens give a fine linen texture effect to the print, giving the impression of being printed on linen cloth. Supplied in pairs, one each of "fine," and "coarse" texture, in a folder.

Write for Prospectus and Price List.

SANDS HUNTER & Co. LTD.
37, BEDFORD ST., STRAND, W.C.2

The Best Value



£4-19-6 only

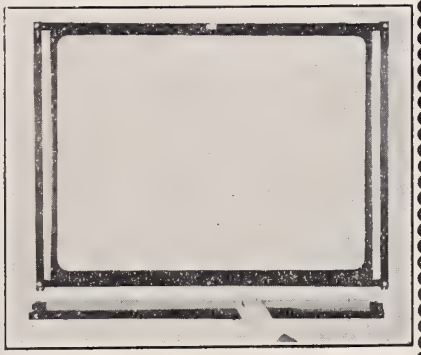
The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR **8/9** down and 11 similar monthly payments.

Or with Compur "S," £6 15 0. Compur Rapid, £7 19 6

GLASS SCREENS

STAGGERING VALUE



Finest Crystal Glass Beaded Surface.

SIZE: 30×40 **32/6**

COMPLETE WITH STRETCHERS.

Also in finest Silver Surface.....**17/6**

COMPLETE WITH STRETCHERS.

Packed in neat cardboard box. Carriage 1/3 extra.

NOTE THESE POINTS

This new screen must not be confused with cheaply made screens. The surface is very durable and of finest quality. The woodwork is not stained, which soils the hands, but is polished in eggshell cellulose. The stretchers are of a new design and allow for fixing the screen quickly without having to remove the thumbscrews.

SPECIAL: 52 in. × 40 in. Screen in silver surface only. Price..... **21/-**

COMPLETE WITH STRETCHERS.

Only obtainable from

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1
TELEPHONE: VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE CITY 5482

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

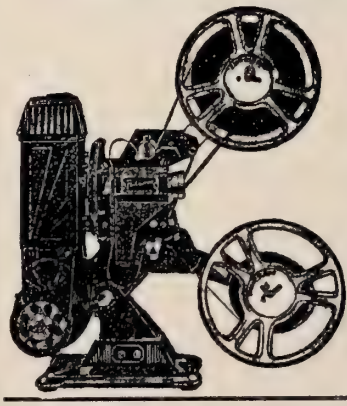
Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

This is the Leading Ciné House in the Country—

We were originally a **Professional Film House** dealing exclusively with Production of 35-mm. film and supply of theatre apparatus.

Our energies are devoted now exclusively to the needs of the *Amateur Cinematographer*, and this unrivalled experience is at your service. We supply every good make of sub-standard apparatus, and will be pleased to help you make a suitable choice.

PATHÉSCOPE 200-B



9.5-mm.

This is the finest value obtainable in a 9.5-mm. projector. Brilliant steady picture up to 9 ft. if desired, fan-cooled 200-watt lamp. Motor rewind. Takes the standard 300-ft. spools.

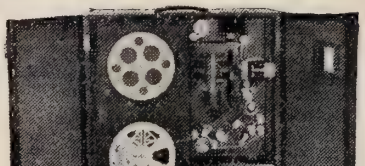
Price, for use on 100 volts.

£15:0:0

Or 12 payments of 26/3.

Resistance for 200/250 volts 35/-.

GEBESCOPE 16-mm. Sound Projector



The best talkie available, with an extensive library and modern films for hire, i.e., all the Tom Walls and Ralph Lynn series, "The Iron Duke," and hundreds of others.

Demonstration in any part of the country.

MODEL A, complete with Speaker..... £95 : 0 : 0

Or £23 15s. deposit and 12 payments of £6 6s. 6d., or 18 of £4 6s. 10d.

Get a good Projector or Camera now on our CONFIDENTIAL H.P. Terms.

JUST A FEW SELECTED CINÉ BARGAINS

Siemens Model B Camera, with f/2.8 Glaukar lens, 3 speeds, with coupled aperture ring, cassette loading, complete with case. Very good condition **£22 10 0**

Bolex Model D Projector, 9 and 16 mm. films, 250-watt lamp, variable resistance and carrying-case. Good condition.... **£23 10 0**

Victor Model III Camera, turret head, 1-in. Dallmeyer f/1.9 lens, also 1-in. f/3.5 Dallmeyer in focussing mount, and 4-in. Telephoto lens f/4 ..... **£28 0 0**

Victor Model V Camera, latest type, turret front, Dist-a-light finder, visual focussing and wind back, f/2.9 Dallmeyer anastigmat, also 2-in. Aldis f/3.1 lens. Condition as new..... **£38 10 0**

Model B Kodascope Projector, 200-watt lamp, case and variable resistance **£20 0 0**

Cine-Kodak Eight-20, condition as new, f/3.5 lens **£6 18 6**

9.5-mm. Coronet Cine Camera, f/3.9 anastigmat lens, portrait attachments and filter, also leather case..... **£2 5 0**

SHEFFIELD PHOTO Co LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — One minute walk from Town Hall

Phone 22079 (2 lines). Grams : Photo, Sheffield.

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S Clearance Sale.—Press, Miniature, Cine Cameras ; no reasonable offers refused.—45, Newington Butts, S.E.11. (Rodney 3773.) [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

9×12 Zeiss Minimum Palmos, f/4.5 Tessar, 24 single metal slides, case for camera, £12. —D. O., Iliffe & Sons, Photographic Dept., Dorset House, Stamford St., S.E.1. [5027

ALLENS.—Baby Ikonta, Tessar f/3.5 lens, Compur, 3 filters, £7/15 ; Nagel Rolloroy, Elmar f/3.5, Compur, case, lens hood, £8/10 ; 3×4 Wirgin, f/2.9, Compur, £4/10.

ALLENS.—Weston Electric Exposure Meter, £3/15 ; Super Ikonta, Tessar f/4.5, 8 or 16, £14/10 ; 6×6 Rajar Enlarger, f/4.5, £7/15 ; Ikoflex I, Novar f/4.5, Klio shutter, £5/17/6.

ALLENS.—6×6 Brilliant, f/6.3 and E.R. case, £2/19/6, as new ; Foth-Derby, f/2.5, £5/17/6 ; 3¼×2¼ Ihagee Ultrix, f/4.5, D.A. Compur, £4/10.

ALLENS.—2¼ square Latest Super Ikonta, Tessar f/3.5, £20/15 ; 3¼×2¼ Ikonta, Novar f/4.5, Compur, £6/17/6.

ALLENS for Generous Exchange Allowances, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0037

ETUI 3¼×2¼, Tessar f/4.5, D.A. Compur, accessories, £8.—Ireson, Cambridge St., Wellingborough. [5084

SUPER Ikonta 3¼×2¼, f/4.5 Tessar ; used once only ; as new ; cost £19 ; £12/17/6.—3, King St., Twickenham. [5086

LEICA 3a, chromium, Summar f/2, cost £43 ; as new, unused, £30.—1, Mayfield Rd., Salford, 7. [5087

ROLLEIFLEX Automatic 6×6 ; latest, £18 ; cost £25 ; call after 2 p.m.—Smith, 39, Hamilton Gardens, N.W.8. [5090

CAMERAS AND LENSES

LADY wishes to dispose of unwanted Gift of Contax II, f/2.8 Tessar, as new ; unscratched ; list £43/10 ; bargain, £35/10.—Box 9533, c/o "The Amateur Photographer." [5089

CONTAFLEX, f/2 Sonnar, E.R. case, filter, lens hood ; as new, £53.—Smith, 178, Carthoe Rd., Grimsby. [5092

MODEL III Leica, Elmar, E.R. case, all as new, £23/10 ; Vidom and Case, £3.—Below.

SPECIAL 250-volt Lamp Ensign Silent Sixteen Projector, with resistance 50-250 volt mains, and case ; as new ; hardly used, £15.—Below.

100-FT. Model Cine-Kodak, f/1.9, leather case, £15, as new ; Cinephot Meter, unused, case soiled, 15/6.—Below.

SEND for particulars of our Super Film Library. —Cyril Howe, Cheap St., Bath. [5093

ROLLEIFLEX Non-auto 6×6, Tessar f/3.8, case, excellent condition, lens hood, filter, Justodrem meter, £10/10.—Williams, Passways, Ditchling, Sussex. [5094

KOLIBRI, f/2.8 Tessar, 2 Proxars, green filter, ball-and-socket head for stand, lens hood ; excellent condition, £10/10 ; approval deposit.—Rivington, 67, Warrender Park Rd., Edinburgh. [5097

CAMPRO Cine 9.5-mm., new condition, mains transformer, offers ; 3¼×2¼ T.-P. Junior Reflex Special, f/3.5 Cooke, roll film and film pack adapters, 3 slides, Dallmeyer Telephoto ; perfect condition, cost £26, offers, or exchange Rolleiflex (or similar).—Summers, Olney. [5098

F/3.5 6×6 Auto. Rolleiflex, cost £25, Summar, £17/10 ; Accessories cheap ; F/4.5 Ensign Film, 45/-, approval ; wanted, Contax I.—Box 9536, c/o "The Amateur Photographer." [5102

ROLLEIFLEX, non-automatic, Compur, f/3.5, £9, or offer.—Box 9537, c/o "The Amateur Photographer." [5103

LATEST T.-P. Rubyette No. 2 3¼×2¼ Reflex, 4½-in. Pentac f/2.9, many accessories ; as new ; cost £30, for £16/10.—Franks, 37, Perrymans Farm Rd., Ilford. [5105

MANCHESTER & DISTRICT AMATEUR PHOTOGRAPHERS, you can see

MINIATURE CAMERAS

of every description and price at

ALLENS

including a

MINIATURE MARVEL

for 16 pictures on V.P. Film, fitted with

F.2

Xenon Lens in Compur Rapid Shutter at

£12:17:6

E.R. Case 17/6, Filter 12/6

Special Pamphlet free.



Also F/2.9 Model fitted with Rapid Compur Shutter, at **£6 : 19 : 6**

ROLLEIFLEX

We have these Twin-Lens Reflex Cameras in stock fitted with TESSAR F/3.5 Lens and Rapid Compur Shutter

£25 : 0 : 0

also

THE ROLLEICORD II

F/4.5 Lens at £14: 10: 0
F/3.8 Triotar Lens £17: 10: 0





CONTAX II

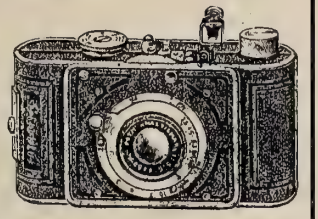
Chromium-plated, black leather covered, delayed-action shutter, speeds from ½ to 1/1,250th sec.
Fitted f/2.8 Tessar £43 5 0
Fitted f/2 Sonnar £50 10 0
Fitted f/1.5 Sonnar £65 15 0

FOTH-DERBY

Fitted with Foth f/3.5 lens at £5 5 0

Or f/2.5 lens model £7 5 0

Fitted focal-plane delayed - action shutter, for 16 exposures on V.P. size film.



And we also offer you a selection of Super Bargains for cash—see Cameras and Lenses Column in this issue.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

MINIATURE CAMERA USERS

APPRECIATING QUALITY

Our 4×3 F.G. Enlargements at 4d. each, 3/6 dozen, are worth your serious attention. We really are experts in this most important branch of photography.

POST US YOUR NEXT OR TRIAL ORDER

For Christmas we have introduced an entirely new and original idea in **ROYAL CHRISTMAS GREETING CARDS** at 6d. each. These cards are sure to appeal and will be appreciated by amateur photographers on the look out for something good and original.

Send a negative, any size up to ½-plate, and 7½d. stamps for specimen. You will be agreeably surprised.

COVERDALES

19, PARLIAMENT STREET, YORK

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

3½×2½ Wafer Folding Pocket, double extension, rack rising and cross front, reversible and wire frame finders, fitted Tessar f/4.5, Compur D.A. shutter, 1 to 1/250th, 3 slides, roll holder and leather case, £7/10.

VOIGTLANDER Superb Camera, taking 12 pictures on 3½×2½ film, fitted Skopar f/3.5, Compur D.A. shutter, ever-ready case, £12.

PATHE Imp-r-o-v-e-d Model Projector, with resistance, fitted motor drive and super attachment, £3/17/6.

CORONET 9.5-mm. Cine Camera, f/3.9 lens and leather case; as new, £1/15.

6×6 Rolleicord Reflex, Zeiss Triotar f/4.5, Compur, 1 to 1/300th, cable release, ever-ready case, £7/15.

1-PLATE Graflex Series III Reflex, rack focussing, 4 deep triple focussing hood, focal-plane shutter, 1/10th to 1/1,000th, fitted Tessar f/4.5, F.P. adapter, leather case, £7/10.

3½×2½ Newman & Guardia Square Reflector Reflex, double extension, rack rising front, deep triple focussing hood, revolving back, focal-plane shutter, 1/12th to 1/800th, fitted Ross Combinable, 3 D.D. slides, F.P. adapter, cable release, instructions, leather case; fine order, £17/10.

1-PLATE Thornton-Pickard Duplex Ruby Reflex, 4 double extension, rack rising, skyshade, deep triple detachable hood, revolving back, focal-plane shutter, 1/10th to 1/1,000th, Dogmar f/4.5, Mackenzie slide, 6 envelopes, F.P. adapter, leather case, £7.

3½×2½ Ihagee Folding Reflex, deep triple hood, quick-wind focal-plane shutter, 1/15th to 1/1,000th, fitted Meyer Veraplan f/4.5, focussing, 3 slides; as new, £9.

9×12 Mentor Folding Reflex, rising and cross, deep hood, quick-wind focal-plane shutter to 1/1,300th, fitted Tessar f/4.5, focussing, 3 D.D. holders, leather case, £6/15.

16-MM. Model B Cine-Kodak, f/6.5 lens, taking 100 or 50 ft. film, with instructions, £2/5.

16-MM. Bolex Cine Camera, Model B, taking 100-ft. film, fitted f/3.5 Hermagis lens, one 100-ft. Bolex Cine Film; as new, £6.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

PRESSMAN Reflex ¼-pl., Aldis f/4.5, Beta screen, £4/10.—9, Mayfair Gardens, South Shields. [5106

KODAK Retina Camera, f/3.5 lens, Compur shutter, used once; cost 10 guineas; £8.—Treweeks, Ramsgate. [5107

F/4.5 Ensign Focal-plane Film Reflex, £3/9; F/4.5 Ensign Folding Film, 39/-; approval.—22, Wharncliffe Rd., Shipley. [5108

CONTAX I, in ever-ready case, Tessar f/1.5, nearly new, £35.—Young, 13, Chapel Rd., Worthing. [5109

AGFA Speedex O, as new, portrait attachment, £4; deposit system.—Box 9540, c/o "The Amateur Photographer." [5110

CONTAFLEX, Sonnar f/2, ever-ready case, perfect condition, £45; list price approximately £75.—Box 9542, c/o "The Amateur Photographer." [5111

LEICA II, f/3.5, as new, E.R. case, slow speeds attachment, £17, or nearest.—Box 9543, c/o "The Amateur Photographer." [5112

LEICA IIIa, f/2, purchased only few weeks ago; listed £44; owner must sacrifice, £35; with leather case.—Box 9544, c/o "The Amateur Photographer." [5113

LEICA II, f/3.5 Elmar, used very little indeed and as new in every way; cost £26/10; bargain at £18/10.—Below.

ROLLEICORD, Trionar f/4.5, Compur shutter, good condition and a bargain at £9.—Below.

HIGHEST Part-exchange Allowances; ask for quotation.

B. SALTER & SON, 34, Castle St., Shrewsbury. Phone 2997. [5114

PHOTOGRAPHY

STILL AND CINÉ APPARATUS, NEW AND SECOND-HAND, ON SERVICE DEFERRED TERMS



'SERVICE' GEM

Two New Improved Models in Unbreakable Bakelite, Fine-grain Finish.

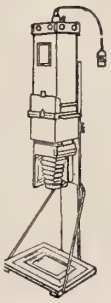
Takes 16 pictures on standard 2½×3½ roll film, direct optical view-finder, leather bellows, focussing adjustment. Fitted f/2.9 Radionar lens, Rapid Compur shutter, delayed action, 1 to 1/400th sec., T. and B..... **£7: 19: 6**

Ditto, with Prontor II shutter **£4: 19: 6**

Deferred Terms any Model.

Velvet-lined Leather Case, 7s. 6d.
Ever-ready Case .....12s. 6d.

ENLARGERS FROM 25/-



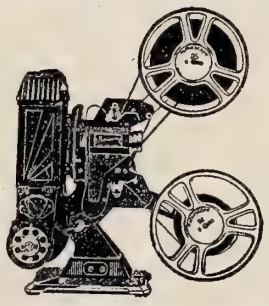
No. 2 "AMPLUS" ENLARGER

Form A, for use with your own camera. Form B, to accommodate your own lens. Form C, complete with lens.

PRICES:

	3½×2½ in.	¼-plate.
Form A	£2 12 6	£3 15 0
Form B	£3 7 6	£4 10 0
Form C, with Achromat lens	£3 17 6	£5 0 0
Form C, with f/6.3 anastigmat	£5 2 6	£6 10 0

Deferred Terms any Model.



The '200 B' BY PATHESCOPE 9.5-mm.

The outfit for use on every occasion, especially when large and brilliant pictures are required. Powerful projection lamp and motor driven. For use with 300-ft. reels of film. Ideal for hall, home or classroom.... **£15**

Variable Resistance, extra £1 15 0
Or 12 equal payments of £1 8 4 per month.

Write for Latest Accessory List.

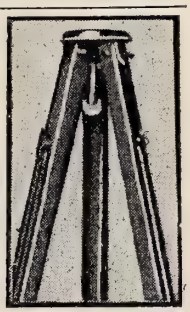
STILL and MOTION PHOTOGRAPHY

"SERVICE" WOOD TRIPOD.
53 in. high.

Ideal for Reflex or Ciné Cameras. Adjustable sliding legs with clamping screws and T-screws. Price **4/9**
Postage 6d. extra. each

"SERVICE" PROFESSIONAL TRIPOD AND TOP.

For half- or whole-plate cameras. Three-fold, 58 in. high, 18 in. closed. Price **18/6**



"SERVICE" BROMIDE PAPERS

Glossy, Semi-matt, Matt, Vigorous or Normal.

	Per gross. Post free.	72 Sheets.	Post.	36 sheets.
3½×2½ in.	2/8	1/9	3d.	—
4½×3½ in.	3/9	2/3	3d.	—
6½×4¾ in.	7/-	3/9	4d.	2/-
8½×6½ in.	11/-	6/-	6d.	3/-
10×8 in.	16/9	9/-	6d.	5/3
12×10 in.	23/9	12/9	9d.	7/3

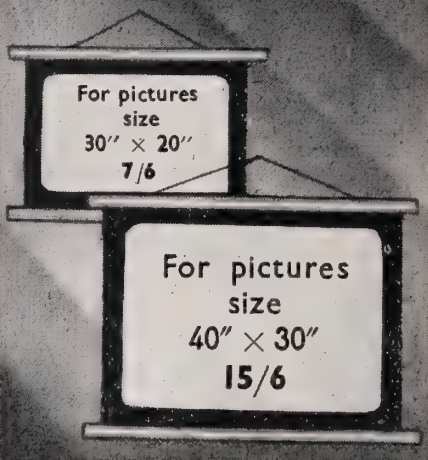
Phone: Holborn 0664 (3 lines). **Established 1889.**

The Service Company Ltd LONDON

289, HIGH HOLBORN, LONDON, W.C.1

CORONET SILVER SCREENS

The Choice of most Amateur Cinematographers



Coated with special aluminium dope; sprayed black border, and black enamelled wooden rollers.

In two sizes.
For pictures 30"×20", 7/6
For pictures 40"×30", 15/6

MODEST IN PRICE EXCELLENT IN PERFORMANCE

Sold by all good Photographic Dealers.

The new 9.5 m/m Projector, with its many exclusive features, will be available very shortly. We shall be pleased to send detailed brochure on application.

CORONET CAMERA CO. 310, SUMMER LANE, BIRMINGHAM, 19

CAMERAS AND LENSES

RETINA, Xenar f/3.5, Compur, filter, case; excellent condition, £8.—Salisbury, 97, Salutation Rd., Darlington. [5119

VOIGTLÄNDER Perkeo, f/3.5, Compur, filters, 90/-; 45×107 Stereotenax, f/4.5's, 6 D.D., 80/-; 3¼×2½ Tenax, f/6.3, Compur, plate back, 40/-; wanted—Adams' Postcard Slides.—E. L. Dunnett, Garnalds, Cuckfield, Sussex. [5122

10×15 cm. Goerz Stereo, f/6.8 Dagors, also f/4.5 Celor, £4; ¼-pl., T.P. Reflex, f/4.5 Cooke, £4; Watson Postcard Reflex, 30/-; deposit system with pleasure.—Firth, Park Rd., Bingley, Yorks. [5126

½-PLATE T.-P. Reflex, f/4.5, 5 slides, pack adapter; 4 bargain, £4.—Mallinson, 308, Willowfield Rd., Halifax. [5130

35/- Six-20 Kodak Junior, f/6.3, Kodon shutter, filter; perfect condition.—Boucher, 42, Wellesley Rd., Colchester. [5131

BABY Ikonta, f/3.5 Novar, Compur, light yellow and yellow-green filters; perfect order, £5/10.—Simpson, Longmire, Troutbeck, Windermere. [5135

STANDARD Leica, Hektor f/2.5, E.R. case, £8/10, or near offer.—D. V. Budd, 32, The Village, Charlton, S.E.7. [5136

9×12 Triple Extension Alpin, rise and cross front, f/6.3 Convertible anastigmat, Compur, 11 slides, F.P.A., R.F.A., filter, case; good condition, £5/10.—Box 9552, c/o "The Amateur Photographer." [5139

IKONTA 520/2, Tessar f/4.5, leather case, Zeiss G1 filter, Leitz range-finder, case, £8/10; Vertical Enlarger, to 2¼×1¼, Dallmeyer f/4.5 enlarging anastigmat, £4/10; Correx Tank, 3¼×2¼, 17/6; all in perfect condition.—Box 9553, c/o "The Amateur Photographer." [5140

IKONTA, Tessar f/3.5, 16-on-2¼×3¼, Tempiphot P.E. exposure meter, miniature tripod, zipp case with each, and Optochrom tank, £14.—Box 9555, c/o "The Amateur Photographer." [5142

9-CM. Elmar f/4, chromium, £7/15; Chromium Vidom, £2/15; 2.8-cm. Wide-angle Tessar for Leica, with finder, £4/15; all as new; also Leica filters, etc.—Day, 534, The White House, Regent's Park, N.W.1. [5118

COOKE 4½-in., f/4.5, iris, 30/-; Aldis 3-in., f/3, iris, 25/-; Weston 650, latest, purse, £7/17/6; Dallon 12-in., f/5.6, iris, £4/15.—David Roberts, Welford-on-Avon. Phone 248 after seven. [5128

3-IN. Aldis Anastigmat f/3, 38/-; 4-in. Aldis, semi-sunk mount, f/4.5, 45/-; 2½-in. Cooke anastigmat, f/3.1, 30/-.—Below.

CONDENSER Lenses, first-hand, 4½-in. 10/- pair, bayonet mounted, 13/6; 5¼-in. 16/6, 5½-in. 18/-; mounted 22/-; all sizes, 1 in. to 10 in. diameter; Enlarging Lenses, Projection, Cinemas, Portraits, and all purposes, cheap; lists free stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [5132

LEICA Hektor 7.3-cm. f/1.9, coupled, green filter, as new, offered for 13.5-cm. Hektor and 3.5-cm. Elmar, coupled; similar condition, mutual approval.—Bamford, 177, Didsbury Rd., Stockport. [5143

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [5017

FILM Hire.—9.5-mm. Supers, 1/- per two days; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

BELL & HOWELL Filmo 70DA, f/1.5 Cooke lens, Mayfair case; as new, £45.—Box 9482, c/o "The Amateur Photographer." [5065

PATHESCOPE 200-B Projector, fitted special Dallmeyer lens; cost £19; new condition, £13; approval, deposit.—Treweeks, Ramsgate. [5080

PATHESCOPE Imp Projector, complete, Ensign folding screen, lot £7.—13, Hibernia Gardens, Hounslow. [5083

PATHE 200-B Projector, with special 250-watt lighting and 3-bladed shutter, as new, £13; Universal Resistance, all voltages, £1; Dallmeyer Superlite Long-focus Lens, 50-mm., £4; Celfix Self-erecting Silver Screen, cost £3/10, as new, £4; Pathe de Luxe Motocamera, f/2.7 Krauss lens and carrying-case, £5/15; Blendux Photo-electric Meter, and case, perfect, £2/5; Carrying-case for Projector, resistance, etc., £1; Ensign Pan and Tilt Super Tripod, cost £7/10, as new, £4/10.—Pelling, 17, Turnham Green Terrace, Chiswick, Chis. 2784. [5133

CHRISTMAS

Folders
Mounts
Calendars
1936-7

FINEST SELECTION EVER
Artistic Designs. Colourful Printing.
Exceptional Value.



BUY EARLY THIS YEAR while stocks are complete

FOR POSTCARDS, CABINETS, AND AMATEUR SIZES.

SLIP-IN AND PASTE-ON FOLDERS
from **3/6** 100 to **2/6** dozen.
Send for 8-page Illustrated Price List.

SPECIAL SAMPLE OFFER.

We have prepared some special sample parcels which we are offering at the following rates :—
1/- (post free) parcel contains cheaper qualities only.
2/6 parcel contains larger selection including better class lines.
5/- parcel includes complete range of Folders and a few Calendars.
10/- parcel embraces the full range of our Folders and Calendars.
All samples are unmarked and saleable at a profit.

MARSHALL & CO. (Nottm.) Ltd.
Dept. A.P., PHOTO WORKS, NOTTINGHAM

TO D&P TRADE **FINISHERS**

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities).
Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

SAVED!

ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .

"TEITEL'S *Scratchproof*"

will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions

POST **5/-** FREE.

Obtainable from all reputable dealers.

TO CINÉ USERS! We also supply Teitel's **NEW LIFE** for rejuvenation of old films.

Write for particulars

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

TO ENLARGE
WITH THE THORNTON-PICKARD



PERFECTA
ENSURES PERFECT RESULTS

F/4.5 Dallmeyer lens, fine focussing, matched condensers, adjustable lamp.

For 2¼×2¼ in. negatives **£8 12 6**

For 2½×3½ in. negatives **£8 17 6**

SPECIAL BARGAINS

Shop-soiled Rajah All-metal Enlarger, for 2¼-in. square negatives, masks, etc..... **£11 10 0**

Second-hand Agfa Speedex O Camera, f/3.9 Solinar lens, in Compur shutter, 2¼×1⅝..... **£4 12 6**

Second-hand Voigtlander Perkeo, f/3.5 Skopar, in Compur shutter. As new..... **£8 17 6**

3½×2½ T.-P. Ruby Horizontal Reflex, f/4.5 Dallmeyer lens, 6 slides and F.P. adapter.... **£5 19 6**

Available at

PHOTO TRADING COMPANY, LIMITED
CHANGE ALLEY, SHEFFIELD 1
TEL. 26255

CINEMATOGRAPH APPARATUS

SIEMENS Model F 16-mm. Cine Camera, with 25-mm. f/1.5 and 50-mm. f/2.8 Meyer lenses, leather case; all as new; cost £67; sacrifice, £45.—Box 9535, c/o "The Amateur Photographer." [5101

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

1-PLATE Horizontal Condenser Enlarger, complete 2 with electric fittings, smaller carriers; accept 70/-, quick sale; no approval.—S. Gaw, Bangor, Down. [5082

BUTCHER Autoprint Enlarger, 3½×2½ to 15×12, with large dishes, plate or film-pack tank, Wratten safelight, scales, measures, £6, or offer. —Box 9538, c/o "The Amateur Photographer." [5104

MAGNAPRINT Vertical Electric Enlarger, f/6.3, in perfect condition; cost £8; £4/10 or nearest. —Toynton, 6, Drayton Gardens, S.W.10. [5121

A ½-pl. Enlarger, no lens, 8½-in. condenser, electric fittings, 6-ft. enlarging table and easel, also old gas mounter, the lot, £6.—52, Radnor St., Chelsea. [5144

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

FINE Enlargements.—Barker Concentrated Light Cabinet, appro., 18/-.—Barker, Shore Place, Gourock. [4874

BEWI Electro Exposure Meter, new, £2.—Golding, Lavista, Southmeads Rd., Stoneygate, Leicester. [5088

ACCESSORIES.—1,000 Items Photographic Apparatus and Accessories; must be cleared.—Lloyd's, 230, Westminster Bridge Rd., S.E.1. [5120

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

LEICA Standard Small Projector, Vidom finder, 135 Hektor, coupled.—Day, Norwood Lane, Iver, Bucks. [5085

WANTED.—2½×3½ Ensign Cameo, also any accessories; new condition essential; deposit system.—Box 9534, c/o "The Amateur Photographer." [5091

WANTED.—Model J Mounting Press, Long-focus Lantern Objective; For Sale: 5-in. Condenser, 15/-; Distar 28.5-mm., 10/-; Ross 3-in. W.A. Lens, 15/-; 6½-in. f/3 Portrait Lens, stops, focussing, 17/6; Double Output M.L. Motor Generator, 210 volt D.C. to 400 volt 125 m.a., and 6-9 volt 8 amps, £7.—Goodearl, 137, Desborough Avenue, High Wycombe. [5095

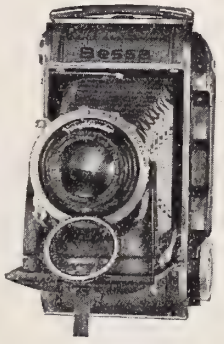
WANTED.—20-mm., f/2.8 Fixed-focus Lens.—Maior Redman, Strabane, N. Ireland. [5096

WANTED.—Enlarger, vertical, electric, 3¼×2¼. —Strath, 7, Merchiston Place, Edinburgh. [5116

GAMAGES

FOR NEW CAMERAS ON THE EASIEST EASY TERMS

VOIGTLANDER Range-finder BESSA



The low-price coupled focussing camera, 8 or 16 exposures on 2¼×3¼, f/3.5 Helomar anastigmat, Rapid Compur shutter, optical view-finder, trigger release, yellow filter, hinged for use as required.

Remarkable value

£16·10·0

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **29/-**

SECOND-HAND BARGAINS

2¼×3¼ **ENSIGN ROLL FILM SPEED REFLEX,** f/4.5 Aldis Uno, focal-plane shutter. List price £7 17s. 6d..... **£4:7:6**

FIRST QUALITY ½-pl. SET, f/6.3 Aldis, T.-P. shutter, 3 D.D. slides, every movement. New condition **£3:5:0**

3×4 (16-on-V.P.) **ZEISS IKONTA,** f/3.5 Novar, Compur shutter. Condition as new.. **£5:12:6**

DALLMEYER POPULAR TELEPHOTO 9-in. f/6.5. List £5 5s. As new..... **£2:17:6**

4¼×2½ **ORION ROLL FILM,** f/4.5 Laack Pololyt, rise and cross. Splendid condition **£3:7:6**

PATHE 9.5-mm. MODEL B MOTOCAMERA, f/3.5. Good condition. List £6 6s..... **£3:9:6**

16-on-2¼×3¼ **KODAK DUO,** f/4.5, 3-speed D.A. shutter, case. List £6 5s. As new..... **£4:7:6**

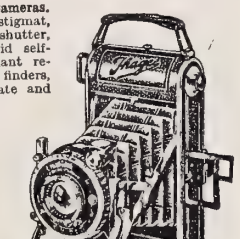
3¼×2¼ **ENSIGN AUTORANGE,** f/4.5 Ensar anastigmat, 3-speed shutter. As new..... **£4:17:6**

2¼×3¼ **FOTH ROLL FILM,** f/4.5, 3-speed shutter..... **£1:7:6**

NEW "IHAGEE ULTRIX" CAMERAS AT A BIG REDUCTION

2¼×3¼ **Folding Roll Film Cameras.** Fitted f/4.5 Ihagee anastigmat, delayed-action Compur shutter, rapid and absolutely rigid self-erecting movement, brilliant reversible and direct-vision finders, hinged back, pressure plate and simple loading device. Fully guaranteed.

Present List Price £6 10s.



GAMAGES PRICE **5 Gns.**

Delivered on first of 12 monthly payments of **9/3**

DEFINITELY THE HIGHEST ALLOWANCES IN THE TRADE FOR YOUR OLD APPARATUS IN PART EXCHANGE FOR NEW

LEICA, CONTAX, EXAKTA, SUPER IKONTA, MIRAPHOT, REFLECTA, DOLLINA, ROLLEIFLEX, ETC., always in stock and available on LONDON'S EASIEST EASY TERMS

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: Holborn 8484*

NOTICE

On July 20th, 1936, at 8.50 a.m., opposite the ROYAL ACADEMY in PICCADILLY, the latest and most up-to-date Photographic Showrooms and Ciné Theatre were opened by Messrs. Precision Cameras Ltd., and in order to advertise our unique establishment still more widely we are offering each week one second-hand or soiled instrument, tested and guaranteed, at precisely the figure we paid for it. This week's bargain is a KODASCOPE D PROJECTOR, complete and barely soiled, for **£16.** The Catalogue price is £25.

Watch this space for next week's announcement.

PRECISION CAMERAS LIMITED
9, PICCADILLY ARCADE, S.W.1
(Opposite the Royal Academy). Phone: Regent 5225.

Optochrom
LIGHT FILTERS

OPTOCHROM Yellow Glass Filters are for use with orthochromatic plates or films. The REFORM Filter is graduated from clear glass to deep yellow.
The U.V. Filter is for use on snow or distant mountain subjects. No extra exposure is necessary when using a Reform or U.V. Filter.
OPTOCHROM Universal Green Glass Filters, Nos. 1 and 2, are for daylight exposures on panchromatic material.
OPTOCHROM Blue Glass Filters are for artificial light exposures on panchromatic material.
OPTOCHROM Red Glass Filters are recommended when extreme contrast is required, also for Infra-red emulsions.

To fit lens mount	Yellow, Green, Blue or Red.	Reform or U.V.
19 to 21 mm. diameter	8/6	11/3
22 to 24 mm. ,,	10/-	12/6
25 to 28 mm. ,,	10/-	12/6
29 to 33 mm. ,,	11/3	15/-
34 to 38 mm. ,,	12/6	17/6
39 to 43 mm. ,,	15/-	22/6
44 to 47 mm. ,,	16/3	28/9
48 to 53 mm. ,,	18/9	32/6
54 to 58 mm. ,,	21/3	40/-



Set of 3 filters, Universal, Green, Nos. 1 and 2, and Blue, in velvet-lined case.

To fit Rolleiflex or Rolleicord lens, 28.5-mm. diameter..... £1 13 9
To fit Leica lens, 36-mm. diameter £1 17 6
To fit Contax lens, 27-mm. diameter £1 10 0
To fit Contax lens, 42-mm. diameter £2 5 0

NEW! Set of 3 Optochrom filters in chromium-finished mounts to match chromium-finished Leica cameras. No. 1 Green, No. 2 Green, and Blue, in velvet-lined case £2 12 6

Write for Illustrated Prospectus and Price List.

SANDS HUNTER & CO., LTD. 37, BEDFORD ST., STRAND, W.C.2.

EXCHANGE AND WANTED

WANTED.—Full or ½-pl. Watson's Acme or equal, with lens.—11. Camberley Avenue, S.W.20. [5099

WANTED for Cash, 5×4 R.B. Box Reflex, with lens.—Wood, 26, Beaufort Rd., Kingston-on-Thames. [5100

SECOND-HAND Rolleicords and Rolleiflexes wanted for cash.—Salter & Son, 34, Castle St., Shrewsbury. [5115

WANTED.—Reflex, ¼-pl. or smaller.—G. L., 384, Hale End Rd., E.4. [5117

STANDARD Leica, 5-cm. Elmar (coupled) exchange Microscope or Leica Lenses.—Noakes, Cobden St., Leicester. [5124

WANTED.—Bolex G916 Projector, Filmo 121 Camera, Celfix Beaded Screen.—12, The Gardens, Monkseaton. [5125

EXCHANGE.—4½×6 cm. Ihagee Plate, for old-model focal-plane Speed Graphic Body.—Lee, 44, Victor Terrace, Bradford. [5134

WANTED.—Cine-Kodak Model K, f/1.9 lens, Telephoto lens and filters; exchange 14-ft. Mahogany Dinghy and Outboard, value £30; also wanted, Siemens or similar Projector.—Box 9549, c/o "The Amateur Photographer." [5137

WANTED.—1936 T.-P. Junior Special Ruby Reflex, 3½×2½, cash waiting for genuine bargain.—Box 9551, c/o "The Amateur Photographer." [5138

WANTED.—Craig Senior 16-mm. Film Splicer or similar.—Box 9554, c/o "The Amateur Photographer." [5141

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4½×2¾ 3/6, 3¼×2¼ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-; 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1⅞×2¾, 1/6 gross; 3¼×2¼, 1/6 72 sheets, 2/6 gross; 4¼×2¾ and ¼-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ¼-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3¼×2¼, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅞×2¼, 9/- dozen; 3¼×2¼, 9/-; 2¼×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5¼×3¼, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2¼, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅞×2¼ and 3¼×2¼, 10/- dozen, 2¼×4¼ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

The NEW
"SUPRAMIN"
Finest of Fine-grain Developer.
The ONLY Non-poisonous, Non-staining Paraphenylene Diamine Developer.
NEW FEATURES—only obtainable from
"SUPRAMIN"

- Compensates for variations in exposures and produces uniform gradation.
- Can be used repeatedly. One 36-oz. carton will develop 4 to 6 Leica films.
- Requires no increase of exposure.
- Keeps perfectly in solution.
- Gives still finer grain.
- Negatives can be intensified and retain finest grain.

COMPLETE Development Chart. No increase of price.
To make 72 oz... **4/-** Smaller size to make 36 oz... **2/4**
Obtainable from all dealers, or direct from:
L. A. LEIGH & CO.
179, WEST END LANE, LONDON, N.W.6
Phone: MAIDA VALE 7902.
Sole Agents for Irish Free State: BROWNE & NOLAN, LTD., 41/2, NASSAU STREET, DUBLIN.

AMATEUR CINE SERVICE

Each of the items described below has been subjected to very careful testing and overhauling. With each outfit a written guarantee is issued as to mechanical and optical perfection. We will gladly demonstrate any apparatus in our model theatre or will forward apparatus to you for three days' approval against deposit.

16-mm. PROJECTORS

Bell & Howell, 1,000-watt, transformer and case **£99 10 0**
Siemens Superlux, with Astro lens and case. Excellent condition. Cost £95..... **£59 10 0**
Kalee, 500-watt, case and resistance..... **£42 0 0**
Victor, 250-watt, case and resistance..... **£18 0 0**
Bolex D, 250-watt, for 9.5/16-mm., case, resistance **£22 10 0**
Ensign, 100-watt Alpha, resistance, case, motor.. **£8 0 0**

9.5-mm. PROJECTORS

Eumig, 250-watt direct illumination. As new.. **£21 0 0**
Bolex P.A., 250-watt, resistance..... **£16 17 6**
Pathescope Lux, resistance, case **£11 7 6**
Pathescope Home Movie, D.C., S.A., E.M..... **£7 18 6**
Pathescope Home Movie, S.C., with resistance.... **£2 17 6**

MINIATURE CAMERA AND HOME MOVIE SPECIALISTS.

52 WIDMORE Rd. BROMLEY, KENT
'Phone, RAV. 1926

MATHER'S *for*
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.
17, JOHN DALTON STREET, MANCHESTER

M. & W. **ENLARGERS** M. & W.
There is no comparison!
(48 models to suit amateurs, professionals and schools.)
FAM 4×4 cm...... **£14 14 0**
FAM 6×6 cm...... **£18 18 0**
FAM 6.5×9 cm...... **£20 0 0**
Absolutely automatic. F/4.5 double anastigmat, orange cap, condenser, supplementary lenses. All progressive dealers, or:
R. E. Schneider, 46, Farringdon Street, E.C.4.



SALANSON LTD.

"Best in the West."

Projectors and Enlargers

All Guaranteed.

Kodascope Model C, with resistance.... **£10 15 0**
Kodascope Model A, with resistance.... **£22 15 0**
Pathescope Home Movie (double claw) and resistance..... **£4 15 0**
Pathescope Home Movie, Hermagis lens, super attachment, motor and dual resistance.... **£7 7 0**
Victor 16-mm. Projector (as new), 2-in. lens, 500-watt lamp, transformer and case..... **£27 15 0**
Pathe Lux Projector, 32-mm. Hermagis, resistance and case **£12 17 6**
Pathe Imp Projector, resistance and super attachment..... **£5 18 6**
As new, Bell & Howell 70 D.A. Camera, f/3.5 1-in., f/3.5 2-in., f/4 3-in., f/1.8 1-in., Mayfair case and filters **£65 0 0**
½-pl./5×4 T.-P. Ruby Horizontal Enlarger, f/6.8 Goerz, 6½-in. condenser, electric fittings.. **£7 10 0**
Leitz Valoy Enlarger, no lens, with masking board **£7 15 0**
3½×2½ Zeiss Miraphot, f/6.8 lens..... **£6 12 6**
Zeiss Helinox Enlarger, 24×36 mm. to 5½×3½, with lamp.....**23s. 6d.**
Zeiss Magniphot (for Contax lenses), no lens **£7 17 6**

Large and Comprehensive Ciné Library.

All leading makes of Projectors and Enlargers always in stock.

20, HIGH STREET, BRISTOL
AND
119, QUEEN ST., CARDIFF

BRADY & MARTIN LTD.

SELECTED

REFLEX CAMERA BARGAINS

½-pl. Special Ruby Reflex, Aldis f/4.5, 6 slides, case, F.P. adapter..... **£5 17 6**
3½×2½ T.-P. Ruby Horizontal Reflex, Dallmeyer f/4.5, 6 slides, case..... **£7 15 0**
3½×2½ Ensign Special Reflex, Aldis-Butcher f/4.5, revolving back, 6 slides, F.P. adapter.... **£6 10 0**
½-pl. Popular Pressman, Ross Tessar f/4.5, 6 slides, leather case..... **£7 10 0**
½-pl. Apem Reflex, Cooke f/4.5, 6 slides **£3 17 6**
6×6 cm. Rolleicord, Triotar f/4.5, ever-ready case **£8 10 0**
Exakta Model B, f/3.5 Tessar, leather case. Cost £24 10s. **£16 16 0**

All the above are guaranteed.

A large range of new Cameras, Ciné Cameras, Projectors and Accessories. Part Exchange.

29, MOSLEY STREET,
NEWCASTLE-upon-TYNE
Established 1855.

MATERIALS

BRIGHTON.—Buy direct. Save money. "Brighton" Brand Photographic Papers are absolutely unbeatable for superb quality and reasonable prices. Lists and samples with pleasure. —Kimber's, 61, Grand Parade, Brighton. [0001

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD PHOTO WORKS, Hadleigh Essex. Phone, Hadleigh 58238. Catalogue free. Satisfaction guaranteed.

ATTWOOD.—Genuine Surplus Glossy Gaslight Paper, vigorous and normal, 3½×2½, 1/6 gross.

ATTWOOD Bromide Paper, glossy, velvet and matt, normal and vigorous: ½-pl., 72 sheets 2/6; whole-plate, 4/-; also Cream, Natural and Silky Grain.

ATTWOOD First Quality Bromide and Gaslight Postcards, all grades: 50 1/6, 100 2/9, 500 12/-, 1,000 21/-.

ATTWOOD Bromide and Gaslight, Singles, Postcards, commercial, all grades: 1/9 100, 15/- 1,000; Bromide Strips, 15/6 1,000.

ATTWOOD Special Line.—½-plates, 300 and 400 H. & D., 2/9 dozen, 4 dozen 10/-; reliable for outdoor work.

ATTWOOD Mounts, paste-on, for ½-pl., white, grey, brown, 50 3/6; for whole-plate, 6/-.

½-PLATE Grey Folders, two-piece, 2/- dozen; for ½ whole-plate, 3/- dozen; all post paid; prompt dispatch; satisfaction guaranteed.—Attwood, Chapel Lane, Hadleigh [0025

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2½ and ¼-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists: 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each; Developing and Printing and all Photographic work undertaken; trade specially catered for; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

FINEST Quality Enlargements on attractive Papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

GLAZED Enlargements: ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

PHOX'S Brilliant Enlargements.—Postcards 1½d. Paper Negative work undertaken.—4, Hawkes Rd., Mitcham. [5129

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service. —Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [5011

BAKER'S of HOLBORN

This Week's Bargains!

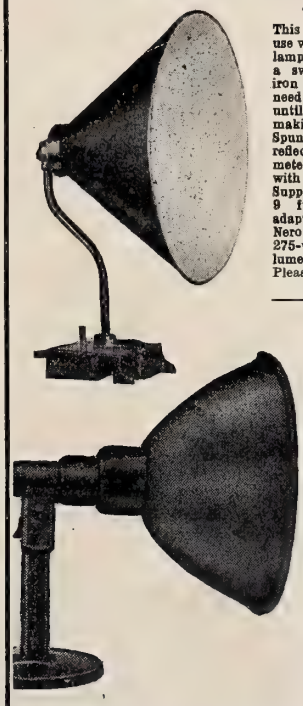
Leitz Model III Leica, f/3.5 Elmar. New condition, with case **£23 10 0**
Zeiss Ikon Contax, f/2 Sonnar. As new, with case **£31 0 0**
4½×6 cm. Ernemann Focal-plane, f/4.5 Dogmar, 3 slides, F.P. adapter. New condition..... **£11 10 0**
4½×6 cm. Ernemann Folding Reflex, f/3.5 Ernon, 6 slides, and case. New condition **£14 10 0**
4½×6 cm. N. & G. Baby Sibyl, Aviar f/4.5, 3 slides, F.P. adapter and purse. Perfect..... **£8 10 0**
Voigtlander Bessa, f/4.5 Skopar, D.A. Compur shutter. As new **£7 10 0**
3½×2½ Roll Film, f/4.5 Meyer Trioplan, Vario shutter **£3 0 0**
3½×2½ Voigtlander Roll Film, f/4.5 Skopar, D.A. Compur, New condition **£6 6 0**
3½×2½ D.E. Contessa, f/6.3 Citonar, Ibso shutter, 6 slides, roll-holder and case. Perfect condition **£3 10 0**
9.5 Dekko Cine, f/1.9 Dallmeyer and case. As new **£7 10 0**
16-mm. Bolex Cine, f/3.5 anastigmat..... **£4 10 0**
1-in. Dallmeyer f/1.5 Anastigmat, for Cine. New. List £10 ..... **£7 10 0**
100-ft. Cine-Kodak, f/3.5..... **£7 0 0**
16-mm. Simplex Pockette Cine, f/3.5 anastigmat. New condition **£13 0 0**
16-mm. BB Junior Cine-Kodak, f/1.9 anastigmat, hide case and exposure meter. As new..... **£14 0 0**

LIBERAL ALLOWANCE ON YOUR OWN CAMERA IN EXCHANGE.

C. BAKER

244, HIGH HOLBORN, W.C.1

FOR INDOOR PORTRAITURE



TYPE "S"

This new Reflector is for use with Neron-Nitraphot lamps and is fitted with a switch on the cast-iron base. The light need not be switched on until all is ready for making the exposure. Spun aluminium bowl reflector, 10½-in. diameter. Cast-iron base with plunger switch. Supplied complete with 9 ft. flex and B.C. adapter.....10s. 6d.
Neron-Nitraphot Lamp, 275-watt, B.C. 6,000 lumens.....2s. 6d.
Please state voltage when ordering.

TYPE "K"

This new reflector is designed for use with the high intensity Neron-Nitraphot lamps, screw adapter. Bowl reflector 9½-in. diameter, combined handle and holder of moulded takelite fitted with thumb switch. Removable cast-iron base. This reflector can be used on a tripod if so desired. Supplied complete with 9 ft. flex and 2-pin 5-amp. plug, 12s. 6d.
Neron - Nitraphot Lamps, 200-watt, E.S. 6,000 lumens 7s. 6d.
500 watt, E.S. 11,000 lumens ....20s. 0d.
Please state voltage when ordering.

SANDS HUNTER & CO., LTD., 37, Bedford St. Strand, W.C.2

SHARLAND

SECOND-HAND BARGAINS

Contax I, f/2 Sonnar, case and filter	£30 10 0
Leica Model III, f/2, chromium	£32 0 0
Rolleiflex, f/3.5 Tessar. As new	£19 0 0
Movikon Cine Camera Outfit, with 3-in. Telephoto lens and case	£89 0 0
Siemens Model B Cine Camera, 16-mm., f/2.8 lens. A bargain	£22 0 0
200-B Pathe Projector, complete	£12 10 0
Range-finder Bessa, f/3.5 Helomar. Perfect condition	£12 5 0
Dekko Cine Camera, f/2.5. As new	£6 10 0
Foth-Derby, f/3.5, focal-plane shutter	£4 0 0
V.P. Kodak Autographic	15s. 0d.

Let us have your Enquiries.

9/10, THAVIES INN, HOLBORN CIRCUS, E.C.1

Established 75 Years.

Central 6751

Leica Processing

We were the first firm to specialise in this work, and are still the best!

Films developed in Johnson's F.G. 1/-
" " " " Meritol 2/-

TRY OUR CONTINENTAL STYLE

Leica Print with wide margins, deckle-edged, on cream pearl paper, 3½ × 5 in., 3d. each.

There is nothing in this country to equal them.

GEORGE CHILDE LTD

PHOTO-CHEMIST

228, Roundhay Rd., Leeds

Phone 42057

G. E. BECKETT & CO.

Stockists of all leading makes of

CAMERAS and HOME CINÉ AND ACCESSORIES.

PART EXCHANGE. :: HIRE PURCHASE.

77-79, OXFORD RD. (Open 9 a.m. to 8 p.m.) MANCHESTER, 1



RENEW YOUR CAMERA BELLOWS NOW!

READY FOR NEXT SEASON.

ALL CAMERA REPAIRS BY

The ALTRINCHAM RUBBER Co. KINGSWAY, ALTRINCHAM.

IF YOU OWN A CAMERA

you must be interested in my

SPECIAL WINTER OFFER

For full particulars send a postcard to:

G. FRANKLIN, 2, DERWENT STREET, SUNDERLAND

KEYSTONE

There is no comparison!

750-watt 16-mm.	£36 10 0
500-watt 16-mm.	£26 10 0
300-watt 16-mm.	£18 18 0
200-watt 8-mm.	£13 13 0

Resistances, splicers, and cases included.

Sole Trade Distributors:

R. E. Schneider, 46, Farringdon Street, E.C.4.



PRINTING, COPYING, DEVELOPING

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

REPAIRERS

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

PHOTOGRAPHIC Apparatus Repaired; camera fittings Catalogue, 2d.—Mason, 65, Shepherd's Lane, Leeds, 8. [5127

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

EVENING Classes.—Photography in Theory and Practice, Wednesday, Putney Literary Institute, Mayfield School, West Hill, Putney, S.W.15; Friday, Adult School, Roscoe St., Bunhill Row, E.; fee 7/6. [5146

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [4891

MISCELLANEOUS

AMATEUR Photographers sell your photographs to the Press; write immediately for free prospectus, "Making Money with Your Camera,"—World's Photographic Academy, 45, Maple Avenue, Whitefield, near Manchester. [5123

TRANSFORMERS.—200 volt to 240 volt A.C. to 12-volt A.C. 1 amp., absolutely new, 3/6 each; cost 25/-.—Below.

ROTARY Converters, 200-volt D.C. to 12-volt A.C. 1 amp., 9×6×6 in., absolutely new, 5/- each; cost 25/-; cash refunded if not satisfied; postage 9d. extra.—Barnes, Ltd., 48, Kingston Rd., Portsmouth. [5145

The WORLD'S PREMIER M. & W. ENLARGER M. & W

(48 different models.)

Filmarex 6×6 cm.	£11 6 6
Filmarex 6.5×9 cm.	£17 17 0

With film-holder for uncut film, plate-holders, supplementary lenses, fine and coarse focussing and f/4.5 double anastigmat, with iris and orange cap.

R. E. Schneider, 46, Farringdon Street, E.C.4.





TESTED AND REVIEWED

in the British Journal Almanac, 1936, p. 296, AREA, the only mounted flash-bulb synchroniser for LEICA, CONTAX, COMPUR Shutters. Three different models, same price, £1 : 7 : 6

Stocked by all progressive dealers, or

R. E. Schneider, 46, Farringdon Street, London, E.C.4.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 43, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

CITY PHOTO WORKS

Bromide and Gaslight papers give superb results with little trouble. Write now for FREE CATALOGUE OF ALL MATERIALS.

Sample of Gaslight paper free.

CAMERA BARGAINS.

Super Ikonta, 16 or 8 on 3½×2½ roll film, f/4.5 Zeiss Tessar, Rapid Compur, leather case. As new	£12 10 0
T.-P. Rubyette 3½×2½ Reflex, revolving back, f/4.5 Dallmeyer, 3 slides, F.P. adapter. As new	£9 10 0
Kodak Series III, 3½×2½, Cooke Aviar f/4.5, Compur	£4 0 0
Voigtlander Brilliant, f/6.3, case, filter	£3 5 0
Supreme 3½×2½ Self-erecting Roll Film, f/4.5 Meyer	£2 10 0
V.P. Kodak, f/6.5 T.-P. Kodak	£1 0 0

Full Cash Deposit; 3 days' approval. Exchanges.

CITY PHOTO WORKS 419, Eastbourne Rd., SOUTHPORT

TURNER'S CAMERA EXCHANGE

FOR ALL THE LATEST MINIATURES AND MINIATURE PROCESSING

9, PINK LANE, *Phone: 22655*

NEWCASTLE-ON-TYNE

Please Give Generously

NOV. 11 REMEMBRANCE DAY

THE CINÉ EXCHANGE OF THE WEST

AGENTS FOR ALL LEADING MAKES OF CINÉ CAMERAS AND PROJECTORS

Let us quote you in part exchange for a modern projector.

Bathes

THE CAMERA PEOPLE

24 FLEET STREET, TORQUAY

SAVILLE'S

GUARANTEED BARGAINS

Rolleicord II, f/3.5 Triotar, Compur. As new	£14 5 0
Contax I, f/2 Sonnar, latest model	£32 10 0
Rolleiflex, f/3.8 Tessar, Compur, case	£11 19 6
Bolex G916 Projector, 500-watt, resistance. New condition	£39 10 0
Pathe Motocamera Model B, f/3.5, 9.5-mm.	£3 15 0
Marion Reflex, ½-pl., Tessar f/4.5 and Dallmeyer f/4.5, 12-in. Telephoto, D.D. slides, filters, case. Perfect throughout	£21 0 0
Foth-Derby, f/3.5, focal-plane shutter	£4 4 0
Zeiss Baby Miraphot Enlarger, paper holder, lamp. Perfect condition	£7 19 6
Super Ikonta 530/2, f/4.5 Tessar, Compur Rapid. Perfect	£15 5 0
Leica IIIa, chromium, f/2 Summar	£34 12 6
Ensign Super Kinecam, for 16-mm. films, 5 speeds, f/1.5 1-in., f/1.9 2-in., and f/2.9 3-in. lenses, case. Perfect order. A real bargain	£39 10 0

4, Goodramgate,

YORK

GET

YOUR ACCESSORIES FOR WINTER PHOTOGRAPHY AT

GALLOWAYS

VICTORIA SQUARE, Opposite G.P.O.

BIRMINGHAM

ENLARGERS, FLASH-BULBS, SLIDES, REFLECTORS, PROJECTORS, ETC.

Phone: MID. 5670.

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¼×4¼) **1/6**—4½×3¼ **1/3**—5½×3½ **1/6**. **Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

RAINES

for **LEICA** *Service*

A Complete Service for all who use a Camera. For over 40 years RAINES have been famous for Developing, Printing and Enlarging.

Normal prices. Send for particulars.

RAINES & CO. (Ealing) LTD.

THE STUDIOS———EALING, W.5

Phone: EALING 3177.

FILMS WASTED!

BECAUSE YOUR EXPOSURES ARE INCORRECT

PRACTOS

Exposure Meter is always reliable. Never varies.

Scientifically designed and specially accurate for Interiors, Colour work and Artificial Light. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue Viewfinder **27/6**

Model I (without Finder), ditto **22/6**

"Junior" Model **15/-**

All in Leather Cases.



CARNER & JONES LTD.

Polebrook House, Golden Square, W.1

This Book will Help you to Pass the Driving Test!

MOTOR DRIVING MADE EASY

By

R. F. BROAD

and the TECHNICAL STAFF of "THE AUTOCAR"

Fifth Edition

All aspiring motorists who have to pass the driving test will find this handbook of great practical help.

It deals with the correct manipulation of controls of every kind, and explains the handling of cars with free-wheel transmission, synchromesh gears, pre-selection gears, and fluid flywheel transmission. Advice is given on what to do in emergencies and the motorist's legal responsibilities are set forth in simple language.

Size 7½×5 inches. 158 pages. Bound in paper boards with attractive coloured jacket

PRICE: 2/6 net **By Post 2/9**

From all Newsagents and Bookstalls or direct from the Publishers:

ILIFFE & SONS LTD.

DORSET HOUSE STAMFORD STREET LONDON S.E.1

The Autocar

COMPLETE OLYMPIA SHOW REPORT

dated October 16th

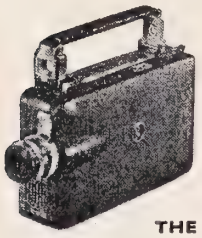
This special, enlarged number will cover the entire Show—Cars, Coachwork, Caravans, Accessories, Garage Equipment and Marine Section—and will be splendidly illustrated, carefully classified and properly indexed.

MAKE SURE OF YOUR COPY

From all Newsagents and Bookstalls

PRICE 6d.

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1



THE NEW MAGAZINE CINE-KODAK

No threading. Magazine loading, 50-ft. 16-mm. film. Each magazine has footage indicator. Speeds 8, 16, 64. Scene-timer. Five interchangeable lenses available, universal finder. Panchromatic, Super-sensitive Panchromatic and "Kodachrome" film available. Price with Kodak f/1.9 lens and case..... **£40:0:0**

A FULL HOUSE FOR ALL NEEDS

Special allowance on your own projector in part payment.

The new

KEYSTONE 750-watt

16-mm. Keystone Model A-81, theatre quality steadiness and brilliancy. Picture size almost unlimited. Reverse, motor rewind, resistance, case **£36:10:0**





8-mm. KEYSTONE '8,' 200-watt, motor rewind, swivel roller guides, adjustable tilt, speed control, stills, etc., takes 200-ft. film **£13:13:0**

KEYSTONE '8'

Simplest 8-mm. camera. Size only 6-5/16ths × 2¾ × 1¾ in., f/3.5 lens, 3-speed, takes 25 ft. 16-mm. film. Interchangeable lenses available. **£10:10:0**

Let us send you descriptive leaflets.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Bargain list and guide to new models, also latest literature, post free anywhere. Please state requirements.

MINIATURE CINÉ THEATRES at

1, Copthall Chambers, E.C.2.
28, Old Bond Street, W.1.
12, George Street, Croydon.
537, Pinner Rd., North Harrow.
73, Lord Street, Liverpool, 2.

Cine-Kodak Eight, f/3.5 lens, case. *Good condition* **£7:7:0**

Kodascope Eight-30, case. *Excellent condition* **£7:10:0**

10×8 ft. Silver Roller Screen, with stretchers. *As new*..... **£8:8:0**

Ensign Optiscope Model 10, 10-in. Aldis-Butcher, also 16-in. lens, 500-watt, case. *Very good condition.* List £20 ..... **£10:10:0**

Exakt Enlarger II, for negatives up to 6×6 cm., f/4.5 Cassar, 75-watt. *As new.* List £18 10s. **£15:15:0**

16-mm. Cine-Kodak BB, f/1.9 interchangeable lens, case. *Very good condition* **£15:15:0**

8-mm. Bell-Howell Straight 8, f/2.5 lens, case. *As new* **£18:18:0**

16-mm. Kodascope A. *Good condition* **£20:0:0**

16-mm. Ensign Autokinecam, Dallmeyer f/1.5, case. *As new.* List £25 **£20:0:0**

16-mm. Bell-Howell Filmo 70A, Taylor-Hobson f/3.5, case. *Very good condition.* List £38..... **£22:10:0**

16-mm. Kodascope B, self-threading, 2-in. lens, 250-watt, resistance, case. *Good condition* **£30:0:0**

9.5 and 16 mm. Paillard Bolex G916, resistance, case. *Very good condition.* List £53 15s. **£38:10:0**

Above are at our Stock Exchange Branch

1 COPTHALL CHAMBERS
Throgmorton St., London, E.C.2
Telephone: Metropolitan 5351.

LET US KNOW YOUR REQUIREMENTS—WE MAY HAVE THE VERY ARTICLE YOU WANT!

3½×2½ Gandolphi Double Extension, revolving back, 5⅝-in. Salex f/4.5, Compur, Mackenzie-Wishart slide and 10 envelopes. *Good condition* **£2:2:0**

9×12 cm. (and ¼-pl.) Busch Double Extension, 13.5-cm. Busch-Glaukar f/4.5, Compur, 2 slides, F.P. adapter. *Good condition* **£2:5:0**

9.5 Dekko, f/3.5 Dallmeyer. *Good condition.* List £6 18s. 6d..... **£4:12:6**

9.5 Pathe Home Movie, super attachment, resistance. *Good condition* **£5:5:0**

3½×2½ T.-P. Horizontal Ruby Reflex, 4-in. Dallmeyer f/4.5, 3 slides, case. *Good condition* **£5:17:6**

4¼×2½ Icarette, Tessar f/4.5, Compur, rising front, plate back, 3 slides, F.P. adapter, screen, case. *Good condition* **£6:0:0**

3¼×2½ Ensign Special Reflex, 5-in. Aldis-Butcher f/4.5, 6 slides, F.P. adapter. *Good condition* **£6:15:0**

9.5 Pathe Home Movie, super attachment, double resistance, C motor. *Good condition*..... **£7:10:0**

4¼×3¼ Ensign Folding Reflex, 5½-in. Ross Xpres f/4.5, 3 D.D. slides. *Shop-soiled only* **£7:10:0**

18×24 mm. Korelle, Tessar f/3.5, Compur, E.R. case. *Good condition.* List £16 16s..... **£7:10:0**

4.5×6 cm. Meyer Miniature Reflex, 3½-in. Meyer Trioplan f/3, F.P. adapter, 6 slides, case. *Good condition* **£10:10:0**

Above are at

12 GEORGE ST. CROYDON
Telephone: Croydon 0781.

3½×2½ Ensign Selfix 20, Ensar f/4.5. *Good condition* **£2:10:0**

5¾-in. Cooke f/4.5, in iris mount, with flange, filter. *Good condition* **£2:10:0**

3½×2½ Ensign Cameo, double extension, f/4.5 Lukos, Compur, 2 slides, F.P. adapter, roll-film holder, leather case. *Good condition*..... **£3:10:0**

3½×2½ Goerz Tenax, double extension, Goerz Kalostigmat f/6.8, Ibso shutter, 6 slides, Riteway roll-film holder, case. *Good condition* **£3:15:0**

2½×1⅝ Agfa Speedex O, Solinar f/3.9, Compur, case. *Good condition.* List £5 5s. **£4:4:0**

4¼×3¼ Ica Reflex, reversing back, 15-cm. Zeiss Tessar f/4.5, 6 slides, case. *Fair condition* **£4:17:6**

3½×2½ Nagel Double Extension 18, Nagel f/4.5, Compur, 6 slides, F.P. adapter, case. *Good condition* **£5:5:0**

3¼×2½ Ensign Roll Film Reflex R14, Aldis-Butcher f/4.5, case. *Splendid condition*.... **£5:19:6**

4¼×2½ Voigtlander, Heliar f/4.5, Compur, case. *Fair condition*..... **£6:17:6**

2¼×2¼ Foth-Flex Roll Film Reflex, f/3.5 lens, case. List £10 17s. 6d..... **£7:17:6**

3×4 cm. Ensign Multex M/56, 53-mm. Ross Xpres f/1.9, E.R. case. *Good condition.* List £28 11s. **£19:15:0**

16-mm. Bell-Howell Filmo, 2-in. lens, 200-watt, reverse, stills, resistance 200/250 volts. *Good condition* **£21:15:0**

Above are at

281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.

DOLLONDS

Dollond & Aitchison Ltd.
OPTICIANS TO H.M. GOVERNMENT
ESTD. 1750.

Zeiss Tilting Tripod Head, any angle to 90° and clamp. *As new.* List £1 16s..... **£1:2:6**

30×40 in. Self-Recta Screen, silver surface. *Good condition* .. **£2:12:6**

2½×1⅝ V.P. Kodak Special, f/4.5 Kodak, Diomatic shutter. *Good condition..* **£2:17:6**

3¼×2½ Ensign Carbine No. 7, Ensar f/4.5, Mulchro shutter, rise and cross. *As new*..... **£3:12:6**

3¼×2½ Zeiss Cocarette, Tessar f/4.5, delayed Compur, direct finder, case. *As new* **£5:15:0**

2¼×1⅝ Planovista Flat Pocket Type Roll Film Reflex, 3-in. Makro Plasmat f/2.7, delayed Compur, case. *As new.* List £16 5s. **£12:15:0**

3×4 cm. Kodak Pupille, Xenar f/2, Compur 1/300th, case. *Fair condition.* List £20 ..... **£13:10:0**

5-cm. Summar f/2 Lens, for chromium Leica. *As new.* List £17 14s. **£13:15:0**

3½×2½ Williamson Pistol Grip Aircraft Camera, 5½-in. Ross Xpres f/4.5, speeds 1/50th to 1/200th and B., 6 slides, F.P. adapter, case. *Good condition.* List £25..... **£21:10:0**

Above are at

28 OLD BOND ST.
London, W.1
Telephone: Regent 1228.

9.5 Midas, Camera and Projector Combined. *Very good condition* **£1:17:6**

3¼ × 2¼ German Unnamed. Meyer Trioplan f/4.5, Vario shutter, frame finder. *Good condition*... **£2:10:0**

3¼×2½ Ensign Carbine, Zeiss Tessar f/4.5, Compur, rising front, frame finder, leather case. *Fairly good condition* .. **£4:10:0**

2½×1⅝ Agfa Speedex O, Solinar f/3.9, Compur, case. *As new.* List £5 7s. 6d. **£4:10:0**

3½×2½ Ihagee Horizontal Model, Ihagee Triplex f/4.5, Compur, frame finder, 3 slides, F.P. adapter. *Very good condition*..... **£5:5:0**

9.5 Alef, Meyer f/2.8, 3 speeds. *As new*..... **£6:12:6**

Kodak Retina, f/3.5 Xenar. *Shop-soiled.* List £10 10s.... **£7:10:0**

3×4 cm. Goldi, Elmar f/3.5, Compur. *Shop-soiled*... **£9:0:0**

3¼×2½ Zeiss Super Ikonta (8 or 16 on 3¼×2½ film), Tessar f/4.5, delayed Compur. *Shop-soiled* **£15:0:0**

Above are at

2 Northumberland Avenue, London, W.C.2
Telephone: Whitehall 3301.

Leica Tempophot Exposure Meter. List £3 10s. **£2:10:0**

9.5 Pathe B Motocamera, f/3.5 lens, case. *Good condition..* **£3:15:0**

9.5 Pathe Imp, super attachment, motor, resistance. *Good condition...* **£4:10:0**

50×40 in. Self-erecting White Glass Beaded Screen. *Good condition.* Cost about £8 10s. **£4:15:0**

4.5×6 cm. Dallmeyer Speed Focal-plane, f/2.9 Pentac, 2 D.D. slides, F.P. adapter, case. *Fair condition* **£6:6:0**

4¼×3¼ Goerz Anschutz Press, 5½-in. Cooke Aviar f/4.5, F.P.A., 3 D.D. slides, case. *Good condition..* **£7:17:6**

2½×1⅝ Planovista Roll Film Reflex, Meyer Trioplan f/3.5, delayed Pronto shutter. *As new*..... **£8:15:0**

6×6 cm. Zeiss Super Ikonta 530/16P, Tessar f/2.8, Compur 1/400th. *As new.* List £28 5s. **£23:5:0**

Chromium Leica III, f/3.5 Elmar, E.R. case. *As new.* List £33 3s. **£27:10:0**

Above are at

35 BROMPTON RD.
London, S.W.3
Telephone: Kensington 2052

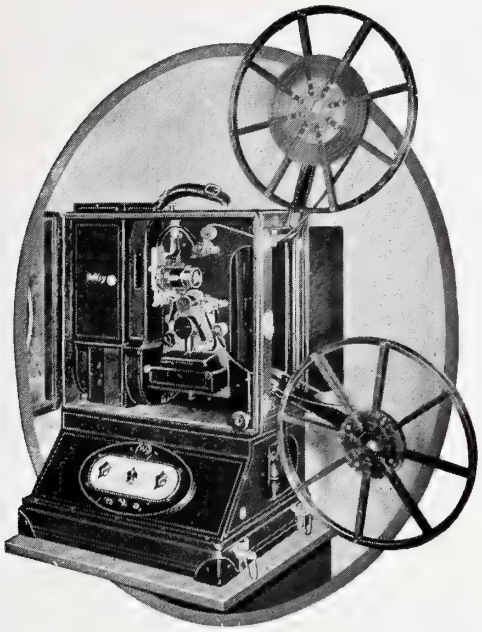
Expert Service at All Addresses:
London:
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch,
1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191-2, Tottenham Court Rd., W.1.
2, Northumberland Avenue, W.C.2.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Holloway.—66a, Seven Sisters Rd.
Crouch End.—17, Topsfield Parade.
North Harrow.—537, Pinner Rd.
Croydon.—12, George St.
Kingston.—30, Thames St.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.

GB EQUIPMENTS
Gebescope DEALER

16-mm. "Gebescope" Model A; comprising projector, 2 speeds (silent and sound), 2½-watt amplifier and loud speaker **£95:0:0**

Other Outfits—Illustrated Folders free—at

Our Stock Exchange Branch
1, Copthall Chambers, E.C.2.
28, Old Bond Street, W.1.
12, George Street, Croydon.
537, Pinner Road, North Harrow.



HEAR the LATEST TALKIES DEMONSTRATED at BOND ST

Our new model theatre at 127, New Bond Street is equipped for you to hear a demonstration in comfort. We have all the latest apparatus. Exchanges and Deferred Terms are arranged on any instrument.

DE VRY.—The first 16-mm. Sound Projector with the famous sprocket intermittent and silent chain drive. **No lost loops,** so frequent with the claw movement. Operates in an enclosed oil system. Has radio-type illuminated control dials. Has double sound filter to ensure even flow of all sound frequencies. 1,000-watt concentrated filament lamp. Complete in two carrying-cases.... **165 gns.**

" 138 " FILMOSOUND.—Filmosound is sold complete in one case. In use, the combined projector and amplifier unit is removed from the case, while the cover serves as the baffle for the self-contained loud-speaker. Two models are available, the 138A, with 500-watt lamp and two film speeds (for running either silent or sound films), and the 138B, with 750-watt lamp, which operates at sound speed only..... **£138 0 0**

" GEBESCOPE " MODEL B.—16-mm. portable sound equipment, composed of two carrying-cases—one containing the projector unit and the other twin moving-coil speakers. Shows remarkably clear pictures 10 ft. wide at a distance of 70 ft. Gives splendid volume, and is excellent for an audience of about 150 people..... **£135 0 0**

Any Model on Easy Terms.

FILM LIBRARIES.—All the latest sound-on-film productions can be hired at moderate rates from our extensive library. Write us now—expert unbiased advice willingly given.

...AND SEE ALL THE LATEST PROJECTORS



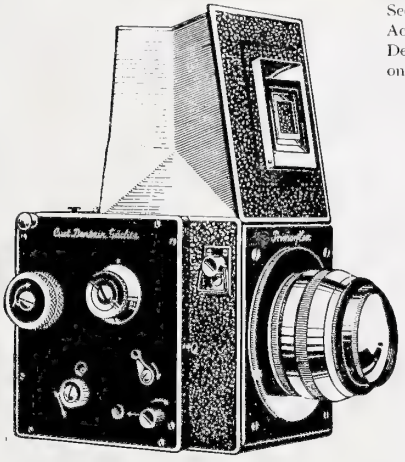
FILMO "8" Projector

Has 400-watt lamp. Entirely gear driven. Fitted with fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200-ft. films. For all voltages 110 to 250 ..... **£40:0:0**

Nine monthly payments of 93/4.

PAILLARD, PATHESCOPE, EUMIG, KODASCOPE, KEYSTONE, AND ALL THE LATEST PROJECTORS, ALSO EDITORS, SPLICERS, SCREENS AND EVERY ACCESSORY IN STOCK.

THE NEW PRIMARFLEX



See this latest miniature camera. Actually in stock at Bond Street. Demonstration willingly given on request.

Takes 12 pictures 2¼ × 2¼ in. on standard 3¼ × 2¼ roll films; also 4½ × 6 cm. plates.

SPECIAL FEATURES:

One revolution of winding-knob automatically and simultaneously performs four functions—i.e., winds shutter, sets mirror, operates film counter, winds film. Self-capping focal-plane shutter, 1 to 1/1,000th sec., T. and B., deep focussing hood with magnifier, additional direct-vision finder, interchangeable lens mount.

With 10-cm. f/2.8 Meyer Trioplan anastigmat **£31:10:0**
(Nine monthly payments of 73/6.)

With Zeiss Tessar f/3.5..... **£36:10:0**
(Nine monthly payments of 85/2.)

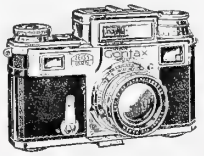
Plate-holders, each.....**7s. 6d.** **Other prices on request.**

SEE IT NOW at BOND STREET

...ALSO THE FINEST RANGE OF MINIATURE CAMERAS

"CONTAX III" WITH BUILT-IN PHOTO-ELECTRIC EXPOSURE METER

Focal-plane shutter ½ to 1/1,250th, combined range-finder and view-finder. Fitted with Zeiss Tessar lens, 2-in. focal length, f/3.5, from..... **£53:0:0**



Or nine monthly payments of £6 3s. 8d.

ROLLEIFLEX, ROLLEICORD, SUPER IKONTA, EXAKTA, RETINA, AND EVERY MODEL IN STOCK. SEE OUR SPECIAL " MINIATURE " ANNOUNCEMENT ON PAGE ONE OF THIS ISSUE.

EASY TERMS—EXCHANGES—LISTS FREE!

Anything on nine monthly payments. First payment secures the goods. Lists of anything sent free on receipt of 2d. postage.

Wallace Heaton Ltd.

BY APPOINTMENT

127, NEW BOND STREET - - - LONDON, W.1

Phone: MAYFAIR 7511 (8 lines). **Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8**



Loading Ice—Brixham.
September 1st, 1936,
3 p.m. $\frac{1}{25}$ sec., F/16.

TRUE-TO-LIFE PHOTOGRAPHY WITH SELOCHROME

Selochrome Film Packs are available in all the popular sizes.

Of such speed that you need never hesitate because the day is dull; of such responsiveness to colour values that every snap is enhanced; and with such splendid ability to capture every subject under all conditions, SELOCHROME stands supreme for true-to-life photography.

SELOchrome

Extra Fast ROLL FILM

Made in England by ILFORD LIMITED · ILFORD · LONDON

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London. S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, October 21st, 1936. No. 2502.



shows to what a high artistic level photography can rise when the camera is a Rolleiflex. Approaching his subject from an unusual angle this Rolleiflex owner has made a study full of atmosphere—one feels the dignity and the implicit faith of the old lady. It is a first-class piece of character portrayal—done without even showing the sitter's face. . . . Because of its unique construction and its all-round ability, the Rolleiflex can make a masterpiece out of any subject you care to tackle. You see your picture actual size, right way up on the focussing screen, a great asset in getting good composition and interesting detail. All controls can be manipulated while focussing and composing so that you can shoot at exactly the right minute. Takes 12 pictures on 3¼×2¼ roll film for 1/-. Zeiss Tessar f/3.5 lens and Compur shutter speeded to 1/500th sec., T. and B. **£25.**

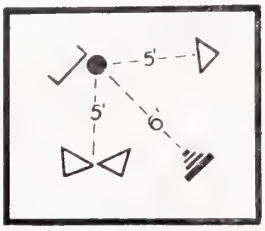
Free illustrated literature and name of nearest stockist from the Sole Importers :.

R. F. HUNTER LTD.. "Celfix House," 51, Gray's Inn Road, London, W.C.1

Phone : Holborn 7311/2.

Copyright—Registered as a Newspaper for transmission in the U.K.

This after-dark picture was taken with a "Brownie"



3 "Photoflood" Lamps in "Kodaflector" Reflectors were used, at the positions and distances shown in the diagram. Exposure: 1 sec. f.11. Camera: Six-20 "Brownie."

Plug a 'Photoflood' Lamp or two into the ordinary electric sockets, touch a switch, and a brilliant, highly actinic light is instantly at your command —at any time, in any room where electricity is available. Handy little 'Kodaflector' Reflectors enable you to use the light to the maximum advantage, direct it on the subject at exactly the right angle. And with Kodak Super Sensitive Panchromatic Film in your camera you can give very short exposures, because of this super-fast film's extremely high sensitivity to artificial light.



KODAK
SUPER SENSITIVE
PANCHROMATIC FILM
and the
KODAK
NIGHT PHOTOGRAPHY
AIDS

'Photoflood' Lamps, 2/6 each
'Kodaflector' Reflector, 3/-
'Kodaflector' Outfit, including Reflector, Stand and 9 ft. of Flex, 7/6.

KODAK LTD.,
KODAK HOUSE,
KINGSWAY, LONDON, W.C.2.

FREE INSURANCE of YOUR "MINICAMERA"

Only at Wallace Heaton's can you get this special concession—it does not matter where your miniature camera was purchased—as long as it cost £10 or more we will insure it *free*—send for details.

COME TO OUR EXHIBITION

OF MINIATURE PICTURES WITH CONTAX & CONTAFLEX FREE—DURING OCTOBER—IN OUR NEW GALLERIES

at 127, NEW BOND STREET, LONDON, W.1

HERE ARE SOME MORE SPECIAL FACILITIES

"Leica News" free monthly to all registered Leica owners. Free Instruction Cards for Leica users. Exposure Cards free to all Miniature Camera users. Special fine-grain developing service for miniature film. Automax (Regd.) 3½×2½ enlargements from miniature negatives, 2/- dozen. Colour films for miniature cameras. All the latest books on miniature cameras in stock. State what make your camera is and we will tell you the book which gives you the best advice on its uses.

"MICROLUX" SERVICE

Our "MICROLUX" Service of developing in Paraphenylene-Diamine and other agents ensures the best results from your film; results which have so minute a grain size that they will enlarge twenty diameters or more without the grain becoming apparent, but owing to the nature of this development it is **essential** that films for "MICROLUX" development receive at least **twice the normal exposure.** Providing this extra exposure is given, negatives developed by our "MICROLUX" process possess a quality that cannot be equalled by ordinary methods. If you are interested write for fuller details.

EASY TERMS AND EXCHANGES.—Anything on nine monthly payments—our exchanges are the fairest obtainable anywhere.

OUR GUARANTEE.—Every camera (new or second-hand) costing £10 or more is fully guaranteed by us for three years.

BARGAINS IN USED APPARATUS

SECOND-HAND GUARANTEED MINIATURE CAMERAS.

1—Zeiss Contax I 35-mm. Miniature Camera, f/2 Sonnar lens, focal-plane shutter. Cost £41 ..... £32 10 0
2—Standard Leica (Chromium), body only. Cost £9 10s..... £8 8 0
3—Zeiss Contax I 35-mm. Miniature Camera, f/2.8 Tessar lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £33 5s..... £22 10 0
4—Leica Model IIIa 35-mm. Miniature Camera, f/2 Summar lens, focal-plane shutter, 1 to 1/1,000th sec. Cost £43..... £37 10 0
5—Leica Model III 35-mm. Miniature Camera, f/2 Summar lens, focal-plane shutter, 1 to 1/500th sec. Cost £39 10s..... £34 10 0
6—Leica Model II 35-mm. Miniature Camera, f/3.5 Elmar lens, focal-plane shutter, 1 to 1/500th sec. Cost £26 10s..... £19 19 0
7—Leica Model I 35-mm. Miniature Camera, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £15..... £9 9 0
8—6×6 Super Ikonta Roll Film Camera, f/2.8 Zeiss Tessar lens, D.A. Compur Rapid shutter, 1 to 1/400th sec., and E.R. case. Cost £29 16s. 6d..... £23 13 0
9—Zeiss Contaflex 35-mm. Twin-lens Miniature Reflex, f/2 Sonnar lens, focal-plane shutter, ½ to 1/1,000th sec., built-in photo-electric cell exposure meter and E.R. case. Cost £73 17s. 6d..... £57 10 0
10—16-on-2B Super Ikonta Roll Film Camera, f/3.5 Zeiss Tessar lens, Compur shutter, 1 to 1/300th sec., coupled range-finder. Cost £18 12s. 6d..... £13 13 0
11—Zeiss Super Nettel 35-mm. Miniature Camera, f/2.8 Zeiss Tessar lens, focal-plane shutter, 1/10th to 1/1,000th. Cost £24 15s..... £18 18 0
12—Zeiss Sonnar f/2 8.5-cm. Lens for Contaflex, chromium. Cost £37 2s. 6d. £32 10 0
13—Leitz Elmar f/4.5 13.5-cm. Telephoto Lens, coupled for Leica. Cost £14 17s. £11 11 0
14—Leitz Hektor f/4.5 13.5-cm. Lens for Leica (coupled). Cost £18 12s..... £14 14 0
15—Zeiss Sonnar f/4 3.5 Telephoto Lens for Contaflex, chromium. Cost £21 7s. 6d. £17 17 0

WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS

127, NEW BOND STREET, LONDON, W.1 . . . . . **TELEPHONE: MAYFAIR 7511 (8 lines)**

47, *BERKELEY ST., LONDON, W.1* 43, *KENSINGTON HIGH ST., W.8*





Can you take pictures like these?

ANY SUBJECT WITH ANY APPARATUS BY ANY AMATEUR

WALLACE HEATON OFFERS £25

AS FIRST PRIZE IN THIS "OPEN COMPETITION"

Here's a new competition in which the beginner stands as much chance as the experienced photographer. None of the tricks of the fully-fledged worker are allowed to improve his chances of winning—only photographs made straight from untouched negatives are eligible. No retouching, faking or combination printing—just good photography. Enlargements, of course, are allowed—in fact, we recommend an 8½×6½ enlargement as always looking best in the eyes of the judges. A prize of 21/- will be awarded for the best picture received each week in addition to the first prize of £25, which will be awarded for the best effort received during the competition (October 1st to December 31st). For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. Acceptance of the rules is a specific condition of entry.

An Exhibition of the best prints submitted will be held at the close of this competition, in our new Galleries at 127, New Bond St., W.1, prior to the return of prints to their owners.

COUPON *which must be affixed to the back of each entry.*
WALLACE HEATON LTD.
"OPEN COMPETITION"
October 21st, 1936.

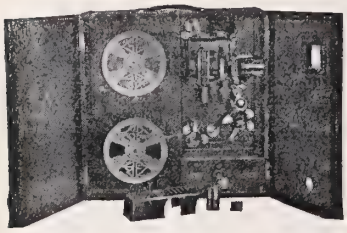
21/- will be awarded for each week's best picture (in addition to the £25 first prize).

ADDRESS YOUR ENTRIES TO "OPEN COMPETITION,"

WALLACE HEATON LTD.

127, NEW BOND ST., LONDON, W.1

SECURE THE GOODS AFTER THE FIRST

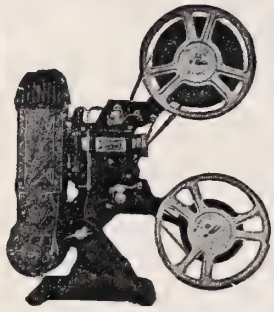


HEAR THE LATEST TALKIES AT OUR BRANCHES!

16-mm. Gebescope Model A, comprising Projector, 2 speeds (silent and sound), 2½-watt amplifier and loud speaker. Perfect tone, perfect projection. Handy and portable..... **£95:0:0**

Or on Easy Terms.

138 Filmosound, Pathé, Victor, and every other make in stock.



PATHÉSCOPE 200-B

For 9.5-mm. films.

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel **£15:0:0**

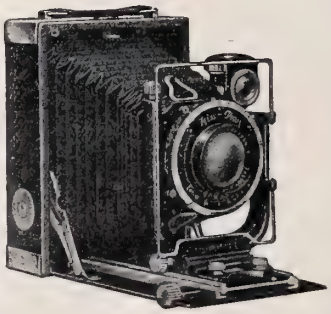
Nine monthly payments of 35/-.

BRAND NEW—HALF-PRICE "SNIP"

3½×2½ ZEISS IKON "ADORO"

(TROPICAL MODEL)

with F/4.5 ZEISS TESSAR Lens



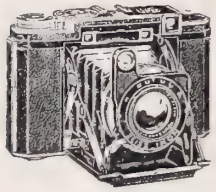
For plates or film packs. Body of well-seasoned teak wood, brass bound. Double extension. Rack and pinion focussing. Ivorine focussing scale 6 ft. to infinity. Ground-glass focussing screen and deep hood. Rigid front with rising, falling and cross micrometer movements. Leather bellows, D.V. and brilliant view-finder, with spirit level. Bushed for tripod. Compur shutter with D.A. Three single nickel plate-holders.

List Price £22:5:0

Our Price **£11:2:6**

Nine monthly payments of 26/-.

NOTHING LIKE IT FOR HARD WEAR AND PERFECT RESULTS, AND NEVER HAS SUCH VALUE EVER BEFORE BEEN OFFERED.



"SUPER IKONTA"

Takes 11 pictures on 3½×2½ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder. Compur Rapid shutter, speeded 1 to 1/400th sec. With f/2.8 Zeiss Tessar lens **£28:5:0**

Nine monthly payments of 66/-.

EASY TERMS!

Anything on nine equal monthly payments. First payment secures the goods—you can have your choice of anything on these terms from our huge free catalogue.

The "ROLLEIFLEX"



The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.

£25:0:0

Nine monthly payments of 58/4.

BARGAINS—OVERHAULED & GUARANTEED

1936 Model 8-mm. Bolex 400-watt Projector. In new condition £18 15 0

1936 Filmosound Home Talkie Outfit, 750-watt, auditorium speaker, complete with reversing prism, in first-class condition, guaranteed in every way. List price £200. A Salex Super Bargain..... £135 10 0

16-mm. Kodascope Model A Series K, 250-watt, extremely good running. In excellent order. Original price £75..... £18 15 0

S.P. Home Talkie, for 16-mm. films, silent and sound, complete with all connections, leads and speaker. In new condition. List price £75 £47 10 0

Pathescope Home Talkie Projector, complete and perfect in every detail, with carrying-case and trial film..... £45 15 0

Pathe Lux Projector, motor drive, fan cooling, ammeter, rock-steady flickerless picture, type S lamp, brilliant 100 lumens screen illumination, complete for all lengths of films, from 30 ft. to 400 ft., with resistance and carrying-case. List price £22 10s..... £12 10 0

1936 Model A Gebescope, in new condition, having been only used about half a dozen times, owner invested in one of the high-power models. List price £95..... £75 10 0

3½×2½ Zeiss Maximar Folding Plate, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, double extension, 3 slides, F.P. adapter and leather case..... £8 12 6

3½×2½ Ensign Cameo, f/4.5 Aldis anastigmat, Compur sector shutter, 6 slides, F.P. adapter, leather case..... £4 12 6

3½×2½ Ensign Vertical Magnaprint Enlarger, f/6.3 Ensar anastigmat, complete with electric fittings. New condition..... £6 6 0

3½×2½ Ensign Cameo, f/4.5 Salex anastigmat, double extension, rising and cross front, 6 slides, F.P. adapter..... £4 2 6

3½×2½ No. 6 Ensign Carbine, f/4.5 Aldis anastigmat, Compur sector shutter, plate back, leather case..... £6 6 0

½-pl. T.-P. Imperial Horizontal Enlarger, f/7.7 Aldis anastigmat, electric fittings, complete..... £4 17 6

½-pl. Lancaster Horizontal Enlarger, f/8 lens, electric fittings, complete £2 7 6

Kodak Retina Camera, f/3.5 Xenon anastigmat, Compur shutter, 1 to 1/300th sec., leather case..... £7 17 6

Kodak Autofocus Enlarger, Kodak lens, complete with electric fittings £5 17 6

3½×2½ Ensign Autorange, f/4.5 Ensign anastigmat, Rapid Compur shutter, eather case. As new..... £8 7 6

6×6 Welta Perfecta, f/3.8 Meyer, Compur sector shutter..... £10 10 0

Ensign Vertical Midget Magnaprint, f/6.3 lens. As new..... £3 12 6

6×6 Rolleiflex, f/3.8 Zeiss Tessar anastigmat, Compur shutter, ever-ready case..... £16 16 0

520 Salex Balda, f/3.5 Meyer anastigmat, Compur shutter, leather case £5 19 6

Model II Chromium Leica, f/3.5 Elmar, ever-ready case. New condition £21 19 6

½-pl. Salex Junior Horizontal Enlarger, no lens, complete with electric fittings..... £6 17 6

½-pl. T.-P. Horizontal Enlarger, f/4.5 Dallmeyer enlarging anastigmat, electric fittings. New condition..... £7 17 6

3½×2½ Ensign Selfix, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, leather case..... £8 2 6

3½×2½ Latest Model Soho Reflex, f/3.5 Dallmeyer Dalmac anastigmat, 3 D.D. slides, F.P. adapter, leather case. As new..... £18 18 0

V.P. Vollenda Roll Film, f/4.5 Radionar anastigmat, Compur sector shutter, 1 to 1/300th sec., leather case..... £5 17 6

End of Season's Clearance Surplus-Exchange Snips at Special Clearance Prices

4½×6 V.P. Dallmeyer Baby Reflex, f/2.9 Pentac, 3 D.D. slides. Cost £33 £18 10 0

½-pl. T.-P. Reflex, rev. back, f/4.5 Cooke, 9 slides, F.P.A..... £5 3 6

3½×2½ T.-P. Horizontal Reflex, f/4.5 Dallmeyer, 6 slides, roll-holder, F.P.A., L/case..... £6 13 6

½-pl. Zeiss Ica Reflex, rev. back, f/4.5 Carl Zeiss Tessar, F.P. shutter, 6 slides..... £7 7 0

½-pl. Ensign Reflex, revers. back, self-capping, f/4.5 Ross Xpres, 3 slides, L/case..... £5 19 6

Bell-Howell 16-mm. D.A. Cine Camera, 1-in. f/3.5, 1-in. f/1.5, 3½-in. f/3.5 lenses, case. Cost £90..... £49 10 0

Taree Campro Combined Cine Cameras and Projectors. Each....38s. 6d.

Siemens Halske Cine Camera, f/2.8 Glaukar, variable speeds, slow motion. Cost £30..... £14 17 6

9.5-mm. Dekko Cine Camera, f/3.5 Dallmeyer lens, sector shutter £4 17 6

£10 10s. Model Pathe Cine Camera de Luxe, f/3.5 anas..... £4 17 6

½-pl. Standard Enlarger, 5½-in. condenser, good obj., electric fittings £4 17 6

V.P. Exakta Roll Film Focal-plane Reflex, f/3.5 Tessar, L/case.. £14 7 6

No. 1 Standard Leica, f/3.5 Elmar and case..... £7 17 6

Pathe Home Cine Projector, type C motor, group resistance, super attachment..... £8 15 0

6×6 Rolleiflex Automatic, f/3.8 Tessar lens, Compur, filters, L/case £19 10 0

9.5-mm. Cine-Nizo, f/3.5 Meyer, trick movement, L/case..... £3 17 6

Model B Pathe Cine Camera, f/3.5 anas., L/case. Cost £6 16s.... £4 2 6

6×6 Rolleiflex, f/4.5 Tessar, L/case..... £8 17 6

3½×2½ or 16 ex. on Super Ikonta, f/4.5 Tessar, ever-ready case . £13 17 6

3½×2½ Etui Folding, double ex., f/4.5 Zeiss Tessar, Compur, 3 slides, F.P. adapter, L/case..... £8 17 6

16-ex.-on-2½×3½ Dallmeyer Dual, f/3.5 Dalmac, Compur shutter £8 17 6

Zeiss Contax, f/2.8 Tessar, ever-ready case..... £19 10 0

6×13 Heidoscope, pair f/4.5 Tessars, full-size reflex finder, roll-holder, 6 slides, F.P.A., 2 L/cases..... £33 10 0

Several Good Enlargers at bargain prices. Write for details.

10-cm. f/6.3 Elmar Lens, for coupled Leica..... £6 2 6

3½×2½ N. & G. New Special Sibyl, f/4.5 Cooke lens, 3 D.D. slides. F.P.A. £8 17 6

½-pl. Latest T.-P. Ruby de Luxe Reflex, sunk lens box, swing front, latest focal-plane shutter, f/3.5 Ross Xpres, 3 D.D. slides, Stevens' screen, L/case. Unsoiled. Cost £33..... £22 10 0

3½×2½ T.-P. Reflex, f/3.5 Cooke, 11-in. f/5.6 Dallmeyer Dallon, 2 D.D. slides, 8 single slides, filters, L/case..... £19 10 0

9.5-mm. Pathe Cine Camera, f/2.8 Meyer Triplan, variable speeds, self-contained electric-cell exposure meter, L/case. Cost £33..... £13 10 0

Model III Leitz Leica, f/2 Summar..... £27 10 0

4½×6 Zeiss Palmos, f/2.7 Tessar, 12 slides, F.P.A., L/case. Cost £36 £12 12 0

JUST OUT!—Special End-of-Season List of 400 Surplus Items. Gratis, Post Free.

59/60 CHEAPSIDE
LONDON, E.C.2 **Phone: CITY 1124/5/6**

54 LIME STREET
LONDON, E.C.3 **Phone: MANSION HOUSE 0180**

CITY SALE AND

MONTHLY PAYMENT AT "CITY SALE"

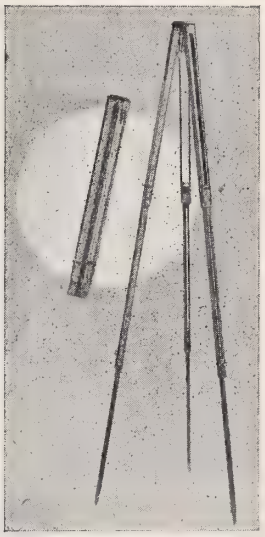
SPECIAL 'SNIPS' that SAVE YOU POUNDS

14-in. f/5.6 Dallmeyer Dallon Telephoto, iris £10 17 6
¼-pl. Planex Reflex, Blitz f/4.8, focal-plane shutter, revolving back, 3 double slides and leather case £4 19 6
¼-pl. Plaubel Folding Pocket, double extension, f/4.2 Anticomar, Compur shutter, 3 slides and leather case £4 10 0
16-on-3¼ × 2¼ Ikonta, Carl Zeiss Tessar f/3.5, Compur shutter .. £7 17 6
3¼ × 2¼ No. 7 Carbine Roll Film, Ensar f/4.5, Mulchro shutter, complete in case £3 17 6
¼-pl. Triple Imperial Conical Field, Aldis f/7.7, reversing back, 5 slides and tripod £5 19 6
2¼ square Automatic Rolleiflex, Carl Zeiss Tessar f/3.5, Compur Rapid shutter, ever-ready case. As new £19 19 0
135-mm. Elmar f/4.5 Anastigmat, coupled for Leica II or III .. £11 17 6
Leica Universal View-finder. New condition £2 7 6
3¼ × 2¼ T.-P. Horizontal Reflex, Dallmeyer f/4.5, self-capping focal-plane shutter, 3 slides, roll-holder and leather case £5 19 6
Contax Miniature Camera, f/3.5 Tessar, coupled range-finder, ever-ready case £16 16 0
2¼ square Voigtlander Brilliant, f/7.7 anastigmat, speeded shutter and ever-ready case £1 19 6
3 × 4 cm. Zeiss Kolibri, Carl Zeiss Tessar f/3.5, Compur shutter and case £7 7 0
3 × 4 cm. Perkeo, Skopar f/3.5, Compur shutter and leather purse £5 12 6
9 × 12 cm. and ¼-pl. Zeiss Ikon Nelson Folding Pocket, double extension, Carl Zeiss Tessar f/4.5, Distar and Proxar lenses, 6 slides, F.P. and leather case £6 17 6
8 × 26 Prism Monocular, eyecup focussing £1 19 6
¼-pl. T.-P. Press, Carl Zeiss Tessar f/4.5, focal-plane shutter, 3 slides, F.P. adapter and leather case £13 10 0
¼-pl. Salex Mahogany Enlarger, complete with objective, all-way negative-carrier, 5½-in. condenser, electric fittings £7 17 6
¼-pl. Ihagee Enlarger, f/6.3 anastigmat, negative carrier, electric fittings £4 7 6
Leica Valoy Enlarger, and electric fittings. Indistinguishable from new £7 7 0
3 × 4 cm. Rajah Enlarger, f/4.5 anastigmat and electric fittings. Nice order £4 7 6
Blendux Photo-electric Cell Exposure Meter, in case £2 7 6
2¼ square Rolleicord, f/4.5 Zeiss Triotar, Compur shutter, complete in case £8 19 6
9.5-mm. Pathe Projector, double-claw, resistance to 250 volts .. £4 15 0
6 × 4½ cm. Ermanox, Ernostar f/1.9, focal-plane shutter, 6 slides, F.P. adapter, leather case £16 10 0
V.P. Purma, taking 16 pictures on a spool. New condition £1 5 0
¼-pl. Horizontal Magnaprint, f/6.3 anastigmat, negative carrier, plano-convex condenser and electric fittings £5 17 6
3¼ × 2¼ Dallmeyer Speed, Pentac f/2.9, self-capping focal-plane shutter, 1 slide, F.P.A. and filter, leather case £11 7 6
3¼ × 2¼ T.-P. Rubyette Reflex, Dallmeyer f/4.5, self-capping focal-plane shutter, 11 slides, F.P.A. £8 17 6
3¼ × 2¼ T.-P. Reflex, Aldis f/3.4, self-capping focal-plane shutter, reversing back, 3 slides and roll-holder £7 7 0
Ensign Midget, f/6.3 Ensar anastigmat, speeded shutter, complete in purse £1 18 6
3¼ × 2¼ Voigtlander Prominent, Heliar f/4.5, Compur shutter, coupled range-finder and leather case £13 17 6

9.5 Eumig 250-watt Projector, forward and reverse movement, sprocket drive £22 10 0
Model II Leica, f/3.5 Elmar £19 10 0
Model III Chromium-plated Leica, f/2 Summar, 10.5 f/6.3 Elmar, complete in case £40 5 0
10.5 f/6.3 Elmar Telephoto, complete in leather case. Cost £11 1s. £8 17 6
Kodak Retina, f/3.5 Schneider anastig. lens, complete in case. Cost £12 10s. £8 15 0
4 × 3 cm. Piccochic, f/3.5 Meyer Trioplan, in Ibsor shutter, speeded from 1 to 1/150th and Time £4 19 6
1a Icarette Roll Film and Plate, f/4.5 Zeiss Tessar, Compur shutter, focussing screen, three 3¼ × 2¼ metal slides £6 17 6
45 × 107 Glythoscope, 6 slides, leather case £1 7 6
9.5 Pathe Home Movie Projector, double claw, super attachment, motor drive, added resistance £7 10 0
¼-pl. Salex Horizontal Enlarger, f/4.5 Dallmeyer anastig. lens, orange cap, 5½-in. condenser, complete with electric fittings. Unsolled £7 15 0
¼-pl. D.E. Folding, f/4.5 anastig. lens, Compur shutter, 6 slides ... £3 19 6
3¼ × 2¼ Carbine Roll Film and Plate Camera, f/4.5 Lumar anastig. lens, Compur shutter, focussing screen, 3 slides £3 15 0
¼-pl. New Ideal Sibyl, f/4.5 Ross Xpres, rising and cross front, 6 single slides. As new £7 7 0
6½ × 3¼ Stereo Goerz Anschutz Focal-plane, f/6.8 Goerz Dagor lenses, 6 D.D. slides, leather case £6 17 6
¼-pl. Panros Focal-plane, f/4.5 Xpres, S.C. shutter, speeded to 1/1,000th, 3 double plate-holders and case £9 9 0
Dallmeyer Snapshot Film-pack Camera, f/6 anastigmat lens ... 33s. 6d.
3a Kodak Special, f/6.3 Zeiss Tessar, Compound shutter £3 15 0
¼-pl. Cameo D.E., f/4.5 Zeiss Tessar, Compur shutter, 6 slides ... £6 2 6
V.P. Salex Focal-plane, f/5 anastig. lens, shutter speeded to 1/1,000th, 3 slides, F.P.A. £2 7 9
½-pl. D.E. C.B. Field, all the usual movements, R.R. lens, 2 double book-form dark slides and tripod £1 12 6
¼-pl. N. & G. Sibyl, f/4.5 Aviar lens, T. B. and I. shutter, leather case £8 2 6
3¼ × 2¼ N. & G. Sibyl Plate, f/4.5 Zeiss Tessar, 6 slides £6 6 0
¼-pl. Goerz Roll Film, f/6.8 anastig. lens, speeded shutter £1 19 6
6 × 13 cm. Stereo Nettel Focal-plane, f/6.3 Zeiss Tessar lenses, fully-speeded shutter, 6 slides, leather case £6 17 6
3¼ × 2¼ Blocknote, f/6.3 Krauss Tessar lens, 6 slides, speeded shutter £2 17 6
6 × 6 Rolleicord, f/4.5 Triotar. New condition £9 9 0
5 × 4 S.C. Goerz Anschutz, f/4.5 Xpres, 3 double slides, leather case £9 9 0
45 × 107 Stereo Reitzschel Camera, f/6.8 anastig. lenses, Compur shutter, 6 slides, leather case £4 19 6
4 × 3 cm. Baby Box Tengor, Frontar lens ..... 11s. 3d.
16-mm. Ica Kinamo, f/2.7 Zeiss Tessar £6 17 6
16-mm. BB Cine Kodak, f/3.5 anastig. lens. Cost £13 13s. As new £7 2 6
9.5 Coronet Projector, ready for use off house current £1 9 8
Microscope, by Baker, 2/3rds, 1/6th objectives, coarse and fine adjustment, double nose-piece, 2 eyepieces and case £4 4 0
3¼ × 2¼ New Special Sibyl, f/4.5 Xpres, 6 double slides, leather case £10 17 6
¼-pl. Roll Film Camera Body, usual movements, leather bellows .. 6s. 6d.
3¼ × 2¼ Speedex Clack, double lens £1 7 6

90/94 FLEET ST
LONDON, E.C.4 **Phone : CENT. 9391**

84 ALDERSGATE ST
LONDON, E.C.1 **Phone : NAT. 0591**



BRAND NEW SPECIAL "SNIP"

ZEISS IKON WOODEN TRIPOD

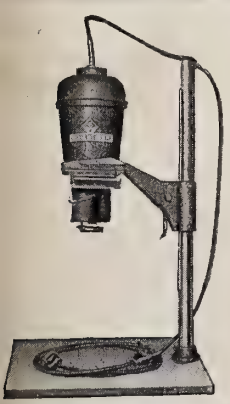
Hard polished wood. Self-locking clips. 3 folds. Complete with tripod screw. Sliding lower legs. All metal parts heavily plated. Absolutely rigid.

LIST £1 : 1 : 0

Our Price 12/3

Postage 6d.

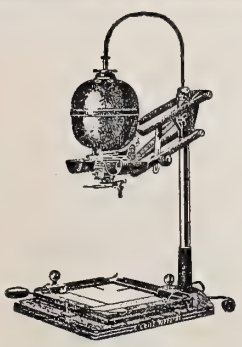
ASTOUNDING VALUE!



"PRAXIDOS"

and focussing model. Can be set any degree of enlargement without the slightest trouble. Models from 4 × 4 cm. to 3¼ × 2¼ sizes. With f/4.5 lens, from **£8 : 10 : 0**

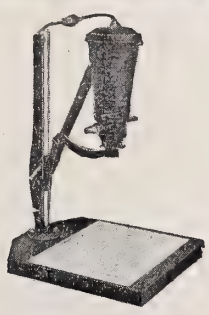
Nine monthly payments of 19/10.



LEICA FOCOMAT

Has automatic focussing and makes perfect pictures up to any size from 3¼ × 2¼ to 15 × 10 in. Diffused illumination gives soft, harmonious enlargements. For use with your own Leica lens. **£16:6:6**

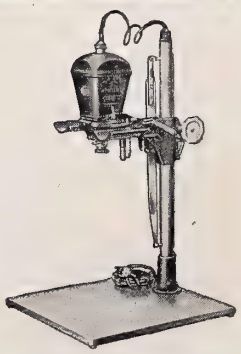
Nine monthly payments of 38/2.



ENSIGN AUTO-FOCUS MAGNAPRINT

For all miniature negatives, Ensign Midget, half-V.P., Leica and Contax and similar sizes. F/4.5 Dallmeyer lens and 2½-in. condenser; enlarges to all sizes from 2¼ × 3¼ to 15 × 12 in. Baseboard fitted with spring paper clamp **£8:15:0**

Nine monthly payments of 20/5.



NEW M & W ENLARGER

Model FAM. With foolproof coupled automatic focussing. F/4.5 double anastigmat, iris, and orange cap and condenser. Rise and fall movements by one-hand lever. Fine and coarse focussing. 100-watt opal lamp.

4 × 4 cm. **£14:14:0**
6 × 6 cm. **£18:18:0**

Nine monthly payments of 34/3 or 44/2.



ZEISS IKON MIRAPHOT 3½ × 2½ ENLARGER

The "Miraphot" enlarges both films and plates.

Zeiss Ikon Novar f/6.3 anastigmat .. **£8:2:6**

With Zeiss Tessar f/4.5 anastigmat **£10:15:0**

Nine monthly payments of 19/- or 25/1.

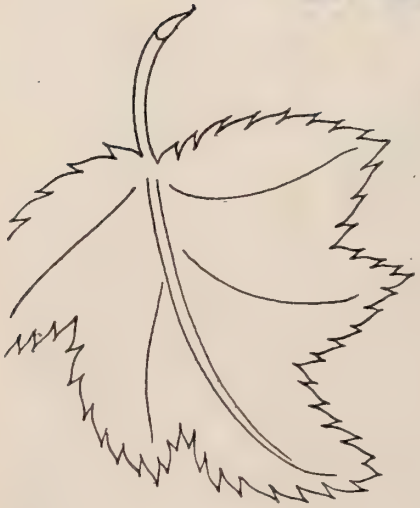
EXCHANGE (1929) LTD.



"When Bounteous AUTUMN Rears Her Head"

DRYDEN

The golden russet tints of the foliage; the mellow sunlight and the shortening days. . . . These are reasons why the alert photographer, out to catch the glory of late Autumn, loads with Ilford Special Rapid Panchromatic Plates—specially colour sensitive.



Made in England by
ILFORD LIMITED
ILFORD - LONDON

ILFORD

Special Rapid
PANCHROMATIC
Plates H. & D. 400

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, OCTOBER 21ST, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2502.

TOPICS of the Week

AGAIN the indoor "ciné" and "lantern" season is with us, and the steadily increasing number of society fixtures with lantern lectures is reflected in our page of "Week's Meetings." Home cinematography is also getting more and more popular, and each year sees a greater number of projectors as well as taking cameras available. Next week's issue of "The A.P." will be a special Ciné and Lantern Number, and in addition to many extra pages of matter devoted to these seasonable topics a very complete "Buyer's Guide" will be included, giving particulars and prices of all ciné and lantern apparatus on the market, also films and lantern plates. It is an issue that every reader should make a point of securing early and keep for reference, and societies will do well to order extra copies for their reading-rooms and files. Our readers are reminded also of the closing date of "The A.P." Lantern-Slide Competition: October 31st. The special number next week will contain some final tips for those who have not yet sent in.

Perils Aloft.

We have recently seen a number of sketches which are very popular just now in the picture postcard shops of Switzerland, illustrating the perils of "Photographie à la hauteur," or, as they are labelled in German: "Hohenphotographie." They are pictures of photographers using their cameras from perilous heights, and it is a comic expression of a very human trait among those who do photography on mountains. There is a special value in a picture, whatever its pictorial merits, which nearly cost a broken neck. Unhappily, the picture itself does not necessarily convey the fact that it was taken in circumstances of great peril. A comfortable street scene which might very well have been taken from an upper window gives no notion of the fact that actually the photographer had to get astride a girder or climb a chimney, and, on the other hand, some pictures of yawning crevasses and fearful precipices may have been taken from a vantage point as safe as one's own bed. The only recourse is for the photographer who has taken pictures in circumstances of danger to have a small inset showing himself actually making the exposure.



LONDON LANDSCAPES (No. 46).

The Green Park in October.

The Private Life of a Roll-film Spool.

The large audience which came to the last of the R.P.S. Exhibition lectures may have expected revelations, but they got only scientific ones. It is true that Dr. Harry Baines tried manfully to work up to his title, "The Private Life of a Roll-film Spool," by suggesting that the spool had a lurid and troublesome past, but really the only thing lurid about it seems to be the non-actinic light, usually red, in which the emulsification and all subsequent operations are conducted. It was, however, a very interesting description of the careful work which lies behind the little spool that is slipped so casually into place. The first stage of manufacture of photographic emulsions is the precipitation of silver bromide in gelatine, a process to be carried out under the most precise physical and chemical conditions, with concentrations, volumes and temperatures of the reacting solutions very accurately controlled. After emulsification the emulsion is insufficiently sensitive to light, and needs further treatment in order to

impart the desired photographic properties. It is maintained at a certain temperature in a thermostatically controlled water bath for a definite time—a process known as ripening—during which changes in the physical character of the silver bromide take place, whereby they increase largely in size and sensitivity, and decrease correspondingly in numbers.

Testing of Film.

Once a film is made it has to be tested. Not only is roll film subjected to a very extensive and intensive series of tests for photographic properties and mechanical defects, but every roll of backing paper, every batch of gelatine, bromide, silver nitrate—in short, every material which goes to make or comes in contact with a roll-film spool—is tested not only chemically, but for its photographic action, and not only its immediate photographic action, but, by exhaustive incubation tests, for its probable future action. Impurities may be present in such quantities as to be undetectable by chemical means and yet exert a strong photographic action. Dr. Baines, in his recent lecture to the Royal Photographic Society, pointed out that identity and reproducibility of photographic materials do not imply merely chemical identity, but physical identity of an extremely high order. The difficulties of manufacture are great, and are enhanced by the conditions of illumination—or often total darkness—under which most of the operations have to be performed. The enhanced sensitivity to light of modern roll films has introduced an undesirable sensitivity to moisture, heat, pressure, and minute traces of impurities, which has had to be overcome. And after surviving unscathed all these stringent processes and tests, the roll film is purchased by somebody who promptly exposes two views on the same portion !

Non-Stop Film.

An unusual kind of international congress has just been held in London—a congress of people from several countries to discuss oxy-acetylene welding. The session for papers and discussions which a correspondent attended was by no means crowded, but presently he discovered that there was another event in progress in a different hall of the same building, namely, the projection of film. And the output of film on this narrow subject (as it seems to the non-technical mind) was astonishing. Looking through the programme, our correspondent counted no fewer than seventy-seven separate reels of film, all dealing with welding, and, being shown, so to speak, end to end, with no diminishing of interest on the part of an eager audience. Really, if a subject like oxy-acetylene welding is film-illustrated in this thorough-going manner, what is to happen when other industrial subjects, perhaps of larger scope, more numerous variations of process, and larger application come to be adequately recorded on the film ? The dividends of our film manufacturers will, in the classic phrase, go on and on and up and up.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Fixing Prints.

Will you give me a few hints on the principles of fixing gaslight and bromide prints, so that I may be confident that the process is satisfactorily done ? *A. T. (Newcastle.)*

You are wise to be careful about the fixing of your prints, as many troubles attributed to incomplete washing are due to unsatisfactory fixing.

To begin with, it is a common mistake to suppose that the stronger the fixing bath the more quickly and thoroughly it does its work. It is possible to dissolve 10 oz. of hypo in 20 oz. of water, but such a solution would not perform its task properly at all. It would shrink the gelatine in such a way that the products that must be completely removed would be, as is were, imprisoned. A good strength is 4 oz. of hypo to the pint for a plain bath, and 5 oz. for an acid one. It may even be slightly weaker, provided it is quite fresh, and not overworked.

There is no excuse for running the risk of even approaching the exhaustion point, as the ingredients of the solution, whatever its constitution, are so cheap. Various tests for exhaustion have been suggested. One is to cut a fixed (?) print in halves, and compare the two after one has been immersed in the usual sulphide toning solution. If there is any clearly marked difference in the whites the bath is not functioning properly.

The time of immersion is important. In hot weather especially, a seriously extended time is prone to cause slight sulphurization of the image, and to render it more susceptible to the troubles that may subsequently arise from damp or from impure air.

Using plenty of active solution, gaslight prints, with their thin emulsion, require about five minutes ; chloro-bromide prints from five to ten minutes, and bromide prints from ten to fifteen minutes. Double-weight papers should have about half as long again in all cases. It is well not to let the temperature of the bath fall below 60° Fahr.

It is important that the solution should have free access to the whole surface of each print. As a print is placed in the bath it should be drawn through the solution several times, face up and face down, and left face downwards. The bottom print is always the one to be removed when sufficient time has elapsed. This brings the next print to the bottom, with its face freely exposed to the solution.

A print must never be allowed to float, even partially, above the surface, and there must be no imprisoned air between the prints.

Infra-Red Plates.

Can I treat orthochromatic or panchromatic plates so that I can get infra-red effects on them ? *M. D. (Cork.)*

You are evidently under a misapprehension. It is within the scope of some photographers to bathe a plate in a dye that will make it more sensitive to certain colours, and then to use it in an ordinary camera with or without a filter. But far more than this is necessary for infra-red work.

By various methods, plates and films can be made sensitive to infra-red rays, but no novice could produce anything as good as the materials supplied by Messrs. Ilford, Agfa, Kodak and others. Further, a proper infra-red filter must be used, and certain precautions taken with regard to apparatus.

If you wish to try this work we would strongly advise you first of all to study one of the handbooks on the subject, and so ascertain what is involved in this special branch of photography.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

USING ULTRA-RAPID PLATES *and* FILMS

This article is opportune when many photographers are using ultra-rapid plates and films for Autumn subjects. Points of importance with regard to this form of negative material are dealt with.

AT the present time of year many amateur photographers who are attempting outdoor subjects are turning their attention to ultra-rapid plates and films to compensate for the weaker light available. Many are also trying panchromatic material for the first time in view of autumn tones, and yellow lighting later in the day. For the photographer also, who will now be working indoors with artificial light, ultra-rapid plates and films, particularly the panchromatic variety, are eminently desirable.

It must not be thought, however, that these very fast plates and films are difficult to use, but there is no doubt that extra care must be exercised, particularly in dark-room manipulation, owing to their extreme sensitiveness to light.

The Camera.

When using this material it is very necessary to ensure that the camera and plate-holders are in perfect order with regard to the exclusion of light, and, in particular, that the light-traps of the slides (if plates or cut films are used) and on the camera back (if films are used) function effectively. We have recently investigated a case of fogged negatives when hypersensitive plates were used, patches of fog appearing at the margins of the negatives. No trouble had been experienced when slower plates were employed. The fault was traced to a thin place on one of the folds of the bellows.

It is a wise precaution to expose loaded plate-holders to very strong light as little as possible, and also to avoid the need for having the plate uncovered for exposure in the camera for longer than is necessary.

In the case of film cameras it is also undesirable to keep the camera fully extended and exposed to strong light while searching for subjects. Wait until the subject has been decided upon and then open, set and use the camera without delay. This, of course, applies to work in the open with very fast material at any time of year. The question of exposure is also an important one with ultra-rapid plates and films, and if colour-sensitive the calculations for filters should be ascertained accurately, as it is a fact that panchromatic material, when under-exposed, will produce negatives much harder in contrast than fast plates that are not fully colour-sensitive.

In the Dark-room.

It is very important to exercise great care in the dark-room when using these plates or films. The only safe procedure is to load slides in total darkness, for although special safelights can be used for working with this material, they are no longer safe if the plate is exposed to direct rays. Further, the visual illumination given by them is so weak that they are of very little practical service for many amateurs.

Those who have never tried to do so will be surprised to find how easy it is to load slides in the dark. Plates are generally packed in pairs, film to film, and we know that if the first plate is film side down, the next will be film side upwards. Backed plates also offer the advantage that the slightly rough surface of the backing makes it easy to tell by touch which is the film side.

When loading plate-holders in the dark the bench should be cleared of everything not wanted at the moment. The plate-holders, each with its draw-out shutter removed, and in contact with its fellow, should be placed in a pile on the right-hand side. In the centre is the box of plates. After loading, the plate-holders are put in a pile on the left.

In the case of films the camera loading can, of course, be conducted without the use of a dark-room, but here special precautions should be taken to load and unload in a shady corner, as even autumn sunlight will as readily fog a fast panchromatic film as summer sunshine, and no risks should be taken.

Speed and Latitude.

Those photographers who are not familiar with the use of the fastest plates will find that, although they are now double-coated, there is a smaller margin of latitude in exposure than is the case with those of lower speed rating. This means that more care must be exercised with regard to exposure. Over-exposure tends to produce flat negatives, with loss of tonal quality. Obviously, the best course is the careful use of a reliable exposure meter.

Development.

The use of very highly sensitive material brings problems with regard to development. Unless the plates are desensitised development by inspection is not possible. Tank development, the tank being loaded in the dark, is the best method with material of extreme speed.

If tank development is adopted, the photographer may well employ one of the fine-grain developers, if it is contemplated that the negatives will be required to furnish prints of large size. In most cases the fastest material is not of the finest grain.

If the photographer has no tank, and feels that he must watch the progress of development, the use of a desensitiser reduces the sensitiveness of the fastest plates, so that development can be carried out in a comparatively bright yellow light, but care must be taken not to expose the plates unnecessarily to the direct light.

Panchromatic or Orthochromatic ?

The photographer may be in doubt as to whether to use panchromatic or orthochromatic material at this time of year for outdoor autumn subjects. Both of these are obtainable of high speed, and to normal daylight there is little to choose between them, apart from the obvious colour-sensitiveness to the red, which is a feature of panchromatic material. If the light is yellow, the orthochromatic plate becomes a trifle faster, although not to the extent that it may be called into consideration with regard to exposure.

The pan. plate or film, through its high sensitiveness to red, is faster to artificial-light sources that possess a high red content, and is generally favoured for those subjects which are illuminated by half-watt lighting. It may also be pointed out that with the super-speed orthochromatic plate or film, fully-exposed negatives can be obtained in half-watt light with an exposure of one or two seconds with a lens aperture of f/6.3.

Variations *of the Same Subject*

A Note for the Free-Lance Photographer.

By J. C. HAYWARD.

AT some time or other every amateur photographer has felt like giving up his camera on grounds of expense—not thinking how easily money can be made with it if used in the right way.

Assuming sufficient practice has been had in the manipulation of his camera, and that the user has some idea of what is, or is not, pictorial, it only remains to choose a type of subject in which to specialise.

To have particular interest in any one subject, be it children, animals, garden or landscape, is halfway to success. For each of these branches of photography there are innumerable papers clamouring for pictures, at regular prices, but the work *must* be good, as competition is keen.

The illustrations on this page have been chosen as examples of the treatment for a simple "at home" subject, made during the past summer. The same idea can be carried out indoors by artificial light or near a large sunny window.



Tea in the Garden, No. 1.



Tea in the Garden, No. 2. Another cup for Bonzo.



Tea in the Garden, No. 3. "Who said Cake?"

Notice that in each of the pictures the child is *doing something naturally*. Papers will not buy portraits unless they are of celebrities and topical.

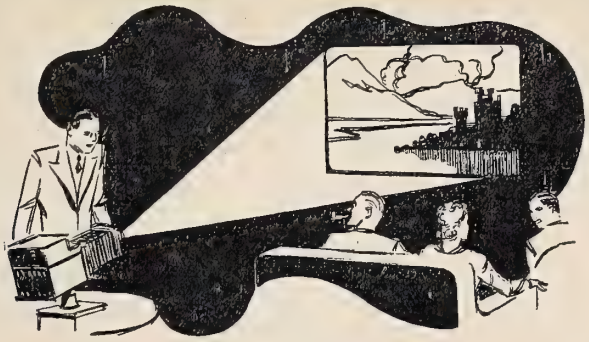
When undertaking work of this character a useful rule to remember is: When you have chosen a good subject always photograph it a number of times, making half a dozen or more slightly different versions, and then, provided the negatives are technically good, you will be able to select different pictures for different papers. In the case of "Tea in the Garden" six shots were taken of this subject, each having a slightly different pose and arrangement, but each illustrating the same idea.

One, unfortunately, was a failure in the matter of pose, and one was fogged. Four successful ones are reproduced here, and it will be observed that in two cases the central portion of the picture has been enlarged, which has created a still greater difference. All four have been published, and one has secured a prize.

These examples will give an indication of what to attempt by the amateur who is aspiring to be a free-lance photographer. He should bear in mind, however, that good clean technical work is absolutely essential. The negatives must be well exposed and sharp, and the prints made on glossy paper to enable them to be easily reproduced. An attractive title or caption is generally an aid to acceptance.

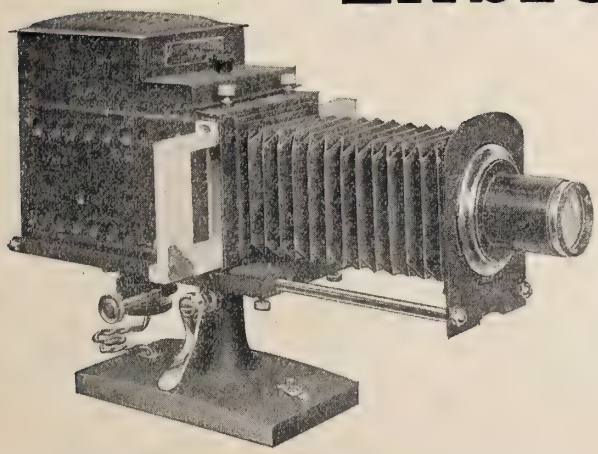


Tea in the Garden, No 4. A tit-bit for Donald.



Bring out the full beauty of your pictures with Lantern Slides—Project them with an

ENSIGN OPTISCOPE



You will be surprised at the beautiful effects that are obtained by projecting your pictures with an Ensign Optiscope. Your friends will appreciate them so much more than by looking through your album. With the Ensign Lantern-slide making outfit you can make a lantern slide as easily as you can make a contact print.

ENSIGN OPTISCOPE Model 6A

Ensign Optiscope No. 6a is equally suitable for black-and-white or coloured (Dufaycolor) pictures mounted as slides. Embodies many practical features and is designed for use at home or in small halls, having a " throw " up to 30–40 feet, at which distance a brilliant 9–10 feet square picture is obtained. For home showing a smaller picture is preferable and at 15 feet it measures approximately 4–5 feet wide.

Designed to take 250 or 500 watt special projection lamp. Elevates over a wide angle and is locked in any position.

PRICES (without lamp) :

Complete outfits are contained in handsome fibre carrying-cases, and include slide carrier and all necessary leads and plugs.

No. 6A. With **ALDIS UNO** Projection Lens, 8- or 10-in. focus **£8 : 10 : 0**

With **ALDIS-BUTCHER** Projection Lens, 8-, 10- or 12-in. focus **£10 : 10 : 0**

ENSIGN LANTERN-SLIDE MAKING OUTFITS

These simple outfits enable lantern slides to be produced simply and as easily as a contact print. Everything is provided in the outfit to complete the finished slide (except actual lantern plates). The outfit includes printing frame with guides for Leica or Contax Ciné negatives in strip, negative masks and glass, packet of 12 combination cover-glasses and 12 masks for either Leica—$2\frac{1}{4} \times 2\frac{1}{4}$ or $\frac{1}{2}$ "20" size. **5/6**

Masking Sets only, **2/6.**

Ask your dealer for a copy of " Optiscope Projectors for All Purposes," by Ensign.

ENSIGN JUNIOR LANTERN

A well-made lantern for junior home lectures and entertainment.

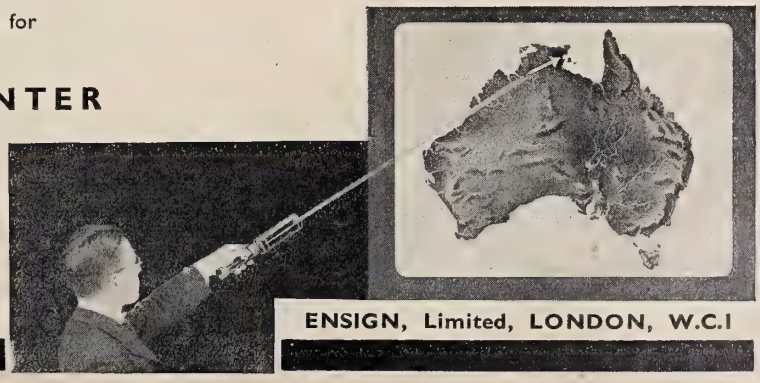
PRICE (without lamp)..... **£2 : 15 : 0**

ENSIGN ELECTRIC POINTER

This ingenious device enables a lecturer to project the image of an arrow on any desired point on his picture. He requires no stick to point with, neither need he move from his reading or lecturing position.

BATTERY model, complete with battery, **15/-**

MAINS model, with lead and plug-in transformer. For A.C. mains only, 200-250 volts, **32/6.**



ENSIGN, Limited, LONDON, W.C.1

A camera for the Serious Worker

For the serious amateur photographer who wishes to pay special attention to picture composition the Ikoflex II will make an immediate appeal.

The focussing screen of the Ikoflex, which shows the image on the same scale as it will appear in the picture, gives perfectly even and brilliant illumination over the whole of its area, due to the special construction. The Ikoflex Model II is a precision twin-lens reflex in every sense of the word, and will give every satisfaction in use.

To meet the demand that undoubtedly exists for a model giving Zeiss Ikon quality at a reasonable price we are placing upon the market Ikoflex II fitted with Zeiss Triotar f/3.5 and Compur normal shutter speeded 1 to 1/300th sec., and the cost is £15 12 6.



IKOFLEX II—

- takes 12 pictures 2¼ × 2¼ on the usual 3¼ × 2¼ roll-film spool (Zeiss Ikon film for preference).
- has a special collective lens (plano-convex) ground on the under side to form the focussing screen. This is what gives the extraordinarily brilliant image—brilliant even at the corners of the picture. Naturally, the picture seen on the screen is the right way up, and parallax has been provided for by the very simple device of masking the screen so that everything within the limits of the lens focussing must appear in the negative.
- focussing lever is of a new type and possesses a quadrant which automatically shows the aperture which must be used in order to obtain the amount of depth of focus required.
- Optical equipment, Zeiss Tessar f/3.5 or Zeiss Triotar f/3.5
- and Compur Rapid or Compur normal shutters, respectively.
- self-erecting hood is provided with a large magnifier for enlarging the image so that pictures can be focussed needle-sharp, and by one simple movement the hood can be turned into a very convenient direct-vision view-finder for use at eye-level.
- fittings are chromium-plated and the covering is also outlined in a very neat chromium-plate design, thus giving a handsome finish to an instrument fully up to the standard expected of precision cameras bearing the Zeiss Ikon trade mark.

IKOFLEX II

With Zeiss Tessar f/3.5, Compur Rapid shutter, carrying-strap, exposure guide engraved on hood, as above described £20 10 0

As above, but with Zeiss Triotar f/3.5 and Compur normal shutter £15 12 6

Most high-class dealers have the Ikoflex II in stock, and will be pleased to demonstrate it without any obligation. Name of your nearest stockist, together with fully illustrated prospectus, free on request.

ZEISS IKON

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

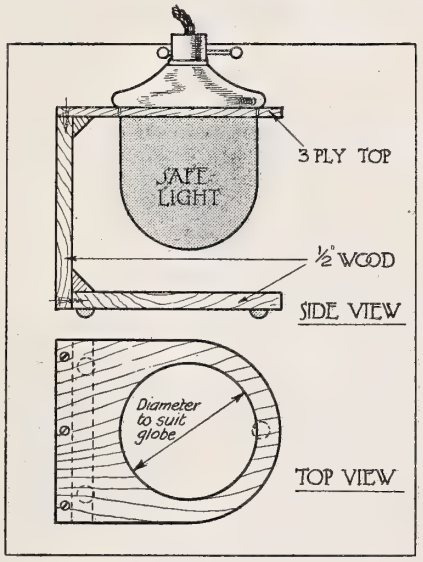
Readers' Hints, Tips and Gadgets

USING A SAFELIGHT GLOBE.

MANY amateurs who have not a permanent dark-room or do not possess a properly equipped safelight lamp make good use of the "safelight" globes that are obtainable from most dealers, for fitting over an ordinary electric light bulb.

I recently purchased one of these (orange for bromide work), but as I have to plug into a top light with a two-way adapter I could not use the globe as intended (suspended). I therefore made a little holder, which not only takes the globe and provides a movable safelight, but keeps it from getting knocked over or otherwise damaged. It is connected with the top-light adapter with a flex and socket plug.

The sketch will help to make the construction of this useful little dark-room accessory clear to other readers who may wish to make a similar holder. The back ($6\frac{1}{2} \times 5\frac{3}{8} \times \frac{1}{2}$ in.) and the base ($6 \times 5\frac{3}{8} \times \frac{1}{2}$ in.) are dovetailed together or screwed, according to the skill of the individual. The top is three-ply (with hole cut out with fret-saw to fit globe) and is screwed down on top of the back. The complete fitment is then glass-papered and given a coat of varnish or Chinese lacquer. Although not necessary, three caddy balls screwed into the base make ideal "feet" and prevent any rocking taking place should it be placed on an uneven surface.



Although I have only mentioned an orange lamp for bromide work, other colours for different purposes are also available. If these are required it is not necessary to make a separate stand for each one. By suitable adaptation in construction the lamp covers can be made interchangeable, and one lamp will serve for them all. Without a cover at all the lamp and stands are handy for exposing bromide or gaslight papers, or lantern slides. If the safelight covers are coated with varnish of suitable colour they should be handled carefully so that they do not get scratched or chipped.

DAVID HODGHTON.

A HINT DEALING WITH DARK SLIDES.

MANUFACTURERS of plate cameras advise, in the instruction booklets that accompany their cameras, that it is bad policy to keep the "pull-out" covers in the dark slides when the camera is not in actual use. It should be obvious to every amateur that this advice is sound, but, unfortunately, very few follow it, with the result that the covers are always in the slides and frequently plates are also allowed to remain for months.

Keeping the "pull-outs" constantly in the slides causes the velvet pile which constitutes the light-trap to become flattened, and this, in turn, allows light to enter the slide each time the cover is pulled out, fogging the enclosed plates. This can be very annoying since it may happen at the least expected moment.

There is a simple remedy for this trouble, fortunately. And it takes very little time to carry out. A kettle full of water is allowed to reach the boiling-point so that the steam issues freely out through the spout. The slide, with cover removed, is held so that the steam from the spout impinges on to the velvet pile. It will be observed that the pile, instead of remaining flattened will come back to its former shape.

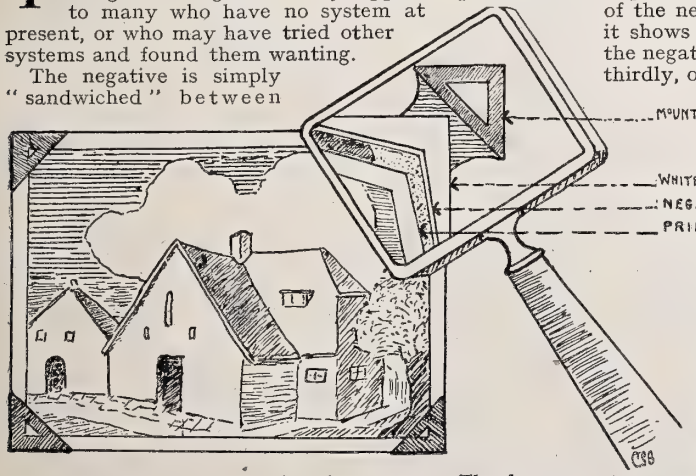
Should any moisture condense on any part of the slide it must be removed at once. By making use of this hint, amateurs will find it unnecessary to scrap their slides because of this fault, or to have the velvet replaced by a repairer.

D. ALDWYN JAMES.

A CONVENIENT METHOD OF STORING FILM NEGATIVES.

THIS simple and practical method of filing film negatives may appeal to many who have no system at present, or who may have tried other systems and found them wanting.

The negative is simply "sandwiched" between the print and a piece of white paper (cut a shade smaller), and the "pack" thus formed is fixed in the album by means of mounting corners.



The white paper serves a triple purpose: first, it protects the film side of the negative; secondly, it shows up the detail of the negative in good relief; thirdly, on it may be written the details of exposure and other data.

The simplest method of working is to assemble the "pack," then slip the two upper corners in place. Moisten the gummed backs and press into position in the album. The lower corners may then be affixed in the same way.

It will probably be found best to mount on one side only of the album leaf. When both sides are used there is a tendency for the mounting corners to catch against those on the next leaf.

With this system, any wanted negative is found at once by turning up the appropriate print. If the work is neatly done it is impossible to detect the presence of the negative and its protective backing. If, as frequently happens, the prints may be trimmed slightly smaller than the size of the complete negative the latter can then be placed in a thin white paper "folder" with the print on top, and the sandwich made up as before, otherwise the edges of the negative will be seen outside the borders of the print and spoil the effect.

Unless it is the intention to make up an album of views for inspection by visitors this method is a good one to employ in any case in making a photographic file and print record in a convenient form, either as leaves of a book or as a file index. In the latter case numbered tabs should be added to each "sandwich" and a further index kept for reference to the whole collection.

C. STANLEY BROWN.

TREE-BOLE

By C. A. STEVENSON.



BEECH. *Evening light.* 1 *sec.*, *f*/16. *Pan. film. Green filter.*

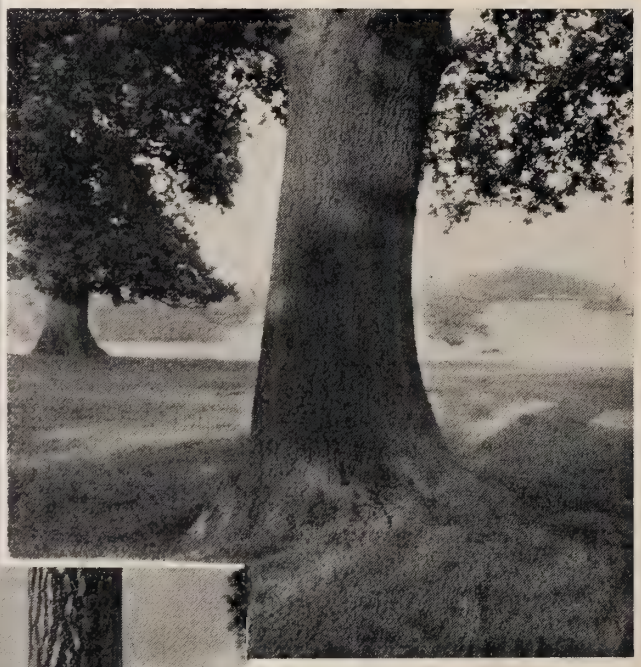
TO portray the loveliness of trees has long been the bent of many amateur photographers, but photographic studies of tree-boles—or trunks—seem rarely to be attempted.

The chief charm of the latter work lies in the great variety of boles and their diversity of situation. Vast opportunities are open to the enterprising photographer. Yet the work is not easy. Often it is difficult to discover a sufficiently attractive bole with a suitable background. But this makes the search more intriguing and success more piquant when attained.

Tree-bole photography can be pursued at any period of the year, being quite as effective in autumn and winter as in spring and summer. It can be undertaken artistically or merely to obtain records of the different trees. In the latter case, "close-ups" of the trunks should be taken, showing, in minute detail, the characteristics of their bark. Solitary trees in valleys or on hill-sides or trees on the edges of woods and in clearings should be chosen. In these positions the lighting is usually more satisfactory and the background less confused.

Panchromatic plates and films are best for tree-bole pictures. If used with a light or medium yellow filter, this material especially excels when the trunk is photographed against a sky containing apposite clouds. A green filter, whilst likewise enhancing the beauty of cloud effects, will also give a slightly more accurate rendering of the greens in the grass and herbage surrounding the trunk. In horizontal pictures the sky is often less prominent, whilst, occasionally, it can be excluded absolutely. Films of the 'chrome type also yield excellent prints and may be used, too, with a yellow filter.

If an artistic rendering of the bole is desired, avoid photographing it at a range so short that it monopolises too much space in the picture. Never approach nearer than fifteen feet, whilst a slightly more distant viewpoint is usually advisable.



OAK. *Evening light.* 1 *sec.*, *f*/11. *Pan. film.*



BOLE OF FIR TREE. *Autumn morning.* $\frac{1}{2}$ *sec.*, *f*/16. *Selochrome.*

Morning or late afternoon when the sun is low are the most favourable times for tree-trunk photography, because the bole should be largely illuminated by sunlight. This does not necessarily mean that light and shade should be absent from these pictures. But at midday the foliage frequently prevents the sun reaching the trunk at all. A low sun, too, obviates harsh lighting and provides more effective shadows. Side-lighting is good, but *contre-jour* pictures should not be attempted. The lighting question is often far simpler when leaves are sparse or when they have fallen; for this reason autumn and winter are grand seasons for this work. Should the photographer

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Photography

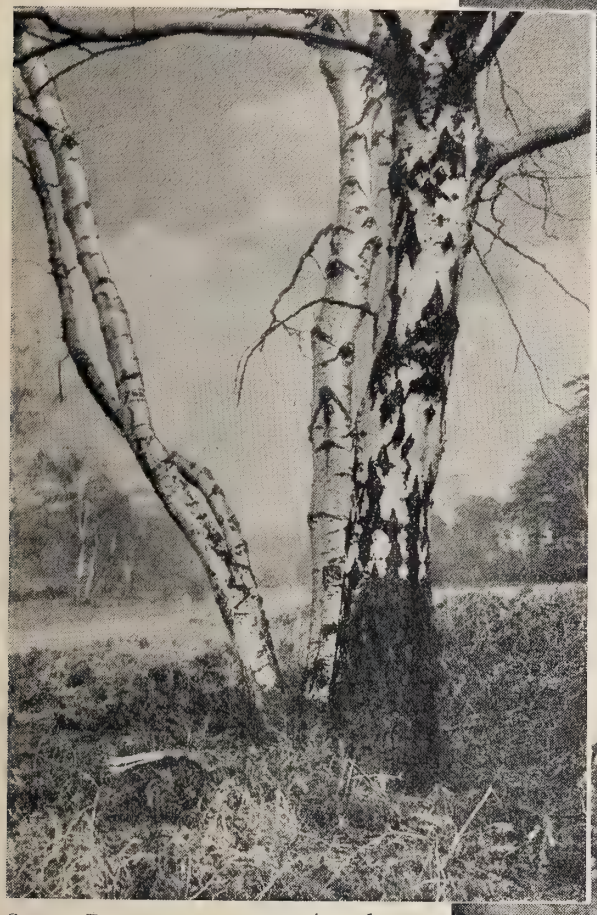
AN IDEAL OUT-OF-DOORS SUBJECT FOR THE AUTUMN.

wish to impart an autumnal atmosphere to his pictures by retaining the mist in the background, he must remember not to use a filter.

A tripod must frequently be employed, especially if the lens is stopped down. Often when the sun is sufficiently low



CHESTNUT. *Evening light.* 1 *sec.*, *f*/16. *Pan. film.*



SILVER BIRCH. *Autumn morning.* ½ *sec.*, *f*/16. *Selochrome.*

to illuminate a selected bole an exposure of one or two seconds may be required at f/16. An exposure calculator or meter should always be consulted. In any case, a tripod is invariably useful, allowing a thorough scrutiny of the subject to be made on the focussing screen or through the direct finder. It is work which can be undertaken leisurely; and pains should be expended to secure the best viewpoint.

If human or animal interest is included it must be held in secondary importance by the strong placing of the tree-bole.

Apart from an exhaustive collection of prints of tree-boles being exceedingly interesting and instructive, splendid lantern slides can be made from the negatives. Whether the pictures have been artistically conceived or taken merely as records, they might form the basis of a lecture on this admirable subject. It could be treated from a variety of angles. As records depicting the peculiarities of the different trees, a series of prints might be offered to firms publishing postcards or cigarette cards.

Artistic pictures of boles may often be utilised to illustrate nature articles or books on trees. They may also be accepted readily by Christmas card or Calendar producers. Finally, tree-bole photography might be considered seriously by the expert worker seeking a new subject for his exhibition prints.

In this country the felling of the hardwood trees is proceeding so rapidly that, at some time or other, a collection of these tree-bole pictures may be highly valuable.

One other point. Scattered about the country are a few trees of special historical or personal interest. Some are notable by reason of their great age. In these cases it is the bole rather than the complete tree that gives the best idea. These come under a different category from nature studies, but are well worth adding to the collection.



ASH. *Early evening.* ½ *sec.*, *f*/16. *Pan. film.*

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

A particularly attractive exhibition of photographs is now on view at the Wallace Heaton Gallery, which is a feature of the new premises of this progressive firm, at 127, New Bond Street, W.1. The pictures are all enlargements of considerable size from negatives made with the Zeiss Contax cameras, the Ikoflex, the Super Nettel and the Super Ikonta. As examples of what these miniature cameras will do in capable hands they would be hard to beat, and although in some cases the enlargements are of extreme dimensions, the absence of grain is remarkable. Our readers who visit this show, and they should certainly do so, will note several pictures by workers well known to them through our pages, such as Lancelot Vining and Harold Burdekin. Admission to the gallery is free.

A very substantial reduction in the price of "Sashalite" Photo Flashbulbs is announced by Sashalite Ltd., of 28, Victoria Street, London, S.W.1. The Baby "Sashalite" bulb, which gives sufficient light for a photograph in any room of ordinary size, and is therefore particularly suitable for the amateur photographer, now costs only 8d. The large size bulb, with a light output more than double that of the Baby, is now priced at 1s. 3d.

Messrs. Soho, Ltd., of 3, Soho Square, London, W.1, inform us that they are now sole distributors to the photographic trade of "Campro" Cameras, "Mynette" Projectors and the Peerless 916 Projector, which is made for 9.5 and also for 16 mm. films, and which will be ready for market at the end of October.

A new photographic society, to be known as the Harpenden and District Photographic and Ciné Society, has just been formed. All amateur photographers living in the district who are interested should get into touch with the Hon. Secretary, Mr. J. H. L. Adams, 12, Moreton Avenue, Harpenden.

A very successful exhibition has been held by the recently formed Windlesham Camera Club. Nearly 500 entries were sent in including 130 in the open class. This must be regarded as an excellent achievement for a club only sixteen months old. The exhibition was held at St. Anne's Hall, Bagshot, and was visited by its patron H.R.H. the Duke of Connaught, accompanied by Lady Patricia Ramsay. Great credit for the success of the show is due to the Hon. Secretary, Mr. J. C. Hayward. All workers in the district who wish to join the club should get in touch with him. His address is Hallgrove, Bagshot, Surrey.

In our recent reference to the newly-formed Poole Camera and Ciné Club, the name of the secretary to whom application for information is made should have been Mr. G. Yeatman, Browntiles, Elms Avenue, Parkstone, Dorset.

Owing to an unfortunate mistake on the advertiser's part, the Exakt Enlarger was priced at "from £8 10s." in Messrs. City Sale's advertisement in our last two issues. We are informed by Messrs. R. F. Hunter, the sole importers, that the lowest retail price is £12 15s.

A photographic society has been formed at the London School of Hygiene and Tropical Medicine (University of London). This has been brought into being by a few photographic enthusiasts on the staff who arranged—earlier in the year, a series of six lectures in the school. These proved so successful that there are now forty-four members. A full programme has been arranged for the coming winter session, and an exhibition of members' work will be held. Mr. A. T. Atkins is the Hon. Secretary, and his address is London School of Hygiene and Tropical Medicine, Keppel Street, Gower Street, London, W.C.1.

The Secretary of the Leicester and Leicestershire Photographic Society wants the exhibition secretaries of other societies to send him entry forms for their exhibitions for distribution to the members of his society. This society has a very strong exhibiting group whose acceptances totalled in the four months January to April this year, 226 prints in twenty-six salons, and in the four summer months, May to August, ninety-four prints in eight salons, a total of 320 prints in eight months. Address, Mr. Max Pethick, Staveley, 31, Clarefield Road, Leicester.

The latest winner of the Wallace Heaton Weekly Competition, full particulars of which appear regularly in our advertisement pages, was Miss I. Mercer, 11, Richborough Road, Cricklewood, N.W.2, to whom an award of 21s. has been sent.

Summer competitions were run monthly by the new Photographic Group of the Camping Club of Great Britain and Ireland. Several hundred prints were received, some of which reached a very high standard. These will be on view at club headquarters, 38, Grosvenor Gardens, S.W.1, until Thursday, October 22nd. The first Annual General Meeting of the Group will be held at club headquarters on 26th November, at 7.30 p.m. Prints to be hung for exhibition during the meeting are asked for from members. The club is running two winter photographic rambles. First on Sunday, November 1st. Meet Mr. Cohen at Epsom Downs Station, 11 a.m. Second on Sunday, December 6th. Meet Mr. Brimble at 11 a.m. at Chingford Station for ramble in Epping Forest. Particulars of lecture fixtures and all details of the club will be sent on request to the Secretary, Mr. J. Brimble, 23, Beresford Road, Chingford, E.4.

A new booklet dealing with the Welta "Weltur" Camera has just been issued by Messrs. Peeling & Van Neck, Ltd., 4/6, Holborn Circus, E.C.1. This little camera, for pictures 4.5×6 cm., has many outstanding features of interest, notably a range-finder coupled to the camera and view-finder. There are several other attractive points about this camera to which we hope to refer in a future notice. In the meantime readers should apply for the booklet, which will be sent free on application.

"THE AMATEUR PHOTOGRAPHER" DIARY, 1937

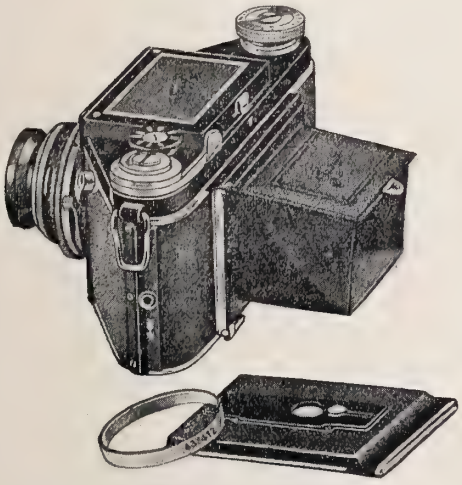
A NEW annual production from the offices of *The Amateur Photographer* has just appeared in the shape of a neat little Diary and Handbook. It is of convenient shape and size for the pocket and the contents are just what every amateur photographer wants to know presented in the most attractive form. The centre portion of the book is the Diary—one week to a page—giving ample space for engagements and notes. The end portion of it is devoted to an exposure guide—founded on the well-known and popular monthly exposure tables of "The A.P.", but presented in a compact form for ready reference and with a new and reliable grouping of the best-known plates and films on the market. Accompanying this is a series of pages for records of exposures made, with spaces for all necessary data.

The first part of the book will appeal to a great majority of readers, as it contains a very complete series of useful formulæ for photographers, including lens facts and tables, information regarding films, plates and filters, enlarging, developers—with selected formulæ, intensifiers, reducers, toning and other processes, bromoil, Carbro and lantern slides, etc., notes for the tourist and copyright information. Altogether forty pages are devoted to these matters. The little book contains 128 pages in all, and is well printed on good thin paper, leather bound, complete with pencil. The price is 1s. 6d. "The A.P." Diary for 1937 is now obtainable at all booksellers, bookstalls, and photographic dealers, or direct from the publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, post free 1s. 7d.

WIDE APERTURES FOR THE WINTER

The wide-aperture lenses available with modern miniature cameras have quite revolutionized the scope of modern photography. Using an f/2 lens and a fast panchromatic film (such as Agfa ISS, or even F), street snapshots at night by ordinary artificial lighting are well exposed at one-tenth sec., with the camera held in the hand. In the same way, stage and cabaret shots need 1/25th—1/50th sec., while the brilliant flood-lighting employed at many boxing and wrestling rings often permits of so short an exposure as 1/100th sec.

For night photography and general winter work, several excellent cameras suggest themselves to us. There is the Contax range, where even an amazing f/1.5 lens is available ; the Leica, with its f/2 Summar or f/1.9 Hektor ; the Exakta, with the f/1.9 Primoplan ; and the very reasonably priced Dollina, fitted with an f/2 Xenon lens. We have all these precision cameras in stock. We ourselves have thoroughly tested their potentialities in the circumstances above described, and shall be delighted to place our experience at the service of customers who are considering taking up night photography. To customers living in the provinces we shall be pleased, on request, to send very complete literature on the subject. We suggest that those living in London call, where possible, for a demonstration and comparative discussion of the various models.



The illustration is one of our best sellers, the Model C Exakta. The Exakta is a true reflex taking 8 exposures on the standard V.P. film or single plates. The Exakta has the widest potentialities. It has interchangeable lenses and a number of telephotos and wide-angle lenses are available. The range of shutter speeds is from 1/1,000th sec. to 12 secs. The camera is quickly adapted for copying or for micro. work. It is provided with three slides and a focussing screen—a unique miniature camera. Prices : With f/3.5 Tessar, £26 10s. ; with f/2.8 Tessar, £30 10s. Please write for booklet.

MINIATURE ENLARGERS

As miniature specialists, we have on view at our showroom the completest selection of miniature enlargers to be seen anywhere. For Leica size negatives we recommend the Valoy, price £9 11s. 6d., or the Focomat, price £16 6s. 6d. For negatives up to 4×4 cm. we suggest the Filmarus, £9 13s. 6d., or the fully-automatic "Fam" at £14 14s. For negatives up to 6×6 cm., no better enlargers are available than the Filmarex, at £11 8s. 6d., or the bigger model of the "Fam," £18 18s. A striking innovation is represented by the Lumimax enlarger/projector, which, as its name suggests, serves the two functions. This enlarger, for 6×6 negatives, is priced, without lens, at £10 10s., or with f/4.5 lens, at £13.

PLEASE WRITE FOR DESCRIPTIVE LITERATURE OF THE VARIOUS MODELS.

The following list represents a very small selection of our guaranteed second-hand miniature cameras, all of which are subjected before resale to the most careful tests. If you are looking for a second-hand miniature camera which does not appear below, please write for our complete list—we have practically every model of miniature camera in guaranteed second-hand condition. Used miniature cameras may be purchased from us with precisely the same degree of confidence as new apparatus.

CONTAXES :

Contax Model II, f/2 Sonnar lens, ever-ready case. As new.....£39 10 0
Contax Model I, latest slow-speeds shutter, f/2.8 Tessar lens, ever-ready case. Practically as new..£19 10 0
Contax Model I, latest slow-speeds shutter, f/3.5 Tessar lens, ever-ready case. Practically as new..£17 10 0
Zeiss 13.5-cm. f/4 Sonnar Lens, for Contax. As new £15 15 0
Plate Back, for Model I Contax, £3 ; Extra Slides, 5/6 each ; Copying Arm, for use with Magniphot enlarger, £2 15 0.

LEICAS :

Leica Model IIIa, chromium, f/2 Summar lens, ever-ready case. As new.....£34 10 0
Leica Model III, chromium, f/1.9 Dallmeyer Super-Six, ever-ready case. As new.....£27 0 0
Leica Model III, chromium, f/2 Summar lens, ever-ready case. As new.....£31 10 0
Leica Model III, chromium, f/3.5 Elmar lens, ever-ready case. As new.....£24 15 0
Leica Model III, black, rigid f/2 Summar lens, ever-ready case. Practically as new.....£27 10 0
Leica Model III, black, f/3.5 Elmar lens, ever-ready case. As new.....£23 15 0
Leica Model II, black, f/3.5 Elmar lens, ever-ready case. Excellent condition.....£18 10 0
Leica Standard Model, f/3.5 Elmar lens, ever-ready case. As new.....£11 17 6
Leitz Thambar, 9-cm. f/2.2, with special pigskin case. Cost £22 19s. As new.....£17 5 0
Leitz 9-cm. f/4 Elmar, coupled. As new.....£8 15 0
Leitz 13.5-cm. f/4.5 Elmar, coupled. Excellent condition.....£11 10 0
Leitz 13.5-cm. Hektor f/4.5, coupled. As new..£13 15 0

ROLLEIFLEXES AND ACCESSORIES :

Latest Automatic Rolleiflex, 6×6 cm., f/3.5 Tessar, Rapid Compur, ever-ready case. As new..£19 17 6
Automatic Rolleiflex, 6×6, f/3.8 Tessar, ever-ready case. Excellent condition.....£15 15 0
Automatic Rolleiflex, 4×4, f/2.8 Tessar lens, Rapid Compur shutter, ever-ready case. As new £20 10 0
Automatic Rolleiflex, 4×4, f/2.8 Tessar, case. As new £15 15 0
Automatic Rolleiflex, 4×4, f/2.8 Tessar, case. Slightly earlier model.....£14 15 0
Rolleiflex Plate Adapter, 18s. 6d. ; Extra Slides, 11s. each ; Angle Mirror, in purse, 25s. ; Iris Stop, 17s. 6d. ; Stereo Attachment, 18s. 6d. ; Panorama Head, 15s. ; Focussing Screen, 11s. ; Proxars, 1 and 2, 27s. 6d. per set ; Rolleipars, 1 and 2, 15s. each ; Duto Filters, 0 and 1, 15s. 6d. each ; New Sunshade, 11s. 6d. each ; Green and Yellow Filters, new type, 11s. 6d. each, old type, 8s. 6d. each ; Ever-ready Cases for 6×6, as new £1 ; De Luxe Cases, as new, £1.

MISCELLANEOUS :

Voigtlander Super Bessa, fitted f/3.5 Helomar, and case. As new.....£12 15 0
Latest Type Super Ikonta Model II (8 or 16 on 3¼×2¼), fitted Albada finder, coupled film transport and shutter release, chromiumed metal parts, with ever-ready case. As new. Cost £28 10s.....£20 0 0
Noviflex, f/2.9 Trioplan, case. Cost £15 10s. As new £9 17 6
Makina Model II, with coupled range-finder, f/2.9 Anticomar, 3 slides, roll-film holder. Practically as new.....£25 0 0

MISCELLANEOUS—contd.

Kodak 620 Duo, f/3.5 Tessar lens, Compur shutter, case. As new.....£8 17 6
Mini-Fex, fitted latest f/3.5 Pantachar lens, Compur shutter, purse (specimen of work done shown) £5 17 6

CAMERAS TAKING 16 EXPOSURES ON 3¼×2¼ FILM :

Dolly Super Sport, for films and plates, f/2.8 Tessar, Rapid Compur, set of P.O. filters, F.P. adapter, 3 slides, focussing screen, extension tube, case. Cost £22 6s. As new.....£13 10 0
520 Zeiss Ikonta, f/4.5 Tessar, Compur. As new £7 7 6
520 Zeiss Ikonta, f/3.5 Tessar, Compur. As new £8 2 6
520 Zeiss Ikonta, f/3.5 Novar, Compur. As new £5 15 0
Kodak Nagel Duo, f/4.5 Radionar, Pronto shutter. As new.....£3 17 6
Kodak Six-20 Duo, f/3.5 Kodak lens, Compur shutter. As new.....£7 7 6
Voigtlander Virtus, f/3.5 Heliar, Compur, case. Excellent condition.....£8 0 0
Baldax, f/3.5 Trioplan, Compur, case. Excellent condition.....£5 15 0

CAMERAS TAKING 16 EXPOSURES ON V.P. SIZE FILM :

Kodak Pupille, f/3.5 Leitz Elmar lens, Compur shutter. Good condition.....£9 9 0
Nagel Pupille, f/2 Xenon lens, Compur shutter. Excellent condition.....£12 12 0
Nagel Pupille, f/3.5 Elmar lens, fitted special reflex attachment.....£12 12 0
Foth-Derby, f/2.5 lens, focal-plane shutter. Excellent condition.....£5 5 0
Piccochic, f/2.9 Trioplan, Compur shutter. Excellent condition.....£5 5 0
Voigtlander Perkeo, f/3.5 Skopar, Compur shutter. Excellent condition.....£5 15 0
Baldi, f/2.9 Trioplan, Compur Rapid. As new..£6 7 6
Baldi, f/2.9 Trioplan, Normal Compur. As new £5 15 0
Baldi, f/4.5 Vidanar lens, Vario shutter. As new £3 3 0
Baby Ikonta, f/3.5 Novar, Compur shutter. Excellent condition.....£5 15 0
Baby Ikonta, f/4.5 Novar, 3-speed shutter. Good condition.....£2 17 6
Baby Ikonta, f/6.3 Novar, 3-speed shutter. Good condition.....£2 5 0
Wirgin, f/2.9 lens, Compur. Excellent condition £4 5 0
Piccochic, f/2.9 Vidanar, Compur. Good condition £4 7 6
Piccochic, f/4.5 Vidanar, Vario shutter.....£2 7 6

MINIATURE CAMERAS WITHOUT RANGE-FINDERS FOR 35-MM. FILM :

Kodak Retina, f/3.5 Xenar lens, Normal Compur, case. As new.....£6 17 6
Kodak Retina, f/3.4 Xenar lens, Rapid Compur, case. As new.....£8 8 0
Dollina, f/2.9 Radionar, Compur. As new..£6 17 6
Wirgin, the new chromium model, Leica shape, f/2.9 Radionar, Compur. As new.....£7 7 0

MINIATURE REFLEXES :

Exakta Junior, f/4.5 Trioplan, leather case. As new £8 5 0
Exakta Model A, f/3.8 Tessar. As new.....£15 15 0
Exakta Model A (latest lever-wind model), f/1.9 Dallmeyer Super-Six, leather case. As new £20 10 0
Exakta Model C, f/3.5 Tessar, 3 slides, focussing screen, case. As new.....£21 10 0
Exakta Multispeed Model B, f/3.5 Tessar, case £18 17 6
Exakta Model B, latest lever-wind model, f/2.8 Tessar lens, case. As new.....£21 15 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

THREE THINGS THAT MATTER

Service, Stocks, Facilities—you will find them all in abounding measure, at the "Four Westminsters." An expert specialist staff whose knowledge and advice are readily at the disposal of Photographic and Motion Picture Amateurs at all times. Extensive and infinitely varied stocks (always Earliest with the Latest); Second-hand Bargains that speak eloquently for themselves. EXCHANGE and OUT-OF-INCOME arrangements that prompt the advice from all who have experience—"Go to the Westminster; you cannot do better."

NEW MAGAZINE CINE-KODAK

Remarkable Production!

Charger loaded in 50-ft. 16-mm. film in 3 seconds. Film instantly interchangeable, e.g., Kodacolor to black-and-white, and vice versa, without any loss of footage. F/1.9 Kodak anastigmat, option of four telephotos 2 to 6 in., universal finder. Ask for full description, or call and see. Complete in leather case.



£40:0:0

Nine monthly payments of £3 4.

F/2.9 Lens "WESTEX" Miniature

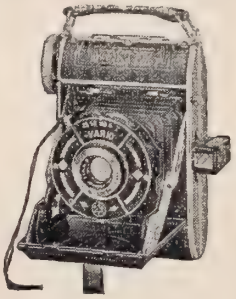
Superb Pictures in Dull Light

The "Westex" is the lowest-priced high-precision miniature, with the famous f/2.9 Radionar lens, of world-wide reputation. It focusses to 3 ft., and will give critically sharp pictures on winter days with cloudy skies; and the shutter is the well-known Prontor II, giving 1 to 1/175th sec., T. and B. Camera takes 16 pictures 3 × 4 cm. on standard V.P. spool, and is fitted with high-class optical direct-vision finder. Easy to manipulate, and most handy to carry. **£5:12:6**

Nine monthly payments of 13/2.

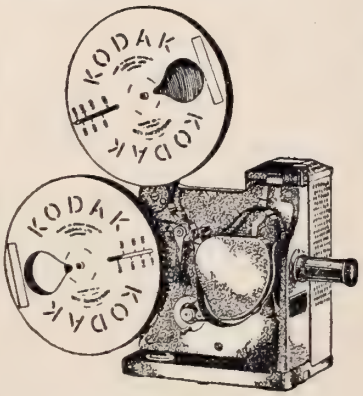
Also with Vidanar anastigmat f/4.5 and Vario shutter, 1/25th, 1/50th, 1/100th sec. **£3:12:6**

Nine monthly payments of 8/7.



THE

KODASCOPE MODEL "D"



Gives a brilliant, steady picture, 40 × 30 in. at 14 ft. Takes 400 ft. of 16-mm. film, amply sufficient for fifteen minutes' continuous running. "Stills" at will, and rapid rewind. Smooth-running motor drive, just plug-in to house supply. 300-watt lamp, fan-cooled lamphouse. With supplementary resistance, splicing and oiling outfits..... **£25:0:0**

Nine monthly payments of 58/4.

KEYSTONE 750-watt 16-mm. Projector

Greatest Value Ever!

2-in. large-aperture projection lens, motor drive, forward and reverse, Clarostat control, special still device, 750-watt lamp, super optical system for added brilliance, fan-cooled lamphouse. New improved double-claw action, screw tilting, geared rewind, simple threading. Complete with resistance, splicer and carrying-case at phenomenally low price of

£36:10:0

Nine monthly payments of 85/1.

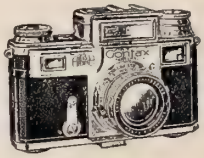
(Other models, 200 watts and up, from £12 12 0.)



ZEISS IKON CONTAX III

With Built-in Electric Exposure Meter

Also exclusive Zeiss Ikon coupled wedge-type distance meter, combined with view-finder. Metal focal-plane self-capping shutter gives speeds ½ to 1/1,250th sec., speeds easily adjusted and visible, with delayed-action movement. Bright parts in chromium.



F 3.5 Tessar..... **£53:0:0**

Nine monthly payments of 123 8.

F/2 Sonnar..... **£63:0:0**

Nine monthly payments of 147/-.

F/1.5 Sonnar **£78:5:0**

Nine monthly payments of 182/7.

ENSIGN Magnaprint

Midget size. F/6.3 Ensar enlarging lens, specially designed condenser for enlargements up to 15 × 12 in., chart giving various sizes. Takes Leica, Contax and all miniature negatives, also half-V.P. and others. Complete with electric fitting, less lamp. Also special model for Standard Leica lenses.

Either model

£4:15:0

Nine monthly payments of 11/1.

Automatic Focussing Model, with f/4.5 Dallmeyer lens

£8:10:0

Nine monthly payments of 19/10.



GREAT WEEK of CINÉ BARGAINS

at 24, CHARING X RD., W.C.2

Phone, Write, or Call. First Deposit Secures Nine Months to Pay.

9.5-mm. and 16-mm. Bolex G916, fitted new 500-watt lamp, forward, reverse, stills, all-gear drive, complete with all parts, in carrying-case. As new, **£42 17 6**, or nine monthly payments of..... **£5 0 0**

9.5-mm. Pathescope Home Movie Projector, complete with super attachment, type C motor, dual resistance, with ammeter control for all voltages. As new, **£10 17 6**, or nine monthly payments of.... **£1 5 5**

9.5-mm. Pathescope Ace, with resistance. As new. Listed £1 17s. 6d. Cash price **£1 8 6**

16-mm. Model C Business Kodascope, 100-watt lamp, motor drive, all voltages, entirely self-contained unit, with screen, **£12 17 6**, or nine monthly payments of **£1 10 1**

16-mm. Victor, 400-watt, forward, reverse and stills, complete with resistance all voltages, and carrying-case. Perfect. **£22 10 0**, or nine monthly payments of **£2 12 6**

16-mm. Model C Kodascope, 100-watt, safety shutter for stills, all-voltage resistance, **£7 17 6**, or nine monthly payments of .....**18s. 5d.**

16-mm. Ensign Silent Sixteen, 180-watt, complete with resistance, fully guaranteed, **£13 17 6**, or nine monthly payments of **£1 12 5**

9.5-mm. Pathescope 200-B Projector, latest pattern, 200-watt lamp, with transformer for all voltages A.C. only, and box, **£14 5 0**, or nine monthly payments of **£1 13 3**

9.5-mm. Pathescope Home Movie, type C, lamp, and all-voltage resistance. Perfect. **£4 17 6**, or nine monthly payments of **11s. 5d.**

16-mm. Model A Kodascope, 200-watt lamp, ammeter, all-voltage resistance, complete and guaranteed, **£22 10 0**, or nine monthly payments of..... **£2 12 6**

16-mm. Model C Kodascope, 100-watt, Clarostat control to motor, new type gate, all-voltage resistance, **£9 17 6**, or nine monthly payments of..... **£1 3 1**

16-mm. Victor 750-watt Model 21, all-enclosed super machine, fitted 2-in. Maxlite lens, forward, reverse, stills, all-voltage transformer, demonstration model, used three times only. Listed £70. Price **£54 19 6**, or nine monthly payments of **£6 8 4**

16-mm. Siemens Home Projector, Hi-intensity 200-watt lamp, giving maximum lumens, forward, reverse, stills, all voltages. Practically unused. List £36. Price **£29 17 6**, or nine monthly payments of **£3 9 7**

16-mm. Eumig All-voltage Projector, mains voltage, 200-watt lamp, easy loading sprockets, forward, reverse, stills. Listed £29. Unused, **£24 10 0**, or nine monthly payments of **£2 17 2**

9.5-mm. Coronet Camera, f/3.9 lens. Cash price **£1 18 6**

LENSES, ALL IN STANDARD MOUNTS.

1-in. f/1.5 Focussing Speed Anastigmat. List £10 ..... **£7 12 6**

15-mm. f/2.9 Focussing Wide-angle. List £7 ..... **£5 7 6**

1-in. f/2.9 Focussing Wide-angle. List £6 ..... **£4 12 6**

3-in. f/4 Popular Telephoto. List £5 5s. **£3 19 6**

3-in. f/3.5 Telephoto. List £9 4s. **£6 19 6**

4-in. f/4.5 Telephoto. List £7 10s. **£5 15 0**

1-in. f/1.9 Ross Anastigmat, focussing **£4 10 0**

And various others. Call, Write, or Phone TEMple Bar 7165.

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

24, CHARING CROSS RD., W.C.2

PHONES & GRAMS ***TEMple Bar 7165***

And **111, Oxford St., W.1** *GERrard 1432.* ‖ **119, Victoria St., S.W.1** *VICTORIA 0669.* ‖ **81, Strand, W.C.2** *TEMple Bar 2710.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

BINDING "The Amateur Photographer"

By STANLEY PULSFORD.

THERE must be many readers of "The A.P." who cannot afford, or do not care to go to, the expense of having each volume bound, and yet wish to keep back numbers for reference.

A pile of back numbers becomes bulky, and may also be very untidy if referred to often. The following method of binding, if somewhat unorthodox, will be found to answer well and to have the advantage that any matter—such as advertisement pages—which may not be required can be discarded.

Take a complete volume of "The A.P." and remove the wire binders that hold the leaves together. Discard the covers and the first double leaves containing advertisements. With a sharp knife slit down the centre fold of the leaves and remove the advertisements at the end and any others there may be in the middle.

Place the remaining pages, in their correct order, on a flat level surface and arrange them as neatly as possible. The edges will not coincide exactly, and in a professional job, of course, the edges are trimmed up by a guillotine. With care, however, a reasonably good arrangement can be made.

Take two pieces of wood about $\frac{3}{8}$ in. or $\frac{1}{2}$ in. in thickness and 15 or 16 in. in length. The width is not important, and may be anything from about two inches upwards. If the wood is not as wide as the paper an elastic band should be stretched round the front edges of the paper to keep the pages from flapping about.

The volume is clipped between these two pieces of wood so that the back edge projects about a quarter of an inch beyond the edges of the wood. A cramp secures the centre, and two long wood screws secure the ends (though cramps may be used here also if available).



A volume of "The A.P." held between pieces of wood with the back edges exposed for applying the backing paper.

Cut a strip of paper lengthwise, two and a quarter inches wide, from one of the discarded covers and place it aside.

Squeeze some "Seccotine" on the back edges of the volume, spreading it evenly with a wad of paper. A fair amount should be put on, but not too much. It is important that the adhesive should reach the back edge of every leaf in the book. To assure this, wipe the "Seccotine" from side to side as well as lengthwise. The surface will not, of course, be smooth, and care should be taken to see that no places are left dry owing to the roughness of the surface. A pointed match-stick will serve to introduce the "Seccotine" to awkward places.

Take the strip of paper previously cut and laid aside, run a thick streak of the adhesive down its centre and stick it on the back of the volume so that it overlaps evenly on each side. Press this well down on the binding and run the fingers along it to make it adhere firmly to the back.

Now leave to dry (all night for preference).

The covers can be made from sheets of cardboard. This need not necessarily be new, parts of old boxes or packing will serve, as the bare boards will not show in the finished job. Two sheets of a suitable size, slightly larger than the paper, are placed side by side, the thickness of the bound volume apart. A strip of fabric or thick brown paper is stuck on to form the back of the book and join the two covers together.

To fit the book into the covers take two of the discarded "A.P." covers and cut the back cover off one and the front cover off the other, with the exception of a strip one and one-eighth inches wide which is to be stuck on the back of the bound volume, thus providing it with two flaps which are used to secure it to the covers.

The book is placed in position in the cardboard covers and the outside of "The A.P." covers stuck with "Seccotine" to the inside of the cardboard.

This completes the binding, but the covers may now be themselves covered in brown paper in the way in which new books are usually covered for protection, and the backs labelled with the title and dates.

A few volumes of *The Amateur Photographer* thus bound and stored on a shelf will make what is practically a complete guide to photography, containing a wealth of formulæ, facts and information, always conveniently to hand.

If it is desired to keep the coloured covers of "The A.P.", as many of them contain attractive pictures, these can also be included in the volume, either as a complete set at the end of each book, or left in their regular positions at the beginning of each number. Alternative make-ups of the volume will also suggest themselves to the reader who may wish to keep the reading matter entirely separate from the art pages, which may be bound separately.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

THE OPTOCHROM TANK.

SIR,—On three or four occasions I have found that the film would not wind into the tank, and so long as I do not try to force the issue and thereby crack or unduly bend the film, I find that if I take the film out of the tank altogether (in darkness, of course) and reverse it, I usually succeed in getting it properly wound off. It is necessary to transfer the film, with paper, on to a spare spool and to loosen the end which is always stuck on to the paper. Not only does it make no difference in the tank, but the whole film, right to the end, is pulled into the developer.—Yours, etc., T. S. DUFFILL.

SIR,—My method of "separating" the paper from the film is to cut the paper close up to the slot with a pair of scissors. If the blades of the scissors are inserted in the aperture at the bottom, it is possible to get a clean cut through the paper, *right up against the slot.* The funnel is then turned to the left, and back again, three or four times. I have never experienced any difficulty in getting the whole of the film inside by this method. I hope that this tip will solve Mr. P. G. Woodland's difficulty.—Yours, etc., ERIC GREENLAND.

SIR,—In your issue dated September 9th—the latest to hand—there is a letter from Mr. J. C. Jenkin on the "Optochrom" daylight developing tank.

I also have used one of these tanks for the last eighteen months, but with rather indifferent success; perhaps Mr. Jenkin would—if he should notice this letter—be good enough to reply to the following questions. (I always use Agfa films.)

(1) Can he extract all the backing paper from the tank, if so, how? If I try to do this the film itself is pulled back out of the scroll round the knife towards the outlet slit, due to the tenacious way the film is held to the backing paper. To overcome this when the film is completely wound into the scroll, I tear the backing paper off at the slit, this of course, leaves a good deal still wound on the spool in the tank, resulting in the tropical hardener becoming a deeper red each time it is used.

(2) I have had to give up using the tank as a daylight one as I cannot get even development. To quote from Mr. Jenkin's letter, "The main point I find for successful operation is to keep the developer agitated. . . ." Agreed, but how? The tank cannot be turned upside down or shaken about, as the developer spills. Again, if the filling funnel of the tank is moved up and down the fanlike support for the scroll causes a pumping action, which only agitates the developer in the vicinity of the top and bottom of the film; this causes increased contrast by over-development, showing in the form of mountains along the edges of the film and having their peaks towards the centre.

Many and various are the experiments that I have tried, and a few films spoilt in an endeavour to overcome this trouble. I now use the tank in the dark-room without the lid on, and completely remove the film from the developer once every two minutes. Though this is perfectly satisfactory it defeats the object of the tank.—Yours, etc., A. R. C. MATTINGLEY.

(Egypt.)

NUMBERING FILMS.

SIR,—After reading W. R. B.'s letter on "Numbering Films" I set to work to find a method of getting 16 exposures on a $2\frac{1}{4} \times 3\frac{1}{4}$ film without extra numbering. In about five minutes I found this solution.

On most $2\frac{1}{4} \times 3\frac{1}{4}$ films there are two sets of numbering: at the top and bottom—both for eight exposures. The lower, however, is slightly behind the upper. It happens that the first lower warning dot before each number is almost exactly mid-way between the two upper numbers above it. This fact is used in this method of "economy."

After the mask has been fitted, the film is threaded, exposed and removed from the camera just as if there were no mask in at all. On the film are alternately areas of exposed and unexposed emulsion. The half-exposed film is now unwound and the paper tab stuck down as for tank development and then rethreaded as before.

The film is now carefully wound on until "8" appears in the window and then turned carefully until the fourth of the dots is in the middle of the window; the film is now ready for taking, an unexposed piece of film opposite the opening in the mask. The "8" comes before the dots instead of after them because the film is in backwards. After the exposure the film is wound on till the fourth dot after "7," and so on until the fourth dot after "1," when sixteen exposures will have been made.

Hoping that this hint may be of interest and use to some of the many readers of "The A.P."—Yours, etc.,

WM. A. ROSS-SMITH.

A MINIATURE CAMERA DANGER.

SIR.—Judging from his letter on "A Miniature Camera Danger," in a recent issue of *The Amateur Photographer*, C. H. W. K. seems to be under the impression that the shorter the focal length the nearer the viewpoint to adequately fill the picture space.

This, of course, is wrong; the real criterion being angle of view.

When using a 2-in. lens on a Leica film, one stands the same distance from the subject as when using a $5\frac{1}{2}$-in. lens on a quarter-plate.

Another point is that the size of the view-finder is not necessarily large in a large camera and small in a small one.

My experience is that people are afraid to work proportionately as near the edge in a small view-finder as, say, they would with the full-size finder of a reflex camera.

This means, generally, that they stand farther from the subject when using a small finder.—Yours, etc.,

PERCY B. ASHWORTH.

FAIR PLAY FOR THE VERTICAL LINES.

SIR,—Your contributor Herbert Mills, in his article "Fair Play for the Vertical Lines," has put forward a very ingenious explanation which only serves to increase the muddle in which this phenomenon is shrouded.

Let us consider a section of street only 20 yards long (the length equivalent to the height of a fairly high house). If Mr. Mills will bring his eyes to within three feet of the ground the convergence shown by the kerbs of this section will be marked, but if, now, he raises his eyes to 50 feet above the centre of the street, the convergence of those 20 yards will be negligible, but nevertheless present, as he can verify by looking beyond his 20-yard limit towards the horizon.

Transferring this argument to the vertical plane he will see that I have agreed with him that a medium-sized building seen from a reasonable distance appears to have parallel verticals, but I don't think he will deny that a New York skyscraper seen from the street below has converging verticals.

But seen from a distance I agree that it appears to have parallel verticals, even as a section of street 100 yards long seen from an aeroplane vertically above it would appear to have parallel horizontals.

The question is therefore seen to be basically a function of the ratio of the length of the object viewed compared to the distance from which it is viewed, and the position of the eyes in the head is of doubtful and academic value as an argument.—Yours etc., G. B. STANFORD.

CAN THE MINIATURE CAMERA LIE?

SIR,—In reply to Mr. Johnston's uncomplimentary remarks about a certain picture of mine, I would like to ask him if he was a disappointed competitor? It sounds like a case of "sour grapes" to me.

Furthermore, his remarks are not very flattering to the judges in the competition in which the picture was awarded first prize. I am prepared to place Mr. Marcus Adams' opinion before that of Mr. Johnston. Perhaps this super portraitist has so many negatives capable of winning cheques for £100 that such a trifling award would accompany the negative to the waste box—also *tout de suite.*—Yours, etc.,

H. D. H. VALLIS.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLVI.

Mr. L. A. B. EDENBOROUGH

From information communicated to our Special Representative.

"MY wish to make pictures by using a camera is, I think, due to the fact that certain moods of nature, or certain objects, natural or artificial, because of their arrangement and lighting, excite so pleasurably that I feel compelled to try and pass on the same pleasure to others. When nature under certain conditions, or objects lit and arranged in a certain way, fail to give this feeling of exhilaration (for pictures should gladden), then, for me, there is no picture. My interest may be aroused, but that is not enough.



NEWARK ABBEY, PYRFORD. *L. A. B. Edenborough.*

"It so happens, probably owing to early environment, that I receive a keener thrill from effects of light and shade, and certain moods of nature, than I do from arrangements and effects to be got indoors; for me, the sun, rather than the lamp. Thus I am chiefly interested in landscape. The kind of country I prefer is open, with roads running hedgeless to a low horizon. I find it difficult in localities richer in incident to prevent interest in the picture-content from dominating the effect.

"The difficulty I find with landscape, or any other outdoor work, is that the various factors for a successful result—viewpoint, time, lighting—so rarely coincide. In some measure to overcome this I recommend that an accessible locality (which well may be within the daily round), be thoroughly known in respect of the most promising viewpoints, and the time and weather conditions noted that appear most suitable for their use. Thus one of the factors becomes fixed as it were.

"I was brought up on a half-plate stand camera, and would still use it but for the cost of material. I carry now a ¼-plate folding pocket camera with normal lens and 'Distar.' My colour filters are ×1½, ×1½ and ×3. I have an extinction type meter, whose findings I temper with my own judgment, for I like negatives very fully exposed.

"Plates are desensitised, and developed by inspection to a degree suitable for condenser enlarging. I use Amidol for plates and paper, liking the very transparent image it gives. I prefer to be able to use a medium contrast bromide paper. Granville Gulliman's I find excellent. If I want a brown I use sulphide toning *before* and after bleaching, finishing with a tartaric acid bath in case of stain. The methods of control I use are: local reduction of negatives (friction), shading and diffusion during exposure of paper, local reduction of print (ferricyanide).

"I do not use 'oil reinforcement,' as I have a feeling that the image forming the picture should be homogeneous; but I do not carry this objection so far as to exclude 'dope.'

"I am particular about such things as temperature, safelight, dust, etc.; in fact about anything that can adversely affect the quality of the final print.

"Finally, if you already feel attracted to the picture-making side of photography, which, after all, one must remember is only one branch of our hobby, don't be discouraged if at first your efforts fail to find response in those who judge, and make certain that failure is not through faulty technique. The best way to learn that and all things relevant to the hobby in any of its branches is naturally through association with minds of like interests. Therefore, if possible, join a society, but in any case do not deliberately handicap yourself by neglecting the regular reading of this paper, which I certainly have enjoyed and benefited by since the days before it combined with 'Focus' and 'Photography'."

(A further example of Mr. Edenborough's work is reproduced on one of the centre Art pages.)

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"OLD BRASS," *by James C. Gilchrist.*

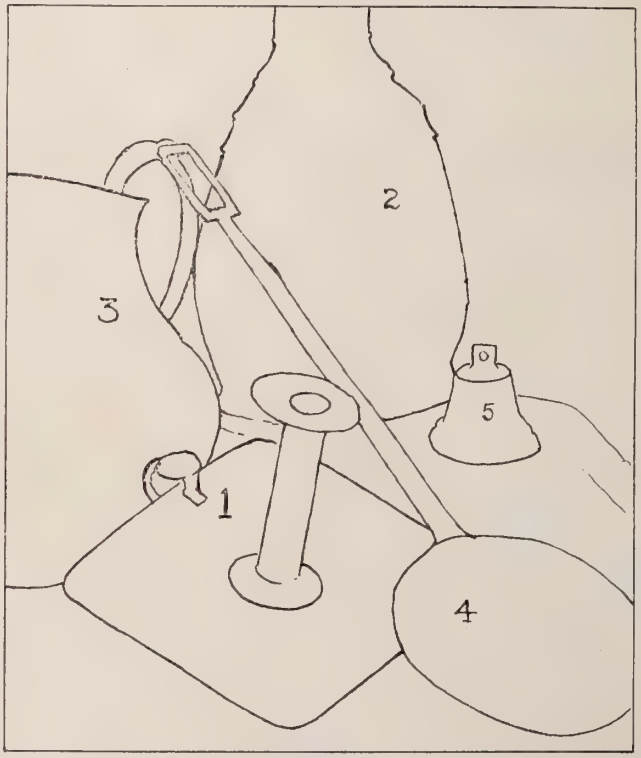
AN interesting point that arises in connection with this picture is its suggestion of spontaneity. This is a feeling which seldom occurs in work of the still-life class, and it seems to have its origin in the ordered disorder in which the material is arranged. It seems to convey the impression that the subject was not deliberately placed in position or built up into a preconceived composition, but that the disposition of the various objects happened by chance; that the possibilities of the subject were seen and appreciated; and that, upon the inspiration of the moment, it was taken there and then.

If this were actually the case, a measure of congratulation is deserved for the seizing of the opportunity, but if not, and the subject has been consciously constructed, an equal degree of praise is due on account of the foresight that has enabled the impression to be suggested. It is something of a novelty, and the picture gains in attractiveness because of its inclusion. The unusual nature of the material itself, again, tends to heighten the feeling, and the impression of originality and freshness of outlook is pronounced.

It may have been with the idea of stressing this impression that the subject matter was so severely trimmed, or, on the other hand, the restriction may have been imposed by possible intrusions of an undesirable character.

In the first case, it is difficult to believe that any real advantage has resulted from the closeness of the trim, and, failing a very definite reason, it is far more likely that the composition would appear more finished and complete if none of the subject elements were truncated, but included in their entirety with an adequate proportion of setting. In the second event, it can only be suggested that it would have been wiser to have arranged for the removal of the intrusions before the exposure was made.

Apart from this rather serious drawback, the composition happens to fall together very well. The candlestick (1), as the nearest complete element, assumes priority and forms the centre of interest. It has strength of position, too, its most prominent light falling on or near one of the points formed by intersections of divisions of thirds, vertically and horizontally, and the light itself, as the largest mass of brilliant tone, has an innate power of attraction. The portion of the lamp (2) lends it support by force of opposition, but its introduction involves a question of balance.



Two elements on the same diagonal might possibly balance one another, provided they were of unequal pull and not equidistant from each corner, but where they are on the same straight line, the one almost directly behind the other, and the diagonal connection does not exist, something in the nature of a horizontal balance must be provided. This is afforded by the jug (3) on the left, and the ladle (4) and bell (5) jointly on the right. With (3) where it is, a single object, not so big as the ladle, would be sufficient to complete the scheme, assuming it were placed between (4) and (5), but with (4) so low in the picture space the introduction of (5) becomes a necessity, because, in effect, the pull of the two lies, as far as (3) is concerned, in a direction passing midway between them. It is the direction of the pull that provides the balance, and, with the horizontal connection thereby suggested, the up and down direction of (1) and (2) is adequately countered.

In these respects the arrangement seems exceedingly well contrived, and, indeed, is very successful. It is a pity about the trim, for the sense of restriction *is* a defect in an otherwise pleasing design, but, from the technical aspect, the work achieves a very high standard. Naturally, a true conception of its quality could only be gathered from the original, but the reproduction does give an admirable impression of the way the tone values have been recorded, even the most subtle of gradations being faithfully shown.

This, of course, is expected in a class of work, such as this, where both subject and lighting are under full control and the conditions are such as to enable the questions of exposure and time of development to be determined, almost immediately, by trial and error. Any deficiency in either respect can be adjusted at once and there is little excuse for any defect unless it be lack of sufficient technical experience.

But there are few classes of work which offer equal opportunities for its acquirement. Still life can be essayed under daylight or artificial lighting with equal prospect of success. It is, therefore, a branch of work that is pre-eminently suitable for the winter months when conditions outdoors are not inviting, while the knowledge so gained will be found invaluable when spring and summer come again and the open air is calling. "MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



OLD BRASS.

By James C. Gilchrist.

(From the Advanced Workers' Competition.)



THE FINISHING TOUCH.

By Miss P D. Kooka.

(From the Advanced Workers' Competition.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



LOTT'S COTTAGE, FLATFORD.

By
L. A. B. Edenborough.

(*See article, "How I make my Exhibition Pictures."*)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1—"*The Bridesmaid.*" *By C. C. John.*

2—"*Vera.*" *By A. S. Bellinger.*

3—"*Look!*" *By H. P. Coltee.*

4.—"*Resting.*" *By J. W. Clements.*

5.—"*Studying Song.*" *By H. P. Willis.*

6.—"*Jane.*" *By Allen Temple.*

7.—"*School's Bugbear.*" *By A. J. Behr.*

8.—"*Winifred.*" *By S. A. Brown.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

IN dealing with a subject of the nature of No. 1 of the prints reproduced on the opposite page—"The Bridesmaid," by C. C. John—so many things tend to defeat the aim of the photographer to produce a decent piece of work that it is surprising when any result worthy of the name is turned out.

Preparation and Production.

He is usually called upon, on the spur of the moment, to lead the girl up the garden path and "snap" (!) her at once. A masterpiece is expected, naturally, for the subject is usually charming, and her attractions are enhanced by the freshness and daintiness of the dress appropriate for the occasion.

There is no time whatever for previous preparation; it is rare indeed that a suitable background can be found, nor is it likely that the time required to improvise one could be allowed; the lighting has to depend upon chance; and spectators and would-be helpers get in the way and are nothing but a nuisance. Conditions are such that it is a wonder if none of the many manipulations is overlooked, yet, when the print is produced, it is unmercifully criticised if, for any reason, it is thought to fall short of anything else that has been done upon the same or a similar occasion, notwithstanding the fact that the other example may be a professional effort and have years of experience—to say nothing of the resources of a well-equipped studio—behind it.

Nevertheless, the average amateur effort does, as a rule, beat the professional in one respect. He gets, as has been done in this instance, a more spontaneous and therefore more natural representation of his sitter, while the expression, also, is generally more pleasing.

Subject and Setting.

The background, in this case, is probably as good as could be found at short notice. At least, it is subdued in tone, and, except for the blossoms on the right, does not show any violent contrast of tone to detract from the attention that should be devoted to the figure. The flowers in question, however, are not very assertive and do not make a great deal of difference. They do not force themselves upon the attention in the way that foliage often does, and the figure, being in a much lighter tone, tells quite effectively against the darker setting.

The window just above the head is a bit of an oversight which a little dodging about could have avoided, but, taking it all round, the print is good for what it is, and shows the model to advantage.

It does, at any rate, compare favourably with No. 6, "Jane," by Allen Temple, where quite a well-posed figure is shown against a setting that is about as badly chosen as it could be. It is spotty and unrestful, and, at a little distance, it is difficult to distinguish between figure and background.

Lighting and Arrangement.

There may be occasions—where a sitter is scarcely favoured by nature—when a certain amount of camouflage may not be unkind, and a setting such as this might be only merciful, but here there is obviously no need for any such treatment, and a quieter setting and one that would be inclined to reveal the subject more fully is definitely needed.

A background lower and more even in tone is indicated. The probability is that the direction of the lighting is at fault, and, if the line of sight were altered so that the face of the sitter was fully illumined and the setting was in shadow, much of the disability of the present rendering would be avoided. But whether such an adjustment is possible or not could only be determined on the spot. Portraiture in a woodland setting is a tricky thing at best; but, if it must be done, a well-lit space for the figure should first be found and then circled until a background in shadow comes into view.

The chances are that a method such as this would avoid the incorporation of so uncompromising a setting. It would also have been found of service in a case like No. 4, "Resting," by J. W. Clements, which, if not so assertive, does show a defective choice of background and one in which one of the figures is disfigured by the apparent springing of a tree from its head. It is always unwise to show the features against a similar depth of tone behind, particularly when, as here, a more upright position on the part of the models would have brought them against a darker portion.

Contrasting Elements.

Features and setting should, as a rule, be regarded as contrasting elements. If the face is light in tone, the setting should be darker, and if the face is in dark tones, the background should be the lighter.

The contrast, of course, should not be carried to excess, but No. 2, "Vera," by A. S. Bellinger, gives an idea of what is desirable if the lighter corners—which form a serious drawback—are disregarded. The features, in this instance, are badly defined, the cause, apparently, being incorrect focussing. A similar defect occurs, again, in No. 8, "Winifred," by S. A. Brown, although, perhaps, it is not quite so marked. The background, however, is devoid of tone and scarcely serves its function.

On the other hand, the opposite extreme is shown in No. 3, "Look!" by H. P. Coltee, and the setting offers too great a contrast with the figure. Not only is the figure too light, but the setting is too dark, and neither shows the gradations it should.

Direction and Proximity.

The prime cause, in all probability, is that the source of light is too near the figure, consequently it is overlit in comparison with the setting. It also seems too directly frontal, and moving it to a greater distance and more to one side would offer an improved rendering.

With the present negative, however, it might be found advisable to substitute a softer grade of printing paper for that now employed. It would, at all events, reduce the contrast appreciably, and enable the lights to be more fully printed without overprinting the darks. A similar tendency is evident, again, in No. 5, "Studying Song," by H. P. Willis, and similar treatment is indicated. A greater viewing distance would also have been beneficial, for it would have enabled the truncation of the head to be avoided. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

REMOVING UNWANTED DETAILS.

IN referring to a print some time ago I casually mentioned that I had removed an obtrusive and unwanted figure, and if I am to expect any more peace the only way is to say how this sort of thing can be done. But the beginner must understand clearly that there are limits to what he can fairly expect to do in this direction at first. The expert can do wonders, but his ability is the result of long practice.

It may be assumed that the beginner will have a negative not much smaller than 3¼ × 2¼ in., that he will work on a matt print about half-plate as a minimum, and that the object to be removed shall come against a rather varied background. If he tries to remove a telegraph pole standing out against a sky, and works on a miniature negative and a glossy print, he cannot say that it was I who encouraged him to try it.

Many years ago I was photographing at Dunstable Priory church with my old friend H. W. Bennett, who was using a 12 × 10 camera and included in his subjects the fine Norman doorway seen in the illustrations. At that time someone had enriched the Norman mouldings of the arch by putting in the middle a large and ugly gas lamp. Bennett could not stand this, and when he exhibited his print the lamp had vanished, and the mouldings were restored.

To do this he adopted the usual method of the period. With retouching medium and pencil he worked on the lamp, bringing the clearer parts such as the iron framework into tone with the stonework. Then he made a 12 × 10 positive, and in a similar way toned down the light parts, such as the glass, and further modified the stonework. Finally, he made a 12 × 10 contact negative, retouched this and produced a carbon print which hardly needed retouching at all.



Fig. 2.



Fig. 1.

When I revisited Dunstable recently the lamp had gone, but close to the door stood a large dark notice-board, and a black perambulator with chromium handles. I thought I would try to eliminate both, as Bennett had done with the lamp, but not in the same way. I did not take the subject with a 12 × 10 camera on a stand, but on a 3¼ × 2¼ film with the camera held in the hand.

Fig. 1 is on contrasty paper to show the offending objects quite plainly, and I will describe the steps I took to remove them, so that in the complete print, from which Fig. 3 is reproduced, no one who has seen it has had the slightest suspicion that any faking has been done. About all the means I used I have given information in previous articles.

The negative having been dried (so that I could print Fig. 1) I soaked it in clean water for an hour, laid it face down on a half-plate glass, wiped the back with moist chamois leather, turned it over and wiped the film side. The glass was then put in a retouching desk with the negative clinging to it, the film being still water-logged but free from surface moisture.

I then set to work with Johnson's retouching dye, which I described some weeks back. It is a concentrated

liquid of the colour of Payne's grey. I diluted a spot or two to a light grey, and with a small brush carried a wash of it over the door on the left (Fig. 3) and the closed half of the door on the right. They would then print rather lighter, and with better detail.

Work was then done on the clear film which marked the board and the pram. The exact outlines were not followed, and the dye was put on irregularly in touches of various depths, even the neat dye being used here and there. The main idea is to leave no part so transparent that it will print darker than the tone finally required, as it is easier and better to darken tones on the print than to lighten them. When sufficient dye has been applied it is well to leave the negative lying flat on the glass for a time before pinning it up to dry.

Fig. 2 is from the negative so treated. It will be seen that I have left the front part of the pram rather too dark, and the back half untouched. This was to show that parts too dark on the print can be lightened with a retouching knife.

My favourite kind is a lancet like a letter V with slightly curved sides. It must be razor-sharp. If it is held nearly at right-angles to the print, and drawn very lightly over a dark patch it scrapes off some of the silver.



Fig. 3.

But it is better to work on the negative first than to rely too much on the scraper.

Having appropriately scraped both parts of the pram, I proceeded to touch out the handles, and even up other parts with a No. 1 sable and lamp-black water-colour. When this was dry the print might have been steamed, but, as usual, I prefer to apply the familiar "dope."

All the work done was comparatively easy, and took a surprisingly short time. Certainly it was a simple case, but much more elaborate ones could be done efficiently with a little thought and patience.

W. L. F. W.

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, October 31. Rules in issue of September 30.

The Amateur Photographer Annual Lantern-Slide Competition. Closing date, October 31. Rules in this issue.

Wallace Heaton "Open Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16. Madrid.)

South African International Salon.—Open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Fotoclub Zagreb, Fourth International Salon of Photography.—Open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

Brighouse Public Library, Museum and Art Gallery. Exhibition at the Smith Art Gallery.—Open, September 26–October 23. (Chas. W. Roberts, Public Library, Museum and Art Gallery, Brighouse, Yorks.)

Lincoln Camera Club.—Open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

Third Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

IV International Hungarian Exhibition.—Open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Eighth International Photographic Salon of Japan.—Open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo, Asahi Shimbun, Tokyo, Japan.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

G.E.C. (Coventry) Third Annual Exhibition. Open classes for members of Midland Federation Clubs. Open, November 9–14. (P. H. Crosby, Hon. Sec., G.E.C. Photographic Society, General Electric Co., Ltd., Coventry.)

Johnson's "Holiday Competition." Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*

Royal Photographic Society Sub-standard Film Competition during December; entries, November 2. (J. F. Marshall, Hon. Sec., Kine Group, R.P.S., 35, Russell Square, London, W.C.1.)

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (I. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr., 69, Antwerp.)

Fourth (Third International) Wilmington Salon of Photography.—Entries, December 15; open, January 18–31. (Secretary, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.)

Fourth Scottish Amateur Film Festival, Final Adjudication and Public Show, February 20; entries, December 31. (Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.) Cash prizes.

Preston Scientific Society Twelfth Annual Open P.S.—Entries, January 15; open, February 1–13. (E. Eastham, 130b, Church Street, Preston, Lancs.)

S. London P.S. 41st Annual Exhibition.—Entries, January 18; open, February 13–March 13. (H. S. Adams, 40, Stockwell Park Road, S.W.9.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

Twenty-ninth Scottish National Salon.—Open, February 20–March 13; entries, January 23. (J. J. Robertson, Hon. Salon Secretary, Art Gallery and Museum, Perth.)

Ilford P.S. International Exhibition.—Entries, January 30; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

IVe Salon International Albert Ier.—Open, March 2–16; entries, January 31. (M. Roger Populaire, 18, rue de l'Egalité, Charleroi, Belgium.)

Runcorn C.C. North-West Cheshire Salon of Photography.—Entries, February 6; open, March 10–13. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

L.M.S. (London) P.S. Twelfth Annual Exhibition, open to Great Britain and Northern Ireland.—Entries, February 12. (Clarence Pursell, Chief Accountant's Office, L.M.S. Rly. Co., Euston Station, London, N.W.1.)

Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1; open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

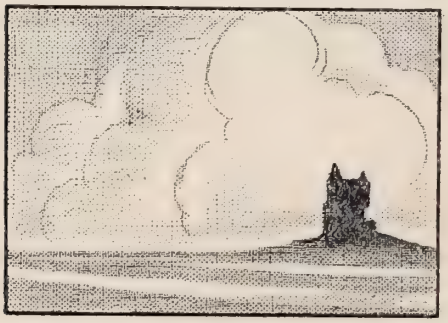
Picture Points

No. 22 (New Series) *by RICARDO*

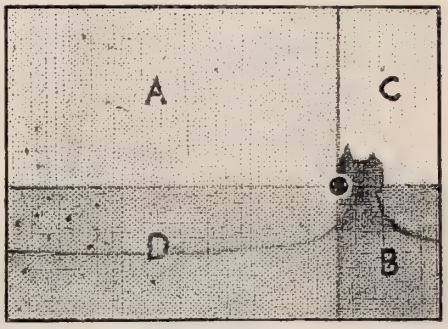
A Point on Balance.

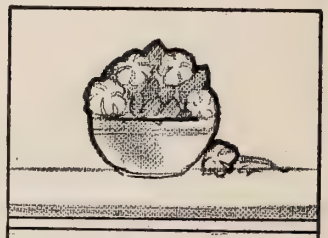
THIS is a subject which seems to possess many difficulties for the beginner, because no rule can be laid down for assuring a perfect balance of all the various items in different pictures.

In assessing the balance of a picture one has to "weigh up," mentally, the relation between each mass of light and shade within the four edges, and it is only with constant practice can one decide with any certainty whether good balance is present or not. There are various methods which one can apply to a print for this purpose and one of these is illustrated here. The main point of interest is obviously the castle, and this should be the balancing point for the whole picture with the various masses of light and shade balancing horizontally as well as vertically.

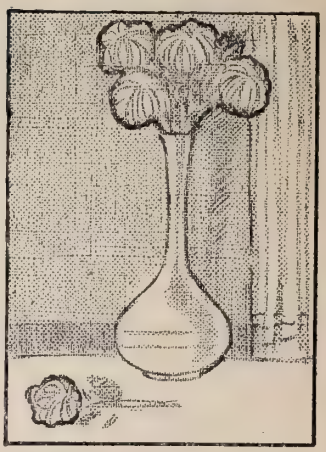


If we analyse this arrangement in the form as shown in the lower sketch, it will simplify matters considerably. For horizontal balance the two larger masses "A" and "D" seem to balance "C" and "B," while the vertical balance is again shown by comparing "A" and "C" against "D" and "B," remembering that a larger mass of grey will balance a smaller mass of a proportionately darker tone.









Points on Grouping.

WHILE flowers are always popular for still-life groups because they have a universal appeal and lend themselves to decorative treatment, they must, in common with all other subjects, be treated as an arrangement of so much light and shade as well as for contours, etc.

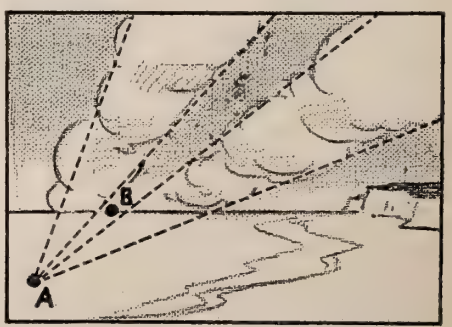
If we study the top illustration we are not at all convinced that the flowers are the main object of interest. The fault lies largely with the selection and position of the vase. It is not of sufficient "strength" to hold the flowers, and gives a feeling of weakness. The vase should be of a more simple shape, and, for this type of subject, not too decorative in itself. Another common practice with flower groups is to place one bloom on the ground near the vase. Although this is rather hackneyed, it has its good points in providing variety of placing and repetition, but it must be placed so that it is part of the group and not detached like that in the top sketch.

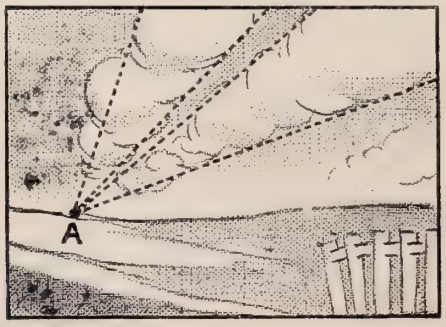
In contrast to the first group, the second sketch shows an arrangement where the flowers and bowl form a mass that suggests too much solidity and not enough variety in outline. In the first instance, the contour of the flowers and the bowl form a rather monotonous circle and is, consequently, uninteresting. If we take the same bowl and re-arrange the flowers after the manner shown underneath, we can quite easily make an attractive picture of it. Not only is the contour more varied but the arrangement of the blossoms themselves is also less regular.

Cloud Perspective and Double Printing.

THIS hint is concerned only when a separate cloud negative is being employed for filling up a blank sky on another landscape or seascape.

Although it is not commonly known, clouds have a "vanishing point" in their perspective, just as much as any other object on the ground or on one side. The term "vanishing point," when used in perspective, means the point on the horizon to which all lines of a given object tend to converge. With any object supported on or parallel with the ground the vanishing point of their principal lines will be on our visual horizon. In this way, lines on the ground, such as tram lines, pavements, etc., on one side, such as railings, roofs, etc., as well as those above us, i.e., the clouds, all converge to one particular point somewhere along the horizon. This vanishing point is also always immediately in front of the eyes. So we see that this fact must always be borne in mind when we wish to print the clouds from another negative on to another picture.





Let us imagine that we want to print the clouds as in the sketch on the left, which has an uninteresting foreground, on to a more interesting landscape like that in the right-hand sketch. The natural vanishing point for the clouds is at A, and if, for some reason or other, we printed it so that the vanishing point were lower than the horizon, we should introduce an unnatural occurrence, which would not only reveal a double printing but would look entirely false. The true vanishing point would be anywhere along the horizon, as at B.



"Snap" this opportunity!

A free copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new, up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/–.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

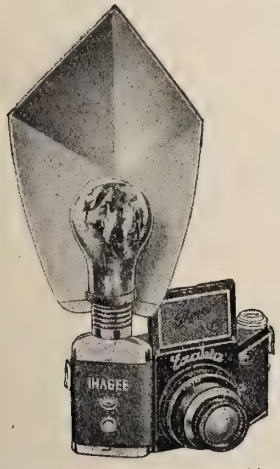
Please send me a free copy of the New Illustrated "Granville Guide" plus Free Voucher worth 6d. to 3/-

NAME.....

ADDRESS.....

..... A.P.

THE NEW
EXAKTA REFLEX
IS THE BEST OF ALL THE MINIATURES



Self - capping focal - plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

For V.P. Films, 4×6.5 cm.

Prices for "MULTI-SPEED" MODEL B.

Exaktar Anastigmat f/3.5....£19 10s.
Zeiss Tessar Anastigmat f/3.5 £23 10s.
Zeiss Tessar Anastigmat f/2.8 £27 10s.
Meyer Primoplan f/1.9.....£39 10s.

Extras:

Tele-Megor Hugo Meyer f/5.5, 15 cm. £11 10s.
Wide-angle Tessar f/8, 5.5 cm. £13 10s.
Ditto, Dallmeyer f/11, 2⅜ in...£6 6s.

LUMIMAX ENLARGER

Model A, for use with lens on Exakta £4 10s.
Model B, fitted with f/4.5 Anastigmat and 3-in. condenser, for 6×6 cm. and smaller negatives .....£6 10s.

Exakta fitted with electric Vacublitz attachment for standard flash-bulbs, extra .....£2 5s.

EXAKTA HANDBOOK

Just published. Fully explains this beautiful camera. Post free, 3s. 6d.

Illustrated Brochure of Cameras and Accessories post free.

CARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.

Have you obtained

your copy of the October Number of

THE GALLERY

The LEADING PHOTOGRAPHIC MONTHLY

Price One Shilling from Messrs. W. H. Smith & Sons

AND

your copy of

The WORKS of ALEXANDER KEIGHLEY
Hon. F.R.P.S.

Twenty-four superb reproductions of the works of the master. Each copy personally signed. Limited to one thousand numbered copies.

Price 15/6 from "THE GALLERY" 27, BATTENHALL ROAD - WORCESTER

Coronet

THE PROJECTOR YOU HAVE BEEN WAITING FOR



CORONET MODEL II 9.5 MM. PROJECTOR
BUILT TO THE PUBLIC'S SPECIFICATION

1. Sprocket drive, no claws, making damage to films impossible.
2. Absolutely self-contained, no extra resistances lying around to trip over in the dark.
3. Flickerless pictures, achieved by the use of accelerated intermittent movement.
4. Brilliantly illuminated screen.
5. Silent running.
6. Geared rewinds 5-1 ratio, rewinding in a flash.
7. Combined lamp and wall plug, no searching for an adaptor.
8. 30, 60, or 400 ft. reels without adjustment.
9. 1" Anastigmat projecting lens, giving a brilliant picture approximately 40" × 30" at a 10' throw.
10. Any voltage 100—250. Any current A.C. or D.C. No supplementary resistances required.

Obtainable from all good Photographic Dealers.

HAND DRIVEN

5 GUINEAS

Motor Unit which fits inside base 45/-.

CORONET CAMERA CO., 310, SUMMER LANE, BIRMINGHAM, 19

DON'T put your camera away till you have tried taking some HOME PHOTOGRAPHS with JOHNSON'S FLASHPOWDER

a 1/- box will give you the opportunity of making at least 8 exposures on different subjects, PORTRAITS, KIDDIES, HOBBIES, TABLE-TOP STUDIES and many other interesting items. Full directions enclosed with each box. No previous experience is necessary and no extra apparatus required.

Johnson's FLASHPOWDER, of every dealer, 1/- and 1/9

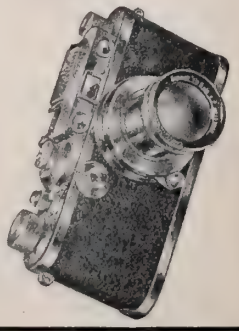
Write to Publicity Dept. **Johnson & Sons** *Manufacturing Chemists Ltd.* *HENDON, LONDON*

The very wide scope of a Leica

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents, not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera, in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f/2 Summar lens, automatic focussing, shutter speeds to 1/1,000th sec. at £43, or 9 monthly payments of £5 0s. 4d.



THE **WESTMINSTER** PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria 0669*) **81 Strand, W.C.2** (*Temple Bar 2710*)
111 Oxford Street, W.1 (*Gerrard 1482*) **24 Charing Cross Road, W.C.2** (*Temple Bar 7165*)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Autumn Studio Work

By S. E. L. MOIR.

AMATEURS contemptuously familiar with studio work have encountered numerous (though avoidable) difficulties in the past; those who are about to commence such work do not expect to "get away with it"—as the saying goes—on a bed of roses.

It is not that the difficulties are merely avoidable, for, properly regarded, studio work presents many opportunities that may be exploited actually to simplify film technique. It offers, for example, all the facilities which lend themselves to faultless "tracks," swings and the various travel shots; it offers scope for adequate rehearsal—away from the disturbing influence of strange crowds, and there is the tremendous advantage which comes from being able to control every detail of the lighting.

Ever it has been the very simplicity of it all which has led to confusion. Regard the studio as a workshop for the creation of *filmic* effects, and all will be well; try to imitate the stagy settings of the professionals—those deplorably uncinematic arrangements—and you will encounter all the difficulties without making more than a mediocre film.

Illumination.

Now, lighting is a very painful subject with many amateurs. I can remember one capable society actually concentrating upon the acquisition of enough illuminant to flood the Albert Hall—and then doing nothing of note with it. Ironically enough, that same society knows well enough how those effective films "Gaiety of Nations" and "Retrospect" were made with about as much light as one would expect to find on a coffee-stall at midnight!

Most amateurs, indeed, can verify from their own experiences that the abundant possession of floods, spots and banking has seldom helped them on the way to better productions. It has merely given rise to those unfamiliar problems; and the result has been distressing in at least the few first films made under such "advantageous" conditions.

From this it may rightly be inferred that amateurs about to embark upon studio activities need not be unduly perturbed over the fact that full-scale lighting is frightfully expensive or very difficult to install. Their very efforts to economise will tend, by the nature of this, to help forward rather than to restrict their activities.

Skill.

It is obvious to all intelligent makers of films that cinematic treatment is most easily applied in terms of *effect*. And I do not hesitate to say that practically the whole of known effects can be presented more convincingly by one skilled amateur using ordinary lighting than they can by a careless producer equipped with a whole power-house of illumination.

Of course, not all of us come to the hobby highly polished in expert skill. It simply doesn't happen. But we are able to acquire much of that skill merely by not dissipating our energies through aimless and undirected work.

Rather should we get into a good society. (So ardent is the atmosphere in a healthy club-room that even the "old hands" of cinematography are able to find inspiration and encouragement.)

Not-so-good tendencies are occasionally still to be encountered. They may be found as a primary concentration of interest upon "gadgets" or upon the *photography* of film—nor do they persist long after the coming of the member who places film first and the various accessory factors after.

Further skill of the kind under discussion can be acquired by analysing those good films which have been made under conditions of humble lighting. In addition to the productions already referred to, interested readers are advised to see "Fall of the House of Usher," "Staff of Life," "Night Scenes," and "Fight." Then some of the greatest films in the whole world of cinema, e.g., "General Line" and "The New Babylon," were made with a deliberate economy of illumination; these and parts of the commercial productions "Steel," (Capelli), "Masquerade," "*Letzte Rose*" and "*Sans Famille*" (Allegret) also should be seen.

On the Set.

In order to minimise the effects of working within a restricted space, it is



Although accompanied by a certain amount of risk, very striking action pictures are to be obtained at the various "demonstrations" in the parks and elsewhere at the present time. This work, in any case, is good training for securing "news reel" subjects.

important in all studio work to avoid crowding the set with idle members and spectators. Always the film should come first, and the task of teaching people outside the actual unit should be undertaken only on occasions when their presence is not likely to affect the making of an important film.

In the studio, too, it is essential for each member to understand his duly allocated tasks and to stick to them. Punctuality also assumes a significant importance, for the absence of one member can easily hold up the work of the entire unit. I remember one occasion on which a well-known and able amateur camera-man turned up over an hour late on a famous film of Rudolph Messel's. Rudolph took charge of the camera and got on with the job—much to the ultimate concern of the unpunctual camera-man, who has never been late since !

There must further be free co-operation between the various departments concerned in the making of a studio film. Shooting depends upon the lighting and the cameras. These depend upon the presence of *freshly* made-up actors—and the make-up man will not finish his work until the sets have been erected. And this, in turn, depends upon the arrival of the entire unit (since all are expected to help the carpenter-props in his difficult task).

Finally, there must be no discussions framed to revise the adopted scenario. It may truly be said that the success of the studio film is in jeopardy with the making of the first alteration—and no degree of technical efficiency can compensate for a loss of smooth continuity.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, October 21st.

Battersea Men's Inst. C.C. Annual General Meeting.
Bayswater and Paddington P.S. "People I have Shot." James Jarché.
Birkenhead P.A. Demonstration—Bromoil. Dr. R. L. Okell.
Birmingham P.S. (Ciné Sec.). "Designs for Titles." Neville Smith.
Brighton and Hove C.C. A Bromoil Demonstration. H. G. Martlew.
Coventry P.C. "How to Obtain Suitable Negatives for Extreme Enlargements up to 50×." J. N. Cockin.
Croydon C.C. "The Kodachrome Process." S. T. Ternouth.
Ealing P.S. First Pictorial Competitions and Criticisms.
Edinburgh P.S. "The Negative." A. H. MacLucas.
G.E. Mechanics' Inst. P.S. Practical Portraiture—Members' Evening.
Hinckley and D.P.S. Demonstration on Enlarging. T. H. Houghton.
Howard de Walden P.C. Whist Drive.
Leigh Lit. S. Whist Drive.
L.M.S. (London) P.S. "Quips, Oddities and Ramblings." T. D. Nunn.
London School of Hygiene P.S. Gevaluxe Demonstration. R. S. Beck.
Northallerton and D.P. and C.S. Isle of Man Competition Slides, 1935.
Shropshire C.C. Members' Query Night.
S. Suburban and Catford P.S. "Some Pictorial Views." E. C. Butcher.
Watford C.C. "Paper Negatives." Harold Ranson.
Worcestershire C.C. Members' Evening.
York P.S. Portraiture—Lecture and Demonstration. W. Richardson.

Thursday, October 22nd.

Accrington C.C. "The Evolution of Photographic Lens." T. C. Egan.
Armley and Wortley P.S. Prints and Lantern Slides by Transferotype Process. W. H. Hammond.
Ashton-under-Lyne P.S. Members' Slide Night.
Bolton C.C. "Around France with Car and Camera." Capt. J. C. O. Dickson.
Brighouse C.C. "The Negative." G. Prothero.
Bury P.S. "Peopling an Old-world Mansion by Flashlight." F. Sellers.
Camberwell C.C. Lecture.
Camping Club of G.B. (Photographic Section). "With Camera in America." L. E. Cohen.
Derby Rly. Inst. P.S. Federation Portfolio and Slides.
Gateshead and D.C.C. "Here, There and About." T. Charlton and M. Young.
Greenock C.C. S.P.F. Monochrome Lantern Slides.
Hammersmith House P.S. "The Kodak Research Laboratories, Harrow." E. W. H. Selwyn.
Hull P.S. Portraiture Evening—Practical Work.
Keighley and D.P.A. Y.P.U. "Historic Homes of Yorkshire." S. Greenwood.
Liverpool A.P.A. President's Evening—Whist Drive.
Loughborough P.S. Ciné Exhibition. Messrs. F. Monk and W. Winters.
N. Middlesex P.S. "Colour Slides." V. H. Cohen.
Oldham P.S. Lecture and Demonstration on Chloro-Bromide. J. Hector Woods.
Padiham and D.P.S. "Lantern-Slide Making." R. Watson.
Stourbridge Inst. P.S. Competition—Civilisation.
Urmston and D.P.S. Bromide Printing and Slide-Making Demonstration.
Wimbledon C.C. "Gevaluxe Velours." R. L. Beck.

Friday, October 23rd.

Royal Photographic Society of Great Britain. Informal Meeting of Kinematographic Group.
Derby P.S. "5,000 Days at the Zoo." J. E. Saunders.
Harrogate P.S. "Highways into Spain." D. W. Shaw.
King's Heath and D.P.S. "Cameras, and How to Get the Best out of Them."
Leigh Lit. S. (Photographic Section). L. and C.P.U. Slides.
P.S. of Ireland. "Photographic Process Work." J. B. Aikin.
Southend-on-Sea and D.P.S. "Combination Enlarging." W. E. Ginger.
Walkden and D.P.S. "Beauty Spots of Great Britain." T. Woods.

Saturday, October 24th.

Blackburn and D.P.S. "Summer Months in the Outer Hebrides." G. B. Keary.
Hammersmith House P.S. Criticism of Monthly Print Competition. A. J. Milne.
Howard de Walden P.C. Criticism of Members' Prints.

Monday, October 26th.

Bexley Heath P.S. "This Pictorialism." Debate. R. S. Rudland and F. H. B. Smith.
Blackpool and Fylde P.S. "Enlarging." T. Howarth.
Bournemouth C.C. "Method for Eliminating Guess-work in Making Bromide Enlargements." J. Reid.
Bradford P.S. Slide Night. J. C. Holmes.

Monday, October 26th (*contd.*).

Brighton and Hove C.C. Beginners' Evening. Lantern-Slide Making.
Camera Club (Leica Section). "Processing the Leica Film." First Day of Annual Exhibition.
City of London and Cripplegate P.S. "Exposure and Development." N. F. Horne.
Edinburgh P.S. Exhibition of Photographs by Members of P.P.A.
Kidderminster and D.P.S. "A Chat on Colour Filters." S. Bridgen.
Kingston C.C. "Romance of Old English Inns." H. W. C. Carmen.
Lancaster P.S. "Modern Aids to Indoor Portraiture." S. Schofield.
L.C.C. Staff C.C. "Agfacolor Process." L. Penwarden.
Leeds C.C. Portraiture by Floodlight." H. B. Thomson.
Liverpool A.P.A. "Soltaz." A. v. R. Van Oudtshoorn.
Newcastle (Staffs) and D.C.C. "Set of Prints on Press Photography." Allied Newspapers, Ltd.
Padiham and D.P.S. "A Choice of Printing Papers." J. Y. Brown.
Shropshire P.S. "With a Ciné Camera in Spain and Morocco." Dr. G. W. Morey.
Southampton C.C. "Bird's-nesting with a Camera." W. A. Chaplin.
Southport P.S. "Flower Photography." F. W. Banks.
S. London P.S. "Portraiture." R. M. Barr.
Wallasey A.P.S. Alliance Lecture: "Sunny Italy." H. O. Fenton.
Walsall P.S. Lantern Slide Postal Club 1936–7 Exhibition Slides.
Walthamstow and D.P.S. "Still Life." By Members.

Tuesday, October 27th.

Royal Photographic Society of Great Britain. Meeting arranged by Scientific and Technical Group.
Armstrong Whitworth C.C. "The Art of Lantern-Slide Making." W. J. Brown.
Birmingham P.S. "The River Cole." Canon E. L. Cochrane.
Bridge of Allan P.S. "Eastern Life and Customs." Rev. T. C. Gordon.
Doncaster C.C. Y.P.U. Demonstration—Bromoil. W. E. Gundill.
Erdington and D.P.S. "A Chat about Colour Filters." S. Bridgen.
Exeter C.C. Photographic Alliance 1935 Competition Slides.
Grimsby P.S. "Cleethorpes Carnival, 1936." R. Haig and L. Sleigh.
Guildford and D.C.C. "After-treatment of Prints." Mr. Linney.
Hackney P.S. "Some Slides and How they were Made." P. A. Belcher.
Halifax P.S. "Lantern-Slide Making." H. G. Grainger.
Harrow C.C. Demonstration on Enlarging. J. Ainger Hall.
Leeds P.S. "The Kodachrome Process." S. T. Ternouth.
Leicester P.S. "Contax, Contaflex and other Miniature Cameras." Zeiss Ikon, Ltd.
Manchester A.P.S. L. and C.P. Union Print Folio, 1936. Dr. G. Jessel.
Monklands P.S. S.P.F. Portfolio.
Morecambe, Heysham and D.P.S. "The Amateur Photographer" Prize Slides, 1935.
Newcastle and Tyneside P.S. "The Charm of Wales." T. Charleton.
Newport and Mon. P.S. Members' Print Competition.
Nottingham and Notts P.S. "African Travel" (Ciné). Miss S. M. Mellors.
Palmer's Green Ciné S. Discussion—Stills.
Portsmouth Camera and Ciné C. "Enlarging."
Rugby and D.P.S. "The Coasts of France and Italy." Rev. H. O. Fenton.
Sheffield P.S. "The Leica Camera." Messrs. Leitz, London.
Small Heath P.S. Competition—Landscape. F. J. Newham.
Stafford P.S. Competition (Prints and Slides) Criticism. W. Stuttard.
St. Bride P.S. "From Hypo to Exhibition Print." J. H. Clark.
Warrington P.S. "Ingleton and the Valley of the Lune." T. B. Howell.
Willesden P.S. "Wash in Running Water one Hour." G. W. L. Carter.

Wednesday, October 28th.

Battersea Men's Inst. C.C. Lecturettes by Members: "Gaslight Printing."
Bayswater and Paddington P.S. "From Hypo to Exhibition Print." J. H. Clark.
Birkenhead P.A. Tank Development—Demonstration.
Birmingham P.S. (Ciné Section). Open Night for Display of Members' Films.
Brighton and Hove C.C. "Dufaycolor." G. H. Sewell.
Bristol P.S. "Glimpses of Life in Southern Spain." Mme. A. Emonet.
Coventry P.S. "A Chat on Colour Filters." S. Bridgen.
Croydon C.C. "A Photographic Omnibus." H. Yolland Moyse.
G.E. Mechanics' Inst. P.S. "Pictorial Photography." W. A. E. Farmer.
Harrow C.C. Night Outing.
Hinckley and D.P.S. "Successful Picture-Making for Beginners." E. A. W. Cave.
L.M.S. (London) P.S. "A.B.C. Pictorial Photography." B. C. Wickinson.
Northallerton and D.P. and C.S. Y.P.U. Portfolio.
S. Suburban and Catford P.S. "Architectural Photography." H. Bedford Lemere.
Worcestershire C.C. "The Manufacture of Anastigmat Lenses." A. C. W. Aldis.
York P.S. Lantern Lecture. Y.P.U. Shield Lantern Slides.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Stand by for Annual General Meeting

By M. A. LOVELL-BURGESS.

THIS is the time when most ciné clubs hold their annual general meeting. And this meeting is more than an occasion for electing officials and collecting subscriptions. It is the club's barometer. One glance at it can tell you how the club stands.

What sort of an annual meeting do you have at your club? Do you trouble to go? Are the same officials re-elected automatically? Are members who are not officials welcomed and encouraged to speak? Is there any new matter up for discussion on the agenda?

The annual general meeting marks the beginning of a new year for the ciné club and, like all new years, it should have its good resolutions. If you are fortunate enough to enrol new members at the meeting see that each new member gets a definite assignment in a specific department. If you have so many members that this is no longer feasible announce the formation of groups or units.

How many speakers have you had from other ciné clubs during the year? How many amateur films from other clubs have been shown in your studio? Have you sent films or speakers to other clubs, or done anything to link ciné amateurs together nationally or internationally?

Here is an idea for the winter season. Set one night aside—preferably Saturday—for a Saturday Magazine, or "In Town To-night," feature in your studio. Members could take it in turn to act as compère and bring to the real, or imaginary, "mike" the property man, with his troubles and demands, the cameraman, the film editor, the script girl, the various players with some such reminiscences as the most-difficult-part-I-ever-played. If some members are at a loss as to what to say they can be "interviewed." A gong or "Go–Stop" traffic lights—easily rigged up—would amusingly co-ordinate and control the various items. And you can always "fall back" on a film as a fill-up. Such an evening would be a pleasant change from the usual lecture and would give new members a more all-round insight.

Every keen ciné club should have its own monthly circular or notes, even if they are merely typed. Many a member who is out of touch with his club through missing a couple of meetings is kindled to new enthusiasm by reading of what has been done and, more important still, what is going to be done in the coming month.

Every club should have a purpose—an aim to be realised in a few months' time. Christmas, for instance, or the New Year, should have its own film and its own projection night.

What are your club's plans for the Coronation Year? A unit should certainly be authorised to make the most of the Club's facilities in this respect, both locally and in town. Ask, at the general meeting, which of your members hope to be in town for the celebrations next May, and, if they haven't a ciné camera, promise to lend them one—always provided they know how to use it. Some of the best film records have been made from a number of individual shots, carefully and imaginatively edited.

The Bognor Regis Ciné Society, by careful editing, made some worthwhile records of the Royal Naval Review by our late King in Jubilee Year.

An excellent example of a really keen ciné club is to be found in the Finchley Amateur Ciné Society, whose annual meeting took place on October 19th. This society does not believe in "keeping itself to itself." During October members have visited, or will visit, the Bognor Regis Club, projected films by Sutton and District Movie Makers, sent representatives to the Blackheath Film Society's Gala, projected films by the Austrian State Travel Bureau and Burnley Film Productions, and attended a Rotary supper.

If you make your annual general meeting an occasion for promoting fresh contacts with members, and with other ciné clubs, your own organisation will be the first to benefit.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 × 3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½ × 3½ × 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

43. PYRO DEVELOPERS

PYRO-SODA.

THE following is a reliable formula for those workers who prefer this well-tried developer for negatives. The mixed developer (A and B) will not keep and fresh solution should be made up for each batch of plates or films.

A.	Pyro	1 oz. (100 grm.)
	Sodium sulphite (cryst.)	4 oz. (400 grm.)
	Citric acid	40 grs. (10 grm.)
	Water to make	20 oz. (1,000 c.c.)
B.	Sodium carbonate (cryst.)	4 oz. (400 grm.)
	Water to make	20 oz. (1,000 c.c.)

The citric acid may be replaced by 1 oz. (100 grm.) of potassium metabisulphite if stain-free negatives are required.

For use take of A one to two drachms (3 to 6 grs. pyro) of B two drachms (24 grs. carbonate), water 1 oz. Add a few drops of 10 per cent bromide of potassium solution for over-exposure. Dilute with double the quantity of water and reduce the pyro for under-exposure.

This developer (with metabisulphite) diluted with equal parts of water and extra bromide added serves as a developer for bromide papers, giving warm black tones.

It can also be used as above, or with metabisulphite, for developing lantern slides, and produces brown tones.

PYRO-METOL.

A quick-acting developer giving detail in the shadows and suitable for under-exposure.

A.	Pyro	80 grs. (8.32 grm.)
	Metol	70 grs. (7.28 grm.)
	Potassium metabisulphite	180 grs. (18.7 grm.)
	Potassium bromide	30 grs. (3.12 grm.)
	Water to make	20 oz. (1,000 c.c.)
B.	Sodium carbonate (cryst.)	3 oz. (136 grm.)
	Water to make	20 oz. (1,000 c.c.)

Use equal parts of each for correct exposures.

For over-exposure decrease the proportion of B, for under-exposure increase the proportion of B, and add an equal quantity of water.

This developer, with extra bromide, can also be used for bromide papers.

44. STAINS AND MARKINGS ON NEGATIVES

VARIOUS defects occur in the production of photographic negatives; some of these are due to chemical and some to physical action. Under the former heading are stains and markings produced during development, fixing or drying.

The general yellow stain produced by the use of pyro developer can be removed by clearing the negative in:—

Alum	1 oz.
Water	20 oz.
Citric acid	½ oz.

Hydroquinone stains are more irregular and are more difficult to remove. They can, however, if not too intense, be cleared by the application of dilute hypo-ferricyanide reducer, but the action must be watched carefully and stopped at once if the image itself is attacked.

Intensification stains, particularly after the use of mercury, can generally be modified or overcome by rebleaching and redeveloping.

Iridescent surface markings of a bluish or greenish tinge occur sometimes with stale plates or films, or occur on negatives that have been kept in an impure atmosphere. They are usually to be seen round the edges of the negative, and can be removed by rubbing the dry film with a wad of cotton-wool moistened with methylated spirit. A quicker method is to rub the stain away with an application of Baskett's reducer. This is:—Terebene 2 oz., salad oil 2 oz., Globe metal polish 2 oz., mixed thoroughly and strained through muslin. Apply with a wad of cotton-wool.

Scum markings, which may arise from the use of stale developer or stale fixing bath or impurities in the washing water, and may occur on both sides of the film, can be removed by friction in the same manner.

Stains sometimes occur on negatives after the use of permanganate of potash, due to minute particles of permanganate remaining undissolved. The following bath has been tried successfully for this trouble:—

Water	10 oz.
Sodium sulphite	2 drs.
Acetic acid	1 dr.

Ink stains on negatives can generally be removed by bathing the plate or film in a dilute solution of oxalic acid. Markings caused by aniline ink, such as is in use for copying pencils and pads, etc., are removable by bathing in water slightly acidulated with hydrochloric acid.

Finger marks and grease spots on negatives may be cleared with a tuft of cotton-wool moistened with methylated spirit or petrol, or by Baskett's reducer as above.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1." and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Time and Temperature.

What advantage is there in using the time and temperature method of developing? I always thought that it was better to watch the negative develop so that the development contrast could be suited to the subject. J. G. (Newcastle.)

One advantage of the time and temperature method is that, according to the strength and character of developer used and its temperature, a time can be fixed to provide any desired contrast in the negative without having to inspect it from time to time. This is particularly useful in tank work, where once the film or plates are in the tank, the processes of development, fixing and washing can be carried out in bright light and the negatives need not be inspected until after they are washed. Development by inspection is useful where individual attention is to be given to each negative, but unless one is experienced in this method of developing, the results are not so consistent and so good as with the time and temperature method.

Stop-Bath for Prints.

In a recent article in "The A.P." the use of a stop-bath was mentioned for making gaslight prints. What is it for and how can I make it up?
C. D. J. (Walsall.)

The purpose of a stop-bath for prints is for stopping immediately the developing action in the emulsion after the print has been removed from the developer, prior to fixation. A suitable stop-bath for gaslight prints is made by mixing 1 oz. of acetic acid in 20 oz. of water. The print is taken from the developer and given three or four seconds' immersion in the stop-bath before placing it into the hypo. It is immaterial whether a plain or acid hypo bath is used. A stop-bath also neutralises the alkali that remains in the emulsion so that it will not be carried over into the hypo and so contaminate and colour the fixing-bath.

Copying Colours.

What plate and filter should I use to copy a machine drawing in which yellow, red, blue and black lines appear and to make all these lines to be as black as possible on the print?
C. D. F. (London.)

This is a difficult problem that will need careful handling to secure a satisfactory result. Obviously a panchromatic plate and filter—although suitable for emphasising the blue—would fail to register the yellow and red sufficiently. To make the most of all the colours the best plan will be to try a slow "ordinary" plate and no filter. This will render the yellow and red as black, and the blue, if strong, will be recorded as grey. In view of the fact that they are lines and not tones you can safely expose the plate for a shorter time than usual and over-develop it in order to give greater contrast. If the lines are not as clear as desired, immerse the negative in Farmer's reducer and this should give all the contrast desired.

Neutral Density Filter.

What is a neutral density filter and what function does it serve? D. C. A. (Barnet.)

In appearance, a neutral density filter looks like a piece of lightly-smoked glass and, as its name implies, its function is not to absorb particular colour rays, but to absorb *all* colours to a certain extent and, as far as possible, each with the same degree of absorption. This filter is used mostly in cinematography on lenses where the smallest stop is about f/11 and its purpose is to cut down the strength of all the incoming rays to prevent over-exposure; in other words, it has the same light-reducing effect of a smaller stop. There are other occasions where a small stop would be unsuitable, such as giving too great a depth of focus and here a density filter would allow a larger stop to be used and give the desired selection of focus and without altering the running film speed to ensure accurate exposure. These density filters can be obtained in various depths of densities.

Baskett's Reducer.

The Globe metal polish paste for Baskett's Reducer is not obtainable in this district and I was wondering if the liquid variety would do instead? F. L. K. (Ilford.)

It is quite in order to use a liquid polish as a substitute for the paste, but it is essential to filter the mixture several times through a fine fabric to be perfectly sure that there is no grit left that would damage the emulsion.

Ferricyanide Stain.

How can I clear away the stain on a negative caused by local reduction with Farmer's Reducer?
J. G. (Exeter.)

The stain which was caused by the potassium ferricyanide can usually be removed by immersing the negative in:

Nitric acid	.. ..	30 min.
Alum	.. ..	30 grs.
Water	.. ..	10 oz.

As soon as the stain has disappeared, remove the negative and wash for twenty minutes.

Filing Negatives.

What is the best method of filing away roll-film negatives of 16 to $3\frac{1}{4} \times 2\frac{1}{4}$ roll-film size? I do not want to keep them all on one spool as is customary with miniature negatives.
O. D. (Balham.)

We would suggest that the spool be cut into eight portions so that two negatives appear on the same piece of celluloid and enclose each piece in the transparent envelopes made for $2\frac{1}{4} \times 3\frac{1}{4}$ negatives. These envelopes containing the negatives can then be filed under a card index system similar to those supplied for our "Facts and Formulæ" cards. These special envelopes can be obtained from most photographic dealers. Not only are they more convenient than ordinary correspondence envelopes by being transparent, they are chemically pure and ensure that the negatives will not be harmed in any way. Special negative filing albums are also available for this purpose in which the transparent containers are stitched together like leaves in a book and in conjunction with the serial number on each flap an index is supplied on which can be written the particulars of each negative.

Dope for Bromides.

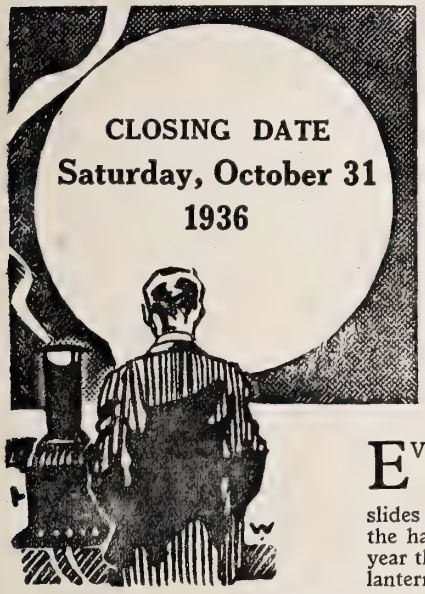
Can you please repeat the formula for the surface dope for bromides and chloro-bromides? How long does it take to dry?
G. M. L. (Eastbourne.)

The following is the formula for the dope most commonly used:

Turpentine	.. ..	2 parts
Mastic varnish	.. ..	1 part
Linseed oil	.. ..	1 part

Each should be of artist's quality for the best results. Mix well and shake before using. If the dope is not laid on too thick, the surface should be dry enough for handling purposes in two or three days. If the turpentine is increased to 3 parts, the dope will dry out a little quicker, but the sheen is not so bright.

The Amateur Photographer & Cinematographer



ANNUAL
Lantern-Slide Competition
1936

EVERY reader of *The Amateur Photographer* who is interested in the making of lantern slides should participate in "The A.P." Annual Lantern-Slide Competition. Not only are the seven classes comprehensive in their variety of subjects to suit all workers, but inclusion of slides in "The A.P." prize set which circulates throughout the British Isles can be considered as the hall-mark of excellence, which every lantern-slide maker should strive for. Each succeeding year the competition proves increasingly popular, and has come to be regarded as a test of merit in lantern-slide production. We hope, therefore, that again this year every lantern-slide maker will enter the competition. The conditions and awards are set out below. It should be noted that the awards are made to individual slides and not to sets; but every competitor can send as many slides into as many classes as he or she desires. The slides are judged on the screen under the best conditions. After the judging the prize-winning slides, and a number of others which are selected for purchase, form the exhibition collection which goes on tour to all parts of the country for a year or more. Secretaries of photographic societies who have not yet booked the set of "A.P." Prize Slides should hasten to do so, and submit alternative dates. This is necessary to enable a complete and expeditious itinerary to be arranged before the slides start on their journey in November. In the meantime, those who intend entering this competition should note that the closing date for receiving entries is Saturday, October 31st.

Classes and Subjects.

CLASS I.—Landscape with or without figures, sea subjects and river scenery.

CLASS II.—Portrait and figure studies, whether indoor or outdoor pictures.

CLASS III.—Architecture, interior and exterior.

CLASS IV.—Flowers, fruit and other "Still-Life" subjects.

CLASS V.—Natural History subjects.

CLASS VI.—Lantern slides in colour (not hand-coloured).

CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* lantern-slide competition.

Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure $3\frac{1}{4} \times 3\frac{1}{4}$ in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not *accompanied* by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Saturday, October 31st. The slides must be well packed and addressed, "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

If you have a Pet Bird you must read the special



PET BIRD KEEPERS'

Number of

Cage Birds

and AQUARIA WORLD



On sale FRIDAY Oct. 23rd

Articles on every aspect of bird-keeping.

FREE—LOVELY COLOURED PLATE

From all Newsagents **2d.**

If unable to obtain a copy write to CAGE BIRDS, Dorset House, Stamford Street, London, S.E.1

OLYMPIA SHOW REVIEW NUMBER OF

The Autocar

dated October 23rd

This special, enlarged number will contain a review of the cars at Olympia, classified according to price, with illustrations of the more noteworthy models. There will also be features dealing in detail with the Trend of Design in cars and coachwork.

BE SURE TO GET YOUR COPY!

From all Newsagents and Bookstalls—**6d.**

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

ZEISS

PHOTOGRAPHIC LENSES—apart from their unquestionable superiority of design—are manufactured under such ideal conditions that

The BEST DEFINITION

is assured for each and every lens which succeeds in passing the stringent tests of the ZEISS factory.

For MINIATURE CAMERAS

the UTMOST PERFECTION of definition is a *sine qua non*, and neglect to insist on a ZEISS lens is undoubtedly responsible for many failures and much disappointment to owners of miniature cameras.

CARL ZEISS JENA

Write for List P. 51, and details of the best lens for YOUR camera to **CARL ZEISS (LONDON) LTD.** 37-41, Mortimer St., London, W.1

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

PHOTOGRAPHY MADE EASY

THIRD EDITION

REVISED THROUGHOUT

By R. CHILD BAYLEY

Author of "The Complete Photographer," "Hand Cameras," "Photographic Enlarging"

Crown 8vo. 250 pp. Stout paper covers

Price **2/-** net By post **2/3**

Obtainable from all leading booksellers, or direct by post from the Publishers

AS EASY AS A · B · C

This is a book for photographic beginners, and, if carefully studied, it will enable the novice with a camera to get a greater proportion of successful photographs than would usually be the case.

"Photography Made Easy" should be read by everyone taking up photography: it should form as much a part of the outfit as the camera itself: it is an ideal present to give an amateur photographer.

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

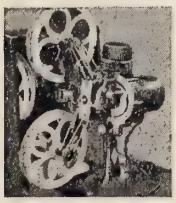
"I can hardly recognise my films on your Projector."

This is a daily remark in our ciné showrooms when showing customers' films.

A good projector makes all the difference to your films and a high-power lamp brings out all the detail.

Here is the best Silent 16-mm. Projector in the world.

BELL & HOWELL S. T. PROJECTOR



750 WATT.

Reverse, forward and still device. The "Filmo" is so well constructed you can use your personal films with it for years and they will show no signs of wear.

Price

£51 : 0 : 0

Or 12 payments of 89/3.

Transformer for high voltages, £5 0 0

SOME MORE BARGAINS FOR 'A.P.' READERS

9.5-mm. Dekko Cine Camera, f/2.5 T.T. and H. lens, latest type gate, de luxe combination carrying-case..... **£6 12 6**

Latest Type Victor Model V Turret Camera, Dist-a-sight finder, visual focussing, and wind back, 1-in. f/1.5 Dallmeyer Speed anastigmat lens, also 2-in. f/2.9 Triple anastigmat lens, 2 × filter, Mortimer leather case..... **£44 0 0**

Siemens Model B, f/2.8 Glaukar lens, 3 speeds, with coupled aperture ring, cassette loading, case..... **£22 10 0**

Miller Cine Camera, Dallmeyer f/1.5, 20-mm. Speed anastigmat lens, leather case..... **£9 12 6**

Cine-Kodak Eight-20, f/3.5 lens..... **£6 18 6**

3¼ × 2¼ Ikonta, f/4.5 Zeiss Tessar lens, Compur D.A. shutter **£7 15 0**

Baby Ikonta (16-on-V.P.), f/3.5 Novar anastigmat lens, Compur shutter, suede purse..... **£5 12 6**

Retina Camera, f/3.5 Schneider-Krewznach lens, Compur shutter. (Just as new)..... **£8 8 0**

Six-20 Duo Kodak (16-on-120), f/4.5 Kodak anastigmat lens, Pronto D.A. shutter..... **£4 15 0**

Norfolk Roll Film 2¼ × 3¼, f/4.5 Meyer Trioplan lens, Pronto D.A. shutter, release..... **£3 10 0**

Newman & Guardia Folding Reflex 2¼ × 3¼, Ross Xpres f/4.5 lens, 1 D.D. slide, F.P. adapter, leather case, focussing screen.. **£20 0 0**

LEICA

Second-hand camera, as follows: **Standard Leica Model I,** f/3.5 Elmar lens, lens hood, charger, leather case..... **£11 19 6**

ACCESSORIES

LENSES.

Hektor f/6.3, 2.8 cm., chromium, 250209..... **£8 5 0**
Elmar f/3.5, 3.5 cm., nickel II..... **£6 15 0**
Hektor f/1.9, 7.3 cm., black and chromium, 141483..... **£22 0 0**
Hektor f/4.5, 13.5 cm., black, 196783..... **£13 19 0**
Elmar f/6.3, 10.5 cm..... **£8 0 0**

FINDERS.

Large Universal Finder..... **£3 3 0**
Leitz Frame Finder Mask, for 10.5 and 13.5..... **£1 5 0**
Angular Finder, for Model III..... **£1 10 0**
Reflecting View-finder..... **£1 5 0**
Special Finder, for Hektor 2.8 cm..... **£2 14 0**

FILTERS.

Yellow Filter No. 1, slip-on..... **13s. 6d.**
Yellow Filter No. 2, slip-on..... **13s. 6d.**
Green Filter..... **17s. 0d.**
Screw-in Filter, for Hektor 7.3 cm. No. 1..... **15s. 0d.**

LENS HOODS.

Extensible, for various lenses..... **13s. 6d.**

SUNDRIES.

Slip-on Case Level..... **5s. 0d.**
Trimming Template..... **4s. 6d.**
Brown Leather Case, for camera and 4 lenses..... **£3 0 0**
Developing Drum, complete..... **£1 3 0**
Brown Solid Leather Case, for camera and 2 lenses..... **£1 3 0**
Brown Solid Leather Case..... **10s. 0d.**
Brown Solid Leather Case, for camera and 3 lenses..... **£2 0 0**

APPROVAL. PART EXCHANGE.
DEFERRED TERMS.

Established over 50 years.

SHEFFIELD PHOTO Co. LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — *One minute walk from Town Hall*

Grams : Photo, Sheffield. Phone 22079 (2 lines)

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S Clearance Sale.—Press, Miniature, Cine Cameras ; no reasonable offers refused.—45, Newington Butts, S.E.11. (Rodney 3773.) [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

9×12 Zeiss Minimum Palmos, f/4.5 Tessar, 24 single metal slides, case for camera, £12. —D. O., Iliffe & Sons, Photographic Dept., Dorset House, Stamford St., S.E.1. [5027

ALLENS.—Baby Ikonta, Tessar f/3.5 lens, Compur, 3 filters, £7/15 ; Nagel Rolloroy, Elmar f/3.5, Compur, case, lens hood, £8/10 ; 3×4 Wirgin, f/2.9, Compur, £4/10.

ALLENS.—Weston Electric Exposure Meter, £3/15 ; Super Ikonta, Tessar f/4.5, 8 or 16, £14/10 ; 6×6 Rajar Enlarger, f/4.5, £7/15 ; Ikoflex I, Novar f/4.5, Klio shutter, £5/17/6.

ALLENS.—6×6 Brilliant, f/6.3 and E.R. case, £2/19/6, as new ; Foth-Derby, f/2.5, £5/17/6 ; 3¼×2¼ Ihagee Ultrix, f/4.5, D.A. Compur, £4/10.

ALLENS.—2¼ square Latest Super Ikonta, Tessar f/3.5, £20/15 ; 3¼×2¼ Ikonta, Novar f/4.5, Compur, £6/17/6.

ALLENS for Generous Exchange Allowances, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087

CONTAX, Tessar f/3.5, and special adapter for use with above, 3×4 plates, £5/10 ; Zeiss Ikoflex, Novar f/4.5, list £8/10, for £5/10 ; Leitz Valoy Enlarger, £6/15 ; all as new.—10, Oakbank Grove, S.E.24. [5147

CERTO Super Sports C, Meyer, new July, £7/10, nearest.—Clarke, Cartlett, Haverfordwest. [5151

T.-P. Reflex 3¼×2¼, f/4.5 Cooke, swing front, revolving back, 6 slides, R.F. and F.P. adapters, leather case ; as new, cost £15 ; £8, or near ; seen in London.—Maillard, 7, Maybury Close, Petts Wood, Kent. [5154

CAMERAS AND LENSES

LEICA III, f/2 Summar collapsible lens, 1/500th sec., chromium ; unmarked, £35 ; no offers.—C. H. Harvey, The Cottage, Baslow. [5153

CONTAX I, Tessar f/2.8, latest wedge-type range-finder, ever-ready case ; almost unused, 21 gns.—Below.

ROLLEIFLEX 6×6 Automatic, Tessar f/3.8, perfect, £14/17/6 ; offers considered.—42, Denning Rd., N.W.3. Hampstead 6561. [5155

10×15 or Postcard Contessa Nettel Focal-plane, 1 to 1/2,800th, 18-cm. Zeiss Tessar f/4.5, 3 double slides, leather case ; perfect, £12/10, offer. —12, Albion Mews West, Paddington. [5157

CONTAX II, Sonnar f/2, ever-ready case ; as new, 37 gns.—Box 9606, c/o "The Amateur Photographer," or Hampstead 6561. [5163

ROLLEIFLEX, 6-cm. Tessar f/3.5, case, £18 ; Filter, 8/- ; Shade, 8/- ; Kodak Tank, 7/6 ; Correx Tank, 12/6 ; Dallan Plate Tank, 12/6. —Hay, Borde Hill, Westerham. [5166

WELTA Perfekta 6×6 cm., Meyer f/3.5, Comper 1/300th, leather case ; as new, 9 gns. ; also Ensign Midget, f/6.3, 35/- ; deposit system. —30, Maxwell St., Crewe. [5167

12-IN. Dallon Telephoto Lens f/5.6, new condition, £6 ; also 1a Kodak, f/6.3 anastigmat lens, Compur shutter, range-finder model, £3/10.—Hopper, Leopold Rd., Norwich. [5168

ROLLEICORD, Triotar f/3.8, filter, sky-hood, case, as new ; cost £15/15 ; first £9/10 secures.—Carruthers, 18, Linden Terrace, Hawick. [5172

DALLMEYER Speed Camera 3¼×2¼, f/2.9 Pentac, focal-plane shutter, 1/8th to 1/1,000th, T. and B., F.P.A. ; excellent condition, £8.—Tyson, 4, Cleardene, Dorking. [5175

CONTAX I, Sonnar f/1.5, indistinguishable from new, with case, £37/10.—White, 19, Udney Park Rd., Teddington. [5177

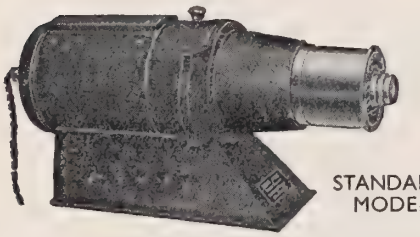
ROLLEIFLEX Automatic 4×4, f/2.8 Tessar, 1 to 1/300th sec., Proxars, ever-ready case ; like new ; bargain, £14.—James Reid, c/o Shell-Mex, Ltd., North Rd., Fort William, Inverness-shire. [5179

ENSIGN

HORIZONTAL MAGNAPRINT

SUPER-SPEED CONDENSER ENLARGER

THE IDEAL ENLARGER FOR THE BEGINNER



STANDARD MODEL

Designed on the standard lines of all other Magnaprint Enlargers, and at a price to enable anyone to start the very fascinating practice of enlarging with sound and efficient apparatus at a very moderate cost.

MINIATURE MODEL

Model H/0. For all miniature negatives. Fitted with Ensar F/6.3 Enlarging Anastigmat with orange cap and 3-in. condenser..... £2 : 17 : 6

STANDARD MODELS

H/1. For 3¼×2¼ and all smaller negatives. Fitted with Ensar F/6.3 Enlarging Anastigmat and 4½-in. condenser ..... £5 : 5 : 0

H/2. For ¼-plate and all smaller negatives, fitted with Ensar F/6.3 Enlarging Anastigmat and 6-in. condenser ..... £7 : 10 : 0

Lamps. (G) SILVALUX OPAL 100-watt for H/1, 3/2 ; 150-watt, for H/2, 4/10. State voltage when ordering.



ENSIGN ENLARGING EASELS

FOR USE WITH ALL HORIZONTAL ENLARGERS

No. 0.

Size 16×13 in. with 15×12 in. chart and paper clamps 7/6

No. 1.

Size 16×13 in. with board pivoting for vertical or horizontal on stand—with paper clamps and chart 12/6

No. 2.

Size 16×13 in. with board pivoting for vertical or horizontal on ball-and-socket head, allowing for correction of lines in all directions. With stand, paper clamps and sizes chart..... 17/6

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains ; all apparatus guaranteed and sent on 5 days' approval against full deposit ; maximum allowance for saleable apparatus, either exchange or cash ; our reputation your guarantee.

3¼×2¼ Ensign Autorange Roll Film Camera, focussing, wire frame and reversible view-finders, rising and cross front, fitted Ensar f/4.5, Mulchro shutter, 1 to 1/100th ; as new ; list price £7/10 ; our price, £5.

3¼×2¼ K.W. Roll Film Reflex, fitted Steinheil Actinar f/4.5, focussing mount ; as new ; list price £6/6 ; our price, £4/15.

CINE-KODAK 8, Model 20, f/3.5 lens ; perfect condition ; list price £9/17/6 ; our price, £6.

1-PLATE Ihagee Folding Pocket, double extension, rack rising and cross front, reversible and wire-frame finder, spirit level, fitted Hugo Meyer Trioplan f/3.5, Compur shutter, 1 to 1/200th, F.P. adapter ; very fine condition, £7/15.

1-PLATE Roll Film Camera, rising and cross front, reversible finder, fitted Aldis-Butcher anastigmat f/4.5, Compur shutter, 1 to 1/200th, cable release ; perfect, £3/5.

3¼×2¼ Voigtlander Bessa Roll Film, reversible finder, fitted Voigtar anastigmat f/7.7, speeded shutter, 17/6.

POSTCARD Carbine Roll Film, focussing adjustment, rack rising and cross front, reversible finder, fitted Mutar anastigmat f/6, Lukos II shutter, £1/5.

3¼×2¼ Dallmeyer Pentac Roll Film Camera, focussing adjustment, rising and cross front, wire-frame finder, fitted Dallmeyer Pentac f/2.9, Compur shutter, 1 to 1/200th, £6/17/6.

1-PLATE Mentor Press Focal-plane Camera, direct-vision finder, quick-wind focal-plane shutter, 1/8th to 1/1,300th and time, fitted 6-in. Hugo Meyer Trioplan f/3, focussing mount, 6 D.P. holders, F.P. adapter, sky filter, leather case ; fine order, £16/17/6.

3¼×2¼ Butcher's Reflex Carbine, focussing, deep hood, Aldis Uno anastigmat f/7.7, £1/5.

3¼×2¼ Mentor Sports Reflex, deep focussing hood, quick-wind focal-plane shutter, 1/14th to 1/1.300th and time, fitted Ernemann Ernostar f/1.8, focussing adjustment, 24 single metal slides, 2 leather cases ; fine order, £22.

SIX Linton Photo Albums, taking 48 pictures 3½×2½, slip-in, brown leather covers ; all new, at 4/6 each, plus postage.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued ; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms ; Repairs by experienced workmen ; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality ; best possible results guaranteed ; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

ZEISS Ica, f/4.5 Tessar, filter, Proxar and case, 4½×2½ ; perfect condition ; cost £17/12 ; accept £10.—Below.

ZEISS Ikonta, f/4.5 Tessar, leather case, perfect condition, and little used ; cost £11/12/6 ; a real bargain at £7/5.—Below.

CONTAX II, Zeiss Sonnar f/1.5, new this summer, used very little, and with great care ; cost £56/5 ; offered at the very low price of £41/10 ; or exchanges with cash.—Below.

HIGHEST Part-exchange Allowances ; write for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. [5176

ZEISS Super Ikonta 3½×2½, Tessar f/4.5, coupled range-finder, Proxar and filter ; perfect condition ; cost £20 ; bargain at £13.—Ewans, 36, Southwold Mansions, Widley Rd., London, W.9. [5180

FOTH-DERBY 3×4 cm., f/3.5 lens, perfect, £3/10 ; 3½×2½ Cameo, D. ex., f/4.5, Compur, 6 slides, F.P. adapter, case, £4/10, or nearest.—Wilson, Shore, Macduff. [5181

MENTOR 3½×2½ Special Reflex, f/2.7 Meyer Makroplasmat (£60 outfit), unused ; offers.—45, Harlescott Rd., S.E.15. [5182

LEICA IIIa, for sale, perfect condition, £36, or nearest offer.—Lock, Chantry Lane, Grimsby. [5183

LEICA II, Black, Summar f/2, ever-ready case ; good order, £24.—Below.

LEICA III, Chromium, Summar f/2, as new, ever-ready case, green filter, £30.—Below.

10.5-CM. Elmar Lens, £6 ; Vidom Finder, £2/15 ; Angular Finder, £1/5 ; Angular Bracket, 6/- ; all perfect.—Russell, 4, West George St., Glasgow. [5184

RUBYETTE No. 1, Dallmeyer f/4.5, Telephoto f/6.5, 6 slides, F.P.A. ; new condition ; bargain, £10.—Box 9608, c/o "The Amateur Photographer." [5185

BARGAINS with a P. & D. GUARANTEE

CAMERAS.

2¼×2¼ **Rolleicord,** Zeiss Tricar f/4.5, Compur shutter, ever-ready case..... **£8:10:0**

2¼×3¼ **Six-20 Kodak,** Kodak anastigmat f/6.3, leather case..... **£2:7:6**

2¼×3¼ **Ensign Selfix,** Ensar anastigmat f/4.5, speeded shutter..... **£2:7:6**

2¼×4¼ **Watch Pocket Carbine,** Aldis-Butcher anastigmat f/4.5, Compur shutter, leather case..... **£3:7:6**

V.P.K. Special, Ross Xpres f/4.5, Compur shutter..... **£3:5:0**

3¼×2¼ **Voigtlander Avus,** Skopar f/4.5, delayed-action Compur shutter, 6 slides, F.P. adapter, Tele-focar lens, leather case..... **£6:17:6**

3¼×2¼ **Sinclair Una,** Ross Xpres f/4.5, "N.S." Perfect shutter, 3 book-form slides, F.P. adapter, leather case **£15:0:0**

3¼×2¼ **T.-P. Junior Special Reflex,** T.-P. Cooke f/3.9, 3 slides, F.P. adapter, focussing magnifiers, leather case..... **£7:7:6**

3¼×2¼ **Double Extension Zodel,** Zodellax f/4.5, Compur shutter, 6 slides, F.P. adapter..... **£2:7:6**

3¼×2¼ **Double Extension Cameo,** Ensar anastigmat f/4.5, Mulchro shutter, F.P. adapter, leather case **£2:5:0**

¼-pl. **Ensign Popular Reflex,** Ensign anastigmat f/4.5, F.P. adapter, leather case.. **£4:7:6**

¼-pl. **Ruby Reflex,** Dallmeyer Carfac f/6.3, 2 D.D. slides, leather case..... **£2:17:6**

One 5½-in. Ross Xpres f/4.5, in Acme shutter, 1 to 1/300th sec..... **£3:5:0**

ELECTRIC EXPOSURE METERS.

Ombrux, four only. Each..... £2 15 0
Tempophot, two only. Each..... £2 5 0
Prinsen, one only..... £2 2 0
Metraphot, one only.....17s. 6d.

PEARSON & DENHAM

(PHOTO) LTD.

Phone 22114 *BOND ST., LEEDS* Estd. 1875

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

"ETCHADINE"

The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... 7/6 POST FREE

Or from all reputable dealers.

GEORGE H. POTTS

LIMITED

7 and 9, BAKER ST., LONDON, W.1

Buy SECOND HAND and SAVE POUNDS!

SECOND-HAND ENLARGERS.

51571. 9×12 cm. or 4¼×3¼ **Zeiss Ikon Miraphot,** Carl Zeiss f/4.5 Tessar lens. List price £14 15s. **£10 10 0**

51573. 4¼×3¼ **Coronet,** 5¼-in. condenser, standard body, suitable for any illuminant, without lens **£4 12 0**

51564. 4×4 cm. **Praxidos O,** f/4.5 anastigmat lens, complete with single condenser **£7 5 0**

51496. Butcher Autoprint, Cooke f/3.5 anastigmat lens, specially fitted for enlarging from Leica, Contax or 3×4 cm. negatives **£4 12 6**

51489. Kodak Autofocus, for postcard or smaller negatives, Kodak anastigmat lens. **£6 6 0**

51469. Postcard or 5×4 Thornton-Pickard Artist, 7-in. condenser, f/6.3 anastigmat lens, standard body, suitable for any illuminant. List price £15. ..... **£7 12 6**

51579. 3¼×2¼ **V.N. Vertical,** f/4.5 Dallmeyer enlarging anastigmat **£5 12 6**

51484. ¼-pl. **Hume Horizontal,** 5¼-in. condenser, without lens **£3 3 0**

51287. ¼-pl. **Model H/2 Magnaprint,** 6-in. condenser, f/6.3 anastigmat lens. New condition **£5 12 6**

51093. Leica Fixed-focus Enlarger, postcard size, electric light fittings **£2 18 6**

51586. 4¼×3¼ **Lancaster Horizontal,** 5¼-in. condenser, masking device to carrier, electric light fittings **£3 3 0**

K.W. Episkop, for projecting prints, postcards and opaque objects on a screen. List price £5 15s. Shop-soiled only **£4 5 0**

51286. 3¼×2¼ **Praxidos O,** hand-focussing model, fitted with f/4.5 anastigmat lens, in helical focussing mount. Shop-soiled only **£12 12 0**

51266. 4×4 cm. **Automatic Praxidos,** fitted with an f/4.5 anastigmat lens, single condenser. Condition as new.. **£9 12 6**

51587. 4×4 cm. **Non-automatic Praxidos,** fitted with f/6.3 anastigmat lens, complete with condenser **£5 5 0**

51471. 4×4 cm. **Automatic Praxidos,** fitted with f/3.5 anastigmat lens. Shop-soiled only **£13 15 0**

51424. Automatic Praxidos, for use with Leica lens, complete with condenser, special negative carrier. In new condition **£10 10 0**

SECOND-HAND TELEPHOTO LENSES.

7603. 3-in. Dallmeyer Popular Telephoto f/4, for BB Junior Cine-Kodak. List price £5. For **£3 10 0**

29984. 2.8-cm. Leitz Hektor f/6.3, for Leica. New condition. List price £10 18s. 6d. For **£8 5 0**

28724. 3-in. Dallmeyer f/3.5 Telephoto, for Model B Cine-Kodak. New condition **£6 6 0**

28844. 85-mm. Carl Zeiss f/4.5 Triotar, for Contax Camera. New condition. List price £16 17s. 6d. For **£12 12 0**

28850. 12-in. Dallmeyer f/4.5 Adon Telephoto Lens, with hood **£7 10 0**

28838. Dallmeyer Adjustable Adon Telephoto Lens, with hood, in case **£3 5 0**

28811. 12-in. Dallmeyer f/6.5 Dallon Telephoto Lens, with hood **£7 12 6**

28843. 12-in. Ross f/5.5 Teleros, with hood **£8 12 6**

28813. 10-in. Dallmeyer f/5.6 Tele Anastigmat, with hood, in focussing mount, for N. & G. Folding Reflex **£8 8 0**

28837. Dallmeyer Adjustable Adon Telephoto Lens, rack focussing mount, leather case **£2 5 0**

28828. 12-in. Dallmeyer f/5.6 Tele Anastigmat Lens, with hood, in focussing mount, leather case **£13 10 0**

28792. 13-in. Ross f/5.4 Telecentric **£5 5 0**

11237. 17-in. Dallmeyer f/6 Adon **£8 10 0**

28830. 9-in. Dallmeyer f/5.8 Dallon Telephoto Lens, with hood and leather case **£5 10 0**

28838. 12-in. Ross f/5.4 Telecentric, in Acme Betweenlens shutter, speeds 1 to 1/300th sec. **£10 10 0**

28507. 17-in. Ross f/5.4 Telecentric Lens **£12 10 0**

28839. 17-in. Ross f/5.5 Teleros, in leather case.. **£17 10 0**

28593. 22-in. Busch f/7.7 Bis-Telar Telephoto Lens, in leather case **£6 10 0**

28774. 10-in. Dallmeyer f/6 Popular Telephoto Lens, hood, leather case. As new **£6 6 0**

28802. Dallmeyer Adjustable Adon Telephoto, in helical focussing mount, with hood and leather case **£4 7 6**

28829. 12-in. Dallmeyer f/4.5 Telephoto Lens **£8 8 0**

28842. 12-in. Dallmeyer f/5.6 Tele Anastigmat, with Dallmeyer 2× filter, hood **£9 15 0**

28809. 45-cm. Carl Zeiss Magnar Telephoto Lens, in focussing mount **£7 12 6**

28806. 12-in. Ross Teleros f/5.5 Tele Anastigmat. List price £15. For **£8 8 0**

"AMERICAN PHOTOGRAPHY"

Articles by experts on Nature photography, Ciné photography, Colour photography, Miniature Camera photography. Reviews of new apparatus, books, etc. Profusely illustrated.

Price 1s. 6d. monthly, postage 3d. extra.
Twelve Months' Subscription, 17s. 6d. post free.
Specimen copy 9d., post free.

BRITISH JOURNAL ALMANAC, 1936 EDITION. NOW OUT OF PRINT.
A few left, 2/6 each, post paid.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST. STRAND
LONDON, W.C.2.

CAMERAS AND LENSES

EXAKTA, latest plate back, Tessar f/2.8, 12 to 1/1,000th sec., £25.—Gorse, 86, Accrington Rd., Blackburn. [5188

LEICA II, f/3.5 Elmar, ever-ready case, £13; perfect.—Box 9613, c/o "The Amateur Photographer." [5193

ROLLEIFLEX, Non-auto., f/3.8, 6×6, excellent condition, £10.—Box 9616, c/o "The Amateur Photographer." [5196

ENSIGN Midget, Ensar f/6.3; excellent condition; offers.—Box 9617, c/o "The Amateur Photographer." [5197

ALL as new.—Recommar ¼-pl. Camera, f/3.8 Xenar, rising, cross front, spirit level, case, ×2 filter, 2 film packs, 3 plate-holders, cable release, 11-in. f/6.5 Dallon Telephoto, leather case, hood, ×2 filter; list over £28; ten guineas cash; offers.—Mr. J. Sillence, 31, Station Rd., Finchley, N.30. [5198

ZEISS Ikon Miroflex 3¼×2¼, Tessar f/2.7, perfect condition, lens hood, filters and case, £26; also Zeiss Miraphot Enlarger, cost £11/2/6, accept £7; wanted—Super Ikonta.—33, Wembley Way, Wembley. [5200

CONTAX, f/2.8 Tessar, slow speeds, wedge finder, E.R. case; perfect, £20.—Gee, Primrose 4864. [5201

SUPER Nettel, f/3.5 Tessar, Albada finder; excellent condition, £14.—Cartwright, 23, Stanley Avenue, Southport. [5202

AGFA Speedex 2¼×3¼, f/4.5, Compur, case; as new, £5/5, or nearest offer.—Box 9618, c/o "The Amateur Photographer." [5203

LEICA III, Elmar f/3.5, E.R. case, lens hood, Correx tank, ball-jointed tripod head, wire release; all as new, £20; deposit system.—Box 9619, c/o "The Amateur Photographer." [5204

IKONTA 520, Novar f/4.5, Telma D.A., £3/7/6, or nearest.—Long, Market St., Lichfield. [5208

9×12 and ¼-pl. Etui, f/4.5 Tessar, Compur, D.E., F.P.A., 6 slides, 2 filters, Proxar, Distar; perfect condition; cost £21; £11.—Simpson, Longmire, Troutbeck, Windermere. [5209

NETTAX, latest model, unused, Tessar f/2.8, ever-ready case, filters, £22; approval, deposit system.—Box 9622, c/o "The Amateur Photographer." [5213

LEICA IIIa, Chromium, Summar f/2, as new; hardly used, E.R. case, £32, no exchange.—Box 9624, c/o "The Amateur Photographer." [5214

FOTH-FLEX Reflex, f/3.5, Justophot exposure meter, Kodak 2¼×3¼ film tank, £8/10; or exchange Leica I.—171, Holders Hill Rd., N.W.7. [5218

NO. III Leica, f/2, new condition, case, and accessories, £30.—E. Haon, 60, Fleet St., E.C.4. [5219

ZEISS Miroflex Camera, f/4.5 Tessar, film pack slide, 6 plate slides, 1 Tele Tessar f/6.3, Proxar lens, Duto lens, 2 filters, tripod, leather cases, etc.; reasonable offer accepted.—Efka Studio, 223a, High St., W.8. [5220

ZEISS Protars f/9 Wide-Angle, 5 and 6 in., sunk, iris, 50/-, 70/-, respectively.—6, King Edward Rd., New Barnet. [5149

9-CM. Elmar f/4 coupled Leica Lens, as new, £7/7.—Box 9620, c/o "The Amateur Photographer." [5205

CINEMATOGRAPH APPARATUS

FILM Hire.—9.5-mm. Supers, 1/- per two days; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

BELL & HOWELL Filmo 70DA, f/1.5 Cooke lens, Mayfair case; as new, £45.—Box 9482, c/o "The Amateur Photographer." [5065

SIEMENS Model F 16-mm. Cine Camera, with 25-mm. f/1.5 and 50-mm. f/2.8 Meyer lenses, leather case; all as new; cost £67; sacrifice, £45.—Box 9535, c/o "The Amateur Photographer." [5101

MANCHESTER.—GeBescope, new condition, list price, £135; two demonstration films, additional lens, Celfix screen, new condition; complete outfit; approx value £160; £75; no offers.—Box 9604, c/o "The Amateur Photographer." [5161

PATHE Home Movie, double claw, super attachment and rewind, motor and resistance, 2 lenses, 2 lamps, accessories, £7/10.—Collinson, 16, Bath Rd., Felixstowe. [5173

PATHE 9.5-mm. Camera, Carl Zeiss Tessar f/2.7; perfect working order, £5.—Porter, 8, Philog Rd., Birchgrove, Cardiff. [5174

KODATOY 16-mm. and 1 100-ft. film, "The Zoo," as new, 25/-.—73, Baldwins Lane, Birmingham, 11. [5190

PATHE Motocamera de Luxe, Hermagis lenses and filter; perfect, £4/10.—Bingham, 51, Dalewood Avenue, Sheffield. [5191

STAR BARGAINS

FOR CASH, EXCHANGE, OR DEFERRED TERMS.

6×6 cm. Automatic Rolleiflex, f/3.5 Tessar lens, Compur Rapid shutter, ever-ready case. As new **£19 0 0**

35-mm. Super Dollina, range-finder model, f/2.9 Cassar, Compur shutter **£10 18 6**

V.P. Planovista, twin lens, f/2.7 Meyer Makro Plasmat, in Compur shutter, and leather case. Unsoiled **£10 18 6**

3¼×2½ Makina, range-finder model, f/2.9 Plaubel lens, delayed Compur, 3 slides. Nice condition **£28 17 6**

530 Super Ikonta (16-on-3¼×2¼), f/3.5 Tessars, Compur shutter and case **£12 17 6**

3¼×2¼ Super Ikonta, f/4.5 Tessar, Compur shutter and case **£12 17 6**

2¼×2¼ Welta Perfekta Twin-lens Folding Reflex, f/3.5 Meyer Trioplan lens, Compur shutter and case **£11 12 6**

520 Ikonta (16-on-3¼×2¼), f/4.5 Novar anastigmat, Compur shutter and case. As new **£6 6 0**

3¼×2¼ Zeiss Nettar, f/4.5 Nettar anastigmat, delayed Compur shutter.. **£6 7 6**

Baldax (16-on-3¼×2¼), f/3.5 Trioplan, Compur shutter and case **£5 18 6**

2½ square Brilliant, f/6.3 lens, filters and E.R. case **£3 7 6**

3¼×2¼ Ikonta, latest model, f/4.5 Novar anastigmat, delayed Compur, Albada finder **£7 7 0**

3½×2½ Cameo, double ex., f/4.5 Goerz Dogmar, Compur shutter, 3 slides, F.P. adapter **£3 15 0**

3×4 cm. Baby Ikonta, f/6.3 Novar lens **£2 12 6**

6×6 Rolleicord, f/3.8 Zeiss Triotar, Compur shutter, E.R. case. As new **£11 19 6**

2¼×2¼ Ikoflex, Novar f/4.5 lens, leather case **£6 7 6**

9-in. f/6.8 Ross Telecentric Telephoto £3 17 6

Dallmeyer Adon Adjustable Telephoto Lens **£2 18 6**

3¼×2½ Ensign Automatic Focussing Enlarger, f/4.5 Dallmeyer lens, condenser and baseboard. Unsoiled **£8 7 6**

¼-pl. V. & N. Enlarger, Vertical, f/4.5 Dallmeyer lens, baseboard and negative carrier **£8 12 6**

Leitz Leica Valfa Enlarger, f/3.5 Elmar lens and printing board **£9 17 6**

4×4 cm. and Miniature Foth Vertical Enlarger, f/3.5 anastigmat lens. As new **£6 12 6**

¼-pl. Kodak Autofocus Vertical Enlarger, Kodak anastigmat lens **£5 5 0**

Pathe 200-B, with transformer. Good condition **£13 7 6**

Pathe 200-B, fixed resistance for 220 volts **£10 18 6**

16-mm. Ensign 100-B Projector, in self-contained carrying-case. Nice order **£11 15 0**

16-mm. Zeiss Ikon Projector, motor drive, 100-watt variable resistance **£8 7 6**

16-mm. Model 75 Bell & Howell Cine Camera, f/1.5 Taylor-Hobson lens, leather case. As new **£14 10 0**

9.5 Baby Pathe Projector, with variable resistance, super attachment **£5 7 6**

Leitz 7.3-cm. f/1.9 Hektor Lens, coupled **£22 17 6**

3½×2½ T.-P. Ruby Reflex, revolving back, f/4.5 Ross Zeiss Tessar, 2 D.D. slides, F.P. adapter and case **£6 17 6**

¼-pl. T.-P. Special Ruby, f/4.5 Zeiss Tessar, 1 D.D. slide, F.P. adapter and case. Fine condition **£10 10 0**

BURROUGHS & WELLCOME 1937 DIARY. NOW READY

Post free, 1/8.

Phone: Holborn 0664 (3 lines). Estd. 1889.

The Service Company ltd

289, HIGH HOLBORN, LONDON, W.C.1

SELLING AT COST

PRECISION CAMERAS LTD. are continuing their special advertising offer of a few used or soiled instruments, tested and guaranteed, at precisely the figure paid or allowed for them. This week's bargain is a CHROMIUM LEICA IIIa with F/2 Summar lens and Ever-Ready case, complete and barely soiled, for **£30.** The Catalogue price is £44 8s.

■

PRECISION CAMERAS LIMITED
9, PICCADILLY ARCADE, S.W.1
(Opposite the Royal Academy). Phone: Regent 5225.

MINIATURE CAMERA USERS

APPRECIATING QUALITY

Our 4×3 F.G. Enlargements at **4d.** each, 3/6 dozen, are worth your serious attention. We really are experts in this most important branch of photography.

POST US YOUR NEXT OR TRIAL ORDER

☛ For Christmas we have introduced an entirely new and original idea in **ROYAL CHRISTMAS GREETING CARDS** at **6d.** each. These cards are sure to appeal and will be appreciated by amateur photographers on the look out for something good and original.
Send a negative, any size up to ¼-plate, and 7½d. stamps for specimen. You will be agreeably surprised.

COVERDALES
19, PARLIAMENT STREET, YORK

THE CINÉ EXCHANGE OF THE WEST

AGENTS FOR KODAK, ZEISS, AGFA, PATHÉ, ENSIGN, SIEMENS, BOLEX.

All Cameras and Projectors in stock.

PART EXCHANGES ARRANGED.

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

CINEMATOGRAPH APPARATUS

ILLUSTRA Bargain Examples for callers or customers who act promptly to avoid disappointment; terms: Cash with order or C.O.D.
15/- Rewinders, 9.5 or 16 mm.; 35-mm., 21/-; our new 1,600-ft. 16-mm. model, 42/-.
21/- Standard Cine Camera, in perfect order; a personal caller's big opportunity.
24/- Illustrascreen for Lantern Shows, 48×48 in.; Optical Lanterns from 30/-.
25/- Motors to run all Projectorx, Universal A.C. and D.C.; special 12-volt model, 30/-.
31/- Beaded Screen, 40×30 in., with perfect surface, easily transportable; other sizes stocked.
32/- Sensitive Photo-electric Cells for Talkies; all Sound components stocked.
75/- Camera and Projector for 9-mm.; serviceable, inexpensive combination.
99/- 16-mm. Projector, 6-ft. picture, from mains or accumulator, 16-mm. films, 100-ft. 12/-.
£6 Pathescope 9-mm., with super attachment and case, other 9-mm. Projectors from 30/-. ILLUSTRA Projectors, Cameras, Screens, Films, 9.5, 16 and 35 mm.; your inspection invited; demonstrations daily.
ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1, Oxford St. End, facing Gaumont-British. Ger. 6889. [5217
ENSIGN Auto Kinecam Sixteen, Type B, lens f/2.6 anastigmat, in really excellent condition, complete with leather case and strap; very little used; what offers for quick sale?—Col. Walker, Alfrick, Nr. Worcester. [5169
HAND Dynamo for Pathescope Projector, perfect order, £1.—Courtenay, Ivy Cottage, Stoke d'Abernon, Surrey. [5199
EUMIG 16-mm. Projector, 110 and 220 volt motor, £7; Ace 9-mm. Projector, 27/6; Dekko 9-mm. Camera, f/1.9 lens, £7; Pathe Motor for Home-Movie Projector, 37/6; Bolex 9-mm. and 16-mm. Projector, £25; Horizontal Enlarger, ½-pl., for electric light, condenser, f/6.3 lens, £2/10; all in perfect condition; full particulars on request.—Reid, 7, Cheapside, Palmers Green, London, N.13. [5212

LANTERNS & ENLARGERS

LANCASTER
ENLARGERS.
VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.
LIST, fully illustrated, post free on request.
J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.
CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.
ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082
MAGNIPHOT Enlarger, with special anastigmat, £7.—Box 9605, c/o "The Amateur Photographer." [5162
½-PLATE T.-P. Artist Horizontal Enlarger, £3.—4 Streets, 14, Priory Rd., Ashby, Scunthorpe. [5207
ZEISS Automatic Miraphot Enlarger, 3½×2½; hardly used, £5/10.—A. Purchen, 5, Heathfield Park, N.W.2. [5210
½-PLATE Enlarger and Easel, £5/10; bargain.—2 Bird, 35, Ebor St., Burnley. [5211
VALOY Enlarger, and printing-board; little used, £8, offers.—Box 9625, c/o "The Amateur Photographer." [5215

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083
ACCESSORIES.—1,000 Items Photographic Apparatus and Accessories; must be cleared.—Lloyd's, 230, Westminster Bridge Rd., S.E.1. [5120
FOR Sale.—Klimax Parallel Arc Lamp, with resistance; as new, 30/-.—Budden, St. Mildred's Vicarage, Croydon. [5156
MIRAPHOT Enlarger, Zeiss Tessar f/4.5 lens, ½-pl. and 3½×2½, £8/10.—24, Chapel Rd., Worthing. [5170

EXCHANGE AND WANTED

EXCHANGE.—½-pl. Reflex, f/4.5 Ross, F.P. shutter, slides, F.P.A., for good Roll Film.—Smith, Super Radio, Church St., Keighley. [5148

Electrodem

THE PERFECT EXPOSURE METER

Three New and Exclusive Features! not to be found in any other Photo-electric Meter.



1 Range of daylight exposures 1/1,000th sec. to 8 minutes.

2 Will indicate the correct exposure by artificial light for panchromatic material.

3 Gives a direct reading, without reference to tables, when a filter is used.

Price £3 15s. 0d. Leather Case 5/- extra. From all dealers.

DREM PRODUCTS LTD.
37, Bedford Street, Strand, London



BARGAINS by Post

MONEY-BACK GUARANTEE

Special Selection of 1936 Models guaranteed indistinguishable from new. Send cheque as deposit and see for yourself.

24×36 mm. **Welti**, f/2.9 Schneider, Compur 1 to 1/300th sec. **£7 10 0**
24×36 mm. **Zeiss Super Nettel**, f/3.5 Tessar, coupled range-finder, focal-plane shutter, 1/5th to 1/1,000th sec., ever-ready case **£17 10 0**
3×4 cm. **Piccochic**, f/2.7 Cassar, Compur 1 to 1/300th sec. **£4 15 0**
3×4 cm. **Ensign Double 8**, f/4.5, leather case, 2 filters.... **£2 19 6**
2¼×2¼ **Zeiss Super Ikonta**, f/3.5 Tessar, coupled range-finder, Compur, 1 to 1/400th sec., ever-ready case..... **£19 10 0**
2¼×2¼ **Rolleicord Model II**, f/4.5 Zeiss Triotar, Compur, 1 to 1/300th sec., ever-ready case..... **£11 10 0**
2¼×2¼ **Zeiss Ikoflex**, f/4.5 Triotar, Derval shutter..... **£5 5 0**
3¼×2¼ **Kodak Regent**, 8 or 16 pictures, f/4.5 Tessar, Compur shutter, 1 to 1/400th sec., coupled range-finder, leather case..... **£14 17 6**
3¼×2¼ **Ensign Autorange**, f/4.5 Ensar, Mulchro shutter, 1 to 1/100th sec..... **£5 15 0**
3¼×2¼ **Kodak Model C**, f/4.5 anastigmat, Compur 1 to 1/250th sec., leather case. List £7 10s..... **£5 10 0**

CASH. TERMS. EXCHANGES

F.E. JONES PHOTOGRAPHIC SPECIALIST
3, BREEZE HILL, LIVERPOOL, 9.

FINLAY COLOUR PROCESS

AUTUMN TINTS

Photograph these, and take flashlight photos in your home during the winter.

CALL OR **C. BAKER** *WRITE TO:*

Colour Photography Specialists

244, HIGH HOLBORN, W.C.1

Sole London Distributors for Amateur and Scientific supplies of FINLAY COLOUR MATERIAL or Trade enquiries and Process Houses to

FINLAY COLOUR (LONDON) LIMITED
174, MILL LANE, HAMPSTEAD, N.W.6

Please Give Generously
NOV. 11
REMEMBRANCE DAY

Sale Bargains

ROLL-FILM CAMERAS.

3¼×2¼ Agfa Standard, f/4.5 anastigmat, speeded shutter, 1 to 1/100th sec., range-finder. Cost £3 15s..... £3 15 0

3¼×2¼ Ensign Autorange, f/4.5 anastigmat, Mulchro shutter. Shop-soiled only. Cost £7 10s..... £5 19 6

3¼×2¼ Standard, f/4.5 Wray anastigmat. Cost £5 5s. 49s. 6d.

3×4 cm. Westex, f/4.5 anastigmat..... £2 19 6

3×4 cm. Ensign Midget.....22s. 6d.

3¼×2¼ Ensign Selfix. Shop-soiled. List £3 15s. 49s. 6d.

3¼×2¼ Dallmeyer Snapshot, f/6 anastigmat. List £5 5s.....25s. 0d.

3¼×2¼ Voigtlander Bessa, f/4.5 anastigmat. Shop-soiled. List £5 7s. 6d..... £3 15 0

V.P. Agfa Speedex, f/3.9 anastigmat, Compur. List £5 5s..... £3 19 6

2¼×1¼ Ikonta, f/4.5 Novar. List £6..... £3 19 6

3×4 cm. Baby Ikonta, f/6.3 Zeiss..... £2 15 0

6–16 Kodak, f/4.5 anastigmat, D.A. shutter. List £5 10s..... £2 19 6

V.P. Piccolette, f/5.4 anastigmat, Compur.....55s. 0d.

3¼×2¼ Dallmeyer, f/2.9 Pentac, L/C. List £16 16s. £5 18 6

PLATE CAMERAS.

3¼×2¼ Zeiss Ikon, f/6.3 Zeiss, 3 S. List £5 5s...39s. 6d.

9×12 Zeiss Ikon, f/4.5 Zeiss Dominar, 3 S. List £8 £3 15 0

3¼×2¼ Etui, f/4.5 Radionar, Compur, 3 S. List £10 £5 19 6

¼-pl. Special Sibyl, f/4.5 Zeiss Tessar, 6 S., F.P. adapter and L/C. List £25..... £5 19 6

REFLEX AND FOCAL-PLANE.

2¼ square Rolleiflex, f/3.8 Tessar. Cost £22 10s. £8 19 6

3¼×2¼ Mentor Redex, f/1.9 anast., 3 D.D.S., F.P. adapter and case. Very special outfit. Cost £108. Super bargain £15 15 0

2¼ square Rolleicord, f/3.8 Zeiss. Slightly soiled only. Cost £14 10s..... £9 19 6

V.P. Exakta, f/3.5 anast., E.R. case. List £16 15s. £9 17 6

Zeiss Contaflex, f/2.8 Tessar. As new. List £64 12s. 6d. £49 10 0

3¼×2¼ Ensign Roll Film Reflex, f/3.4 Aldis, special direct-vision view-finder. Cost £11 15s..... £5 15 0

3¼×2¼ N. & G. Folding Reflex, f/2.9 Pentac, 3 D.D.S. List £60 0s..... £22 10 0

3¼×2¼ Latest Ihagee Folding Reflex, f/4.5 Meyer, 3 S., F.P. adapter and case. List £35 15s..... £14 10 0

V.P. Primarette Twin-lens Reflex, f/3.5 Meyer, Compur. List £21..... £6 19 6

3¼×2¼ Zeiss Deckrullo, f/4.5 Zeiss Tessar, 3 D.D.S., F.P. adapter. List £39 16s..... £11 17 6

¼-pl. Zeiss Miroflex, f/4.5 Tessar, 6 S., F.P. adapter and L/C. Cost over £50..... £19 19 0

3¼×2¼ Ensign Roll-film Reflex, f/4.5 Aldis anast. Cost £10 10s..... £4 12 6

CINÉ CAMERAS.

Model K Cine-Kodak, f/1.9 anast., de luxe L/C. As new. List £37 10s..... £19 19 0

Model B Cine-Kodak, f/3.5 anast. Cost £25.. £6 15 0

Campro 9.5-mm. Combined Camera-Projector, f/3.9 anast. List £3 3s.....37s. 6d.

Coronet, f/3.9 anast. List £3 5s.....35s. 0d.

Pathescope Motocamera B, f/3.5 anast. List £6 6s. £3 12 6

Pathescope Motocamera de Luxe, f/3.5 anast. List £10 10s..... £4 7 6

Dekko Cine Camera, f/1.9 Ross, latest model, with improved gate. List £10 18s. 6d.....£6 19 6

Dekko Cine Camera, f/2.8 Taylor-Hobson, in focussing mount. List £9 6s. 6d..... £5 18 6

Model BB Cine-Kodak Junior, f/3.5 anast. List £13 13s. £6 19 6

Pathescope Motocamera de Luxe, f/1.5 Meyer Plasmat. Cost £35..... £9 15 0

PROJECTORS.

Victor 16-mm., forward and reverse drive, etc., 250-watt lamp, case. Cost £45..... £17 17 0

Ensign "18," resistance and case. As new. List £27 10s..... £11 18 6

Pathescope "Lux," wired for 12-volts, electric motor drive, case. Cost £26..... £12 18 6

Pathescope "Imp" and resistance. List £4 12s. 6d. £3 7 6

Pathescope "Kid" and resistance. List £2 15s. 39s. 6d.

Pathescope Home Movie, with flex, mat and case. List £16 15s..... £3 15 0

Model C Kodascope, electric motor drive, gear rewind, etc. List £18 18s..... £7 17 6

Bolex Model D–A, latest 400-watt. List £37 10s. £27 17 6

Special Talkie Attachment for above, complete with loud-speaker and amplifying equipment. Cost £60 £11 15 0

Ampro, latest 500-watt, complete with case. As new. List £39 10s..... £29 10 0

ACCESSORIES.

Blendux Photo-electric Cell Meter.....39s. 6d.

Avo Latest Model Meter.....45s. 0d.

Dallmeyer 15-mm. f/1.5 Wide-angle Anastigmat, for Ensign, Victor, Dekko, etc. List £10..... £7 10 0

Laack 3-in. f/3.5 Telephoto, standard fitting. List £6 6s. £4 13 6

Dallmeyer 3-in. f/4 Telephoto, standard fitting. List £5 5s..... £3 12 6

Dallmeyer 25-mm. Wide-angle Superlite Projection Lens, to fit Pathe 200–B, gives a picture nearly double the size. List £4 4s..... £2 12 6

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE VICTORIA 3482 AND 3483
52, Cheapside, E.C.2. TELEPHONE CITY 5482

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

LEICA Lens for Model IIIa, chromium, Elmar f/4 9-cm., also Chromium Universal Finder, Vidom, also latest film trimming Template; Telephoto Leitz Hektor f/4.5, 13-cm.—Capt. E. A. Jackson, Highcliffe, Doncaster. [5150

WANTED.—3¼×2¼ Roll Film Folding Camera, about £3.—Heath, Halsdon Avenue, Exmouth. [5152

WANTED.—6-in. f/4.5 Lens, in sunk focussing mount.—Knight, 2, The Mount, St. Leonards-on-Sea. [5158

WANTED.—45×107 Ernemann Stereo Reflex.—Joyce, 180, Guildford Rd., Portsmouth. [5160

WANTED.—Cine Film Equipment for Rolleiflex.—198, Bramhall Lane South, Bramhall. [5171

WANTED.—9.5 Projector; for sale, or exchange for Projector, new Rolleicord, Zeiss f/3.8, Compur.—Wyer, Greevegate, Hunstantan. [5178

ROLLEIDOSCOPE Stereo wanted cheap; would consider other Stereo, preferably reflex, if cheap.—Box 9609, c/o "The Amateur Photographer." [5186

WANTED.—3¼×2¼ Electric Enlarger, vertical preferred, cheap; particulars.—15, Montana Rd., S.W.20. [5187

WANTED.—Two or Three Good Optical Lanterns; good price given.—54, Lime St., London, E.C.3. [5189

WANTED.—Super Ikonta or similar miniature; coupled range-finder, reasonable.—Box 9612, c/o "The Amateur Photographer." [5192

WANTED.—A Valoy Enlarger, complete.—Box 9614, c/o "The Amateur Photographer." [5194

WANTED.—Correx Tank, 3¼×2¼, Avo Exposure Meter, latest Print Trimmer, 10×8; must be in good condition and cheap.—Box 9621, c/o "The Amateur Photographer." [5206

WANTED.—Contax III, in first-rate condition, without lens.—Box 9626, c/o "The Amateur Photographer." [5216

MATERIALS

BRIGHTON.—Buy direct. Save money. "Brighton" Brand Photographic Papers are absolutely unbeatable for superb quality and reasonable prices. Lists and samples with pleasure.—Kimber's, 61, Grand Parade, Brighton. [0001

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh, 58238. Catalogue free. Satisfaction guaranteed.

ATTWOOD.—Genuine Surplus Glossy Gaslight Paper, vigorous and normal, 3½×2½, 1/6 gross.

ATTWOOD Bromide Paper, glossy, velvet and matt, normal and vigorous: ¼-pl., 72 sheets 2/6; whole-plate, 4/-; also Cream, Natural and Silky Grain.

ATTWOOD First Quality Bromide and Gaslight Postcards, all grades: 50 1/6, 100 2/9, 500 12/-, 1,000 21/-.

ATTWOOD Bromide and Gaslight, Singles, Postcards, commercial, all grades: 1/9 100, 15/-1,000; Bromide Strips, 15/6 1,000.

ATTWOOD Special Line.—½-plates, 300 and 400 H. & D., 2/9 dozen, 4 dozen 10/-; reliable for outdoor work.

ATTWOOD Mounts, paste-on, for ¼-pl., white, grey, brown, 50 3/6; for whole-plate, 6/-.

1-PLATE Grey Folders, two-piece, 2/- dozen; for ½ whole-plate, 3/- dozen; all post paid; prompt dispatch; satisfaction guaranteed.—Attwood, Chapel Lane, Hadleigh. [0025



Here are the first of the *new* PHOTO-GUIDES — four little books crammed from cover to cover with the information you know you need. Between them they answer every question that has ever perplexed you and put you on the real road to success in photography

1. **"A GOOD PICTURE EVERY TIME"** explains the rules that govern pictorial composition, tells you how to make every snap an "exhibition" picture.

2. **"SHARP-FOCUS/ACCURATE EXPOSURE"** gives you easily understood and *easily remembered* rules for deciding the correct setting of distance scale, lens aperture and shutter time.

3. **"130 PHOTOFAULTS"** covers every stage of photography from camera-loading to enlarging, giving the cause and cure for every fault that's ever worried you—or ever likely to.

4. **"TAKING PICTURES AT NIGHT"** will convince you that your camera is capable of incredible achievements, will show you how perfect night pictures can be secured with even the smallest, simplest camera.

Price 1s. 1d. each, or post free 1s. 3d. The four books, 4/6 post free.

BOOKS ABOUT PHOTOGRAPHY with MINIATURE CAMERAS

Pictorial Photography with the Miniature Camera. By Edwin C. Buxbaum, A.R.P.S. Shows how the miniature camera can be used for pictorial photography. 2/6, postage 2d.

Colour Photography with the Miniature Camera. By Louis Marden. A new book giving the latest data available on colour photography 2/6, postage 2d.

Portraiture with the Miniature Camera. By George W. Hesse. Tells how the miniature camera can be used successfully for portraiture. 2/6, postage 2d.

Travel Photography with the Miniature Camera. By Karl A. Barleben, Jun., F.R.P.S. A new book containing much information on selecting subjects for the miniature camera. 2/6, postage 2d.

Correct Exposure with the Miniature Camera. By William Alexander. A new book containing valuable information on the exposure problem in miniature camera photography. 4/-, postage 2d.

Camera Journalism with the Miniature Camera. By George Hesse. Tells how money can be made by the user of a miniature camera. 4/-, postage 2d.

Theory and Practice of Miniature Camera Photography. By Jack Kellman. Explains the "whys" and "wherefores" of such matters as film, exposure, filter factors, developing, etc. 4/-, postage 2d.

Getting Ahead in Photography. By H. Rossiter Snyder. Anyone who has the slightest interest in amateur photography cannot read this book without becoming more enthusiastic about the hobby. 4/-, postage 2d.

Candid Photography with the Miniature Camera. By Kip Ross. A well-known New York Press photographer tells how he obtains "personal" news pictures with a miniature camera. 4/-, postage 2d.

Composition Simplified. By Hermon Gabriel. A profusely illustrated handbook on the principles of composition. 4/-, postage 2d.

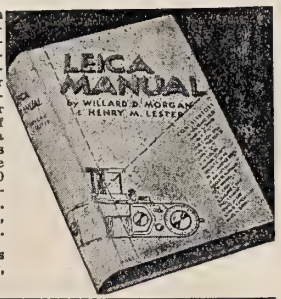
The Leica Data Book. By Karl A. Barleben, Jun., F.R.P.S. Gives in a handy form a vast amount of information about the use of the Leica camera. 5/-, postage 2d.

The Fine-grain Negative. By Augustus Wolfman. A new book which contains all the latest available data on fine-grain developing. 5/-, postage 2d.

Burroughs & Wellcome Diary, and note-book with exposure calculator, 1937. 1/6, postage 2d.

The Amateur Photographer Diary, 1937. Exposure data and notes. 1/6, postage 2d.

THE LEICA MANUAL



Here is a book which represents the accumulated experiences of 22 specialists in Leica photography. No other book has ever attempted to cover the broad scope of Miniature camera photography as thoroughly as the **Leica Manual**. 500 pages. 350 illustrations. Price 21/-. Postage in U.K., 6d.; Overseas, 1/-.

1936 List of Books on Photography, Post Free.

BRITISH JOURNAL ALMANAC 1936 EDITION, OUT-OF-PRINT. A few left, 2/6 each, post paid.

SANDS HUNTER & Co. Ltd
37 BEDFORD ST. STRAND, W.C.2

Bruce's
of Ealing

FOR SECOND-HAND LEICA ACCESSORIES

Elmar Lens f/3.5, 10.5-cm. Cost £10 3s.	£7	10 0
Elmar Lens f/3.5, 3.5-cm. Cost £9..	£7	0 0
Angular View-finder, Ch. Cost £2 5s.	£1	10 0
Vitre View-finder. Cost £3 8s. 6d...	£1	17 6
Oleyo Picture Device. Cost £5 8s...	£3	15 0

28a, BROADWAY, EALING

Tel.: EALing 1033.

FILMS WASTED!
BECAUSE YOUR EXPOSURES ARE INCORRECT

PRACTOS

Exposure Meter is always reliable. Never varies.

Scientifically designed and specially accurate for Interiors, Colour work and Artificial Light. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue View-finder 27/6
Model I (without Finder), ditto 22/6
"Junior" Model 15/-

All in Leather Cases.



CARNER & JONES LTD.
Polebrook House, Golden Square, W.1

GET YOUR SUPPLIES of ACCESSORIES FOR WINTER PHOTOGRAPHY FROM

GALLOWAYS
VICTORIA SQUARE, Opposite G.P.O. Phone: MID. 5670.
BIRMINGHAM

LANTERNS, PHOTOFLOOD LAMPS, REFLECTORS, ENLARGERS, ETC.

MATHER'S *for*
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.
17, JOHN DALTON STREET, **MANCHESTER**

IF YOU OWN A CAMERA
you must be interested in my
SPECIAL WINTER OFFER
For full particulars send a postcard to:
G. FRANKLIN, 8, DERWENT STREET, SUNDERLAND

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.
KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.
KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.
KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.
KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.
KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.
KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.
KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.
KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4¼×2¾ 3/6, 3¼×2¼ 2/6 gross, 12 gross 21/6.
KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-; 12×10 7/3, 3/- dozen.
KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3¼×2¼, 1/6 72 sheets, 2/6 gross; 4¼×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.
KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.
KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3¼×2¼, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.
KALTON Roll Films, first quality, 8 exposures: 1⅝×2¼, 9/- dozen; 3¼×2¼, 9/-; 2¼×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5¼×3¼, 21/-.
KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ½-pl., 3 packs 8/6.
KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.
KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2¼, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.
KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2¼ and 3¼×2¼, 10/- dozen, 2¼×4¼ 12/-; 6 exposures, 3×2, 8/6.
KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ½-pl., 9/3.
KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.
KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009
BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.
BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.
BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3¼×2¼, 1/- 72 sheets, 1/10 gross; 4¼×2¾ and ½-pl., 1/9, 2/9 gross; ¼-pl., 1/6 36; whole-plate, 2/6 36. [0026
ALLENS.—Super Gaslight (the quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.
ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092
CHRISTMAS Folders for Postcards from 2/9 100; samples 1/-; Adhesive Greetings, 10d. 100.—Harrowven's, 224, King St., Norwich. [5159

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044
BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

A MINIATURE MARVEL
for 16 pictures on V.P. Film
fitted with **F.2.9** SCHNEIDER LENS in Rapid Compur
£6 : 19 : 6
or **F.2** Xenon Lens model at
£12 : 17 : 6
E.R. Case 17/6, Filter 12/6

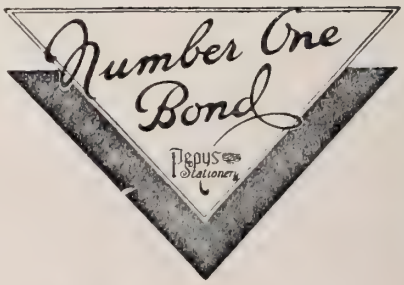


Obtainable from
ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

'EXAKT' ENLARGER PRICES
AN APOLOGY

In the last two issues of *The Amateur Photographer*, the "Exakt" Enlargers have been mistakenly advertised in Messrs. City Sale's advertisements at prices "from £8 10 0." The lowest retail price is £12 15 0. The advertising agents responsible for this mistake apologise to Messrs. R. F. Hunter Ltd., the "A.P." readers and the photographic trade in general for any inconvenience which this unfortunate mistake has created.

Your Notepaper is Important



1/6 Per Box — Pads from **7½D.**

Perfect with any Pen

Britain's Best Bond
FOR VALUE

Your Stationer will supply

Castell Bros. Ld. London, W.C.2

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41–42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17–19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

Buy EMPIRE BRAND

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*

	144 Sheets		144 Sheets
3½×2½ ..	2/6	6½×4¾ ..	7/-
4½×2¾ ..	3/4	8½×6½ ..	12/8
4¼×3¼ ..	3/8	10×8 ..	18/3



Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

"The Amateur Photographer." 21/10/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print. Available till Saturday, October 31st.

"The Amateur Photographer." 21/10/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print. Available till Saturday, October 31st.

"The Amateur Photographer." 21/10/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print. Available till Saturday, October 31st.

"The Amateur Photographer." 21/10/36.
PRINT CRITICISM
This Coupon to be affixed to back of print. Available till Wednesday following date of issue.

"The Amateur Photographer." 21/10/36.
ENQUIRY COUPON
This Coupon to be affixed to each query. Available till Wednesday following date of issue.

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists : 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each ; Developing and Printing and all Photographic work undertaken ; trade specially catered for ; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc. ; price list free.—Slater, Sawtry, Huntingdon. [3407

FINEST Quality Enlargements on attractive Papers, 10×8 1/3, 8½×6½ 1/-.—Palk, 19, Mount Park Crescent, Ealing. [4352

GLAZED Enlargements : ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6 ; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable ; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

SNAPS Enlarged, 8×6, framed, 2/3.—Howard, 127, Bell Hill, St. George, Bristol. [5165

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross ; Postcard Enlargements, assorted, 2/- dozen ; per negative, 1/6 dozen, 12/- gross ; surfaces : matt, semi-matt, cream, glossy ; Leica Service. —Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d. ; for 2/6 we develop and print 7×5 in. your six or eight exposure film ; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

DEVELOPING and Printing, quality work, returned same day as received : 3½×2½ 1/- ; Postcards 2d. ; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [5011

FILMS Developed and Printed, 3½×2½ 10d., post free ; Prints 1d. ; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

LEICA Prints, Continental style, wide margins, deckle edged, cream or white, 3½×5 in. 3d. each ; superior to any competitors.—George Childe, Ltd., 228, Roundhay Rd., Leeds, 8. [0005

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

ADVERTISER requires few lessons in photography, London, evenings.—Box 9615, c/o "The Amateur Photographer." [5195

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [4891

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

SITUATIONS WANTED

EXPERIENCED Leica Owner Operator Requires Post.—Story, 36, Lambert Rd., Brixton Hill. [5164

MISCELLANEOUS

AMATEUR Photographers sell your photographs to the Press ; write immediately for free prospectus, "Making Money with Your Camera," —World's Photographic Academy, 45, Maple Avenue, Whitefield, near Manchester. [5123

CHILDE'S BARGAINS

Elmar 13.5-cm. f/4.5. As new	£13 5 0
Elmar 9-cm. f/4. As new	£8 10 0
Rolleipar Lens for Rolleiflex II	14s. 6d.
Rolleiflex Proxars. As new.	£1 10 0
Rolleiflex Auto. 6×6, Tessar f/3.5. As new	£17 10 0
Leica IIIa, Chromium, Summar f/2. As new..	£33 0 0
Kolibri 3×4 cm., Tessar f/3.5, Compur, case. As new	£7 0 0
Kodak Six-20 Duo, f/4.5. List £6. New condition	£4 0 0
Rolleiflex Auto, 4×4, Tessar f/2.8, latest. As new	£16 10 0
Contax I, wedge finder, Tessar f/2, E.R. case. Perfect	£25 0 0
Leica II, Hektor f/2.5, new condition, E.R. case	£21 10 0
Leica III, Summar f/2, non-collapsible. Perfect	£27 0 0
Valoy Enlarger, long column. As new	£7 17 6
Feluk Board. As new	£2 17 6
Focomat Enlarger, long column. As new	£12 5 0
Voigtlander Bessa, Skopar f/4.5, D.A. Comp. As new	£5 15 0
Voigtlander Superb, Skopar f/3.5, D.A. Comp., E.R. case	£12 15 0
Foth-Derby, Foth f/3.5. As new	£3 10 0
Retina, f/3.5, Comp., leather case. New condition	£7 2 6
Baldina, Meyer f/3.5, Comp., 35-mm. film	£6 10 0
Agfa Speedex O, f/3.8, Comp. As new	£3 10 0
Baby Ikonta, Tessar f/3.5, Comp. As new	£7 17 6
Super Ikonta 530LCpR, Tessar f/3.5, Rap. Compur. As new	£13 0 0

GEORGE CHILDE LTD
PHOTO-CHEMIST
228, Roundhay Rd., Leeds Phone 42057

HERE'S QUALITY AT THE RIGHT PRICE !

Your film Developed and 1 Velox glazed print made from each negative : V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen —6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen ; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.



"CRAFTSMAN" DE LUXE
ENLARGING BROMIDE
ALL SURFACES for Exhibition Work.
12 sheet packets, 8½×6½, 1/5, 10×8 2/-, 12×10 2/10, 15×12 4/9. Post free. Also in 6d. and 1/- packets.
Send for full list of Plates, Papers, Postcards, Mounts and Tissue.
MARSHALL & CO. (Nottm.) LTD., Dept. M
PHOTO WORKS, NOTTINGHAM.

G. E. BECKETT & CO.

Stockists of all leading makes of
CAMERAS and HOME CINÉ
AND ACCESSORIES.
PART EXCHANGE. :: HIRE PURCHASE.
77-79, OXFORD RD. (Open 9 a.m. to 8 p.m.) MANCHESTER, 1

POULTRY WORLD
THE PREMIER POULTRY JOURNAL
EVERY FRIDAY
Poultry keepers everywhere will find this journal uncommonly interesting and helpful.
2d.
Specimen copy of recent issue free on request from
The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

Stocktaking Sale

Our annual sale prices are below present values and cannot be repeated.

Roll Film

2½×2½ Ensign W.P. Carbine. *Good condition* ..... **7s. 6d.**

2½×1⅝ V.P. Kodak, case. *Fair condition* ..... **8s. 6d.**

5½×3½ Kodak 3a, f/7.7 anastigmat, rise and cross, 3-speed. *Good condition* ..... **12s. 6d.**

3¼×2¼ Folding Brownie, f/6.3 Kodak. *Fair condition.* **17s. 6d.**

3¼×2¼ Ensign All-Distance, case. *Good condition* .... **17s. 6d.**

3¼×2¼ Ihagee, f/6.8 Ihagee, 3-speed. *Good condition* **£1:7:6**

4¼×2½ Ensign Carbine No. 12, Aldis Uno f/6.3, Betax ½ to 1/100th sec., T. and B., frame finder. *Good condition* **£1:7:6**

4½×3½ Goerz Tenax, Ensign f/6, Sector 1 to 1/100th sec., T. and B., rise and cross. *Good condition..* **£1:10:0**

3¼×2¼ Zodel, f/4.5 Zodellar, 3-speed Vario, direct finder. *As new* **£2:7:6**

3¼×2¼ Continental, Steinheil f/4.5, delayed Pronto, leather case, Justophot exposure meter. *Excellent condition* **£2:12:6**

3¼×2¼ Dollond Owl, f/4.5 Dollond, Compur, rising front, red window cover, frame finder. *As new....* **£3:10:0**

4¼×2½ Zeiss Ikon Icarette, Preminar f/4.5, Compur. *Good condition* **£3:17:6**

3¼×2¼ Ensign, Lumar f/4.5, Compur, leather case. *Excellent condition..* **£3:17:6**

3¼×2¼ Reitzschel, Solinar f/4.5, Compur, rise and cross front, direct finder, plate back, leather case. *Good condition* **£4:0:0**

3¼×2¼ Ica Certonet, Coronar f/4.5, Compur, rising front, case. *Good condition* **£4:4:0**

3¼×2¼ Continental, f/4.5 Corygon, delayed Compur. *Good condition* **£4:4:0**

3¼×2¼ Agfa Standard, f/4.5 Agfa Trilinear, delayed Compur, direct finder. *Good condition* **£4:7:6**

4½×3¼ Nettel Duroll, 13.5-cm. Contessa f/4.5, Compur, double extension, rise and cross, plate back, 6 slides, screen, F.P. adapter. *Good condition.....* **£4:10:0**

3¼×2¼ German Self-erecting, Corygon f/3.8, delayed Compur, direct finder. *Almost new.....* **£5:10:0**

3¼×2¼ Zeiss Cocarette, f/4.5 Tessar, delayed Compur. *Almost new.....* **£5:15:0**

Balda, 16-on-3½×2¼ film, f/2.9 Meyer Trioplan, delayed Compur. *As new.....* **£6:0:0**

3¼×2¼ Ensign Autospeed Focal-plane, automatic film wind, Aldis Uno f/4.5, rise and cross front, leather case. *Excellent condition..* **£7:0:0**

3¼×2¼ Zeiss Nettar, f/3.5 Nettar, Compur Rapid. *Shop-soiled* **£8:15:0**

Welta Solida, 8 or 16 on 3¼×2¼ film, Radionar f/4.5, delayed Compur, coupled range-finder. *Excellent condition* **£10:15:0**

Miniature

3×4 cm. Ensign Double-8, f/4.5 lens. *Shop-soiled* **£2:19:6**

3×4 cm. Zeiss Baby Ikonta, f/6.3 lens. *Shop-soiled* **£3:3:0**

3×4 cm. Fotet, Vidar f/4.5, Compur. *Good condition* **£4:5:0**

2½×1⅝ V.P. Agfa Speedex, f/3.9 Solinar, Compur. *Shop-soiled.....* **£4:17:6**

3×4 cm. Voigtlander Perkeo, Skopar f/3.5, Compur. *Good condition* **£5:5:0**

3×4 cm. Goldi, f/2.9 Zecanar, Compur. *As new.....* **£6:10:0**

3×4 cm. Zeiss Kolibri, Tessar f/3.5, Compur, purse. *Excellent condition....* **£6:17:6**

Chromium Leica III, f/3.5 Elmar, E.R. case. *Almost new.* List £33 3s. **£24:15:0**

Zeiss Contax I, Sonnar f/2, E.R. case. *Good condition.* List £42 14s. 6d. **£31:10:0**

Cine Projectors

9.5 Pathe Ace, *Good condition....* **£1:5:0**

9.5 Pathe Kid, resistance. *Good condition* **£1:12:6**

9.5 Pathe Kid, super attachment, resistance. *Good condition....* **£2:7:6**

9.5 Dekko, case. *Good condition..* **£2:10:0**

9.5 Pathe Home Movie, double claw. *Fair condition* **£3:17:6**

9.5 Pathe Home Movie, double claw, super attachment. *Good condition* **£5:0:0**

16-mm. Kodascope C, 1-in. lens, resistance. *Good condition...* **£6:10:0**

9.5 Pathe Home Movie, special Krauss Projection lens, super attachment, C motor, ammeter, resistance, motor rewind attachment, titling device, set of projection lenses, case. *As new.* Cost £15 10s. **£8:10:0**

16-mm. Bell-Howell Filmo, 200-watt, 2-in. lens, reverse, stills, resistance to 250 volts, also wired for 400 watts, case. *Good condition....* **£17:10:0**

Lenses

20-mm. Dallmeyer Wide-angle Projection Lens, for Pathe 200-B Projector. *Good condition* ..... **17s. 6d.**

4½-in. Watson Holostigmat Series I f/6.5, in focussing mount. *Good condition* **£1:5:0**

6½-in. Bausch & Lomb Kodak f/6.3, in Compur, 1/200th sec. *Good condition....* **£1:5:0**

10.5-cm. Brilliantar f/4.5, in Compur, 1/250th sec. *Good condition* **£2:5:0**

15-cm. Zeiss Krauss Protar f/6.5, in Compur, 1/200th sec., (single component 22-cm. f/12.5). *Good condition* **£3:0:0**

6-in. Dallmeyer Press f/3.5, in sunk iris mount, with flange. *Good condition ..* **£3:10:0**

7-in. Cooke Aviar f/4.5, in focussing mount. *Good condition.....* **£3:15:0**

8-in. Cooke f/3.5, in sunk mount (covers up to ½-pl.). *Good condition..* **£3:17:6**

3.5-cm. Elmar f/3.5 Wide-angle Lens, for Leica. *Good condition.....* **£4:5:0**

12-in. Dallmeyer Popular Telephoto f/6 Lens, with flange. *As new.* List £8 10s. **£5:17:6**

6-in. Dallmeyer Pentac f/2.9, in sunk iris mount. *Good condition...* **£6:15:0**

Plate

3½×2½ Thornton-Pickard Imperial Pocket, f/8 lens, Ilex 1 to 1/150th sec., T. and B., rise and cross, F.P. adapter, leather case. *Good condition.....* **15s. 6d.**

3½×2½ Ernemann, f/6.8 Ernemann, speeds 1 to 1/100th sec., T. and B., rising front, F.P. adapter, case. *Fair condition..* **15s. 6d.**

4½×3½ Klito, Cooke f/6.8, Acme 1 to 1/300th sec., T. and B., rising front, 7 slides. *Fair condition.....* **£1:4:6**

9×12 cm. Rodenstock, double extension, 13.5-cm. Rodenstock Trinar f/6.3, Ibsor 1 to 1/125th sec., T. and B., rise and cross, frame finder, F.P.A. *Excellent condition.* **£1:10:0**

4.5×6 cm. Goerz V.P. Tenax, 7.5-cm. Dagor f/6.8, Compound, 1/250th sec., 6 book-form slides, F.P. adapter, case. *Good condition....* **£2:5:0**

3½×2½ Agfa Standard, f/6.3 Agfa, speeds ½ to 1/100th sec., 3 slides. *Excellent condition.....* **£2:5:0**

4½×3½ Newman & Guardia, 13.5-cm. Zeiss Tessar f/6.3, 3 slides, case. *Good condition* **£2:15:0**

6½×4¼ Thornton-Pickard Ruby Field, triple extension, all movements, roller-blind, 5 D.D. slides, F.P. adapter, tripod, without lens. *Good condition* **£2:15:0**

4½×3½ Ensign Sanderson, Ensign f/6, Sector, 1 to 1/100th sec., 3 D.D. slides. *Good condition* **£4:0:0**

3½×2½ Wirgin, double extension, f/2.9 Meyer Trioplan, delayed Compur, rise and cross. 3 slides, Zeiss Distar lens. *Excellent condition.....* **£7:7:0**

4.5×6 cm. Newman & Guardia Baby Sibyl, 7.5-cm. Ross Xpres f/4.5, ½ to 1/200th sec., T. and B., rise and cross, 5 D.D. slides, F.P. adapter, case. *Good condition ..* **£7:15:0**

4½×3½ Adams' Verto, 6½-in. Ross Combinable f/5.5 (single component 9½-in. f/11), speeds 1 to 1/200th sec., T. and B., rise and cross, 3 book-form D.D. slides, F.P. adapter. *Good condition.* Cost £47..... **£15:15:0**

Binoculars

7×55 mm. Direct Vision, 5½-in. high. *Good condition* **£1:1:0**

8×25 mm. French Sports Prism Binocular, central focussing. *Good condition* **£2:7:6**

6×22 mm. Moeller Flat Pocket Prism Binocular, eyepiece focussing. *Good condition* **£5:5:0**

Microscopes

Zeiss Student Microscope, portable, inclinable, coarse and fine adjustments, ½-in. and 1/6th-in. objectives, Nos. 2 and 4 eyepieces, case. *Excellent condition..* **£5:15:0**

Danda Microscope, double nosepiece, 2/3rds and 1/6th objectives, Nos. 2 and 4 eyepieces. *As new.* List £7 5s..... **£5:15:0**

Leica Enlarger

Leica Enlarger (Filoy), f/3.5 lens. *Good condition* **£5:10:0**

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750

OPTICIANS TO H.M. GOVERNMENT.

Reflex

4½×3½ T.-P. Special Ruby, 5½-in. Cooke f/4.5, revolving back, 6 slides, case. *Good condition* **£3:17:6**

4½×3½ Kodak Graflex Series B, 5½-in. Kodak f/4.5, 1 D.D. slide, F.P. adapter. *Good condition* **£4:0:0**

3½×2½ Ensign Roll Film Focal-plane, 4½-in. Aldis-Butcher f/4.5, optical direct finder, leather case. *Excellent condition* **£5:0:0**

4½×3½ Popular Pressman, reversing back, f/4.5 Aldis-Butcher, 3 slides, F.P. adapter. *Fair condition* **£5:5:0**

2½×2½ Zeiss Ikoflex, f/6.3 lens. *Shop-soiled* **£5:17:6**

4½×3½ Folding Ensign, 5½-in. Ross Xpres f/4.5, self-capping 1/10th to 1/1,000th sec., T. and B., spring-raised mirror, 3 D.D. slides. *Good condition* **£6:15:0**

3½×2½ Mentor Compact, 12-cm. Zeiss Tessar f/4.5 (over-all only 4¾×5½×3 in.), 1 D.D. slide, F.P. adapter. *Good condition* **£6:17:6**

3½×2½ Dallmeyer Press, reversing back, 5½-in. Dallmeyer f/3.5, F.P. adapter, 6 slides, case. *Good condition.....* **£7:5:0**

2½×2½ Zeiss Ikoflex, f/4.5 lens, Rapid Compur. *Shop-soiled..* **£9:0:0**

9×12 cm. (and ¼-pl.) Zeiss Ikon Miroflex, 15-cm. Tessar f/4.5, 6 slides, F.P. adapter, case. *Very good condition* **£18:10:0**

Focal-plane

4½×3½ Goerz Anschutz, 12.5-cm. Goerz Syntor f/6.3, self-capping, 5 to 1/1,200th sec., T. and B., negative finder, 3 D.D. slides. *Good condition* **£3:15:0**

10×15 cm. Goerz Anschutz, 1/8th to 1/1,000th sec. and Time, 7-in. Cooke Aviar f/4.5, 4 D.D. slides. *Good condition* **£3:19:6**

4.5×6 cm. Unnamed Tropical, 7.5-cm. Acomar f/4.5, speeds 1/20th to 1/1,000th, negative finder, focussing to 3 ft., pigskin bellows, 6 slides, case. F.P. adapter. *Good condition* **£4:4:0**

4½×3½ and 9×12 cm. Goerz Anschutz, Russian leather model, 15-cm. Goerz Celor f/4.8, speeds 1/10th to 1/1,000th sec., also bulb ½ to 5 sec., 3 slides, F.P. adapter, leather case. *Good condition* **£5:15:0**

6½×4¼ Nettel Deckrullo, self-capping, 1/15th to 1/2,800th sec. and Time, Dogmar f/4.5, F.P. adapter, 6 slides, case. *Good condition* **£6:17:6**

Astronomical Telescope

Lawrence & Mayo "Telastro," 2-in. object-glass, Astro eyepiece ×100, terrestrial eyepiece ×30, claw stand, case. *Good condition* **£4:15:0**

Cine Cameras

9.5 Screenus Combined Camera and Projector. *Good condition.....* **£1:1:0**

9.5 Midas Combined Camera and Projector. *Good condition* **£1:10:0**

9.5 Coronet, f/3.9 lens. *Good condition.....* **£1:10:0**

9.5 Coronet B, f/3.9 lens. *Good condition.* List £3 15s..... **£2:5:0**

9.5 Latest Campro Combined Camera and Projector, transformer. *As new.* List £4 5s..... **£2:12:6**

9.5 Dekko, f/3.5 lens. *Shop-soiled..* **£5:10:0**

16-mm. Agfa Movex 12, f/3.5 lens, focussing to 3 ft., direct and waist-level finders, cassette loading, lens hood. *Excellent condition* **£6:0:0**

8-mm. Cine-Kodak Eight, f/3.5 lens. *Excellent condition.....* **£7:0:0**

9.5 Dekko, f/1.9 lens. *Shop-soiled..* **£9:15:0**

9.5 Pathe Luxe Tele Motocamera, f/2.5 lens, also f/3.5 Tele attachment, case. *Good condition...* **£10:15:0**

Special Offers

Zeiss Telex Prism Binocular, eyepiece focussing, 6×24 mm., case. *New.* List £11 ..... **£7:15:0**

Zeiss Delactis Prism Binocular, eyepiece focussing, 8×40 mm., case. *New.* List £19 10s.. **£16:5:0**

Any item sent on five days' approval against cash or C.O.D. . . . Good exchange allowance. . . . Deferred terms on application.

17 TOPSFIELD PARADE, CROUCH END London, N.8

Telephone: Mountview 2410.

COME WEST—and FARE BEST!

GUARANTEED SECOND-HANDS

ALL IN FINE CONDITION.

1—6×9 cm. Plate Back Zeiss Icarette R.F. Camera, Tessar f/4.5 lens, D.A. Compur shutter, 1 to 1/250th sec., 3 slides, F.P. adapter, case. Cost £17 10s. **£11:17:6**

2—4¼×2½ Zeiss Super Ikonta, Triotar f/4.5 lens, Klio shutter, 5 speeds, coupled range-finder. Cost £15 19s. **£11:11:0**

3—9×6 cm. Zeiss Super Ikonta, Zeiss Tessar f/4.5 lens, Compur shutter, 1 to 1/250th sec., coupled range-finder. Cost £17 17s. 6d. **£14:14:0**

4—Six-20 Kodak Model C, f/4.5 anastigmat lens, D.A. Compur shutter, 1 to 1/250th sec. Cost £7 7s. **£6:6:0**

5—6×6 cm. R.F. Certos Super Sports, Trioplan f/2.9 lens, Compur shutter, 1 to 1/250th sec., plate back, 6 S.M. slides, focussing screen, case. Cost £10 10s. **£7:7:0**

6—Voigtlander R.F. Prominent Camera, f/4.5 Heliar lens, D.A. Compur shutter, 1 to 1/250th sec. Cost £19 10s. **£14:14:0**

7—6×9 cm. Zeiss Nettar R.F. Camera, f/4.5 Nettar lens, Telma shutter, D. action. Cost £5 10s. **£4:10:0**

8—6×6 cm. Zeiss Super Ikonta, f/3.5 Tessar lens, Compur shutter, 1 to 1/400th sec., D.A. Cost £25 5s. **£19:19:0**

9—3½×2½ Nagel R.F. Camera, f/4.5 Zeiss Tessar lens, D.A. Compur shutter, 1 to 1/250th sec. Cost £10 10s. ... **£5:5:0**

10—V.P. Icarette R.F. Camera, Zeiss Tessar f/4.5 lens, Compur shutter, 1 to 1/300th sec. Cost £11 11s. .. **£7:17:6**

11—Bell & Howell Filmo 70 D.A. 16-mm. Cine Camera, f/3.5 Cooke lens, turret head, 7 speeds, 100-ft. capacity, critical focussing. Cost £73 **£52:10:0**

12—Bell & Howell Filmo Super Speed 16-mm. Cine Camera, Tessar f/2.7 lens (128 frames per sec.). Cost £60 **£25:10:0**

13—16-mm. Siemens Cine Camera, f/2.8 Busch lens, cassette loading, 3 speeds. Cost £30 ..... **£19:19:0**

14—Ensign Kinecam 16-mm. Cine Camera, Model 6, f/2.8 lens, 100-ft. capacity, 3 speeds and case. Cost £18 18s. **£13:0:0**

15—Kodascope C 16-mm. Cine Projector, regular 110-volt model, 100-watt lamp. Cost £18 18s. **£10:10:0**

16—Kodascope 8-mm. Cine Projector, Model 30, 100-watt lamp. Cost £9 9s. **£6:17:6**

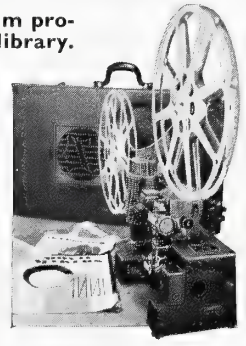
GET OUR FREE LISTS!

One for each of your needs. "Still," Ciné Bargains, Sundries, etc. Send 2d. postage for any or all you require.

We have the finest stock in the country—all the latest cameras, ciné apparatus, exposure meters, and every accessory, and the best used bargain offers. See our special miniature camera and Competition announcements on Page One of this issue.

HEAR ALL THE LATEST TALKIES at BOND ST.

We have all the latest sound-on-film productions in our comprehensive library.

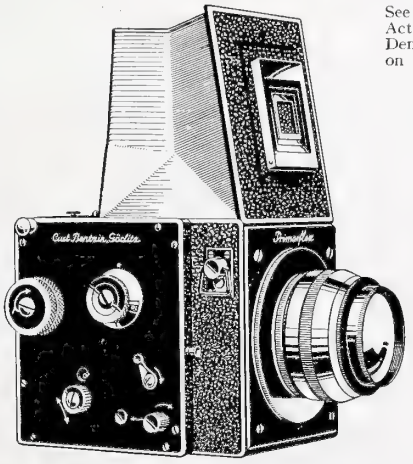


DE VRY.—The first 16-mm. Sound Projector with the famous sprocket intermittent and silent chain drive. **No lost loops,** so frequent with the claw movement. Operates in an enclosed oil system. Has radio-type illuminated control dials. Has double sound filter to ensure even flow of all sound frequencies. 1,000-watt concentrated filament lamp. Complete in two carrying-cases. . **165 gns.**

"138" FILMOSOUND.—Filmosound is sold complete in one case. In use the combined projector and amplifier unit is removed from the case, while the cover serves as the baffle for the self-contained loud-speaker. Two models are available, the 138A, with 500-watt lamp and two film speeds (for running either silent or sound films), and the 138B, with 750-watt lamp, which operates at sound speed only **£138 0 0**

ANY OUTFIT ON EASY TERMS.

THE NEW PRIMARFLEX



See this latest miniature camera. Actually in stock at Bond Street. Demonstration willingly given on request.

Takes 12 pictures 2¼×2¼ in. on standard 3¼×2¼ roll films; also 4½×6 cm. plates.

SPECIAL FEATURES:

One revolution of winding-knob automatically and simultaneously performs four functions—i.e., winds shutter, sets mirror, operates film counter, winds film. Self-capping focal-plane shutter, 1 to 1/1,000th sec., T. and B., deep focussing hood with magnifier, additional direct-vision finder, interchangeable lens mount.

With 10-cm. f/2.8 Meyer Trioplan anastigmat **£31:10:0**
(Nine monthly payments of 73/6.)

With Zeiss Tessar f/3.5 ..... **£36:10:0**
(Nine monthly payments of 85/2.)

Plate-holders, each ..... **7s. 6d.** **Other prices on request**

SEE IT NOW AT BOND STREET

MORE SPLENDID BARGAINS . . . .

THEY SAVE YOU POUNDS.

17—Bell & Howell Filmo 8-mm. Cine Projector, 400-watt lamp, all geared, built-in resistance. Cost £41 **£32:10:0**

18—Bell & Howell Filmo 16-mm. Cine Projector, 400-watt lamp, 110-volt model, all geared, forward and reverse. Cost £72 10s. **£59:10:0**

19—Bell & Howell Filmo 16-mm. Cine Projector, 110-volt 200-watt lamp, geared rewind, forward, still and reverse. Cost £47 10s. **£37:10:0**

20—Pathe 9.5 200-B Model Cine Projector, 110-volt, double resistance, fan-cooled, rewind. Cost £15 ..... **£10:10:0**

21—Zeiss Contax II 35-mm. Miniature Camera, Tessar f/2.8 lens, focal-plane shutter, ½ to 1/1,250th sec. Cost £43 ..... **£35:10:0**

22—Zeiss Contax I 35-mm. Miniature Camera, Sonnar f/2 lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £41 **£32:10:0**

23—Leica IIIa Chromium 35-mm. Miniature Camera, f/2 Summar lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £43 ..... **£37:10:0**

24—Leica II Black 35-mm. Miniature Camera, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s. **£19:19:0**

25—Standard Leica (Chromium) Miniature Camera, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £16 19s. **£12:12:0**

26—Zeiss Contaflex 35-mm. Miniature Camera, twin-lens reflex, Sonnar f/2 lens, focal-plane shutter, ½ to 1/1,000th sec., built-in photo-electric exposure meter. Cost £73 17s. 6d. **£57:10:0**

27—Multispeed Exakta Reflex 4×6.5 cm. Camera, f/2.8 Tessar lens, focal-plane shutter, 12 to 1/1,000th sec., plate-back model, leather case. Cost £30 10s. **£23:10:0**

28—6×6 cm. Twin-lens Automatic Rolleiflex Reflex Camera, Zeiss Tessar f/3.8 lens, Compur shutter, 1 to 1/300th sec. Cost £22 10s. **£16:16:0**

29—6×6 cm. Twin-lens Non-automatic Rolleiflex Reflex Camera, Tessar f/4.5 lens, Compur shutter, 1 to 1/300th sec. Cost £11 15s. **£9:9:0**

30—4×3 cm. Pupille R.F. Camera, Tessar f/2.8 lens, Compur shutter, 1 to 1/300th sec. Cost £18 10s. **£14:14:0**

EASY TERMS & EXCHANGES

Anything on 9 equal monthly instalments. First payment secures goods. High allowances on your used apparatus in part payment.

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.

Wallace Heaton Ltd.

127, NEW BOND STREET - - - LONDON, W.1

BY APPOINTMENT.

Phone: MAYFAIR 7511 (8 lines). Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8



Making "Light" of Photography at Night

More and more photographers are discovering that the advent of winter does not end the photographic season—but it is the time when new and different subjects become available.

With Selo Hypersensitive Panchromatic Roll Film or Ilford Hypersensitive Panchromatic Plates in the camera, effective outdoor night pictures and pleasing indoor studies are easily obtained.

free



A **28** *page booklet "Night Photography — Picture Making at Night—Indoors and Out," tells you how. Write for copy mentioning this paper.*

SELO *Hypersensitive* PANCHROMATIC ROLL FILM

ILFORD *Hypersensitive* PANCHROMATIC PLATES

Sold by all Photographic Dealers

Made in England by ILFORD LIMITED · ILFORD · LONDON

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

Vol. LXXXII. Wednesday, October 28th, 1936. No. 2503.

SPECIAL CINÉ AND LANTERN NUMBER

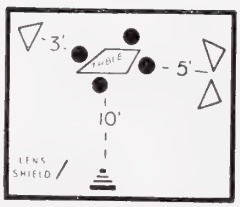


Copyright—Registered as a Newspaper for transmission in the U.K.

A 'New Deal'

for Amateur Photographers





How the above picture was made: 3 "Photoflood" Lamps in "Kodaflector" Reflectors were used as shown in diagram. Exposure: 1 sec. f11 on Kodak S S Pan Film.

Photography made easy at times when it used to be difficult and in places where it used to be impossible; placed on an all-through-the-year, all-round-the-clock basis; given the freedom of the home as well as of the field and beach — it is not too much to say that the introduction of Kodak Super Sensitive Panchromatic Film and the Kodak Night Photography Aids has meant a completely 'New Deal' for everyone with a camera. Have you taken advantage of them yet?

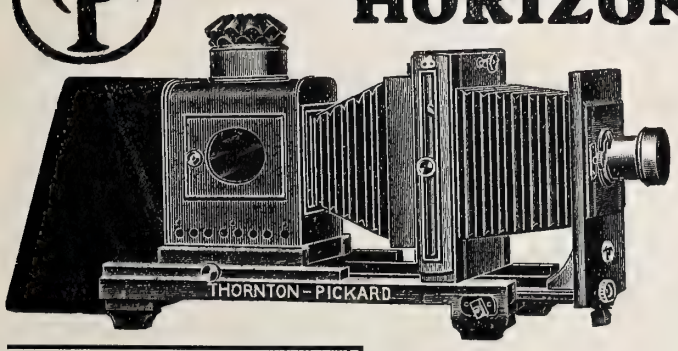
See your Kodak Dealer about the "Photoflood" Lamp (2/6); the "Kodaflector" Reflector (3/-); the "Kodaflector" Outfit, including Reflector, Stand, and 9 ft. of flex (7/6).

KODAK SUPER SENSITIVE PANCHROMATIC FILM

and the KODAK NIGHT PHOTOGRAPHY AIDS

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

ARTIST HORIZONTAL ENLARGER



$\frac{1}{4}$-plate, Postcard, and $\frac{1}{2}$-plate

Fitted with special

MICROMETER FOCUSSING

RACK and PINION
RISING CARRIER
and
MUCH INCREASED SWING TO CORRECT DISTORTION

Enlarge to any size.

Bellows Extension Provides for Reduction.

Own camera lens can often be used.

Sizes $\frac{1}{4}$ to $\frac{1}{2}$ pl.

Price (without lens) from
£10 : 10 : 0
Write for Brochure of other MODELS and SIZES

IMPERIAL MODELS from
£5 : 5 : 0

THORNTON-PICKARD
ALTRINCHAM, 7, ENGLAND

A CHANCE FOR EVERY AMATEUR!

Wallace Heaton's "OPEN" PHOTOGRAPHIC COMPETITION

FOR GOOD PHOTOGRAPHY—ANY SUBJECT —BY ANY AMATEUR—WITH ANY CAMERA!

If you have not already sent in your effort for this splendid competition, do so at once. Any subject is eligible—trees, landscapes, churches, children at play—close-up or distant pictures of any subject you care to choose. None of the tricks of the fully-fledged worker are allowed to improve his chances of winning—only photographs made straight from untouched negatives are eligible. No retouching, faking or combination printing—just good photography. Enlargements, of course, are allowed—in fact, we recommend an $8\frac{1}{2} \times 6\frac{1}{2}$ enlargement as always looking best. A prize of 21/- will be awarded for the best picture received each week in addition to the first prize of £25, which will be awarded for the best effort received during the competition (October 1st to December 31st). For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. Acceptance of the rules is a specific condition of entry.

An Exhibition of the best prints submitted will be held, at the close of this competition, in our new Galleries at 127, New Bond Street, W.1, prior to the return of prints to their owners.

WIN £25

£25 FIRST PRIZE FOR THE BEST SNAP SUBMITTED DURING COMPETITION!

21/- also awarded for each week's best entry!

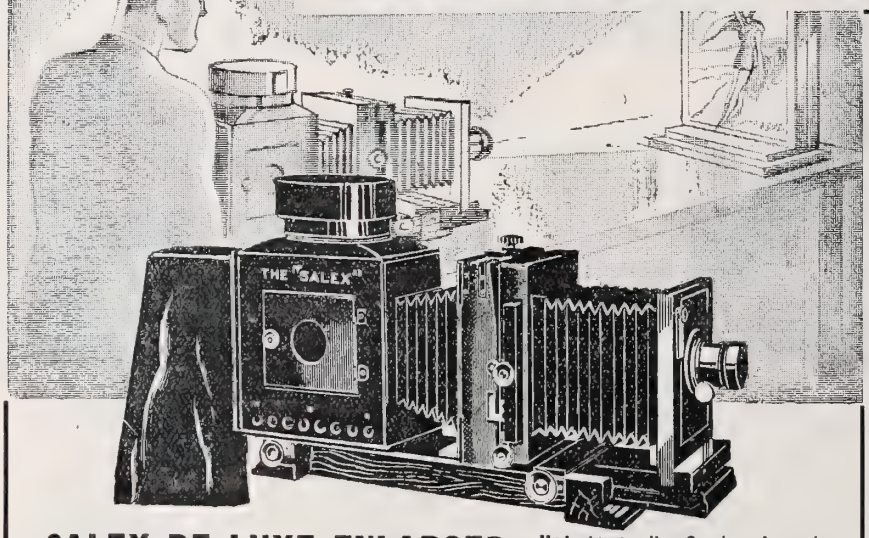
COUPON *which must be affixed to the back of each entry.*

WALLACE HEATON LTD
"OPEN COMPETITION"
October 28th, 1936.

ADDRESS YOUR ENTRIES TO "OPEN COMPETITION,"

WALLACE HEATON LTD
127, NEW BOND STREET, LONDON, W.1

THE FINEST & MOST VARIED

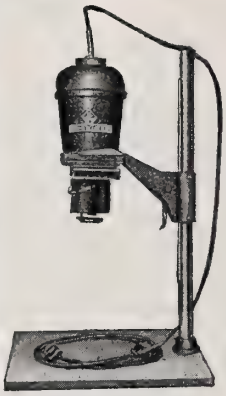


SALEX DE LUXE ENLARGER—Undoubtedly the finest and most practical Enlarger on the market.

Embodying the Salex patent composing and masking carrier, by means of which any portion of the negative may be enlarged to any size desired, with a clean white margin. Constructed of solid oak throughout, beautifully made, extra long extension. Sufficient for reducing to lantern slide size, raising, lowering, tilting, swinging and revolving carrier, adjustments by rack and pinion. Finest quality crystal plano-convex condenser. Roomy russian-iron light-chamber with curtain back and ruby window, actuated to and from condenser by rack and pinion.

	¼-plate.	½-plate.
Aldis Plano f/8.6 anastigmat	£14 10 0	£20 10 0
Aldis f/4.5 anastigmat	£17 10 0	£24 10 0
Without lens	£12 10 0	£17 15 0

Or on Easy Terms.



"PRAXIDOS"

Hand focussing model. Can be set to any degree of enlargement without the slightest trouble. Models from 4×4 cm. to 3¼×2¼ sizes. With f/4.5 lens, from..... **£8:10:0**

Nine monthly payments of 19/10.

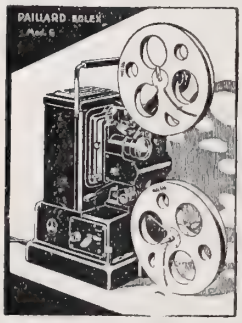


LEICA FOCOMAT

Has automatic focussing and makes perfect pictures up to any size from 3½×2½ to 15×10 in. Diffused illumination gives soft, harmonious enlargements. For use with your own Leica lens..... **£16:6:6**

Nine monthly payments of 38/2.

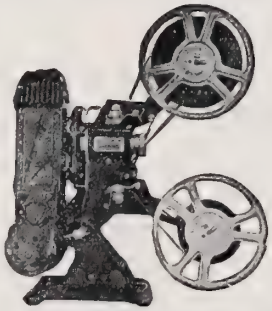
ENLARGING EASELS AND EVERY ACCESSORY IN STOCK!



BOLEX G 916 PROJECTOR

For both 9.5-mm. and 16-mm. Films. This machine is entirely gear driven, there being no belts whatever. When fitted with a 50-volt 200-watt lamp and the equivalent of a three-bladed shutter, the screen luminosity is 130 lumens..... **£46: 0: 0**

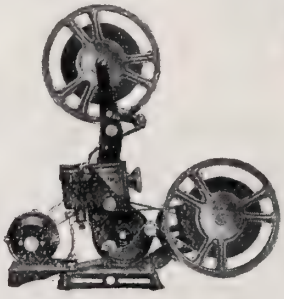
Nine monthly payments of £5 7s. 4d.



PATHÉSCOPE 200-B

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel **£15:0:0**

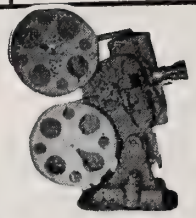
Nine monthly payments of 35/-.



PATHÉSCOPE "IMP"

For 9.5-mm. films. With motor, super attachment for 300-ft. reels and resistance for all voltages up to 250. If you do not want the whole outfit you can buy the projector only. The Complete Outfit..... **£7: 0: 0**

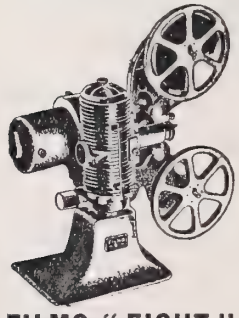
Nine monthly payments of 16/4.



16-mm. KEYSTONE

2-in. large-aperture projection lens, motor drive, forward and reverse. Special device for stills, 500-watt lamp, fitted super optical system for added brilliancy **£25:0:0**

Nine monthly payments of 58/4.



FILMO "EIGHT"

With fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200-ft. films. For all voltages, 110 to 250 **£40:0:0**

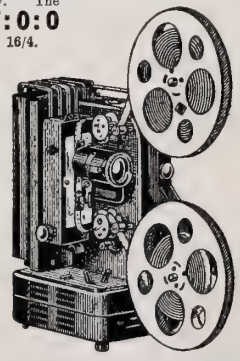
Nine monthly payments of 93/4.

If You Don't See What You Want! WRITE TO US— WE STOCK EVERYTHING

Titlers, Editing and Splicing Outfits, Screens, Spare Reels, and all that you require to make your movies really perfect.

SPLENDID FILM LIBRARY

All the latest super productions are included—comedy, drama, interest, travel, and cartoon films. Get in touch with us now for special new library list, together with list of hiring charges—you won't get a better selection of films anywhere!



EUMIG Projector

Has 250-watt lamp and powerful projector lens. Models are supplied for 8-mm., 9.5-mm. or 16-mm. films... **£29:0:0**

Or nine monthly payments of 67/8.

Good exchange allowances. List of latest apparatus and bargains post free.

HERE ARE

D.A. Bolex, 9.5-mm. and 16-mm. films, 250 watt lamp, adjustable resistance, travelling case..... £27 10 0

16-mm. Keystone Cine Projector, 500-watt lamp, reverse and still, adjustable resistance As new..... £23 10 0

16-mm. Zeiss Kinamo Projector, 100-watt lamp, resistance, travelling case. Cost £25 £7 10 0

16-mm. 500-watt Victor Projector, bronze finish, reverse and still, 2-in. Dallmeyer Superlite, travelling case. Cost £60.... £37 10 0

Model D Kodascope Projector, bronze finish, 300-watt lamp, resistance, case. As new £22 10 0

Model A 16-mm. Kodascope Projector, 200-watt lamp, adjustable resistance, travelling case. Perfect. Cost £55.... £15 15 0

Model B 16-mm. Kodascope Projector, self-threading, 200-watt lamp, adjustable resistance, travelling case. Cost £100 £19 10 0

16-mm. 300-watt Ensign Portable Projector, adjustable resistance, travelling case £19 10 0

17½-mm. Pathe Home Talkie, transformer, amplifier, 2 cases, used only a few times. Cost £60..... £39 10 0

Pathe Home Movie, type C motor, group resistance, super attachment..... £8 17 6

200-B Pathe Cine Projector, adjustable resistance £13 17 6

¼-pl. Salex de Luxe Enlarger, all-way carrier, f/6 objective, condenser, electric fittings £7 10 0

¼-pl. Oak Enlarger, long ex., good obj., 5½-in. condenser, electric or gas fittings £4 17 6

3½×2½ Magnaprint Vertical Enlarger, f/6.3 anas., condenser, electric fittings, base easel £6 10 0

¼-pl. T.-P. Mahogany Enlarger, 5½-in. condenser, Cooke f/6.5 anas., electric fittings £5 5 0

Ica Enlarger Outfit, reversing carrier, 6-in. condenser, objective, adjustable easel, pine stand with drawer, shelf, etc., set of electric fittings. A fine outfit..... £8 7 6

Leitz Valoy Vertical Enlarger, for use with own lens, electric fittings, base easel.. £7 15 0

Vertical Enlarger, for 3×4 Leica or other miniature negatives, f/6.8 anastigmat, base easel, for 8× enlargements..... £4 10 0

5×4 and P.C. Salex de Luxe Enlarger, all-way carrier, 7-in. condenser, f/6 obj. £5 17 6

¼-pl. Ensign Enlarger, f/6.3 anas., 5½-in. condenser, electric fittings..... £4 17 6

De Luxe Enlarging Easel, plate glass front, spring base. Cost £4 4s..... £2 2 0

54 LIME STREET

LONDON, E.C.3 Mansion House 0180

CITY

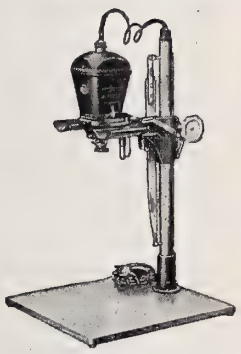
RANGE IN GT. BRITAIN!



ENSIGN AUTO-FOCUS MAGNAPRINT

For all miniature negatives. Ensign Midget, half-V.P., Leica and Contax and similar sizes. F/4.5 Dallmeyer lens and 2½-in. condenser; enlarges to all sizes from 2½ × 3½ to 15 × 12 in. Baseboard fitted with spring paper clamp..... **£8:15:0**

Nine monthly payments of 20/5.



NEW M & W ENLARGER

Model FAM. With foolproof coupled automatic focussing. F/4.5, double anastigmat, iris, and orange cap and condenser. Rise and fall movements by one-hand lever. Fine and coarse focussing, 100-watt opal lamp.

4 × 4 cm..... **£14:14:0**

6 × 6 cm. **£18:18:0**

Nine monthly payments of 34/3 or 44/2.



ZEISS IKON MIRAPHOT 3½ × 2½ ENLARGER

The "Miraphot" enlarges both films and plates.

Zeiss Ikon Novar f/6.3 anastigmat **£8 : 2 : 6**

With Zeiss Tessar f/4.5 anastigmat **£10:15:0**

Nine monthly payments of 19/- or 25/1.

SOME FULLY GUARANTEED BARGAINS

¼-pl. Roylex, Carl Zeiss Tessar f/6.3, 5 slides and leather case..... **£3 15 0**

6 × 6 cm. Rolleiflex Automatic Model, f/3.8 Tessar, Compur shutter, plate back, 4 slides, pair of Proxar lenses, iris attachment, sun shade, light filter and leather case, the whole outfit in excellent condition **£23 17 6**

Model I Leica, Elmar f/3.5, interchangeable, complete in ever-ready case **£10 10 0**

9-cm. f/4 Elmar, iris, in purse.. **£5 5 0**

3¼ × 2½ No. 6 Carbine, Aldis-Butcher f/4.5, Compur shutter and canvas case **£4 15 0**

Ensign Midget Roll Film, f/6.3 anastigmat, complete in purse..... **£1 17 6**

¼-pl. Planex Reflex, Blitz f/4.8 anastigmat, focal-plane shutter, 3 D.D. slides and leather case..... **£4 19 6**

14-in. Dallmeyer f/5.6 Dallon Telephoto, iris **£10 17 6**

16-on-3¼ × 2½ Ikonta Roll Film, Carl Zeiss Tessar f/4.5, Compur shutter. Nice order **£7 17 6**

9.5-mm. Pathe Model B Cine Camera, f/3.5 anastigmat, motor drive.. **£3 19 6**

¼-pl. Salex de Luxe Enlarger, mahogany, complete with objective, condenser, all-way negative carrier, electric fittings **£6 17 6**

¼-pl. Ross Tubular Bellows Enlarger, Petzval objective, reversible negative carrier, plano-convex condenser, roomy light-chamber. Nice order..... **£6 17 6**

¼-pl. Ensign Magnaprint Vertical Enlarger, f/6.3 anastigmat, negative carrier, plano-convex condenser. Excellent condition **£10 10 0**

¼-pl. Horizontal Enlarger, f/6.8 anastigmat, long extension, 5½-in. condenser, negative carrier. As new..... **£5 5 0**

9.5-mm. Pathe Projector, complete with resistance to 250 volts..... **£4 15 0**

3½ × 2½ T.-P. Rubyette Reflex, Dallmeyer f/4.5, self-capping focal-plane shutter, speeds to 1/1,000th, 12 slides and F.P.A. **£8 17 6**

3 × 4 cm. Perkeo Roll Film, Skopar f/3.5, Compur shutter, focussing adjustment, complete in purse..... **£5 12 6**

3½ × 2½ Dallmeyer Speed, Pentac f/2.9, focal-plane shutter, 2 slides, F.P.A. and leather case..... **£11 7 6**

3½ × 2½ Salex Reflex, f/3.9 anastigmat, focussing, focal-plane shutter, speeds to 1/1,000th, 6 slides, F.P.A. and leather case..... **£4 17 6**

1a Pocket Kodak, f/6.3 anastigmat, Kodak shutter and leather case..... **£1 17 6**

4 × 3 cm. Foth-Derby Focal-plane Roll Film, f/3.5 anastig. lens..... **£3 17 6**

4 × 3 cm. Kolibri, f/3.5 Zeiss Tessar, Compur shutter **£6 17 6**

4 × 3 cm. Baby Ikonta, f/4.5 anastig. lens, speeded shutter **£3 2 6**

4 × 3 cm. Nagel, f/4.5 Radionar anastig. lens, speeded shutter, optical view-finder **£3 10 0**

4 × 3 cm. Piccochic Roll Film, f/3.5 anastig. lens, Compur shutter. Unsoiled **£5 5 0**

3½ × 2½ Kodak Special, f/6.3 Kodak anastig. lens, Ilex Acme fully-speeded shutter, 1 to 1/300th..... **£2 15 0**

3½ × 2½ Carbine Roll Film, f/7.7 anastig. lens, Compound shutter..... **£2 5 0**

3½ × 2½ Roll Film, f/6.3 anastig. lens, 3-speed shutter, reflex and direct-vision finder..... **£1 19 6**

¼-pl. Goerz Tengor Roll Film, f/6.8 anastig. lens, speeded shutter..... **£2 5 0**

1a Pocket Kodak, f/6.3 anastig. lens **£1 7 6**

3a Special Kodak, f/6.3 Zeiss Tessar, Compound shutter **£3 19 6**

6 × 6 Rolleicord Roll Film, f/4.5 Zeiss Triotar. New condition **£9 9 0**

¼-pl. Graflex Reflex, f/4.5 anastig. lens, 1 D.D. slide, F.P.A..... **£5 15 0**

3½ × 2½ Ensign Roll Film Reflex, f/4.5 Ensar, leather case **£4 17 6**

¼-pl. T.-P. Special Ruby Reflex, sunk lens box, f/4.5 Zeiss Tessar, 6 single slides **£9 10 0**

¼-pl. Pressman Reflex, f/4.5 Dallmeyer Serrac, reversing back, 6 slides.. **£5 17 6**

¼-pl. Focal-plane Camera, shutter speeded from 1/10th to 1/1,000th, f/6.8 Carl Zeiss convertible anastig. lens, 3 double book-form dark slides, leather case..... **£4 15 0**

Model II Chromium Leica, f/3.5 Elmar, 13.5 Elmar Telephoto, Vidom view-finder, leather case..... **£26 10 0**

Smith & Beck Microscope, mechanical stage, 2/3rds, ¼, 1½ in. objectives, 2 eyepieces and case **£5 12 6**

2-in. O.G. Telescope, 4-drawer, leather covered **£1 12 6**

3½ × 2½ Sibyl, f/4.5 Zeiss Tessar, 6 slides **£6 6 0**

¼-pl. N. & G. New Ideal Sibyl, f/4.5 Ross Xpres, T. B. and I. shutter, 12 slides. Excellent condition **£8 8 0**

¼-pl. Zeiss Trona Folding Plate, f/4.5 Zeiss Tessar, Compur shutter, 6 slides, F.P.A. and case..... **£6 17 6**

¼-pl. Cameo Folding Pocket, f/4.5 Zeiss Tessar, Compur shutter, 6 slides, F.P.A. **£6 6 0**

3½ × 2½ T.-P. Vertical Perfecta Enlarger, f/4.5 Dallmeyer enlarging anastigmat, complete with electric fittings.. **£7 17 6**

¼-pl. Imperial Enlarger, f/4.5 Dallmeyer Enlarging anastigmat, electric fittings **£7 17 6**

¼-pl. Salex Junior Horizontal Enlarger, no lens, complete with electric fittings **£6 17 6**

3½ × 2½ Ensign Vertical Magnaprint Enlarger, f/6.3 Ensar anastigmat. As new **£6 6 0**

¼-pl. T.-P. Imperial Horizontal Enlarger, f/2.7 Aldis Uno anastigmat, electric fittings **£4 17 6**

Model III Leica Camera, chromium, f/2 Summar lens, ever-ready case.. **£32 0 0**

Model II Leica Camera, f/3.5 Elmar anastigmat, ever-ready case.... **£21 19 6**

¼-pl. Horizontal Oak Enlarger, Petzval objective, 8½-in. condenser, electric fittings complete..... **£9 17 6**

¼-pl. T.-P. Press, f/3.5 Ernoplast anastigmat lens, 3 D.D. slides, F.P.A. and leather case **£13 17 6**

¼-pl. Goerz Anschutz Focal-plane, f/4.5 Zeiss Tessar anastigmat, self-capping shutter, 3 D.D. slides, F.P.A. and leather case **£14 14 0**

3½ × 2½ Ernemann Focal-plane, f/3.5 Ernon anastigmat, self-capping shutter, 1/10th to 1/1,000th, 3 D.D. slides, F.P.A. and leather case..... **£12 15 0**

3½ × 2½ Nettel Deckrullo, f/4.5 Zeiss Tessar anastigmat, 3 D.D. slides..... **£3 17 6**

3½ × 2½ Latest Model Soho Reflex, f/3.5 Dalmac anastigmat lens, 6 D.D. slides, F.P.A., leather case..... **£13 18 0**

3½ × 2½ Adams' Minex Reflex, 4-in. Zeiss Protar, 6 D.D. slides, F.P.A. and leather case. New condition. Cost £75 **£37 10 0**

¼-pl. T.-P. Artist Enlarger, f/4.5 Dallmeyer enlarging anastigmat, complete with electric fittings **£10 17 6**

3½ × 2½ N. & G. Folding Reflex, f/4.5 Ross Xpres anastigmat, 3 D.D. slides, F.P.A. and leather case..... **£21 17 6**

¼-pl. Voigtlander Avus Folding Plate, f/4.5 Skopar anastigmat, delayed-action Compur shutter, 6 slides, F.P.A. and leather case..... **£8 7 6**

9 × 12 cm. Salex Press, f/4.5 Ross Xpres anastigmat, quick-change back, 6 single metal slides, leather case..... **£16 0 0**

9-cm. f/4 Coupled Elmar..... **£8 17 6**

Model II Chromium Leica, f/3.5 Elmar, ever-ready case..... **£21 19 6**

Ombrux Electric Exposure Meter £1 19 6

90/94 FLEET ST
LONDON, E.C.4 Phone: CENT. 9391

84 ALDERSGATE St
LONDON, E.C.1 Phone: NAT. 0591

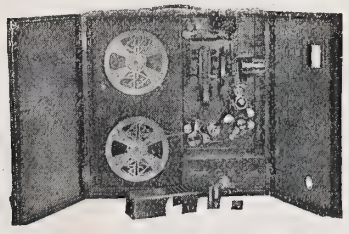
59/60 CHEAPSIDE
LONDON, E.C.2 Phone: CITY 1124/5/6



HEAR THE LATEST HOME TALKIES AT "CITY SALE"

PATHÉSCOPE 17.5-mm.

A first-class selection of films is now available for the Pathéscope Talkie. More are in preparation and all are for hire or purchase outright at a fraction more than for silent films. The Talkie, comprising Amplifier, Loud Speaker and 17.5-mm. Projector, without stand, costs **£60** in all.



16-mm. GEBESCOPE Model A

Comprising Projector, 2 speeds (silent and sound), 2½-watt amplifier and loud speaker. Perfect tone, perfect projection. Handy and portable.

£95 : 0 : 0

Or on Easy Terms.

EASY TERMS & EXCHANGES!

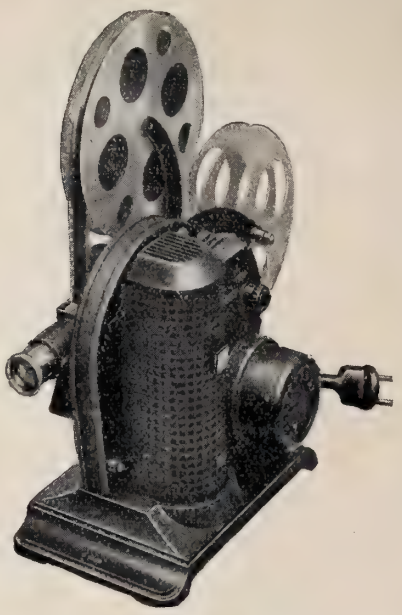
Anything on 9 monthly instalments. First payment secures the goods. High allowance on your surplus apparatus in part payment for your fresh purchase.

SALE & EXCHANGE (1929) LTD.

Agfa

DOMESTINO 16-mm. PROJECTOR

A simple machine, inexpensive to purchase and run, yet giving excellent projection. Small and compact with folding spool arms that automatically lock in the extended position. 100-watt projection lamp, 35 or 50 mm. focus lens (lenses are interchangeable), takes spools up to 400 ft. Threading is very simple and the projector can be dismantled for easy cleaning. Integral resistance for 100/220 volts, motor speed control, automatic safety shutter for "stills." Motor is very rigidly built in. Supplied complete and ready for use, including rewinder, oil can and gate cleaner and reel.



AGFA PHOTO LTD.

1-4, Lawrence Street, High Street, London, W.C.2

Sole distributors of Agfa photographic products for U.K. and I.F.S.

PRICE £17 Complete

CARRYING-CASE 15/-

Send for full details of the Agfa range of 16-mm. projectors, including the Super 16 for use in large halls, etc.

LEADERSHIP IN DESIGN AND PERFORMANCE



The Paillard-Bolex Model G.3, giving Trifilm projection and a host of other ciné refinements, stands out as the most important addition to projection technique during the past year. Backed by Paillards' many years' experience in the manufacture of projectors, showing more than one film size, the G.3 is outstandingly superior both in design and performance to any other projector on the market. Compare it point by point with other machines and you will see how much more the G.3 gives in performance and value: Trifilm projection, showing 8-mm., 9.5-mm. or 16-mm. films. Greatest screen illumination of any projector on the market, *not excluding those with 750-watt lamps*, plus perfect definition. Automatic reverse action (see your films run backward). One hundred per cent gear driven, avoiding all belts. Specially designed gate and pressure pads of stainless steel assuring minimum film wear.

Possibility of using special short focal length lens, giving quite a big picture from 8-mm. at a relatively short throw. Paillards lead—others follow—but remember, only the Paillard can give the same range of refinements or perfection of performance.

G.3 Projector, with accessories, fitted 2-in. lens and 500-watt lamp **£60**

Hugo Meyer special eccentric f/20 mm. lens for projection of 8-mm. film **£4**

Model G.916, for projecting 9.5 and 16 mm. films, price with Dallmeyer 2-in. lens and 500-watt lamp... **£47**

PAILLARD—Bolex PROJECTORS

WRITE FOR DETAILS TO

CINEX LTD., 70, High Holborn, London, W.C.1

GEVAERT FILMS

for Miniature Cameras

in the popular Gevaert Cartridge

Varieties		Cartridge or Spool
F. G. ORTHO	500 H. & D., 19 Sch. ...	3s. 0d.
SUPERCHROM	1300 H. & D., 23 Sch. ...	3s. 3d.
PANCHROMOSA	1700 H. & D., 24 Sch. ...	3s. 6d.
MICROGRAN	700 H. & D., 20 Sch. ...	3s. 6d.

(Special Fine Grain Panchromatic).

Call it Gay-vert.

Gevaert PERFECT PICTURES

for LEICA, CONTAX and RETINA CAMERAS

GEVAERT CARTRIDGE

The simplest and most convenient daylight loading method. A patent rigid light-weight bakelite container with removable locking cap for dark-room removal of exposed film. No spool chamber required. Fits all above camera models.

DAYLIGHT SPOOL

For loading into Leica spool chamber or direct into Contax camera in daylight in usual way.

UNSPOOLED LENGTHS

Trimmed ready for loading Leica and Contax standard cassettes.
F.G. Ortho and Superchrom 1/10 ea.
Panchromatic varieties 2/- ea.

Cartridges, Spools and Refills all with usual 36-exp. picture numbering.

GEVAERT LTD. : WALMER ROAD : LONDON, W.10



"Snap" this opportunity!

A free copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new, up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/–.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

Please send me a free copy of the New Illustrated "Granville Guide" plus Free Voucher worth 6d. to 3/-

NAME.....

ADDRESS.....

..... A.P.

The Success of a Lantern Slide

As with prints so with lantern slides—the vital thing is the subject—and that is for you to capture. But just look through your subjects and imagine them invested with the brilliance and warmth of MEZZOTONE (as you have so often seen in an exhibitor's winning slide), then think of the help you get from the bromide speed that enables you to produce by reduction.

★ MEZZOTONE ★

The *Criterion* CHLORO-BROMIDE

LANTERN PLATES At 1/10 per Dozen. | **PAPER** In 8 Grades.

CRITERION (Plates, Papers, Films) LTD., STECHFORD, Warwickshire. London Showrooms: 35, Essex St., Strand, W.C.2

'WELLCOME' EXPOSURE CALCULATOR

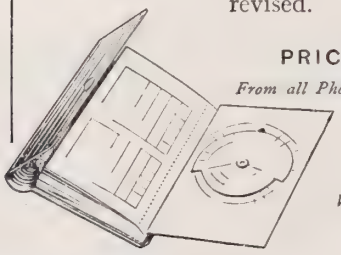
HANDBOOK AND DIARY

1937 Edition now on sale

Latest film and plate factors.
Enlarged Colour Section.
Other sections completely revised.

PRICE 1/6

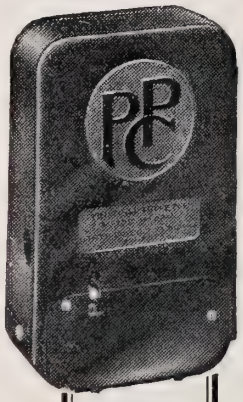
From all Photographic Dealers



Write for descriptive literature

BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

Phn. 1648 *Copyright*



The ONLY Projector

that allows you to 'view' your films!

This unique machine in its new form is indispensable to the amateur cinematographer.

In addition to being a projector, independent of mains electricity, which can be easily slipped into the pocket, it is also an ideal viewing apparatus.

In this latter form the Presenta Pocket Ciné allows one to see the film in motion without the aid of artificial light and is especially useful for "editing."

The improvements incorporated in the new model prevent the film from slipping off the winding handle and eliminate all possibility of scratching and tearing.

All users of 9.5-mm. films will find the P.P.C. ideal for showing and viewing their films, always ready for instant use and providing a constant fund of entertainment.

NO MAINS NEEDED

SEE YOUR FILMS NO MATTER WHERE YOU ARE

Post Free

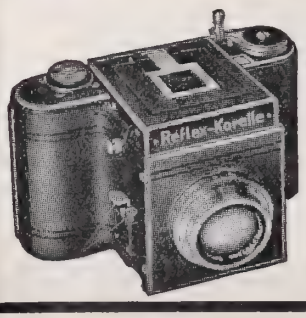
25/-

Cash or C.O.D.

Obtainable from all Photographic Dealers, Stores, etc.

PRESENTA Ltd.
74, Chiswell St. London, E.C.1

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

OWNERS of EXPENSIVE APPARATUS

should not omit to insure it.

Send for particulars and see how inexpensive it is to INSURE against ALL RISKS, including Loss by Burglary, Fire, Theft from person, Loss in Transit or while travelling, Accidental Damage, etc.

Premiums from 5/- a year.

Cut out this advertisement and send with your card to:
CAMERA INSURANCE DEPARTMENT,

NORWICH UNION
INSURANCE SOCIETIES
NORWICH

OR TO LONDON OFFICE: 50, FLEET STREET, E.C.4. A.P.7

MAKE MONEY *with your camera*



We want all types of interesting Photographs from everywhere for publication in thousands of newspapers, magazines, etc., all over the world.

Here is a wonderful opportunity for YOU to "cash in" with your camera! Any ordinary camera will do. No particular experience or ability is required to commence this NEW profitable profession in **YOUR SPARE OR FULL TIME.**

It is an occupation with permanent MONEY-MAKING possibilities **FOR YOU.**

CONVERT A FASCINATING HOBBY INTO A WELL-PAID PROFESSION IDEALLY SUITED FOR BOTH MEN AND WOMEN.

You will enjoy the work, it is intensely interesting. You can devote just as much or as little time to it as you wish—we want indoor as well as outdoor pictures taken in rain, fog and snow as well as in sunshine—by day or night, in winter and summer—in city, town, seaside or country, on every day of the year. All suitable photographs are personally submitted to the best markets and highest prices obtained.

PERMANENT MARKETING SERVICE FOR YOUR PICTURES

We offer you the unique facilities of our special Marketing Department *—in accordance with our Marketing Agreement.*

By the J. P. D. "Personalised" Method you will be shown every branch of the profession—from the actual taking, developing and printing of saleable photographs—to advice as to the requirements of editors of newspapers, magazines, periodicals, photographic agencies, advertising companies and other commercial firms.

Also, under our supervision and guidance, successes in prize competitions—regularly conducted by numerous journals—await your best efforts.

Fill in NOW and post coupon for this magnificent FREE BOOK

VALUABLE COUPON

Journalistic Photo Distributors Ltd., Dept. B.U., Ludgate House, Fleet Street, London, E.C.4.

Sirs,—Please send me, without obligation, your FREE fully illustrated book, "Making Money with your Camera," which explains how, without previous experience, I may earn money with a camera by taking photographs for you; also particulars of your special marketing privileges. I enclose 3d. in stamps to help pay postage, etc.

Name .....
(Print plainly in pencil; ink will blot.)

Address .....

.....



"EXAKT"



THE ENLARGING APPARATUS THAT GIVES PROFESSIONAL RESULTS with AMATEUR EASE

Any amateur will feel self-confident when he possesses an Exakt enlarger. He will know that he has an instrument similar to that which trade workers are installing all over the country (a fact which is proof of its efficiency). The Exakt, in a very short time, has achieved such astounding success that its advantages are acknowledged everywhere. Its easy automatic focussing is absolutely foolproof—an enlarging scale and focussing scale are set at the same figure and perfect sharpness is instantly obtained. The mechanism is so rigidly constructed that the perfect focussing cannot accidentally alter, however big a batch of work you are doing. Special value is attached to the interchangeability of lenses, but a STEINHEIL-CASSAR f/4.5 is supplied as standard equipment with all models. The Exakt is supplied in four sizes, for negatives from ciné and Leica size up to 9 × 12 cm., at prices ranging from £12 15s. to £52 10s.

A User Writes:

"The solid construction, combined with the excellent lens and the faultless electrical equipment, makes this instrument a product of which the firm has every right to be proud." D. K.

SEE IT AT YOUR DEALERS!

Or write for latest prospectus from the sole importers:

R. F. HUNTER LTD., "Celfix House," 51, GRAY'S INN RD., LONDON, W.C.1

Phone: Hol. 7311/2.



Autumn brings new subjects, both indoors and outdoors

for the keen photographer equipped with a Zeiss Ikon camera and Zeiss Ikon film. Intimate snaps at dinners and dances, pictures of carnivals, photographs of amateur theatrical shows with the usual illumination available, are all subjects which offer new and pleasant opportunities.

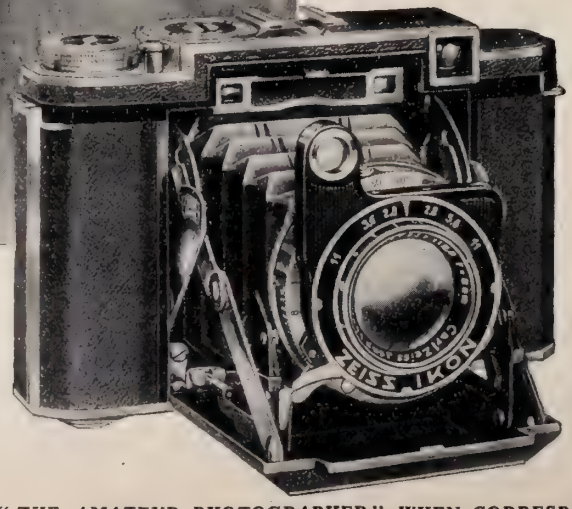
With the Super Ikonta $2\frac{1}{4} \times 2\frac{1}{4}$ in. and Zeiss Ikon Panchrom film such subjects fall easily within your capabilities, and the interlocking device will see that in the excitement of the moment you do not make two exposures on one section of film.

Our illustration was taken with the Super Ikonta $2\frac{1}{4} \times 2\frac{1}{4}$ in. with Zeiss Tessar f/2.8, full aperture, exposure 1/50th second, Zeiss Ikon Panchrom film ; lighting, usual gas-filled lamps, 200 watts left, 100 watts right.

Super Ikonta $2\frac{1}{4} \times 2\frac{1}{4}$ in. is equipped with either Zeiss Tessars f/3.5 or f/2.8 and Compur Rapid shutter to 1/400th second. Focussing is performed by coupled distance meter.

SUPER IKONTA

ZEISS IKON



Ask your local dealer to demonstrate the Super Ikonta. Name of nearest stockist, together with new Zeiss Ikon publication "Miniature Camera Advantages but with Large Size Negatives" free on request

ZEISS IKON LTD.
11, Mortimer House,
Mortimer Street,
London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, OCTOBER 28TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2503.

Topics of the Week

LANTERN and ciné work are phases of photographic activity that are now claiming the attention of vast numbers of amateurs in all parts of the country. Even those who normally do not attempt much outdoor photography at this time of year or during the winter are usually keen enough to be interested in lantern and ciné shows and the production of slides. When these are the evidence of their own prowess with the camera there is an added zest which grows with each successful result achieved. Both beginners and advanced workers will find in the pages of this issue many matters of interest, as most of the articles, etc., deal with lantern and ciné subjects. In particular they will be attracted by the Buyer's Guide, which gives them a complete review of all the necessary apparatus, films and plates, etc., available at the present time.

A Great Revival.

In addition to the keen interest in lantern and projection work there is greater activity in all photographic matters during the present autumn months than in any previous year. This is not a mere optimistic recital, but a statement of the position among amateur photographers that is borne out by facts. We have had occasion recently to deal with a number of important competitions, in addition to those run by this paper. The entries alone in these would convince the most sceptical of this increasing activity and the enormous amount of really good work that is being done. Much of this revival—or rather continuing—of interest in photography into the autumn and winter, long after the period that in the past was marked by the camera being put on the shelf, is a direct result of the possibilities presented by modern cameras, lenses and materials. Not only has amateur photography ceased to be a seasonal hobby, but a new race of photographers has arisen who glory in overcoming the difficulties presented by darker days, longer evenings and the problems of artificial light, and they are all eager to be up and doing. The miniature camera has been largely responsible for much of the new movement. Equipped with one of these remarkable little instruments with big-aperture lenses and high-speed pan. film, scarcely any subject that presents itself by day or night is beyond portrayal. And we have the assurance of the trade that there are very many thousands in use. Some of this activity is reflected in the increased interest in lantern slides and ciné projection work. The small negatives are particularly suited for converting to transparencies, and in this Ciné and Lantern Number of "The A.P." the reader will find many points that will prove helpful in dealing with this phase of photography.



AUTUMN EVENING SHADOWS.

A "new angle" shot that suggests a good action picture for the amateur ciné worker.

For Miniature Camera Workers.

Every reader of "The A.P." who is interested in miniature camera work should make certain of getting next week's issue. A new feature, specially for miniature camera workers, will make its first appearance and will be continued regularly every week. In this way the interests of a very large and growing body of amateur photographers will be catered for. It is particularly appropriate that this new feature of "The A.P." appears at this time. There is great activity among

miniaturists on all sides; the Camera Club is holding an exhibition by members who practise this work, and the Royal Photographic Society has decided to form a miniature camera group. The Society has set up a provisional committee, including workers with the miniature in portraiture, landscape, natural history, press photography, and other lines, and there is talk of an exhibition of miniature camera work.

In press photography, that well-known Fleet Street figure, Mr. James Jarché, recently gave some telling instances of the services of the miniature camera. At the same time, he was critical of the instrument, and thinks that from the pressman's point of view it could be much improved. The shutter is a bugbear, it is too noisy even on the quietest cameras. Also he wants a turret, such as you get in the ciné, so that the lenses may be swung into position quickly to get what is wanted; if possible without need for refocussing. Mr. Jarché said that his was the only miniature camera at the lying-in-state of King George V, and in showing the pictures he took on that occasion he asked his audience to tell him whether there was anything wrong with his angles, and whether there was not more definition in his lights and more architecture in his roof than in the other photographs which were published on that occasion.

People in diverse fields of work united in praise of the miniature during the recent symposium at Russell Square. Mr. Paul Shillabeer declared that since he took up the miniature for advertising subjects his work had not only been better but more enjoyable, simply because the last thing he had to think about was the apparatus. Its use became automatic, and so he could devote his whole time to entertaining the model and watching poses and expressions. Mr. W. G. Briggs acclaimed it for portraiture. True, it did not permit of negative retouching, but that was an advantage in portraits of men and young children, for it only required a little more intelligence to photograph them so that retouching would not be necessary. He admitted that when it came to young and not-so-young ladies a very high degree of skill and selection was needed if the result was to appeal to the sitter. Finally, Mr. G. B. Macalpine spoke of its value in scientific work, where he found that miniature cameras taking negatives 24×36 mm., on standard ciné film, and having interchangeable lenses and coupled film transport and shutter winding, fulfil the requirements for varied types of recording, from the low-power photomicrograph of a finger-print to hand-cut specimens of porphyritic granite, showing zoned phenocrysts.

The new Miniature Camera section of "The A.P." will be well to the front in dealing with the work of these photographers and other matters of interest to all who use the modern tiny cameras.

PREPARING A LANTERN LECTURE

THE photographer who belongs to any sort of society, club or institution has it in his power to provide at least one interesting evening for the members' enjoyment, if not more, and that is by providing a lantern lecture.

First of all, a definite subject must be selected—we'll say old churches. You gather together the negatives you possess of these, and choose those which are good from a negative point of view, because you can't make a good slide from a bad negative. Now put aside those which you feel are only of personal interest to you, and select those of general interest, but do not reject all those of personal interest if you feel that other people will be interested in your personal reasons.

Professionally-made slide-boxes are easily the best type of apparatus in which to store your slides; they can be stood up on end ready for the operator to take hold of, working from one end of the box to the other. In order to see at a glance whether all the slides are in their correct order, it is good practice, when they have been first arranged, to draw a diagonal right across the edges of the binding strips of the slides down the whole length of the full box from corner to corner. It is possible then to see at a glance, by a break in the line, if a slide is either out of place or missing.

Fifty to sixty slides form a useful number for an ordinary lecture, and will occupy somewhere about an hour and a half. Unless it is a very special subject in which the members are very specially interested, it is not wise to exceed this time.

One of the first mistakes most lantern lecturers make is that of relying too much on the slides for the sequence of their remarks, with the consequence that the talk is delivered in a series of jerks.

Preparation is, of course, the only way to avoid this mistake. The lecture should be prepared in detail at home, and written out.

Even if the amateur intends to deliver his talk without notes it should be prepared and read carefully through a number of times in order that there shall be no gaps in the fluency of delivery. There is, of course, nothing to prevent side-tracks and notes being added during the lecture should the person delivering it be competent to do so.

A perfect understanding with the lanternist should be arrived at well before the show is due to begin. Many methods of communication with him have been devised. The main object of these should be to convey to the operator unmistakably the signal for changing the slide, without this being at all obvious to the audience.

The opening remarks and the first few slides are very important in lecture work. It is well known to expert lecturers that if they can get the audience interested right at the commencement, any little uninteresting details will pass by in the course of the talk without boring them. When uninteresting details have to be given, as frequently happens, they should be wedged in between more interesting parts, and not, as some lecturers do, delivered in one heap with the idea of getting rid of them all at once. It is a mistake to make the discourse too long, the rule here being, leave your audience wanting more, not "fed up."

The lecturer, if reading, should remember to take a quick glance at the screen from time to time, as a great deal of disconcerting merriment is often caused by the reader solemnly referring to one object believed to be portrayed on the screen, when all the time something entirely different and often incongruous is depicted there.

A sense of humour is almost a necessity in this sort of work, and there is no reason why the most solemn subject should not be relieved by a touch of humour here and there, providing it is not overdone.

Don't forget to thank the lanternist before you close your lecture, and be sure you have co-operated with him right from the start. E. A.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Points of Importance for Lantern-Slide Makers

The points dealt with in this article should have attention from all slide makers. Attention to them ensures the best effect from the projected pictures.

IT is safe to say that the making of a perfect lantern slide imposes a definite test upon the technical ability of the photographer. The lantern slide is one of the best means of showing the beauty of a good photograph, though it is very unkind to those that are technically imperfect. Even from good negatives there are made many slides which are not nearly as good as they might be solely through lack of attention to the points which are dealt with in this article.

Removing Defects.

It is almost unnecessary to point out that the negative should be free from pinholes, scratches, and all defects of a mechanical nature. This is a standard of perfection that is not always reached, in spite of the high quality of modern plates and films, and the photographer has to remove the defect as well as he can.

In the case of a contact print or an enlargement it is possible to remove these defects so that they are unseen, but it is less easy to do so in the case of a lantern slide. Not only is the work magnified upon the screen so that a minute pinhole may be two inches or more in diameter, but the mistake is often made of doing the spotting with an opaque medium upon a transparent surface.

The ideal is to spot the negative with such care and so well that little or no spotting is called for upon the slide. This can be done, though it must be admitted that considerable practice is required.

It may be better to leave the slide alone, especially if the defect is in one of the more transparent parts of the subject. In the case of a pinhole in the shadows, care must be taken to spot the defect only, and not to touch surrounding parts of the subject. Actually, most photographers use too much pigment, and apply the brush too many times. All that is necessary is one or two, or at the most three, light touches with a nearly dry spotting-brush, so that the pigment matches in depth the silver image at that part of the slide.

For those photographers who are not very handy with the spotting-brush, excellent results may be obtained with a mapping-pen and diluted indian ink.

Light Corners.

A defect that is very prevalent in what are otherwise excellent slides, is allowing the edges of the slide to be lighter in depth than the surrounding image. In the case of slides made by reduction, this is the result of faulty adjustment of the illuminant. For the best pictorial effect it is preferable to have the corners slightly darker than the centre.

If only a part of the lantern plate is to be used, the picture should be central on the slide. In the case of a series of slides an unpleasing effect is produced if one picture appears on one side of the screen, and the next nearer the top, or at the bottom. This is a point that those who are making sets of lantern slides for a lecture, or for any other purpose where the pictures have to be shown in sequence, will do well to note.

Colour and Density.

The modern chloro-bromide lantern plate allows of slides being made in a pleasant warm-black tone, and these are very popular. There are also other plates that allow the production of a variety of colours ranging from warm black to purple or red, by increasing the exposure and developing in a solution restrained by bromide, or otherwise modified. This is a valuable power in the hands of the photographer who wishes to convey an effect of colour, such as red for a sunset scene.

At the same time, it is only fair to point out that these colours are sometimes obtained at the expense of photographic quality. Sepia or brown tones are inclined to be unpleasantly hot. In the matter of colour the only test is the appearance of the slide when projected. When introducing colour into a slide the photographer should aim at a delicate effect. Intense greens, blues or reds, however obtained, are often far from pleasing.

There are many slides that, while they are obviously from good negatives, fail either because they are too weak in contrast, or because they are too dense. Slides that have been over-exposed and are in consequence rushed out of the developer and into the fixing-bath in the hope of saving them will be both poor in colour and weak in contrast. Excessive density is almost as bad a fault.

The perfect lantern slide, in the case of a subject of normal contrasts, must have a very long scale of gradation. There must be a trace of silver image in the highest lights, but the shadow detail must remain transparent.

It is very difficult to convey in words the exact appearance of a well-made slide. If he can borrow a slide of really good quality the beginner will have the best possible guide to perfection. For a finished slide there is only one real test—that of projection through a lantern to see how it looks on the screen. But it is helpful to know that any slide that looks well in the hand will project successfully. Many of the best slide-makers, in fact, derive as much pleasure from viewing their slides in the hand as upon the screen.

Some Minor Points.

Care must be taken that the slide is clean. By this is meant that it must not only be free from particles of dust and other such obvious dirt, but that it must not have on it any deposit from the washing water. This, if allowed to dry upon the film, gives it an appearance of fine ground glass, especially noticeable in transparent parts of the subject. Gentle swabbing with cotton-wool after washing will remove the deposit, or in extreme cases the slides may be given thirty seconds in a solution of acetic acid of 2 per cent strength, followed by a final rinse.

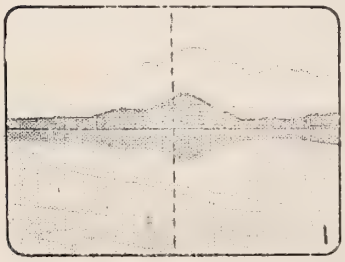
Care should also be taken to see that the cover-glasses are clean.

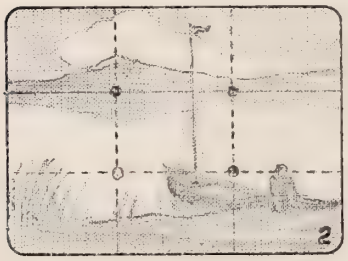
Masking the picture is important. The mask should suit the subject, and exercise the same function as the trimming knife on the print. Domes, circles, rounded corners, and all "fancy" openings should be avoided. All corners should be truly rectangular, careless masking detracts from the good effect of an otherwise satisfactory picture.

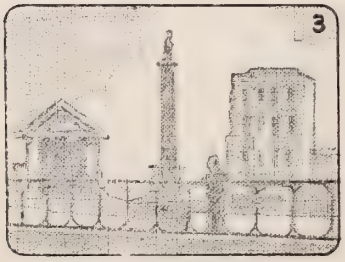
Picture Points for the Amateur Cinematographer

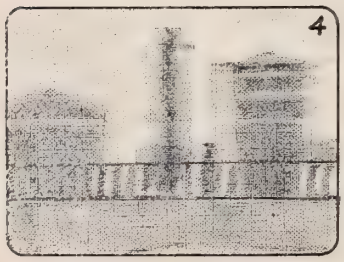
The beginner in ciné work will find that while it has much in common with the "still" camera as far as pictorial composition is concerned, there are several other points to be borne in mind. Some of these are indicated in the following notes.

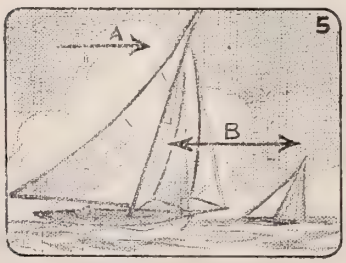
by RICARDO











ONE of the first things that the beginner will learn about ciné camera technique is that the film frames or pictures cannot be trimmed like a "still" camera print.

If the camera is not held strictly vertical, and that means both the lens panel front and the side of the camera, everything that should be vertical, such as buildings, etc., and all horizontal objects, will be ultimately seen on the screen in sloping positions.

For this reason most ciné camera manufacturers engrave a horizontal and vertical line somewhere on the view-finder so that the view seen can be checked off square with the camera.

Avoid as much as possible filming distant views like that in Fig. 1. The horizon runs across the centre of the frame and the main object of interest is also in the centre. As with still camera practice, try and place the point of interest on *one* of the "thirds" as suggested by the black spots in Fig. 2. Notice, too, the great improvement made by including a foreground.

The alternative for such still scenes is to move the *camera* in a horizontal direction, otherwise known as "panning." In doing this, observe that the camera must be moved very slowly. Where there are many vertical objects in the field of view, like those in Fig. 3, the panning movement must be very slow, otherwise something like the fuzziness in Fig. 4 will be seen instead of a sharp contour to each.

The film transport speed must be quicker for quick "pans." It is sometimes better to make several still shots than to "pan" the camera for such subjects.

Another fault that the beginner is prone to make when "panning," and that is swinging the camera to and fro, i.e., from left to right, too many times.

Once or twice is enough for most subjects, and if this is exceeded the ultimate effect will be to make everybody in the audience jerk their heads from side to side in order to follow the subject.

With moving subjects like those in Fig. 5 it is much better to position them for a three-quarter front view and then follow them in one direction, "A," until a back three-quarter view is seen. Don't reciprocate, like "B," from one to the other. If one is also on a moving object such as a boat, every effort must be made to keep the camera as near as possible horizontal.

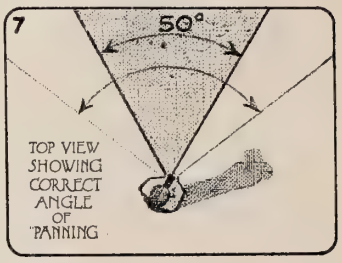
When shooting a moving subject like the player in Fig. 6 it is a wise plan to keep him a little to one side of the centre as shown, as this will give him plenty of "space" in front and look better. Follow the figure and not the ball, and again, move in one direction, and should a return shot be required, allow a pause in the camera before returning.

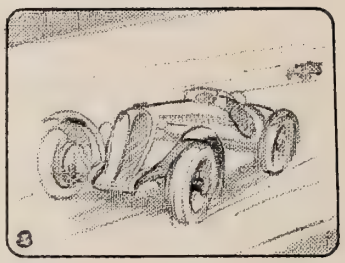
Fig. 7 shows the angle of a "pan" shot. If an arc of 50 degrees or so is exceeded, not only does the perspective look odd, but the entire shot looks rather monotonous. When filming fast objects such as Fig. 8, take up a three-quarter front view position when in the distance and hold them until they are gone again and should they appear like Fig. 4 while broadside on, cut this portion out of the film before projection.

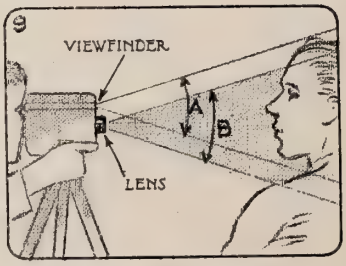
Fig. 9 explains the meaning of parallax. With some of the older types of cameras where the view-finder is some distance away from the lens, there is the danger of missing the top margin when filming close subjects.

Figs. 10 and 11 illustrate how near objects, especially when they can be placed near two or more edges of the picture, provide an interesting support or frame.













Rolleiflex does it again

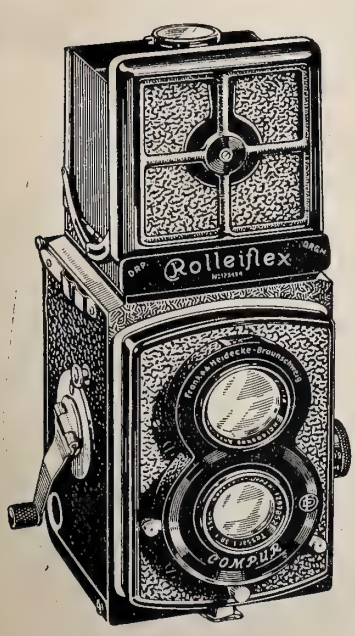


By permission of the "Daily Herald."

THIS ROLLEIFLEX SNAPSHOT **WINS £3,000**

The 1st prize winning picture taken by Mr. Fred H. Done, of Northwich, Cheshire, with his ROLLEIFLEX camera

FOR THE SECOND YEAR RUNNING A ROLLEIFLEX USER WINS THE "DAILY HERALD" BIG PRIZE



THIS YEAR £3,000 (£2,500 with an additional £500 for being a Registered *Daily Herald* reader). **LAST YEAR, £2,500** first prize won by Mr. R. Jenkins with his Rolleiflex. The competition was open to any amateur, no matter what his camera, so the Rolleiflex beats all comers. To carry off the biggest prize in photographic competitions two years in succession is surely a record unparalleled in photographic history. No wonder the photographic trade is agog with this astounding news.

There is no doubt that the unique design and the marvellous versatility of the Rolleiflex enabled both Mr. Done, this year, and Mr. Jenkins, last year, to pull off these big prizes. They watched their subjects right way up in actual size on the focussing screen, and snapped at exactly the right moment. Focussing, lens stop, shutter speed can all be instantly adjusted while watching the picture.

And yet the Rolleiflex is only a medium-priced camera. It has a one-lever Compur shutter speeded to 1/500th sec., T. and B., a Zeiss Tessar f/3.5 lens and takes 12 pictures on 3¼×2¼ 8-exposure roll film for a 1/-. As equally suited to winter photography as summer snapshots. And it costs **£25.** A large range of accessories include plate adapter, ciné. film attachment, stereo attachment, Proxar lenses, etc.

ASK YOUR DEALER TO DEMONSTRATE THE MARVELLOUS ROLLEIFLEX

or write for latest brochure and name of nearest stockist to the Sole Importers :

R. F. HUNTER LTD.

"Celfix House," 51, Gray's Inn Road, London, W.C.1

TELEPHONE : HOLBORN 7311/2.

NEW PATHÉ CINÉ



Immediate Delivery.

Yours for **10/11** down and 11 similar monthly payments.

Cash Price **£6:6:0**

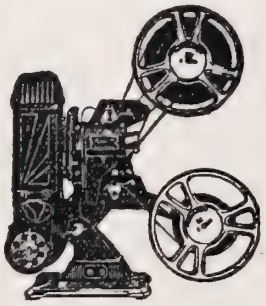
We are of course FIRST with the new model Motocamera

Many new and improved features are incorporated. F/2.5 Taylor-Hobson Anastigmat. Single Picture Device, etc., etc.

De Luxe Leather Case, to hold camera and 3 films, 12/6

IMMEDIATE DELIVERY

PATHÉ 200-B



New model silent running 250 WATTS.

Yours for **26/3** ONLY

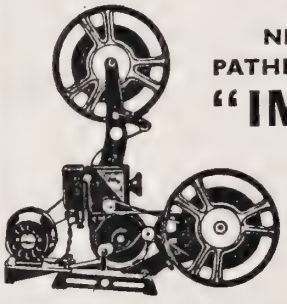
and 11 similar monthly payments, or £15 cash.

Highest part exchange allowances.

We guarantee a higher part exchange allowance on your unwanted apparatus

TRY US—IT WILL PAY YOU

NEW PATHÉSCOPE **"IMP"**



Definitely the **Finest Value** in HomeCiné Projectors

Yours for **12/3** ONLY

and 11 similar monthly payments

(Complete Outfit)

PRICES : Complete outfit, **£7.** Projector and Resistance only, **£4 12 6.** Electric Motor Drive, **£1 15 0.** Super Attachment, **17s. 6d.**

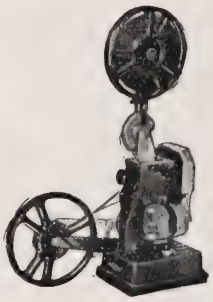
Send for full particulars of our exclusive hire purchase terms. Equal payments over 9 months to 24 months.

NEW IMPROVED DEKKO PROJECTOR

60% MORE LIGHT

£3:10:0 ONLY

YOURS for 6/3 down and 11 similar monthly payments.



NEW MOTOR-DRIVEN MODEL, to suit all voltages

£5 : 5 : 0

YOURS for 9/2 down and 11 similar monthly payments.

New improvements include : New optical system, giving 60 per cent more light ; New type shutter which makes it impossible to burn or blister films.

NEW DEKKO

ON YOUR UNWANTED APPARATUS AGAINST A BUMPER ALLOWANCE

WE WILL GIVE YOU A

NEW IMPROVED DEKKO



Entirely re-designed gate, fitted with rollers top and bottom, film jamming entirely eliminated with this new model.

We are in a position to make you an exceptionally liberal offer for your Pathe Motocamera or Coronet Cine Camera in exchange for a new Dekko.

Prices of new models fitted with :—

F/3.5 Dallmeyer Anastigmat. Yours for **12s. 1d.** and 11 similar monthly payments, or **£6 18s. 6d.** cash.

F/2.5 Taylor-Hobson. Yours for **13s. 8d.** and 11 similar monthly payments, or **£7 16s. 6d.** cash.

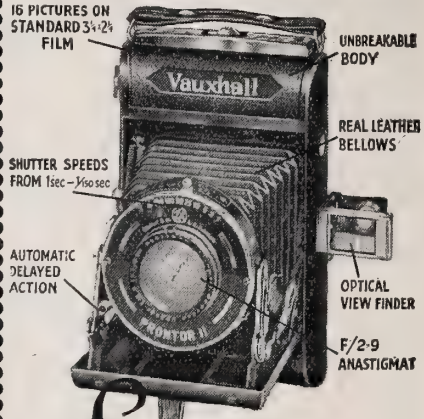
***F/2.8 Taylor-Hobson.** Yours for **16s. 3d.** and 11 similar monthly payments, or **£9 6s. 6d.** cash.

***F/1.9 Dallmeyer or Ross.** Yours for **19s.** and 11 similar monthly payments, or **£10 18s. 6d.** cash.

***F/1.5 Dallmeyer Speed Anastigmat.** Yours for **27s. 1d.** and 11 similar monthly payments, or **£15 10s.** cash.

**Focussing Lens Models—specially recommended.*

The Best Value



£4-19-6 only

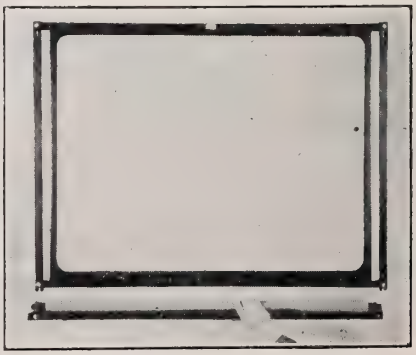
The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR **8/9** down and 11 similar monthly payments.

Or with Compur "S," £6 15 0. Compur Rapid, £7 19 6

GLASS SCREENS

STAGGERING VALUE



Finest Crystal Glass Beaded Surface.

SIZE : 30×40 **32/6**

COMPLETE WITH STRETCHERS.

Also in finest Silver Surface..... **17/6**

COMPLETE WITH STRETCHERS.

Packed in neat cardboard box.

NOTE THESE POINTS

This new screen must not be confused with cheaply-made screens. The surface is very durable and of finest quality. The woodwork is not stained, which soils the hands, but is polished in eggshell cellulose. The stretchers are of a new design and allow for fixing the screen quickly without having to remove the thumbscrews.

SPECIAL : 52 in. × 40 in. Screen in silver surface only. Price..... **21/-**

COMPLETE WITH STRETCHERS.

Carriage on all Screens **1s. 6d** extra.

Only obtainable from the Camera Co.

THE CAMERA COMPANY

320, Vauxhall Bridge Road, Victoria, S.W.1, and 52, Cheapside, E.C.2.

TELEPHONE: VICTORIA 5482 AND 5483 TELEPHONE: CITY 5482

An Electric Signalling Device for the Lecturer

WHEN delivering a lantern lecture it is essential for the lecturer to keep in touch with the lanternist so that he may know when to change the slides. An audible signal of any kind is liable to be distracting; this leaves us with no alternative but the electric "flasher."

The device shown in the sketch is quite suitable for this purpose, and very efficient when in use. It consists of a box, A; battery, B; terminals, C; battery tester or terminal strip, D; flashlamp bulb, E; switch, F; cover for bulb, G; a length of flex and pieces of thin covered wire.

The box to hold the battery is made of plywood, and all the necessary wood may be cut from an empty tea-chest. An Every Ready battery No. 126 was used, because of its large capacity, which enables it to last for several lectures before requiring replacement. Also it is fitted with terminals, which simplifies the wiring. The ordinary flashlamp battery can, of course, be used if desired, but in this case the holes will have to be made in the brass strips or the connections soldered.

The battery tester is a small gadget used by the electrician, and costs about twopence to buy. The bulb is 3.5 volts, and green in colour. A pear-shaped push switch is the best type for this purpose. The small cover is also of thin plywood, and is merely for the purpose of keeping the signal in the required direction.

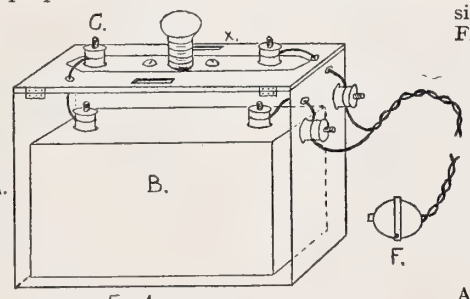


Fig. 1.

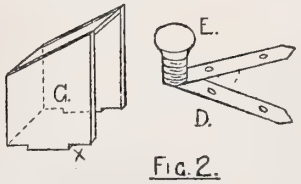


Fig. 2.

A glance at the sketch A, Fig. 1, will show how the box is constructed; it is convenient to hinge the top to the side. The cover G, shown in detail at Fig. 2, fits in the slots X, in the top.

Holes are made where shown in the battery tester, and terminals secured to this, which in turn is screwed to the top. Terminals are fastened to the front of the box and the battery inserted in position.

The wiring is shown by the thick black lines from the battery to the various terminals. Small holes will have to be made in the top and front to take the wires through. A length of flex is attached to the terminals in front, the cover fitted in position, and the device is complete.

The box is placed on the table near the lantern and the flex run along any convenient path to the lecturer. When the switch is pressed the small green light gives a pleasing signal, not brilliant, yet just sufficient to catch the eye of the lanternist.

J. STOBBS.

The Amateur Photographer and Cinematographer

Annual Lantern-Slide Competition, 1936

Readers are reminded that the latest date for receiving entries is Saturday, October 31st, 1936

Classes and Subjects.

CLASS I.—Landscape, with or without figures, sea subjects and river scenery.
CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.
CLASS III.—Architecture, interior and exterior.
CLASS IV.—Flowers, fruit and other "Still-Life" subjects.
CLASS V.—Natural History subjects.
CLASS VI.—Lantern slides in colour (not hand-coloured).
CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* Lantern-Slide Competition.

Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure 3¼ × 3¼ in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

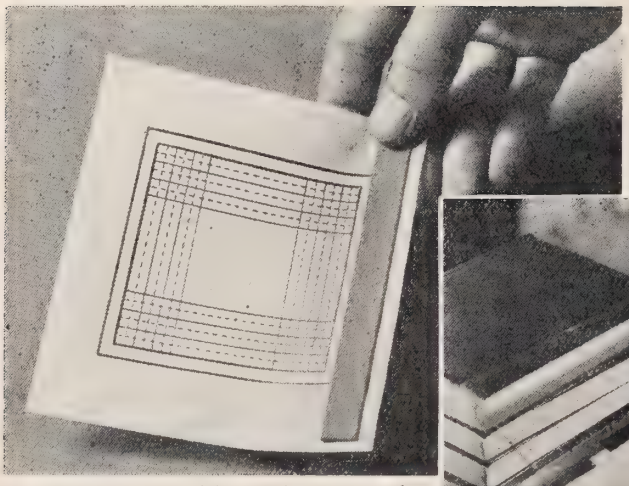
(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Saturday, October 31st. The slides must be well packed, and addressed "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

FINISHING LAN

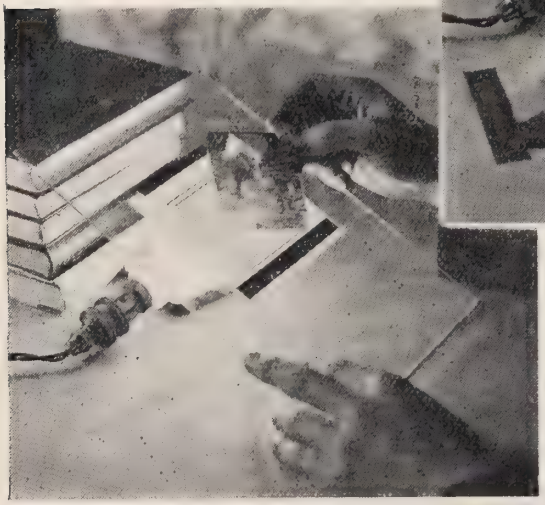
Masking, Spotting and Bindin



1.—*A gauge is a great help towards accuracy and neatness in slide-making. This one is quite simple to draw on a piece of tracing-paper. A strip of cardboard, on which to rest the slide while being masked, is gummed on as shown. Keep this quite parallel with the edge of the gauge.*

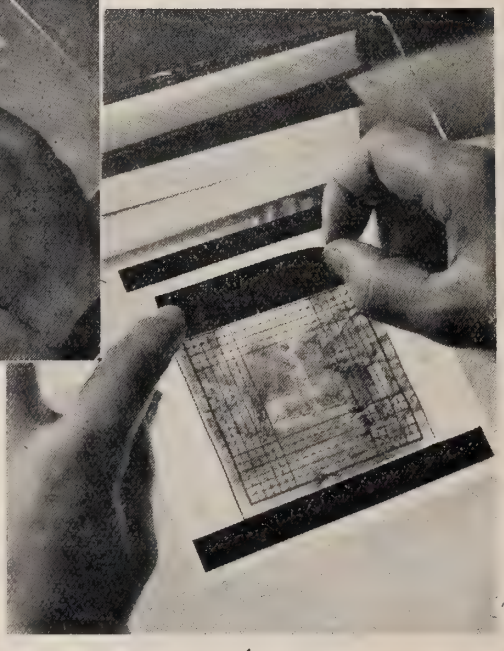


4.—*These spots of gum are sufficient to hold the first masking-strip securely when adjusted in position and gently rubbed down. The other three sides are then masked in rapid succession. The value of the gauge will be appreciated during this operation as it enables the exact amount of picture that is required to be seen. It also serves as a guide for straightness of the masking strips and for ensuring right-angled corners. This method of masking enables one to complete the composition of the actual picture to a nicety. At the same time, the back of the slide looks neat as well as the front, because the spots of gum are hidden in the final binding.*



2.—*By attaching the gauge temporarily to a sheet of glass we have an ideal masking desk. The lines on the gauge ensure regular and perfect masking, and both hands are free for the work. The glass is supported at an angle over an opal electric light bulb, as shown.*

3.—*For masking lantern slides cut up some thin black paper into strips $3\frac{1}{4}$ in. wide, and these again, in an ordinary print-trimmer, into smaller strips of various widths, each of which is then $3\frac{1}{8}$ in. long. A mask of any rectangular shape can be built up with these strips and is better than using cut-out masks of stock sizes. Three tiny spots of gum are dabbed along the top edge of the slide, before applying the masking strips.*



4.



5.—*When all the slides are masked, the gummed places will be dry, and the surplus masking can be trimmed off with a sharp knife, on laying each slide face down on a clean piece of stiff flat cardboard.*



6.—*Then comes "Spotting." Two white spots are gummed and put on the mask, at the top of the picture. These are to indicate to the lanternist which way up the slide is to be put into the lantern carrier, without his having to examine each one as he takes it out of the box. A plentiful supply of spots can be made in a few seconds with an office letter-punch.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

TERN SLIDES

By DAVID CHARLES.



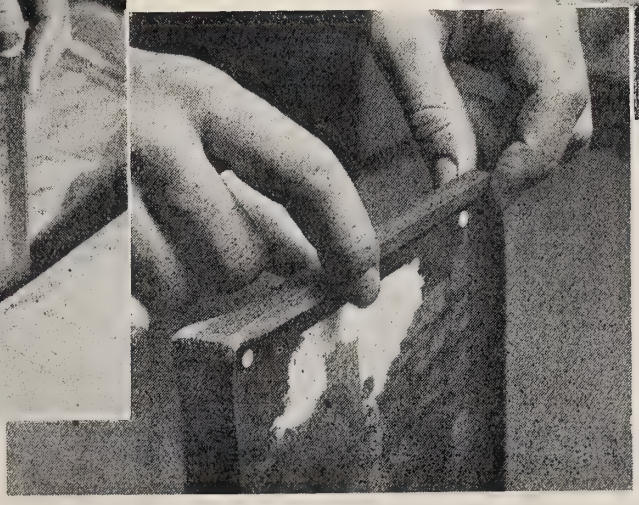
7.—*Whether you prefer long or short binders, moisten them on a thin towel, or on blotting-paper. For this purpose apply gently either a soft damp sponge to the gummed side, as shown in the picture, or use a broad camel-hair brush that has been dipped in water. If there is any doubt about the binder sticking, a good plan is to apply thin gum instead of water to moisten it. Wetting the back of the binder first makes it nice and limp, and therefore easier to handle.*



8.—*Upon the moistened binder, gum side up, start the slide like this. Of course you have laid a cleaned cover-glass over the mask, and have dusted both inside surfaces with a dusting-brush! Have the slide parallel with the binder, and in its middle.*



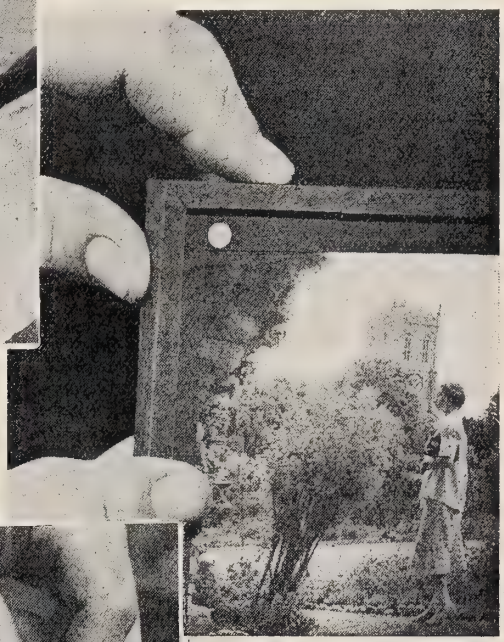
9.—*Press the slide firmly, so that the binder commences to stick, and turn the slide on its corner, until the next side rests in the middle of the binding-strip. Then run a finger up the side, which has already begun to stick, to make it adhere firmly.*



10.—*Continue turning the slide, rubbing each edge in succession in good contact, and take care to make a neat overlap of the ends of the binder. Then squeeze down the projecting edges of binder along one side, like this.*



11.—*Next squeeze down the binder similarly on the* opposite side *of the slide. This operation forms "dog's ears" as you can see here. Pinch these to form neat mitres. A spot of gum can be applied to these little triangular corners to enable them to stick down better and make a good job of it.*



12.—*Then the remaining two sides are folded over and rubbed down. Notice the neatness of the corners produced by this method. The slide is now finished. It should be placed under a flat weight, and each successive slide put squarely beneath the pile. This helps to compress the corners. The glass on both sides should be thoroughly cleaned when the binders are quite dry. They will then neither move nor become fluffy from rubbing with a slightly damp rag. If the slides are to be given titles, these should be written legibly in white ink, either on the top part of the black mask, between the spots, before the cover glass is bound on, or they can be written on the top binding after the slide is completed. An alternative method is to write this title in black ink on a small strip of thin white paper and either stick it on the mask before bindir g or on the outside of the slide when finished. If a set of slides is being made for a lecture, they should be numbered consecutively after the order has been decided.*

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Three years ago we announced the formation of a new camera club at Norwood. It is now firmly established and decidedly flourishing. There are comfortable headquarters conveniently situated opposite the omnibus garage on Knight's Hill, West Norwood, and an interesting and comprehensive programme for the coming season has been arranged. There are vacancies for new members, and we are informed that "A.P." readers will receive a specially warm welcome. Full particulars and a copy of the syllabus can be obtained by sending an addressed envelope to Mr. A. W. Ketteridge, 10, Dodbrooke Road, S.E.27.

We have been advised of a change in Secretaryship of the Bournemouth Camera Club, which meets at the Town Hall, Bournemouth, every Monday. The new Secretary is Mr. John Reid, Westminster Hall, Beacon Road, Bournemouth, who will be pleased to hear from all keen amateur photographers in the district who are not members of a photographic society.

The Willesden Photographic Society has now commenced its winter session and extends a hearty welcome to all keen amateur photographers in the N.W. district of London, who should get into touch with the Secretary, Mr. E. E. Telfer, 14, Robson Avenue, Willesden, N.W.10.

Erdington is a thriving suburb of Birmingham, with over 10,000 inhabitants, and the Erdington and District Photographic Society invites the amateur photographers among them to join. Novices, as well as advanced workers, are welcome, and the society provides, free of charge, the use of a dark-room. Those who are interested should send for a programme to the Hon. Sec., Mr. H. C. Chamberlin, 36, Grange Road, Erdington, Birmingham, or attend for a "sample evening" on any Monday at 8 p.m. at the Church House rooms, High Street, Erdington.

On Saturday afternoon next, October 31st, the Southern Railway is organising a special ramble in the Bearstead district, and a photographic party, under the leadership of Mr. A. E. Daly, will be included. The train leaves Charing Cross at 1.45 p.m., and arrives back at 10.37 p.m. The return fare is 3s. After tea, a dance will be held at the Tudor House, but an alternative evening ramble will be arranged.

The October issue of the "Pathéscope Monthly" announces the new "Motocamera H," superseding the older Model "B." It is fitted with a fixed-focus T.T. & H. anastigmat of aperture f/2.5, and has a single-picture device. The October releases of 9.5-mm. film include two Charlie Chaplin comedies and two Mickey Mouse cartoons.

We have been asked to draw the attention of our readers to the "E.M.I. Camera Club," which has recently been inaugurated and is open to all employees of Electric and Musical Industries, Ltd., Hayes, Middlesex. Meetings are held fortnightly during the winter and monthly during the summer, and an interesting and comprehensive syllabus is being arranged.

The Bethnal Green Camera Club, which meets on Wednesdays and Fridays from 8 p.m. to 10 pm. at The Bethnal Green Men's Institute, 229, Bethnal Green Road, E.2, has now commenced its winter session. All readers of this paper living in the Bethnal Green district who are interested in the technical and artistic side of photography should get in touch with the Hon. Secretary, Mr. Frank W. Young, at the above address.

A Photographic Club has now been formed by the students and lecturers of the Camborne School of Metalliferous Mining. This Club proposes to hold its first exhibition in December, and a full programme for the session is being arranged. Amateur photographers living in the district who are interested should get in touch with the Hon. Secretary, Mr. Norman B. Connell, School of Mines, Camborne, Cornwall.

The latest winner of the Wallace Heaton Weekly Competition is Mr. L. Tyler, 92, Bishops Tachbrook, Leamington Spa, to whom an award of 21s. has been made. Readers will find full particulars regarding this competition in our advertisement pages.

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, October 31. Rules in this issue.

The Amateur Photographer Annual Lantern-Slide Competition. Closing date, October 31. Rules in this issue.

Wallace Heaton "Open Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

XVme Salon International de Photographie de Bruxelles.—Open, May–October. (M. Maurice Broquet, Secretaire du Salon, Rue du Sceptre, 77, Brussels.)

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

South African International Salon.—Open, October. (Hon. Secretary, Johannesburg P.S., P.O. Box 7024, Johannesburg, South Africa.)

Fotoclub Zagreb, Fourth International Salon of Photography.—Open, October. (Fotoclub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

Lincoln Camera Club.—Open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

Third Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

IV International Hungarian Exhibition.—Open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Eighth International Photographic Salon of Japan.—Open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo, Asahi, Shimbun, Tokyo, Japan.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

Wray Park Studio (Reigate) Third Annual Exhibition of Enlargements made from local amateurs' films. (Windmill Galleries, High Street, Reigate), November 3–7, open 10 a.m. to 7.30 p.m.

G.E.C. (Coventry) Third Annual Exhibition. Open classes for members of Midland Federation Clubs.—Open, November 9–14. (P. H. Crosby, Hon. Sec., G.E.C. Photographic Society, General Electric Co., Ltd., Coventry.)

Johnson's "Holiday Competition." Cash prizes.—Closing date, October 31. (Johnson & Sons, Ltd., Hendon, N.W.4.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Entries, November 1; open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.) Entry forms obtainable also from the Editor of *The Amateur Photographer*.

Royal Photographic Society Sub-standard Film Competition during December; entries, November 2. (J. F. Marshall, Hon. Sec., Kiné Group, R.P.S., 35, Russell Square, London, W.C.1.)

Borough of Ealing Public Libraries Photographic Exhibition and Competition.—December 9–10. Open to all residents in the Borough. (M. L. Hodges, Librarian, Hanwell Public Library, London, W.7.)

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr., 69, Antwerp.)

Fourth (Third International) Wilmington Salon of Photography.—Entries, December 15; open, January 18–31. (Secretary, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.)

Fourth Scottish Amateur Film Festival, Final Adjudication and Public Show, February 20; entries, December 31. (Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.) Cash prizes.

Preston Scientific Society Twelfth Annual Open P.S.—Entries, January 8; open, February 1–13. (E. Eastham, 130b, Church Street, Preston, Lancs.)

S. London P.S. 41st Annual Exhibition.—Entries, January 18; open, February 13–March 13. (H. S. Adams, 40, Stockwell Park Road, S.W.9.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

Twenty-ninth Scottish National Salon.—Open, February 20–March 13; entries, January 23. (J. J. Robertson, Hon. Salon Secretary, Art Gallery and Museum, Perth.)

Ilford P.S. International Exhibition.—Entries, January 30; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

IVe Salon International Albert Ier.—Open, March 2–16; entries, January 31. (M. Roger Populaire, 18, rue de l'Egalité, Charleroi, Belgium.)

Runcorn C.C. North-West Cheshire Salon of Photography.—Entries, February 6; open, March 10–13. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

L.M.S. (London) P.S. Twelfth Annual Exhibition, open to Great Britain and Northern Ireland.—Entries, February 12. (Clarence Pursell, Chief Accountant's Office, L.M.S. Rly. Co., Euston Station, London, N.W.1.)

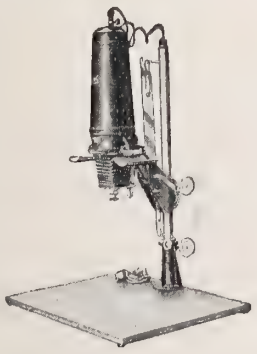
Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1; open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

MINIATURE CAMERA OUTFITS FOR SERIOUS MINIATURE PHOTOGRAPHERS

Most serious miniature photographers come to us to change their outfits. This is why we always have on hand a very large selection of used miniature cameras and accessories. In nine cases out of ten these second-hand cameras are indistinguishable from new, but by very reason of our large and quick turnover for miniature apparatus, we are able to offer them in every case at prices lower than those of similar outfits offered elsewhere. We invite prospective buyers to confirm the justice of this claim themselves by the simple process of comparison.

This week we have decided once more to increase the value for money of our second-hand miniature outfits so far as serious miniature enthusiasts are concerned. With the exception of Leicas, Contaxes and Rolleiflexes, we are including with practically every camera advertised a set of extra accessories, such as Filters and Proxars. That no charge whatever is being made for this may be ascertained by reference to our prices for similar cameras in our past advertisements. We merely wish to prove once more to the photographic public that in the case of miniature cameras, whether it is a question of buying, selling or exchanging, better service and better value is always obtainable by going to a specialist.

MINIATURE ENLARGERS



As miniature camera specialists, we have on view at our showroom the most complete selection of miniature enlargers to be seen anywhere. The accompanying illustration this week shows the fully automatic "FAM" enlarger, which is especially designed to enlarge all negatives up to 6×6 cm. in size. The "FAM" is adjusted to various heights merely by turning a porcelain wheel located on the side of the enlarger. It gives a maximum enlargement of 10 diameters on the 24×20 in. baseboard with which it is provided, and an absolutely unlimited enlargement merely by reversing the lamphouse and using the floor as an easel. It is provided with an extremely ingenious negative holder, permitting the negatives to be used in strip form without removal from the enlarger between each exposure. The optical system consists of a single condenser in conjunction with an f/4.5 anastigmat lens with iris diaphragm. An orange swing filter is provided and a complete set of masks for all negatives from Leica size up to 6×6 cm. A very similar non-automatic enlarger is available. This is the **Filmarex,** which apart from the necessity of focussing by hand, corresponds to the "FAM" in all other details. Prices:—

"FAM," 4×4.....£14 14 0
"FAM," 6×6.....£18 18 0
Filmarex, 4×4.....£9 13 6
Filmarex, 6×6.....£11 8 6

Another very interesting instrument we have just received is the Duplex Lumimax enlarger-projector. The Lumimax was primarily intended to take the lens of the Exakta camera. It is provided with a double condenser and takes negatives up to 6×6 cm. The most unusual feature of this enlarger is that the lamphouse may be swivelled round into a horizontal position, thus converting the instrument into a projector. Price, without lens, £10 10s. With f/4.5 lens, £13.

A GUARANTEE OF MECHANICAL AND OPTICAL PERFECTION ACCOMPANIES EACH OF THE FOLLOWING CAMERAS. IN SOME CASES SETS OF FILTERS OR PROXARS ARE INCLUDED WITH THE APPARATUS. NO EXTRA CHARGE HAS BEEN MADE FOR THIS AND NO DEDUCTION CAN THEREFORE BE MADE FROM THE PRICE OF THE CAMERA IF THESE ACCESSORIES ARE NOT REQUIRED. Please write for our new list of second-hand cameras and accessories, now ready.

CONTAXES:

Contax Model II, f/1.5 Sonnar lens. As new £52 10 0
Contax Model I, this year's camera, in new condition, f/2 Sonnar lens, wedge type range-finder £30 10 0
Contax Model I, latest slow-speeds shutter, f/2.8 Tessar. Practically as new.....£19 10 0
Contax Model I, latest slow-speeds shutter, f/3.5 Tessar. Practically as new.....£17 10 0
Zeiss 13.5-cm. f/4 Sonnar for Contax. As new £15 15 0
Zeiss 30-cm. f/8 Tele-Tessar for Contax, special filter, and case. Cost £48. As new.....£27 10 0
Megoflex Attachment for Contax, any model, £3 10 0
Plate Back for Model I Contax.....£2 10 0
Extra Slides, each.....5s. 6d.
Contax Magniphot Enlarger, latest improved type, fitted orange swing filter. Cost £11. As new £8 10 0

LEICAS:

Leica Model III, black, f/1.9 Dallmeyer Super-Six, ever-ready case. As new.....£26 10 0
Leica Model III, black, f/2 Summar lens, ever-ready case. Practically as new.....£29 17 6
Leica Model III, black, rigid f/2 Summar lens, ever-ready case. Practically as new.....£26 17 6
Leica Model III, black, f/3.5 Elmar lens, ever-ready case. Practically as new.....£23 15 0
Leica Model II, black, f/3.5 Elmar lens, ever-ready case. Excellent condition £18 10 0
Leica Model I, non-interchangeable, f/3.5 Elmar, case. Practically as new.....£8 17 6
Another as above, in good average condition £7 15 0
Leitz 5-cm. f/2 Summar, non-collapsible. New condition £10 10 0
Leitz 9-cm. f/2.2 Thambar, with special pigskin case. Cost £22 19s. As new.....£16 18 6
Leitz 9-cm. f/4 Elmar, coupled. As new....£8 15 0
Leitz 13.5-cm. f/4.5 Elmar, coupled. Excellent condition £11 10 0
Leitz 13.5-cm. f/4.5 Hektor, coupled. As new £13 15 0
18-cm. f/5.5 Tele-Megor, coupled for Leica. As new £17 10 0
Leica Stereo Viewer, as new, £4 15s. Leica Slow Speeds Attachment. As new.....£2 0 0
Orange Swing Filter for Valoy, 25s.; Waist-level Finder, 25s.; Angular Finder, chromium, latest type, 25s.; Soomp Lens Hood, 7s. 6d.; Front Lens, Elpro, 15s.; Elpet, 17s. 6d.
Leitz "Fylad" Enlarger, to take the Leica lens. Excellent condition £6 10 0

ROLLEIFLEXES:

Latest Automatic Rolleiflex, 6×6, f/3.5 Tessar, Rapid Compur, ever-ready case. As new....£19 17 6
Automatic Rolleiflex, 6×6, f/3.8 Tessar, ever-ready case. Practically new condition £15 15 0
Automatic Rolleiflex, 4×4, f/2.8 Tessar lens, Rapid Compur, ever-ready case. As new....£20 10 0
Automatic Rolleiflex, 4×4, f/2.8 Tessar, case. As new £15 15 0
Rolleicord Model II, f/3.5 Triotar, case. As new £14 10 0
Rolleicord Model I, f/3.8 Triotar, case. As new £11 15 0

MISCELLANEOUS:

Latest type Super Ikonta Model II (8 or 16 on 3¼×2¼), f/3.8 Tessar lens, coupled film transport and shutter release, with green and red filters and ever-ready case. As new. Cost over £30.....£20 0 0

MISCELLANEOUS—contd.

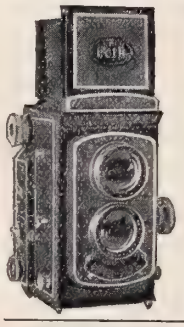
Voigtlander Prominent (8 or 16 on 3¼×2¼), f/4.5 Heliar lens, coupled range-finder, built-in exposure meter, Focar lens, yellow filter, pigskin case. Cost over £21. As new.....£13 10 0
Voigtlander Superb, f/3.5 Heliar lens, set of Focars, green and yellow filters, ever-ready case. As new £14 10 0
Voigtlander Superb, f/3.5 Skopar, set of Focars, blue and green filters, case. As new.....£12 5 0
Welta Superfekta, f/2.8 Tessar, red and yellow filters. As new £18 15 0
Ikoflex I, f/4.5 Novar, Compur Rapid, yellow filter. As new £7 0 0
Miniature Marvel, f/2 Xenon lens, Rapid Compur shutter, green filter and Zeiss Proxar. As new £9 15 0
Noviflex, f/2.9 Trioplan, yellow/green filter, Proxar, case. Cost £17. As new.....£9 17 6
Mini-Fex, f/3.5 Astan lens, Compur shutter, filter, purse. As new.....£5 17 6
520 Zeiss Ikonta, f/3.5 Tessar, Rapid Compur, yellow and blue filters. As new.....£8 18 6
520 Zeiss Ikonta, f/3.5 Tessar, Compur, green and red filters £8 5 0
530 Zeiss Ikonta, f/4.5 Tessar, Compur, 2 filters. As new.....£7 7 6
520 Zeiss Ikonta, f/3.5 Novar, Compur, filter. As new £5 18 6
Kodak 620 Duo, f/3.5 Kodak lens, Compur shutter, yellow filter. As new.....£7 7 6
Baldax, f/3.5 Trioplan, Compur, Agfa sky filter. As new.....£5 15 0
Foth-Derby, f/3.5 lens, focal-plane shutter, filter. Excellent condition £3 12 6
Foth-Derby, f/2.5 lens, focal-plane shutter, filter. Excellent condition.....£5 5 0
Kodak Pupille, f/3.5 Elmar lens, Compur shutter, Proxar, filter. Good condition.....£9 9 0
Nagel Pupille, f/2 Xenon lens, Compur shutter, Proxar, green filter. Excellent condition £12 12 0
Nagel Pupille, f/3.5 Elmar lens, Compur shutter, 2 filters, special reflex attachment.....£12 12 0
Baby Ikonta, f/3.5 Tessar, Compur, set of three pan. ortho filters. As new.....£7 5 0
Zeiss Kolibri, f/3.5 Tessar, Compur, Proxar, filter, case. Excellent condition £6 17 6
Baldi, f/2.9 Trioplan, Compur shutter, filter. As new £5 15 0
Super Ikonta 530/2, f/4.5 Tessar, Compur, light red and graduated filter, ever-ready case....£13 18 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur, light and medium yellow filters, ever-ready case. As new.....£14 17 6
Super Ikonta 530/2, f/3.8 Tessar lens, Rapid Compur, 2 filters, ever-ready case. As new.....£18 17 6
Super Ikonta 530/16, f/2.8 Tessar, Compur shutter, 2 filters, ever-ready case.....£21 18 6
Super Nettel, f/2.8 Tessar, Proxar, filter, ever-ready case. As new.....£17 15 0
Ensign Autorange, f/4.5 Tessar, Compur, fitted specially to take plates, 3 slides and focussing screen, filter. Cost nearly £17. As new.....£10 10 0
Exakta Multispeed Model B, f/2.8 Tessar, graduated filter, Proxar, case. As new.....£21 10 0
Exakta Model B, f/1.9 Dallmeyer Super-Six, case. As new £25 15 0
Exakta Plate-back Model C, f/2.8 Tessar, 3 slides, focussing screen, filter, case. As new..£24 10 0
Exakta Lever-wind Model A, f/2.8 Tessar, filter, Proxar. As new £15 15 0
6-in. f/5.6 Dallon Telephoto for Exakta. As new £6 10 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

You cannot do Better—

. . and there can be no better reason for going to 'the Westminster' to buy a New or Second-hand Camera (Ciné or Still), or to EXCHANGE your present apparatus. If you desire to make your purchase on most convenient OUT-OF-INCOME terms, you will find that 'the Westminster' can offer you very special advantages.

FOTH-FLEX—with f/2.5 lens .



Marvellous Value
Splendid Offer

Twin-lens reflex taking 12 pictures 2¼×2¼ on normal 3¼×2¼ film. With f/2.5 Foth anastigmat, automatic film counter, focussing magnifier, focal-plane shutter, giving exposures 2 to 1/500th sec. and Time, with delayed-action movement.

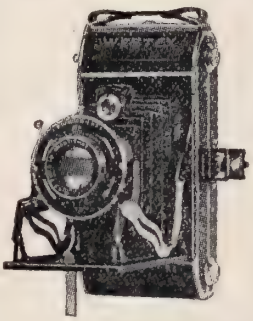
Price only .. **£13:10:0**

Nine monthly payments of 31/6.

Also with f/3.5 Foth anastigmat, as above, at... **£10:7:6**

'WESTEX' Roll Film Cameras

Quite Unbeatable



"WESTEX Four-Five"

Takes 8 or 16 on normal 3¼×2¼ film. Very highest quality in every detail. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, plated edges, best leather covering and bellows. Quick self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back, panchromatic safety windows. Easy and delightful to handle, yet suitable for the most advanced work anywhere. By far the best all-round value offered. Obtainable only at the Westminster.

£4 : 8 : 9

Nine monthly payments of 10/5.

Velvet - lined Leather Case, 6/9 extra.

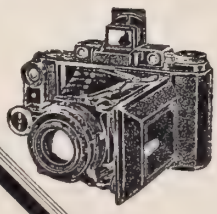
"WESTEX Junior"

8 pictures 3¼×2¼ on standard film. Fine f/6.3 anastigmat in focussing mount. Self-erecting front, ready at a touch, direct-vision and brilliant finders. Quite unparalleled at its price.

42/6

Nine monthly payments of 5/3.

ZEISS IKON SUPER IKONTA II



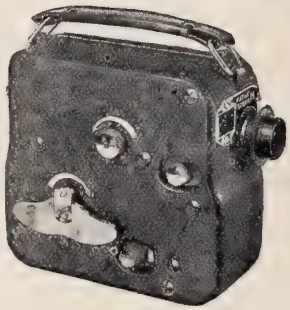
Eight 3¼×2¼ or 16 2¼×1¼ on standard film.

All metal parts chromium finish; film winder and shutter interlocked, entirely preventing double exposures. Albada direct-vision finder. Tessar f/3.8, Compur Rapid delayed - action shutter, 1 to 1/400th sec.

£27:0:0

Nine monthly payments of 63/-.

NEW PATHÉSCOPE 9.5-mm. Motocamera



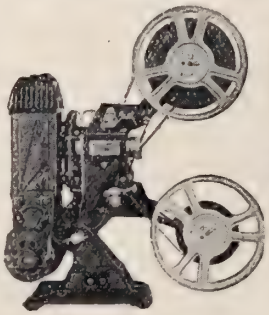
Model "H"

Remarkably compact and simple to load, and loaded in a few seconds. Size 4¼ in. square by 2½ in. thick, weighs only 2¼ lb. Taylor, Taylor and Hobson f/2.5 lens. Extra smooth running silent mechanism, single pictures at will.

£6 : 6 : 0

Nine monthly payments of 14/9.

PATHÉSCOPE 200-B 9.5-mm. Projector



Highly efficient 200-watt direct lighting system, giving a brilliant screen picture 10 ft. wide. Flickerless projection. Fan-cooled and asbestos-lined lamphouse. Universal tilting movement. Motor rewind, A.C. or D.C. supply, complete with lamp and motor drive for 100-volt circuit, 300-ft. empty reel and flex. **£15:0:0**

Nine monthly payments of 35/-.

Resistance for use on voltages 200 to 250 **£1 15 0**

'FILMAREX' & 'FAM' (Automatic) Vertical Enlargers



F/4.5 anastigmat, one-hand lever, rise and fall, with automatic locking, in three models for negatives up to 4×4 cm., 6×6 cm., and 3¼×2¼.

Model 1, 4×4 cm., enlarges 2 to 10 times linear. Complete with condenser..... **£9:13:6**

Nine monthly payments of 22/7.

Model 2, 6×6 cm., complete with condenser **£11:8:6**

Nine monthly payments of 26/8.

Model 3, 3¼×2¼.... **£17:17:0**

Nine monthly payments of 41/8.

"FAM" (Automatic) Models

F/4.5 anastigmat, 4×4 cm..... **£14:14:0**

Nine monthly payments of 34/4.

Ditto, 6×6 cm. **£18:18:0**

Nine monthly payments of 44/1.

Some of Many BARGAINS — now available at 81, STRAND, W.C.2 . . .

Call, write, or phone TEMple Bar 2710 as soon as you can

4½×6 cm. Super Sports, f/2.9 Trioplan anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B..... **£6 19 6**

3×2 Cocarette, f/4.5 Citonar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B..... **£3 19 6**

3×4 cm. Ikonta, f/3.5 Novar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B..... **£5 17 6**

4½×6 cm. Victoria, f/2.9 Radionar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B..... **£5 17 6**

Model II Contax, f/1.5 Sonnar anastigmat, self-capping focal-plane shutter, speeds ½ to 1/1,250th sec. and Time, and ever-ready case. As new. Cost £67 15s..... **£52 10 0**

Contaflex, f/2 Sonnar anastigmat, self-capping focal-plane shutter, speeds ½ to 1/1,000th sec. and Time, built-in electric exposure meter, complete in leather case. As new. Cost £73 7s. 6d. **£54 10 0**

Model II Leica, f/3.5 Elmar anastigmat, self-capping focal-plane shutter, speeds 1 to 1/500th sec. and Time, and ever-ready case ... **£19 10 0**

Model III Leica, f/2 Summar anastigmat (all chromium - plated), self-capping focal-plane shutter, speeds 1 to 1/500th sec. and Time, and ever-ready case **£31 0 0**

Model I Leica, f/3.5 Elmar anastigmat, interchangeable, and sling case..... **£10 7 6**

Model I Leica, f/3.5 Elmar anastigmat, non-interchangeable, and sling case. **£7 19 6**

10.5-cm. f/6.3 Leitz Elmar, long-focus, coupled **£7 10 0**

3.5-cm. f/3.5 Leitz Elmar Wide-Angle, coupled **£7 5 0**

2.8-cm. f/6.3 Leitz Elmar Wide-Angle, coupled, chromium **£8 5 0**

3×4 cm. Rolloroy, f/3.5 Elmar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B., complete in case **£7 10 0**

3×4 cm. Ensign Midget, f/6.3 anastigmat, speeded shutter **£2 2 0**

3×4 cm. Ensign Midget, doublet, speeded shutter **£1 5 0**

6×6 Rolleicord Model I, f/3.8 Zeiss Triotar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B., complete in ever-ready case. As new **£11 17 6**

6×6 Automatic Rolleiflex, f/3.5 Zeiss Tessar anastigmat, Rapid Compur shutter, speeds 1 to 1/500th sec., T. and B. As new..... **£19 17 6**

4½×6 cm. Minimum Palmos, f/2.7 Zeiss Tessar anastigmat, self-capping focal-plane shutter, speeds 1/50th to 1/1,000th sec. and Time, complete with F.P. adapter and leather case **£10 17 6**

530 Super Ikonta, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. **£13 10 0**

530 Super Ikonta, f/4.5 Zeiss Triotar anastigmat, delayed-action Klio shutter, speeds 1/5th to 1/100th sec., T. and B., and leather case **£12 17 6**

2¼×3¼ Agfa Speedex, f/4.5 Apotar anastigmat, delayed Compur shutter, speeds 1 to 1/250th sec. T. and B. **£5 5 0**

2¼×3¼ Ensign Carbine Model 5, f/4.5 Aldis Uno anastigmat, Mulchro shutter, speeds 1 to 1/100th sec., T. and B..... ..... **£3 15 0**

2¼×3¼ Ensign Selfix, f/4.5 Ross Xpres anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. As new.... **£7 19 6**

CINÉ APPARATUS.

B. & H. Filmo No. 70 DA, f/3.5 Cooke anastigmat, focussing mount, 7 speeds, turret head, critical focusser, complete in case .. **£42 10 0**

Dekko 9.5-mm., f/1.9 Ross, 3 speeds and single picture device **£8 5 0**

Dekko 9.5-mm., f/1.9 Dallmeyer.. **£7 18 6**

8-20 Cine-Kodak 8-mm., f/3.5 anastigmat, and leather case..... **£7 18 6**

Pathescope de Luxe Motocamera, f/2.5 anastigmat and Telephoto lens..... **£12 17 6**

Kodascope Model D, 200-watt lamp, motor drive, forward and reverse, wired for use on 50-volt circuit, complete with resistance for 250 volts **£20 17 6**

8.30 Kodascope Projector 8-mm., motor drive, clarostat control..... **£7 17 6**

Bolex P.A. 9.5-mm., 250-watt lamp, motor drive, forward and reverse, complete with resistance **£21 17 6**

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

81, STRAND, W.C.2

PHONES & GRAMS
TEMple Bar 2710

And 111, Oxford St., W.1 *GERrard 1432.* || 24, Charing Cross Rd., W.C.2 *TEMple Bar 7165.* || 119, Victoria St., S.W.1 *VICtoria 0669.*

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Thursday, October 29th.

Armley and Wortley P.S. "Between the Heather and the Northern Sea." H. P. Kendall.
Ashton-under-Lyne P.S. "With an Antiquary in East Cheshire." H. Potter.
Blyth and D.C.C. Kodachrome (Films) (P.L.). Kodak, Ltd.
Bolton C.C. "A Chat on Pictorial Photography." Mrs. W. Madeley.
Brighouse C.C. Beginners' Evening. Apparatus and Development.
Bury P.S. Mr. Tabor's Evening. (Three Folios of Prints) Loan.
Camberwell C.C. Monthly Competition.
Cardiff C.C. Mounting and Finishing.
Coatbridge Co-op. C.C. S.P.F. Portfolio.
Greenock C.C "Birds of the Ocean." Hugh B. Cott.
Hammersmith House P.S. "Bypaths in Photography." T. J. Ward.
Hull P.S. "Enlarging and Developing of Chloro-Bromide Prints." J. C. Cox.
Keighley and D.P.A. "Tank Development of Roll Films." H. Bottomley.
Liverpool A.P.A. "Parasites and Disease." Dr. T. Southwell.
N. Middx. P.S. "A Ramble in Provence." H. W. Fincham.
Oldham P.S. Annual Meeting. Election of Officers. Bi-monthly Prints.
Padiham and D.P.S. "A Talk on Photography." J. Hindle Higson.
Richmond C.C. "The Shell-Dwellers—a Romance of the Seashore." F. M. Duncan.
Stourbridge Inst. P.S. Landscape (Bromoil). A. C. Banfield.
Sunderland P.A. "Pictorial Work with Modern Roll Films." Kodak, Ltd.
Urmston and D.P.S. Monthly Competition. One-man Show. R. G. Jones.
Wimbledon C.C. "Some Folk and Fjords of Norway." K. Baker.
Woolwich P.S. "Homely Hertfordshire." H. Rose.

Friday, October 30th.

Accrington C.C. Hanging Exhibition Prints in the Library.
Bethnal Green C.C. Practical Work.
Brighton and Hove C.C. Committee Meeting.
Cardiff C.C. New Photographic Goods and Ciné Show. J. Hayhurst.
Derby P.S. "Portraiture." Members' Evening.
Harrogate P.S. "Natural Colour Photography." J. A. Mackay.
King's Heath and D.P.S. "Negative-Making for Beginners." F. W. Lawton.
Leigh Lit. S. (Photo. Sec.). "Rambles Round N. Wales." J. W. Pickering.
P.S. of Ireland. "The Development of the Negative." F. R. A. McCormick.
Southend-on-Sea and D.P.S. Indoor Portraiture.
St. Helens C.C. "Enlarging." H. W. Kay.
Walkden and D.P.S. Members' Night. Discussion and Practice.

Saturday, October 31st.

Accrington C.C. Opening of Annual Exhibition.
The Camera Club (Leica Section). Last day of Annual Exhibition.
Hackney P.S. Outing—Stanmore. F. D. Osborn.
Watford C.C. Gevaluxe Demonstration. R. S. Beck.

Monday, November 2nd.

Blackburn and D.P.S. Debate. D. L. Collins and H. Mullineaux.
Blackpool and Fylde P.S. "Bromoil." J. H. Horrocks and J. Smith.
Bournemouth C.C. "Informal Talk on Making of Lantern Slides." P. W. Cushion.
Bradford P.S. "Child Photography." Rev. J. V. Haswell.
City of London and Cripplegate P.S. Portraiture in the Small Hall.
Derby P.S. "A London Pilgrimage." Wm. A. Clark.
Dewsbury P.S. Y.P.U. "Trophy" Prints.
Erdington and D.P.S. "The Importance of Correct Exposure." D. Mackenzie.
Halifax P.S. Committee Meeting.
Kidderminster and D.P.S. "Miniature Negative Photography." Messrs. E. Leitz.
Kingston C.C. "Negative-Making." R. S. Beck.
Lancaster P.S. "A Chat on Pictorial Photography." Mrs. Madeley.
Leeds C.C. "An Officer's Travel to India." J. C. North.
Leeds University P.S. "Ways and Songs of Birds." W. R. Grist.
Liverpool A.P.A. "Dufaycolor" (Ilford, Ltd.). J. E. Archbald.
Monklands P.S. "A Chat on Pictorial Photography." S. Bridgen.
Newcastle (Staffs) and D.C.C. Slides with Criticism.
Oldham Equitable P.S. Advance and Novice Print Competition, also Technique Competition.
Oxford P.S. "Miniature Photography Manipulation." E. F. Davidson.
Padiham and D.P.S. "Finishing an Exhibition Print." (Beginners.) F. Westall.
Southampton C.C. Whist Drive.
Southport P.S. Members' Print and Slide Night.
S. London P.S. Criticism of Prints and Slides. November Competition.
St. Helens C.C. "Old Liverpool." D. L. Evans.
Wallasey A.P.S. Y.M.C.A. Lecture. "The Charm of Sweden." T. E. Eccles.
Walsall P.S. New Kodak Kodachrome.
Walthamstow and D.P.S. Lantern Lecture. F. G. Newmarch.

Monday, November 2nd (*contd.*).

Tuesday, November 3rd.

Royal Photographic Society of Great Britain. "Some New Cameras." J. E. Saunders.
Basingstoke C.C. "Gaslight Printing." W. H. Cousins.
Birmingham P.S. Demonstration of Portraiture. Hugo van Wadenoyen.
Dunfermline P.A. "Negatives." M. B. Jackson.
Exeter C.C. Ciné Evening. C. Ireland.
Grimsby P.S. Y.P.U. "Shield" Lantern Slides.
Guildford and D.C.C. "Surrey—the Beautiful S.W. Corner." A. H. Redman.
Hackney P.S. Bromoil Demonstration. Kodak, Ltd.
Halifax P.S. Members' Social Evening.
Harrow C.C. "The Treatment of Negatives." H. Alfred Hayes.
Leamington and D.P.S. "Film Pack Development." J. E. Hall.
Leeds P.S. "Wild Life of Meadow and Wood." A. Gilpin.
Leicester and Leicestershire P.S. "Holiday Odds and Ends." J. Cooper Sands.
Manchester A.P.S. "Ingleton and the Valley of the Lune." T. B. Howell.
Morecambe, Heysham and D.P.S. "Caves and Pot Holes of Craven." N. Holden.
Newcastle and Tyneside P.S. Outdoor Night Photography.
Newport and Mon. P.S. "Picture-Making and Still Life." Mr. Rollinson.
Norwich and D.P.S. "Lantern-Slide Making." H. F. Low.
Norwood C.C. Competition Evening.
Nottingham and Notts P.S. "Making the Exhibition Print." K. C. Briggs.
Palmer's Green Ciné S. Competition Evening.
Peterborough P.S. E. A. F. Bansall Shield and Mixed Subjects Portfolios.
Portsmouth C. and Ciné C. Second Print and Slide Competition. Criticism of First.
Reading C.C. Annual General Meeting.
Rugby and D.P.S. "Miniature Negative Photography." Messrs. E. Leitz.
Sheffield P.S. Lecture by W. Shekelton.
Small Heath P.S. "Colour—Dufay." A. A. Walker.
Stafford P.S. Beginners' Night. "Printing." R. G. Allen.
St. Bride P.S. "Bromide Enlarging." C. H. Summers.
Warrington P.S. "Portraiture." F. G. Curson.
Whitehall C.C. "Puzzles and Some Anecdotes." Geoffrey E. Peachey.
Willesden P.S. "Enlarging Demonstration." W. E. Plant.
Windlesham C.C. "Night Photography." Demonstration by Messrs. Ilford Ltd.

Wednesday, November 4th.

Battersea Men's Inst. C.C. "People I Have Shot." James Jarché.
Bethnal Green C.C. Talk on Still Life.
Birkenhead P.A. "Dufaycolor." G. H. Sewell.
Birmingham P.S. (Ciné Sec.). Demonstration of Movikon Ciné Camera and Kinox Projector. Zeiss Ikon Ltd.
Bradford P.S. "Oil Reinforcement." J. Redfearn. Pictorial Group Evening.
Brighton and Hove C.C. "Pictorial Photography." C. Cecil Davies.
Chorley P.S. "Pictures for Pleasure and Profit." C. Gent.
Coventry P.C. M.C.P.F. Portfolio and Slides.
Croydon C.C. "Thirty Years of Press Photography." A. Barrett.
Ealing P.S. "Dufaycolor Photography." J. E. Archbald.
Edinburgh P.S. "To Boston and Hudson Bay on a Tramp." E. Drummond Young.
G.E. Mechanics' Inst. P.S. "Combination Printing by Enlargement." W. E. Ginger.
Hinckley and D.P.S. Demonstration on Contact Printing. H. W. Brookes.
Howard de Walden P.C. Cinema Lecture. Mr. Blair.
L.M.S. (London) P.S. "Photographic Papers." S. Schofield.
London School of Hygiene P.S. "Adventures with a 5s. Camera." H. B. Wells and L. Balston.
Luton and D.C.C. Contact Lantern-Slide Making. C. G. Linnell.
Northallerton and D.P. and C.S. "More Dufaycolor." Dr. W. C. Fothergill.
Partick C.C. Whist Drive.
Shropshire C.C. "Cycling Across Norway."
South Essex C.C. Members' Night.
S. Suburban and Catford P.S. "Wash in Running Water One Hour." G. W. L. Carter.
Tunbridge Wells A.P.A. "A Wanderer in Photography." C. R. Marshall.
Worcestershire C.C. "The Amateur Photographer" Prize Slides, 1935.

"The A.P." Monthly Competitions

AWARDS FOR SEPTEMBER.

THE entries in the competitions for September again showed an increase in numbers, particularly in the Beginners' class, which almost constituted a record. The quality, too, was extremely high in all sections. The awards are as follows:—

ADVANCED WORKERS' SECTION.

First Prize.—"Nature's Pattern," by Henry C. Stacy, 33, Poynders Road, Clapham Park, London, S.W.4.

Second Prize.—"The End of a Perfect Day," by William Jackson, 105, Park Grove, Hull.

Third Prize.—"The Summit Ridge," by J. F. Cutler, 52, Gibbs Green, Edgware, Middx.

Mounting Prize.—"The Morning Walk," by W. Ellison, 41, Moorhouse Road, Carlisle.

Certificates of Merit.—"Calling at Treib," by F. Annis Burrows, Enisan, Hill Rise, Chalfont St. Peter, Bucks; "Well! What's Funny About That?" by Arthur Keen, 328, Fourteenth Avenue East, Calgary, Alberta, Canada; "The Rolle Pass," by Hilda Jordan, Hildene, Tring, Herts.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2 and Class 3 respectively.

Those awarded Honourable Mention are as follows: Yahya Arif (Cairo); Geo. C. Backhouse (Leeds); (2) H. M. Bond (Woking); (2) G. W. Bott (S. Yardley, Birmingham); Hubert Brickwood (St. Ives, Hunts); J. H. Clark (London, S.E.); Arthur G. Dell (W. Norwood, London, S.E.); Cecil H. Diddams (Stockton-on-Tees); William Jackson (Hull); Hilda Jordan (Tring); Arthur Keen (Canada); G. E. Oakley (Acton, London, W.); (2) Mrs. K. M. Parsons (Reading); George A. Slight (Forest Hill, London, S.E.); George B. P. Sturrock (Glasgow); Denis Whitlock (Shortlands, Kent); Bingley Wilson (Rochdale).

INTERMEDIATE SECTION.

First Prize.—"Contemplation," by Lilian F. Thomas, 27, Robarts Road, Liverpool, 4.

Second Prize.—"The Castle on the Hill," by G. Warren Parrett, Corbière, Fitzmary Avenue, Margate, Kent.

Certificates of Merit.—"Water Lilies," by Major C. Banbury, Marden, Hertford, Herts; "The Old Serai, Istanbul," by Muhyeddin Arif Mardin, Türkiye Is Bankasi, Galata, Istanbul, Turkey; "Through Morning Mist," by Frank Price, South View, Chester-le-Street, Durham; "On the Leny," by Robert E Steven, 34, Cromarty Avenue, Newlands, Glasgow.

BEGINNERS' SECTION.

First Prize.—"Old Frankfurt," by E. V. Marchant, Rosedale, Iffley, Oxford.

Second Prize.—"Fair Weather," by T. M. Lennie, 9, Edenburst Avenue, Wallasey, Cheshire.

Certificates of Merit.—"Boats on the Shore," by G. Bramslev, 150, Gl. Kongevej, Copenhagen, Denmark; "Dusk at Looe," by Miss Vera Dawson, Lynton Cottage, Ilkley, Yorks; "George," by G. D. Hodkinson, 42, The Oval, Gloucester; "Suspicion," by A. J. Nasmyth, 35, West Drive, Heathfield Park, Handsworth, Birmingham, 20; "Take a Bite," by Mrs. M. Smith, 13, Market Place, Pickering, Yorks.



"My Winning Picture and How I took It"

A reader of *The Amateur Photographer* wins the *Daily Herald* £3,000 prize and describes here his methods of work.

By FRED H. DONE.

AT the age of fourteen I first became interested in pictures, but it was not until after two years' hard saving that I was able to buy myself a modest Kodak Brownie (folding camera) with R.R. lens. On the same day I purchased my first copy of "The A.P." My dark-room was the pantry, my red lamp a very unreliable oil lamp, and I still marvel at the results I obtained.

I passed through different stages, and during hard times my outfit dropped to a simple V.P.K., but it rose again to an f/4.5 outfit. This brought my first win of £10, which I invested in a reflex ($3\frac{1}{2} \times 2\frac{1}{2}$). As I won prizes I added to my outfit. For me it had to be an almost self-supporting hobby. Now I possess a Rolleiflex and a Kodak Recomar camera. With the latter I use Kodak Super Sensitive Cut Film and Kodak Super Sensitive Film for the Rolleiflex.

When processing my own negatives I use Kodak M.Q. concentrated developer, chiefly because I am used to it, but I am hoping to experiment with a fine-grain developer this winter which will eventually supersede it. In the summer I have little time and conveniences for dealing with roll films, and they are entrusted to Raines, of Ealing.

I use a Zeiss Magniphot enlarger, but unfortunately this only gives me 8×8 enlargements from the $2\frac{1}{4} \times 2\frac{1}{4}$ negatives.

My enlargements are made either on Kodak Nikko or Kodak Cream Fine Grain Royal. Apart from spotting, and shading during enlargement, my pictures are straight from the negative.

The exposure of my winning picture was 1/100th of a second at f/3.5. It was taken about four o'clock on the 29th August, on a very sunny afternoon. The negative was processed by Raines, of Ealing, and the twelve-inch square glossy enlargement they made from it showed not the slightest trace of grain. The negative is perfect. It was rather a haphazard shot, the children were thrown up and down by my friend (to his discomfort) and then the foremost child removed her hat and placed it on their father's head. This provided them with much amusement and produced their jolly expression (their winning smiles, I should say!). During this time I had to focus, keep them in the middle of the square format, and, most difficult of all, to see that the many wireless poles and chimneys didn't come into the picture. A remarkable feat, you will think. Well, you know the result.

I take my photography in an open-minded spirit. I tackle anything, but since the purchase of the Rolleiflex at the beginning of this year I have spent a lot of time on child photography. In this branch I act merely as photographer. I tell the parents what I want and then leave the stage to them whilst I am free to dodge round with the camera. In this way many unrehearsed and candid pictures are obtained.

I would like to say that I have obtained a great deal of help from the pages of "The A.P.," and during the early stages of my photographic career I learned much from the free-lancing services run by Mallinson of Cambridge.

Although I feel greatly honoured with being awarded this big prize, the following telegram touched me more than anything. It was handed in at 8.14 Monday morning and runs as follows:

"Hearty congratulations beauty of picture removes persona regret. A Competitor."

This makes one proud to be a member of the camera-using fraternity.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

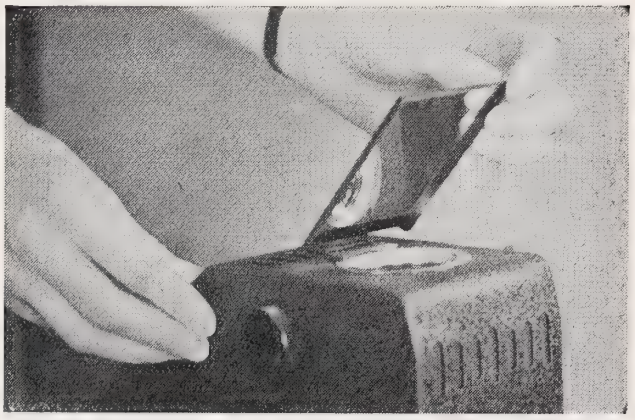
A Lantern *that* Projects Prints

By ***BERNARD ALFIERI, Jun.***

Projecting pictures on a screen during winter evenings can have an additional attraction if there are no lantern slides to prepare first, and small prints from the amateur's personal collection can be shown in a big size. The Episkop is a simple and cheap adaptation of the epidiascope, built to take prints up to 3¼ in. square. Although the brilliance of transmitted light cannot be obtained by reflection, this apparatus offers excellent projection from small prints on to a screen of about 4 to 5 feet square.



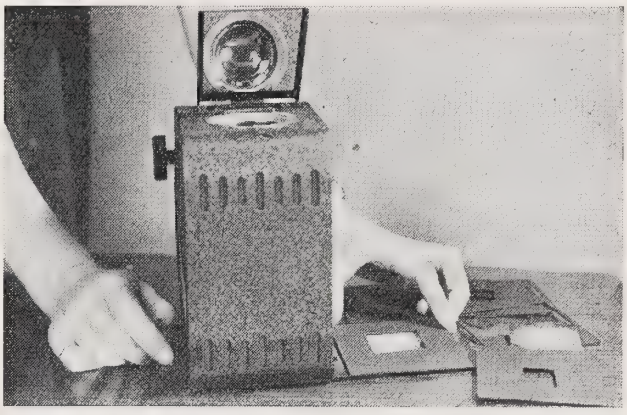
1.—*The bottom of the projector is hinged to allow the lamp to be placed in position. A 100-watt lamp with screw cap is used and can be supplied for the purpose in all voltages.*



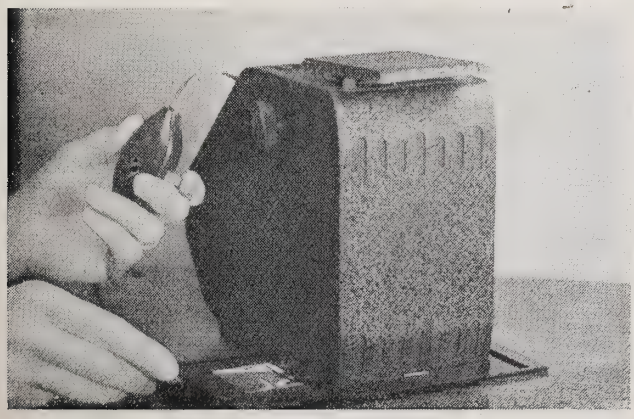
4.—*The image of the picture is thrown forward on to the screen by means of a mirror at the top of the apparatus. This is adjusted to the correct angle to get the best result, and focussing is effected by the knob at the side.*



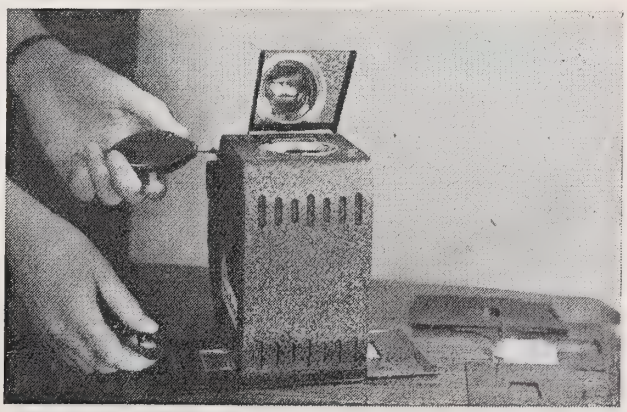
2.—*With the apparatus upright and pointing at the screen, a print is placed in a metal carrier, which is held down by a metal mask, and inserted in grooves provided underneath.*



5.—*The carrier pushes through to the other side, allowing the next picture to be arranged while the first is being shown. A selection of different masks allow prints of varying sizes to be projected.*



3.—*The print in the carrier is pushed into position and the light is then switched on.*



6.—*The switch is conveniently placed to allow the lamp to be controlled while the pictures are being changed.*

"The A.P." Monthly Competitions

PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.

FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply :—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply :—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply :—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon (see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the October competition is Saturday, October 31st, and for the November competition, Monday, November 30th.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection when completed will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

45. LANTERN SLIDES BY CONTACT

IN addition to lantern plates, developing and fixing solutions, and dishes of suitable size, lantern-slide making by contact requires the use of a printing frame. This should be of quarter-plate size (4¼×3¼ in.) which will enable a quarter-plate or smaller negative to be printed on the 3¼-in. square lantern plate.

If printing is to be done from a smaller negative, it is desirable to make a simple mask to hold the film or plate in the centre of the frame. In the case of a film, the mask can be cut from black paper and may have mounting corners into which the film can be slipped to prevent it from moving away from the opening.

For plate negatives a card surround is better, but care should be taken that the card is no thicker than the plate, or the lantern plate may bed down on the carrier instead of the negative, so leading to unsharp slides.

Before starting to print it is desirable to sort the negatives into groups under the classification "Thin," "Medium," "Dense," and "Very Dense," to facilitate estimation of exposure.

Lantern plates fall into three distinct classes according to their speed. These correspond roughly with bromide, chloro-bromide and gaslight papers, and are handled in the dark-room in much the same way.

When exposing the lantern plate behind the negative in the printing frame the distance of the frame from the light, preferably an opal electric bulb, should be carefully fixed so that exact duplicate exposures can be made. For fast lantern plates a 25-watt bulb may be tried at a distance of two to four feet, this distance being shortened to 2 ft., or even 18 in. for plates of chloro-bromide speed. For plates of the gaslight type, for which a dark-room is not required, exposure at 8 in. from a 60-watt bulb is suggested.

Test exposures should be made in the way familiar in printing on paper; to avoid waste a lantern plate may be cut into four test strips (in a safe light) by means of a wheel cutter.

After exposure the lantern plate is developed—preferably in a developer recommended by the makers—fixed in an acid fixing bath, washed, and dried. It must then be protected from damage by a cover-glass, which is placed over the film side and bound round the edge of the slide by ready-cut gummed binding-strips. Masking, if this is required, is done before binding by gumming strips of black paper on the surface either of slide or cover-glass.

Holding the slide so that the picture is correctly seen, a white spot is gummed to each of the two top corners to enable the lanternist to insert it correctly in the lantern.

46. DEVELOPERS FOR LANTERN SLIDES

"BLACK TONE" PLATES.

ANY full-strength M.Q. developer, as used for bromide prints, will give good black tones on these plates, or the following may be used :—

Hydroquinone	80 grs.	(9 grm.)
Sodium sulphite (cryst.)	1 oz.	(100 grm.)
Potassium hydrate	80 grs.	(9 grm.)
Potassium bromide	10 grs.	(1.5 grm.)
Water so make	20 oz.	(1,000 c.c.)

Warm tones can be obtained on "black tone" lantern plates by increasing the exposure up to five times normal and using an M.Q. developer containing a large proportion of bromide.

"WARM TONE" PLATES.

The following pyro formula, due to H. W. Bennett, is recommended :—

A. Pyro	100 grs.	(23 grm.)
Sodium sulphite (cryst.)	800 grs.	(183 grm.)
Citric acid	50 grs.	(11.5 grm.)
Water to make	10 oz.	(1,000 c.c.)
B. Sodium carbonate (cryst.)	800 grs.	(183 grm.)
Water to make	10 oz.	(1,000 c.c.)
C. Potassium bromide	100 grs.	(23 grm.)
Water to make	10 oz.	(1,000 c.c.)

For normal development take 1 part A, 1 part B, 2 parts water; for still warmer tones take 1 part A, 1 part B, 1 part C, 1 part water.

Lantern slides on development are fixed, washed and dried in the same manner as glass negatives.

Lantern slides may be toned in the sulphide toner or any other toning bath as recommended for bromide prints. A fine brown colour can also be obtained by bleaching in mercuric chloride solution as used for intensification and exposing to bright daylight.

AUTOMATIC FOCUSING



WITH ONE SLIDE OF THE FOCUSING LEVER, THE TWO IMAGES COINCIDE, GIVING INSTANT AND ACCURATE FOCUS THROUGH THE BUILT-IN, SHORT BASE PRECISION RANGEFINDER, AUTOMATICALLY COUPLED TO THE LENS MOUNT.

Leica

THE CAMERA OF MODERN TIMES

Ask any good-class photographic dealer for a demonstration or write for descriptive literature to

E. LEITZ (LONDON), 20, MORTIMER ST., LONDON, W.1

Coronet

THE PROJECTOR YOU HAVE BEEN WAITING FOR



NEW CORONET 9.5 MM. PROJECTOR

1. Sprocket drive, no claws, making damage to films impossible.
2. Absolutely self-contained, no extra resistances lying around to trip over in the dark.
3. Flickerless pictures, achieved by the use of accelerated intermittent movement.
4. Brilliantly illuminated screen.
5. Silent running.
6. Geared rewinds 5-1 ratio, rewinding in a flash.
7. Combined lamp and wall plug, no searching for an adaptor.
8. 30, 60, or 400 ft. reels without adjustment.
9. 1" Anastigmat projecting lens, giving a brilliant picture approximately 40" × 30" at a 10' throw.
10. Any voltage 100—250. Any current A.C. or D.C. No supplementary resistances required.

HAND DRIVEN **5 GUINEAS**

Motor Unit which fits inside base 45/-.

Obtainable from all good Photographic Dealers.

CORONET CAMERA CO., 310, SUMMER LANE, BIRMINGHAM, 19

PLEASE GIVE GENEROUSLY NOV. 11 REMEMBRANCE DAY

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLVII.

Miss MERLYN SEVERN.

From information communicated to our Special Representative.

"I AM a miniaturist born—photographically speaking—and bred. To my mind, the camera is a kind of third eye—a mechanical eye recording the impressions that the physical eye finds interesting or beautiful. It should therefore approximate as closely as possible to the eye's method of working: it must combine the utmost portability and convenience in operation with a lens of very wide aperture.

"Against these advantages must be set the care necessary in processing the tiny negatives if large prints of exhibition quality are to be produced from them; but I for one find the technique of miniature work fascinating.

"When the opportunity arose to take some photographs of the Russian Ballet I had just become possessed of a Contax II, and I found it an ideal camera for the job; the combined range-finder and view-finder, and the remarkable definition given by the f/1.5 Sonnar lens, were especially valuable.

"In work of this kind very fast panchromatic material is, of course, necessary, for exposures must be kept to the minimum and the lighting is often inadequate. I use Agfa ISS film, developed in paraphenylene-diamine and glycin—the well-known Sease III formula. I aim at a very thin negative—what a photographer of the old school would probably describe as 'a mere ghost'—with the double purpose of keeping the grain fine and reducing the time of exposure in the enlarger.

"This last point is a very important one, I think, for workers living in a large town. The vibration from passing traffic may not be consciously felt, but experiment will prove that it affects the enlarger, particularly when the head is at the top of the upright; if a prolonged exposure is given, definition is bound to suffer. The degree of enlargement involved in making a 20×16 in. print from a 1½×1 in. negative is so great that no liberties can be taken in this respect.

"For exhibition prints I generally use Kodak Royal paper, and develop it with amidol (the standard formula). Pictures taken at night nearly always have comparatively large areas of dark tone, and good rich blacks are accordingly very important. They can only be obtained by full development. Before making the final print I make sure, by means of test pieces, that the exposure contemplated will allow of *at least* three minutes in the developer. The print is then rinsed, given ten minutes in each of two acid fixing baths, and well washed. When it is dry I go over it carefully, filling in with water-colour mixed with a trace of gum any white specks due to dust on the negative; the final test is to pin it up on a wall and see how it looks.

"To would-be exhibitors I should like to repeat the advice so often given in these pages: *join a club.* Photographers are the most friendly people in the world, and whenever you come up against some little difficulty you are sure to find that a more experienced member is both able and willing to help you."

(*A further example of Miss Severn's work is reproduced on one of the centre Art pages.*)



THE DARK AND THE PALE SWAN. *Merlyn Severn.*

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

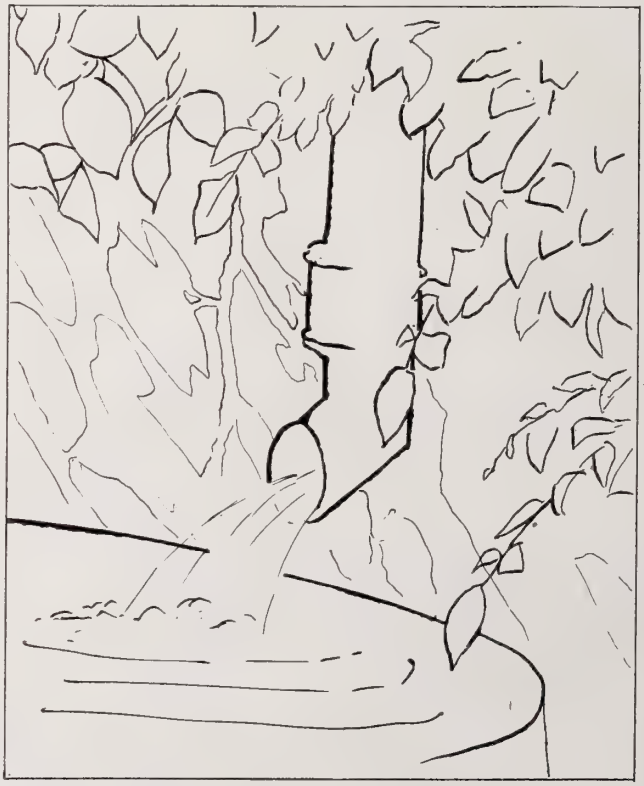
"WATER BUTT," *by W. G. Briggs.*

IT might be thought, perhaps, that the subject matter of this picture is somewhat slight, and, to those who habitually think in terms of landscape in the grand manner, or other types of subject of imposing scale, it would, no doubt, appear to be rather inadequate, but it must be admitted that the motive is finely expressed and the subject complete in itself, while works of more grandiose intention frequently fail to achieve their object and only succeed in attaining the commonplace.

The effect of sunshine and shadow which provides the motive is clearly in evidence; there is a further attraction in the more than a hint of decorative pattern; the feeling of light on the splashing water is beautifully conveyed; there is a nice suggestion of texture in the way the surface of the wall is rendered; and, from the technical standpoint, the quality of the print is first-rate.

In fact, judging from the print, the negative is one of that particularly excellent quality that is required for the making of a lantern slide. There is a richness and transparency in the shadows and a brilliancy and sparkle in the lights that would show up extremely well when projected upon a screen, either if the slide were developed to a warm-black tone or if the blue-grey of thiocarbamide were employed. As far as a print can do, it illustrates the qualities needed for a slide, to the production of which this number is specially devoted. It also has reference to work with the ciné camera, and, in this connection again, the subject and its presentation is suggestive of a very good "still" or "close-up" illustrative of such a theme as "Sunshine and Rain."

As far as the arrangement is concerned, it seems very well designed and complete. The centre of interest lies in the patch of light where the water splashes from the spout. It attracts the attention, in the first instance, because of its brilliance—it is the brightest note in the whole thing—and, in the second, because it is indicative of motion in a scheme that is otherwise perfectly static. Its brightness is enhanced by its proximity to the intense dark of the water spout, which is about the deepest tone in the picture, and, on account of the concentration of interest afforded by the contrast of extremes in conjunction, its priority is unquestionably established. In placing, it is true, the splash of light approaches very near the vertical centre line, but it is somewhat to the left, and the presence of the spout, from which it emerges, and its shadow, which extends right up to the right-hand edge, seem to create the illusion that it is placed more to the left than it actually is.



At all events, it is forceful enough, and the unequal treatment of the spaces on each side quite effectively prevents any suggestion of formality or symmetricality.

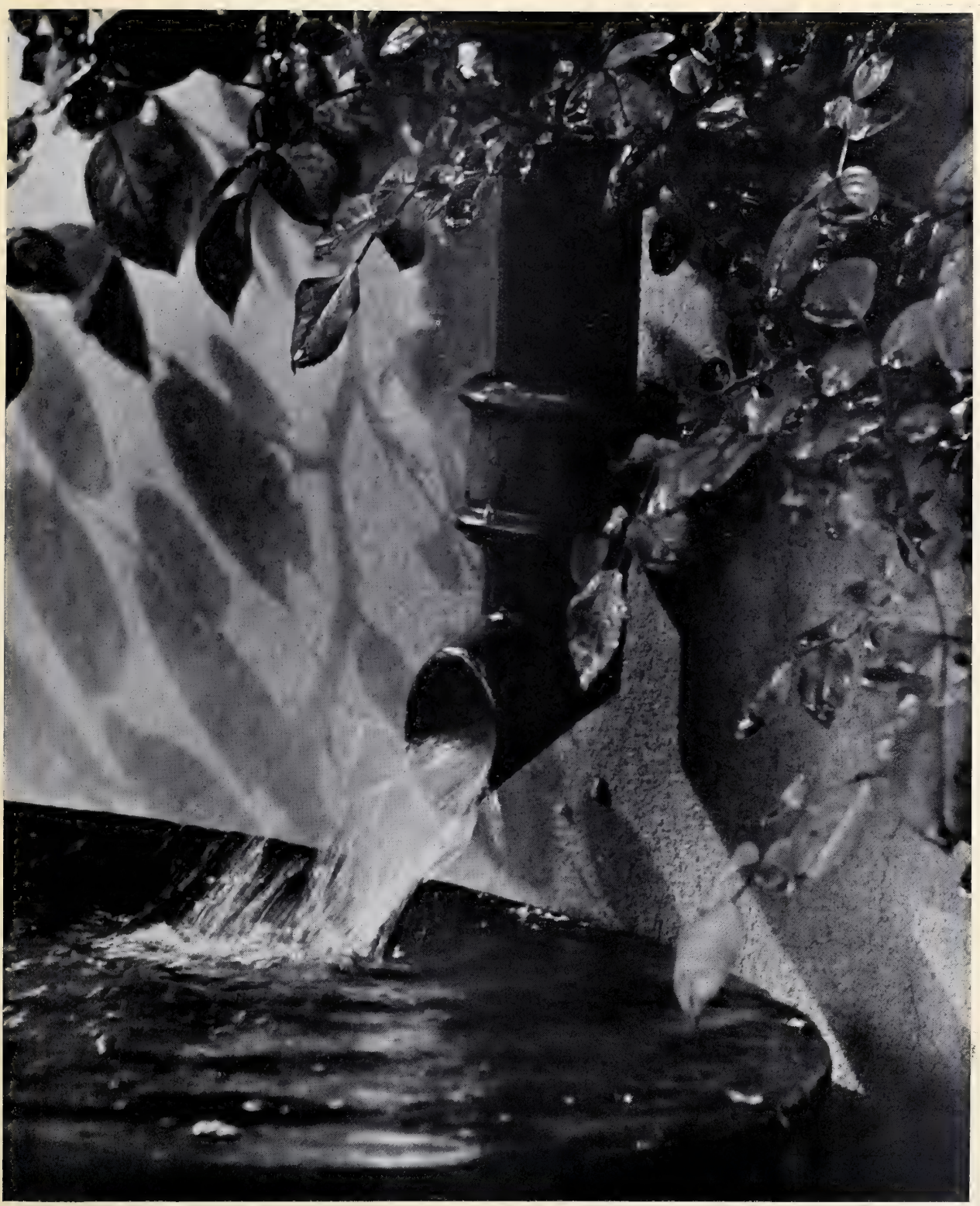
Along the top there is an irregular strip of foliage, the leaves of which, in the main, take up a direction falling from the right towards the left. The sense of direction so imparted is countered and opposed by the line taken by their shadows, which falls downwards from left to right. This line, again, is opposed by the direction assumed by the splash of water as well as by the vertical line of the upper portion of the spout, while, at the base, the main tendency is inclined to the horizontal. The latter impression helps to convey a feeling of stability, and the upper portion, with its line and counter line, creates a sense of pattern or design of a decorative nature.

This, viewed in conjunction with the power with which the centre of interest is put forward, endows the composition with a high sense of order, and much of the feeling of completeness that the work so strongly exhibits arises from this happy state of affairs. The feeling, incidentally, is stressed by the darkening of tone towards each of the four corners, a device which tends to throw the attraction towards the central section.

It is all very well done and brings us to the conclusion that, in choice of subject, it is better to try and deal with a scene of limited scope, in which everything can be satisfactorily adjusted, and in connection with which the camera seems peculiarly adapted for handling, than to endeavour to cope with—for example—wide expanses of landscape or town subjects embracing impressive and magnificent buildings, which rarely "make up" in a satisfactory way, and which have to be thoroughly well done if they are to be at all successful.

But it is by learning to handle the small subject successfully that the capacity to treat the big one, when it comes along, is acquired, so that the ability to deal with small subjects of this type should be carefully cultivated.

"MENTOR."



WATER BUTT.

By W. G. Briggs.

(From the London Salon of Photography.)



HARBOUR END.

By Chris. J. Symes.

(From the London Salon of Photography.)



BALLET IN ACTION—SCHEHERAZADE. By MERLYN SEVERN.

(From the London Salon of Photography. See article, "How I make my Exhibition Pictures.")



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Guy's Cliff.*"
By B. Foster.

2.—"*The Keep.*"
By J. Burgess.

3.—"*From Norbreck to Cleveleys.*"
By C. Leigh.

4.—"*By the River.*"
By K. M. Douglas.

5.—"*Die Saale.*"
By Miss E. Plimmer.

6.—"*Autumn Trees.*"
By Mid. R. A. Graham, R.N.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

IT is by no means easy to convey an idea of the qualities needed for a transparency or lantern slide by a print, however good it may be, for, in the first place, the print is assessed by the light it reflects and the slide by the light it passes. Still, there is one quality, common to most of the prints reproduced on the opposite page, which is essential in the making of lantern slides, and that is a clean brightness of technique.

Sparkling Brightness.

In a print, it may not matter very greatly if a portion of the heaviest shadow tone is overprinted provided there is sufficient gradation adjacent to prevent a feeling of choking up, but, in a slide, opacity is a thing that must be avoided, and even in the deepest tone it is needful that a modicum of light be passed.

The lights must, of course, be free from any suspicion of fog, and, in the brightest passages, should display an appreciable amount of tone whilst retaining all the most subtle distinctions of the negative. Tonal quality must be preserved throughout; the way in which the image is defined should be clear cut, and diffusion must be carefully avoided; pinholes and spots, because of their proneness to destroy evenness of tone, ought to be entirely removed; and the printing exposure and time of development of the slide should be so determined that the colour of the image is acceptable.

As far as its tonal qualities are concerned, No. 2 of the prints on the opposite page—"The Keep," by J. Burgess—provides a good idea of what is required in a slide. It may be that a little more tone in the upper reaches of the sky would not come amiss, for it would show up the tops of the clouds to better effect, but, apart from this, the remainder of the print shows that decision of tone and clear-cut brightness of image that goes far towards the making of a good transparency.

Decision of Tone.

Reference to the print discloses a marked distinction between the portions in sunlight and those in shadow. When thrown on a screen at the immense magnification afforded by the lantern, the feeling of brightness at present evident in the sunlit areas would be appreciably intensified and the whole thing would seem full of sparkle and brilliance.

The definition seems to be good, as it has to be to stand the considerable enlargement to which a slide is subjected, and, altogether, the technical standard reaches a very high level. It seems pretty evident that the exposure was adequate, and that the time of development of the negative was correctly calculated having regard to the paper upon which it is printed. It is quite possible to obtain a lantern plate of equivalent contrast range, and, if this be done, there does not appear to be any reason why a slide, equal in all respects to the print, should not be produced.

The composition, too, seems well designed, the keep forming a good and well-placed centre of interest, and, with a fraction—say about a quarter of an inch—removed from the left, would make up well and not need any further adjustment.

Design and Arrangement.

It is in this respect—design and arrangement—that No. 1, "Guy's Cliff," by B. Foster, does not do so well. For one thing, the picture is too nearly divided horizontally into halves, both water and sky occupying almost equal proportions, and, for another, the tree on the right scarcely fits into the scheme at all satisfactorily.

Without it, there might be some suggestion of a design on the lines of a frieze, but, even then, either the sky or the landscape should predominate—preferably the former, although, at present, a considerably greater degree of tone towards the top seems required. Assuming this could be arranged—and it could by local extra printing—the subject would make up quite well as a slide. It might be wished, however, that the tones were a little more decisive, and that the slight suggestion of irradiation that causes the outlines of the trees to be lost to some extent, were avoided.

In this connection, it may be mentioned that backed plates or films of the anti-halo variety are very helpful in enabling this defect to be counteracted.

No. 3, "From Norbreck to Cleveleys," by C. Leigh, shows a simple subject, well and simply treated. It is in a comparatively high key, a method of rendering which, in a slide, could be matched by one of the delicate ranges of tone obtainable by means of the thiocarbamide process.

Contrast in Excess.

Nos. 4 and 5, "By the River," by K. M. Douglas, and "Die Saale," by Miss E. Plimmer, err on the side of excess of contrast, the lights being too bright and the darker tones too intense.

In a print, this unfortunate state of affairs can be corrected by the substitution of a softer grade of paper for that originally employed, and, in a slide, not only is the same expedient available, but it is also possible, by an adjustment of the times of exposure and development, to obtain a moderate degree of correction, i.e., if the "slow" variety of lantern plate is in use. With an increased exposure and curtailed development, however, the tone of the slide becomes warmer in colour, and, while the contrasts are somewhat reduced, the device cannot be carried too far or the colour becomes too "foxy" to be agreeable. It is also necessary for the bromide content of the developing mixture to be increased, the amount required being regulated by the degree by which development is cut down, but fuller data should be sought in one of the many textbooks on the subject.

Comparative Values.

It is in the skies, particularly, that the excessive contrast is felt, and the effect of that sudden brilliance in conjunction with the deep blacks elsewhere, coming, perhaps, after a series of more harmonious subjects, would, on a screen, prove to be something in the nature of a disagreeable shock which, at all costs, should be avoided.

A comparison with the sky of No. 2 immediately shows the need for an adjustment; but, in the remaining print, "Autumn Trees," by R. A. Graham, the difficulty is evaded by the simple expedient of excluding the sky altogether. It is quite an effective print and would also make a good slide.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

MAKING LANTERN SLIDES BY PROJECTION.

IT has been claimed that lantern slides should always be made by projecting the negative image on to the lantern plate, and not by contact. The reason given is that the glass surfaces are never perfectly flat, and that therefore contact is not uniform and definition suffers.

I have never been impressed by this reason. I am aware that the pull of the emulsion will curve glass, and the larger the plate the greater the curvature; but in slide-making the surfaces concerned are only 3¼ in. square, and one of them is more likely than not a thin film easily pressed into perfect contact.

At the same time, there are several other reasons for preferring projection printing. One is that in contact printing it is difficult to keep a loose film negative in position, and a mask to hold it will prevent perfect contact. Another, and far more important reason, is that the negative image can be printed the same size, larger or smaller. Years ago the method was generally described as printing by reduction, because most negatives were larger than lantern plates; now it is likely that the negative image, or part of it, will be enlarged to make it of adequate size on the slide.

I propose first to describe the set-up of apparatus shown in Fig. 1, and then to show how the principles involved can be modified. In passing, I may explain that I do not use a gorgeous table-cloth. The one shown is a shabby old thing of a dingy brown colour with a raised pattern. The side lighting has emphasised the relief. I mention it because the result conveys a useful hint as to what often happens in other circumstances.

The enlarger is of the horizontal type, with a condenser, 60-watt lamp, revolving carrier, with swing and rise and fall as well as side-to-side adjustment, and long front extension. The quarter-plate camera is of the "field" variety, with all the usual movements, and again a long bellows extension.

Used for this purpose, the main function of the enlarger is to carry the negative, to illuminate it brightly and evenly by transmitted light, and to prevent light falling upon it from the front. As the negative occupies a fixed position close to the condenser it is only necessary to find once for all a position of the lamp that gives perfect illumination, and mark this position for future use. This is best done by putting a piece of ground glass instead of a negative in the carrier, and examining it through the lens opening. For this work the lens of the enlarger is not used at all.

It is the lens of the camera that does the work, and this work is simply to photograph the illuminated negative on to a lantern plate in the dark slide. As the camera is of quarter-plate size, all that is necessary is to put into one of the slides two ½-in. strips of card, between which the lantern plate will just fit.

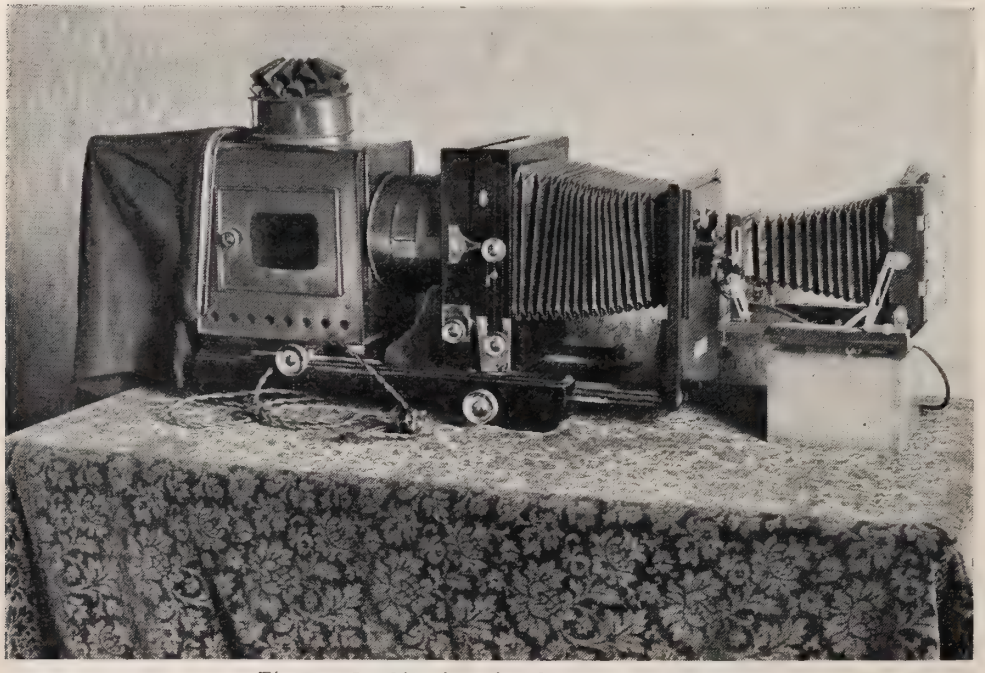


Fig. 1. Combination of Enlarger and Camera.

In the middle of the focussing screen a square of 3-in. sides is ruled on the ground glass with pencil, and in this square the image must be suitably placed and carefully focussed. This should be done at the largest aperture of the lens, which should then always be stopped down to the same aperture, so as to standardise another factor in exposure. The illumination of the negative is already standardised.

It will be seen that the camera is supported on a boxform stand, with one side missing so that the camera can be fixed by the usual tripod screw. The height of the box is such that the lens can peep through the lens opening of the enlarger, and the box and camera can be slid bodily backwards and forwards to vary the size of the image. Exposures are,

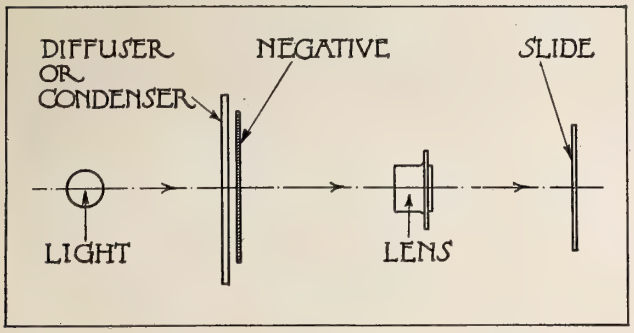


Fig. 2.

of course, made simply by switching the light on and off.

I hope I have made the general idea sufficiently clear, and will now show how the enlarger can be dispensed with, although it is obviously useful to anyone who has it. There is, in my opinion, no really satisfactory substitute for the camera. As I have often pointed out, a suitable camera of this type can be picked up at a very low price, and is of great utility also for copying or other purposes. It may be very simple in construction, but should certainly have long extension, especially if the slide is to be an enlargement of the negative. This means decreased distance from lens to negative, and increased distance from lens to lantern plate. In other cases less extension is needed.

Fig. 2, then, shows the fundamental principles. The light source may be of various kinds, electric light, gas, acetylene, spirit vapour, or even an oil lamp. Then in any convenient way the negative must be supported at such a distance from the light that bright and even illumination is assured. This may be achieved by a condenser or by a diffuser of ground or opal glass, the latter being practicable for small negatives.

The distances from negative to lens, and from lens to slide must be variable, and as I have said there is no simpler and more effective means of securing this than using a suitable camera. I do not regard a camera as suitable unless it has long bellows extension and a focussing screen.

Neither in the arrangement shown in Fig. 1 nor in any suitable modification of it is it necessary that the room shall be "dark." Focussing can be done with the aid of a focussing cloth, as in ordinary daylight work. But it *is* necessary to cover in the space between negative and lens so that no noticeable light shall fall on the front of the negative. The only light forming the image must be that passing *through* the negative.

Although I have suggested stopping the lens down to the same aperture after focussing, it may be as well to remind the beginner that its value will vary according to the extension. For example, if the slide is being made the same size as the negative, the extension will be double the focal length of the lens, so that f/11 becomes f/22, and this will increase the exposure four times. W. L. F. W.

LANTERN SLIDES by PROJECTION *with a VERTICAL ENLARGER*

In the foregoing article the production of lantern slides by projection has been dealt with for those workers who have a horizontal enlarger. A number of other workers, however, especially those who have miniature cameras, use a vertical enlarger. The following notes will help them to make use of this apparatus for the purpose.

NOT only are slides by projection generally (when well made) better in quality than slides by contact, but with the modern miniature cameras, contact slides have a picture area that is usually very small. This particularly applies to negatives made on 35-mm. film.

These negatives contain much fine detail, very suitable for lantern-slide purposes, and will enlarge to full lantern size (approximately 3 in. square). They will then give a much more pleasing and attractive picture on the screen than by projecting an image that was originally only 24 × 36 mm.

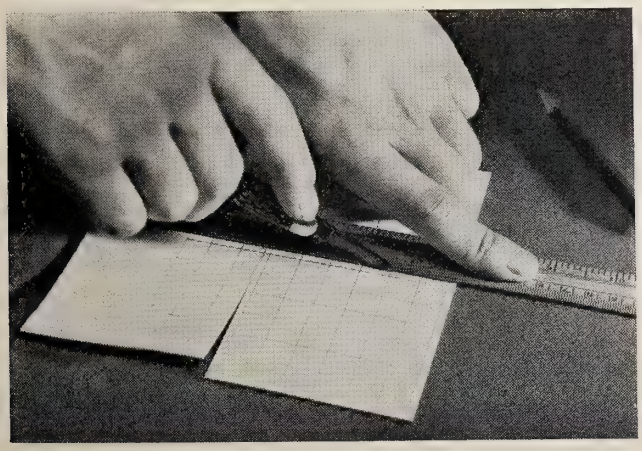


Fig. 1.

The modern vertical enlarger, particularly when constructed for use with miniature camera negatives, is ideal for the purpose, and excellent lantern slides can be produced with it if the following suggestions are carried out.

The enlarger illustrated is a typical model, but practically any other model on the market can be used equally well.



Fig. 2.

To compose the subjects with certainty (for one cannot *trim* a lantern slide) a little gadget is desirable for the purpose of registering the slide on the easel. Paste a piece of square-ruled paper (one penny from the nearest stationer's) on a piece of card. It may be as well to pencil up the inch and half-inch lines. When dry, cut this card accurately to the size of a cover-glass, namely $3\frac{1}{4}$ inches square. This is shown in Fig. 1.

Next, on another piece of cardboard, gum on two small strips of card, squarely with a cover-glass (Fig. 2). When these are dry, preparations are complete, and no slides will be spoilt by faulty centering.

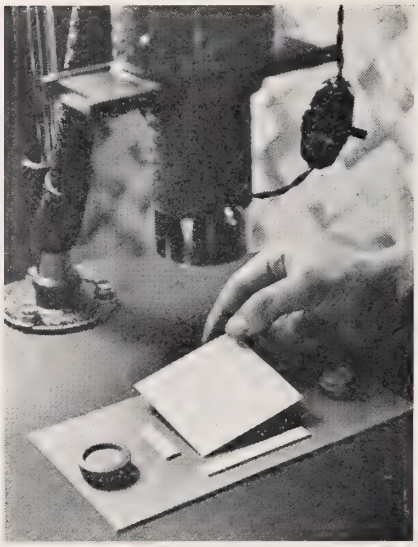


Fig. 3.

This gadget is just laid on the enlarging easel, with a "dummy" slide in place (Fig. 3). Weights on the larger card allow the whole to be slid about quite comfortably for composing and focussing the picture on the dummy, at the same time ensuring retention of correct position in subsequent operations.

To arrive at correct exposure it is not necessary to waste a number of lantern slides with trial exposures, although this is the plan frequently adopted by the beginner. The best method is to apply that used by the bromide printer and use strips for testing the exposures.



Fig. 4.

To get these strips one of the lantern plates from the box should be cut into four, as shown in Fig. 4. This is, of course, done in the orange or yellow light of the dark-room, and, if the lantern plate is laid face downwards on a firm pad, the strips can be cut quite easily by using an ordinary straight-edged ruler and a wheel cutter. Three straight, clean cuts should be given, and the plate is snapped into four pieces.

Each strip can then have two exposures made on it, as shown in Fig. 5. Cover half the strip with a piece of thin card for a short exposure. Remove the card and give "the same again." Then the first half will have double the exposure of the other half. (Note the "handle" to the card to prevent disturbing the test strip between exposures.)

After making a test exposure on one of the strips it should be developed in the developer normally used for the slides, and completely fixed and rinsed. It is then examined by transmitted light over a white surface, such as a white developing dish, or a piece of illuminated white paper, as shown in Fig. 6. The difference in the density will be clearly observed, and the correct exposure speedily arrived at.

When making the exposures in the enlarger a means of estimating seconds



Fig. 5.

is desirable. Lantern plates are slightly more rapid than many bromide papers, and it is frequently difficult to estimate accurately two or three seconds or less.

A far better way to regulate these short exposures is to hold the switch as shown in Fig. 7 and to give a succession of "snapshot" exposures by pushing the switch to and fro—click-click, click-click, click-click, and so on. Each of these movements will put on the light for about half a second. Exposures are then estimated as so many "clicks," and are easily repeated at any time.

Needless to say, when making exposures in this manner care should be taken that no vibration of any sort is



Fig. 6.

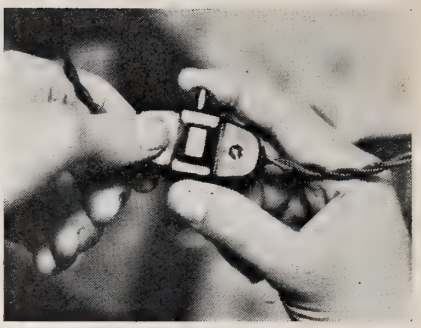


Fig. 7.

conveyed to the enlarger. The flex holding the switch should hang quite free and no strain should be put on it in any direction. If a much longer exposure is wanted for a particularly dense negative, or when using slow lantern plates, this method is not advocated. The light is, in that case, switched on and an exposure of the required duration given (which may be half a minute or more), and the light is then switched off.

Of course, there is a "catch" in making slides by projection. Many modern vertical enlargers permit of no degree of enlargement *less than* about 2 to $2\frac{1}{2}$ diameters, which is too much when enlarging from a small negative

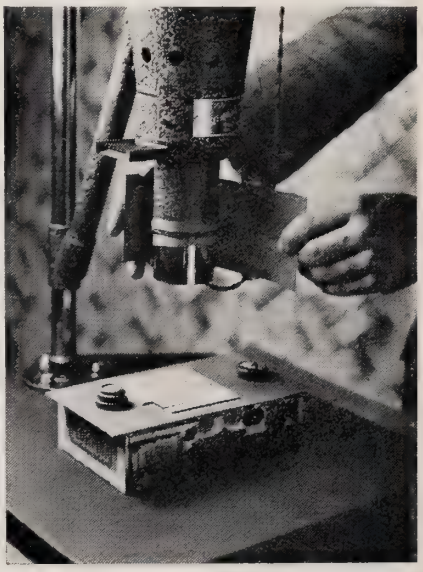
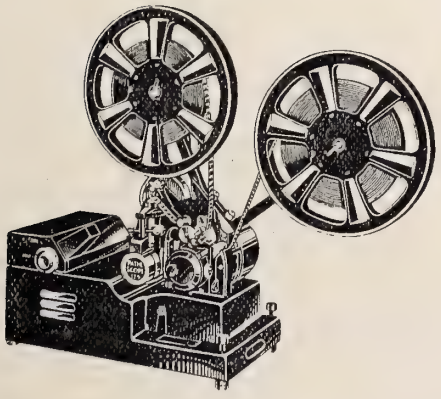


Fig. 8.

to about the $2\frac{3}{4}$ inches needed for a slide. But a little "wangling" will usually provide a solution of the problem. Note in Fig. 8 how the rubber bands are holding the lens farther from the film, how the box is raising the easel level; these are the essentials. Wrapping paper is also being placed round the extension, because the focussing-slot is open and lets light through when the lens is dropped like this. Focussing is done by moving the whole enlarger body. In any case it is essential that the entire outfit is rock-steady during the actual exposure.

D. C.

O.K. for SOUND

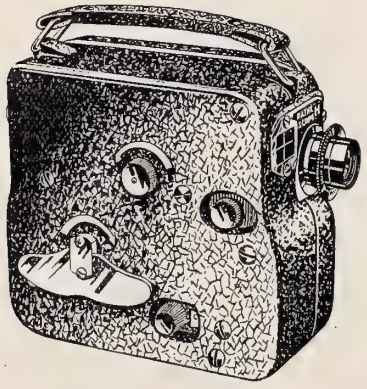


You simply plug into A.C. mains to obtain pictures 8 ft. wide, with marvellous sound reproduction from the full standard size width sound track of the

17.5-mm. Home Talkie — £60

Volume for the drawing-room, or, if desired, the village hall holding 500 people. A good selection of films is now available—and more in production—for hire or purchase outright at a fraction more than for silent films. Be O.K. for Sound with the finest Talkie.

O.K. for CAMERA



For making your own motion pictures with the utmost simplicity of operation, extremely low costs for continuous filming and **pin-sharp** pictures first and every time use the 9.5-mm.

Motocamera "H" — £6:6

Both Pathéscope Orthochromatic (R.O.F.) and Panchromatic (P.S.P.F.) films are now sold inclusive of the cost of processing, the former for 4s. 6d. and the latter for 5s. 6d. with the loan of the charger. There are over 1,000 single pictures in each reel of Pathéscope 9.5-mm. film.

PATHÉSCOPE LTD.

10, GREAT MARLBOROUGH ST., LONDON, W.1

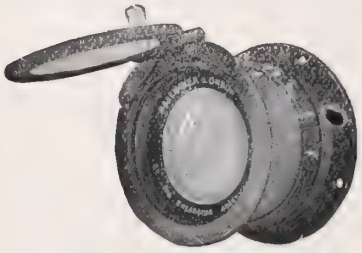
and

NORTH CIRCULAR RD., CRICKLEWOOD, N.W.2

DALLMEYER LENSES

"The Acknowledged Best the World Over"

FOR ENLARGING, SPECIFY A DALLMEYER ENLARGING LENS



F/4.5 Dallmeyer Best Quality Enlarging Lens.

Dallmeyer lenses specially designed for enlarging purposes, are manufactured in two series, covering practically all possible requirements.

Specially computed from the finest British optical glass, permitting their use for 1/1 to, say, 5/1. These lenses give definition in the enlargement comparable with that of the original small negative. This result is only possible by their unique correction for spherical aberration and colour, considering the type of material generally employed for enlarging.

The best series incorporate a hinged ruby cap, clicking iris for determining the stop to be used in the dark, and superb definition from corner to corner.

Prices and Particulars :

Code Name.	Focal Length		Plate Size.	Extra Flange.			Price.
				Price.	Diameter.		
	in.	mm.		s. d.	in.	mm.	£ s. d.
Zaker	2	50	36×24 mm.	3 0	—	—	5 0 0
Edgar	3	76	1⅝×2⅜ in.	3 0	1¼	31	5 15 0
Exier	4	101	3¼×2¼ ,,	3 0	1¼	31	5 15 0
Zebag	4½	114	3¼×2½ ,,	3 0	—	—	6 15 0
Ebage	5.3	134	4¼×3¼ ,,	3 0	1¾	44	7 15 0
Enlar	6	152	5 ×4 ,,	3 6	2	50	8 15 0
Embro	7	177	5½×3½ ,,	4 0	2¼	57	10 15 0
Zuray	7½	190	6 ×4 ,,	4 0	—	—	11 5 0
Emden	8½	216	6½×4¾ ,,	4 0	2¼	57	14 15 0

A Popular Series, working at the aperture of f/4.5, is also available. They have been designed and manufactured to meet the demand for a good-quality anastigmat lens for use on horizontal and vertical enlargers at a low price.

They are specially corrected for enlarging from 1/1 to 5/1.

Prices and Particulars :

Code Name.	Focal Length.		Plate Size.	Price.	
				Lens.	Orange Glass Cap.
	in.	mm.		£ s. d.	s. d.
Kepar	3	76	24×36 mm.	3 10 0	2 6
Kalor	4	101	3¼×2¾ in.	3 10 0	3 0
Kusen	5.3	134	4¼×3¼ ,,	4 15 0	3 6
Kater	6	152	4½×3½ ,,	5 15 0	3 6
Nogar	7	177	5½×3½ ,,	7 0 0	3 6

All Dallmeyer Lenses are finished black enamel and supplied with metal flange for fitting to existing enlarger. A special adapter can be supplied for the 2-in. lens at a small extra charge for use in enlargers employing the Leica size flange.

Write for Catalogues, or call and inspect these new and inexpensive lenses. 100 per cent BRITISH—Labour, Material, Capital.

J. H. DALLMEYER, LTD.

31, MORTIMER STREET, OXFORD STREET, LONDON, W.1

FACTORY :

Church End Works, Willesden, N.W.10



CABLES :

A.B.C. 5th and 6th editions, Bentleys and Private.

DALLMEYER ROAD, WILLESDEN, LONDON, N.W.10

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Preparing for the Projection Season

By HAROLD B. ABBOTT.

MUCH has been written on the subject of giving a home cinema show, and there can be no doubt that many amateurs fail to give sufficient attention to the details which make for the comfort and enjoyment of patrons of the drawing-room (or should I say " lounge " ?) cinema.

Most writers stress the necessity for correct placing of seats in relation to projector and screen ; the necessity for draughtless ventilation, a comfortable temperature, and so forth ; and these are undoubtedly matters which should receive attention prior to the admission of guests to the home cinema ; but there is an earlier preparation which should be undertaken : a general preparation for the " projection season."

Making Ready.

This preparation will obviously include the lubrication, cleaning up and general light overhaul of the projector ; the obtaining of spares of any parts which are liable to give out ; the insertion of a new lamp in the projector, while the deteriorated lamp is kept as a stand-by ; and the proper overhaul and organisation of all films.

Every film should be carefully examined on the rewinder so that damaged portions may be repaired and all joints tested. Any joins which are not perfectly sound should be remade to avoid breakage during projection.

Films of the amateur's own making should be edited, even if that means nothing more than cutting out unsatisfactory sections, placing the remainder in suitable order, and joining them up into reels of reasonable length. The possessor of a small 9.5-mm. projector limited to films of 60-ft. length cannot, of course, make up longer reels unless he acquires a " super " attachment (incidentally, a very worth-while investment), but even he should not be content to exhibit scrappy shots in 30-ft. containers. By careful editing and making up into 60-ft. lengths his films may be raised much above the standard of the man who simply projects his 30-ft. reels exactly as received.

As far as possible, all films should be properly titled, and in this connection the amateur who is equipped to film his own titles is at a great advantage as compared with his brother cameramen who must pay, perhaps, eighteenpence per title for a professional product. Nevertheless, even at eighteenpence per title, no film should be exhibited without having at the very least a main title and " The End." The latter is a stock " title," and can be bought in lengths sufficient for many films at a cost of a penny, or less, per film.

Having carefully overhauled the films and got them all shipshape on their respective reels, the next task is to properly label them and store them so that any desired subject can be found with precision at any time they may be wanted. There is some divergence of opinion as to whether film reels should be labelled each with the name of the film it contains. There would be much to be said in its favour were every film rewound immediately after showing ; but as this is generally agreed to be " bad cinema," most projectionists defer all rewinding until after the show is over. The result is that unless considerable orderliness is maintained in the disposition of reels during projection it becomes a tricky business to rewind each film upon its labelled reel.

Clear Labelling.

It is probably better, therefore, not to label the reels ; but in any case, the film itself should be clearly labelled *both at the beginning and at the end* with its title. If, for any reason, it becomes necessary to search through a number of reels, it is very annoying to have to unwind each leader strip until the main title appears. Also, if it is desired to project for a second time a film which has been shown earlier in the evening (and which is therefore " tail foremost " on a spool) it is a great convenience to be able to read, from the " tail " end, the title of each film. The label at the commencement should be marked : " (Title), Start," and the one at the end : " (Title), the End " ; this will instantly show whether or not a film requires rewinding.

Two easy methods of labelling films are available ; in one, a short strip of adhesive plaster (the medical variety) is stuck on the film at each end and the title written in ink on the linen surface with a quickly-moving pen ; the other method is to write or type the title on a very narrow strip of paper (say 3/16ths in. wide) and to lay this on the film with even margins, subsequently covering it with a piece of transparent adhesive tape of the full width of film and slightly longer than the paper strip. This tape is supplied by Amateur Ciné Service, Ltd.

If the amateur habitually stores his films in the special tins which accommodate a single reel each he should make a point of labelling each tin, both on the lid and on the side, so that any film can be selected whether the tins are strewn on the table or neatly piled in stacks.

By devoting an evening or two to this work of getting all films into apple-pie order the amateur projectionist will be able to make up his programmes with a minimum of delay, and will commence his shows secure in the knowledge that his films will not give trouble in the projector.



Making short films into reels of reasonable lengths for projection.

FUZZINESS *on the* SCREEN

By
CHARLES RHODE.

LACK of sharp definition on the ciné screen may be due to any one of a variety of causes, quite other than incorrect focussing of the camera when taking, or of the projector when displaying it. In actual fact there is no real sharpness; the effect of definition is really an optical illusion which is easily diminished in value by the least imperfection in the film itself.

Unsteadiness in Taking.

The most common fault which tends to reduce the crispness of a projected film is not error in focussing the camera, but unsteady holding of it. Strangely enough the subject of the film may move rapidly through a considerable space during the actual twenty-fifth of a second for which the lens is uncovered, without the eyes being annoyed by the fact that its details are not clear, yet it needs but to let the camera itself shake even a hundredth of an inch during the same brief period to make the eyes strain in search for that detail on the screen. That is because one is quite used to seeing objects moving more rapidly than one can follow them, but one is not used to seeing the whole scene vibrate. If in addition there is obvious grain in the image the result becomes most unpleasant to the eyes.

Fig. 1 is a selection of frames from a film in which the subject is moving from an out-of-focus distance, through the plane of sharp focus, to an out-of-focus closeness. On no single frame is the whole subject quite sharp, because certain details such as arms and feet move faster than 1/25th second can catch them. Yet on the screen the illusion of sharpness is satisfactory, simply because, as I said before, the eye is used to seeing the subject behave precisely in that fashion. The eye does not, and cannot, adjust its focus as the runner moves rapidly forward, any more than the camera lens can, and the eye does not look for details of fingers and of eyes in a runner.

In order to understand clearly just how grain does act, and why it is so important to do everything possible to keep it down, let us take an example of a film which is perfectly defined. Fig. 2 is from an original 16-mm. negative. In the print from which the reproduction was made the iris of the eyes, and even the pupils, can be clearly seen, although the diameter of an eyeball, in the actual film, is only a fraction over .1 mm. (about 1/200th of an inch). Even with such remarkable definition as this, when a positive is made from the negative, and is projected up to a three-foot picture, the image of that portion on the screen is like Fig. 3. Let us now suppose that the camera, in taking the film, had been " vibrated " to the minute extent of a 1/100th of an inch, those eyes would be spread out to a fuzzy blob double their size here! The same with every other point of detail.



Fig. 2.



Fig. 3.

Keep the Lens Clean.

Amongst other of the less obvious matters which may degrade the projected image, an important detail is cleanliness of the lens. One comes away from seaside spray or it happens to rain, or someone coughs or sneezes, and the damage is done to *the next* film, if the cause is not removed. The trouble is that these slight losses are often not noticed in examining the film. It is only on the screen that the fuzziness becomes an annoying mystery.

The condensation which occurs on a lens, whether a taking or projecting one, on going into a warm room from a cold place should *not* be wiped, because that act usually leaves smears. But when condensation occurs the lens should most certainly be cleaned afterwards. Repeated condensations have a way of attracting dust, and of causing it to form a greasy film, which goes a long way to help any other handicaps against good definition on the screen. It is better to look for it occasionally, and to remove it, than to wait until search for the cause of a fuzzy film eventually shows the lens to be looking like a bit of ground glass. Looking through a lens at a " clear," not a " pearl," electric bulb is often a revelation. Try it now, on yours!



Fig. 1.

BRITAIN'S FOREMOST 'MINICAMERA' EXPERTS

We have London's most up-to-date showrooms—an expert staff who know and use the Leica Camera—we have the best and most varied range of miniature cameras and all accessories, and are here to give advice on anything appertaining to miniature photography. Our service and facilities are unequalled.



WE STOCK EVERY LEICA MODEL from £16 : 19 : 0
or on easy terms from 39/7 down.

If you want the finest possible results send us your films for development by our "MICROLUX" and "INDIVIDUAL" Systems.

MICROLUX yields the finest grain of all, but requires that films be over-exposed.

Films processed in this way receive the most careful handling possible.

Price, per 36-exposure strip, **4/6**
18 exposures (35-mm.), **3/6**
Ask for descriptive MICROLUX leaflet.

NEW MINIATURE LITERATURE

All the latest books on Leica, Contax, Exakta, Rolleiflex, Rolleicord and every miniature camera are actually in stock. Get in touch with us for the one that fills your needs.

ALL THE NEW DEVELOPERS, INCLUDING :—

"W.H." Paraphenylene-Diamine. The finest fine-grain developer. Sufficient, per tin, for 20 oz. **1s. 0d.**

Tetenal Ultrafin. Non-poisonous fine-grain developer, can be used six times. **4s. 0d.**

Supramin. Non-poisonous paraphenylene developer. Can be used repeatedly. **2s. 4d.**

Johnson's Fine-Grain Developer, can be used repeatedly. **1s. 0d.**

FREE CAMERA INSURANCE

We are the **only** firm who insure your miniature camera free of charge against fire, loss, theft or damage. As long as your miniature camera cost £10 or more, it is eligible. Send now for particulars.

EASY TERMS AND EXCHANGES

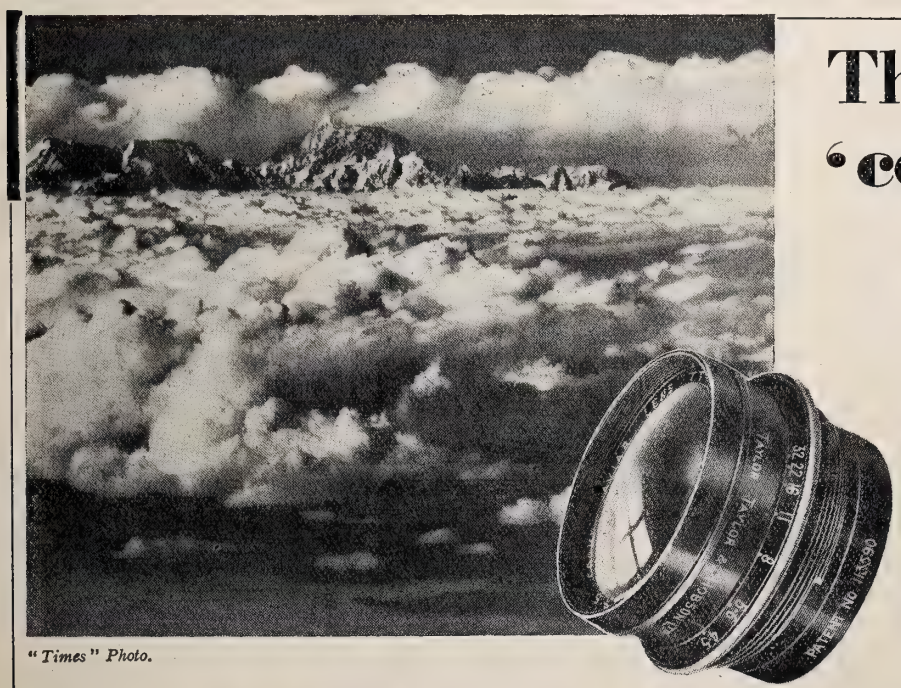
Anything on nine monthly payments. High allowance on your surplus apparatus in part exchange.

BARGAINS IN USED APPARATUS

SECOND-HAND GUARANTEED MINIATURE CAMERAS.

1—Zeiss Super Nettel 35-mm. Miniature Camera, f/2.8 Zeiss Tessar lens, focal-plane shutter, 1/10th to 1/1,000th sec. Cost £24 15s. £18 18 0
2—Contax Model I 35-mm. Miniature Camera, f/2 Sonnar lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £41 ..... £32 10 0
3—3×4 cm. Nagel Pupille Roll Film Camera, f/2.8 Zeiss Tessar lens, Compur shutter, 1 to 1/300th sec., leather case. Cost £18 10s. £14 14 0
4—Standard Leica, Chromium, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £18. ..... £12 12 0
5—Leica IIIa, f/2 Summar lens, focal-plane shutter, 1 to 1/1,000th sec. Cost £43 ..... £37 10 0
6—Leica Hektor 2.8-cm. f/6.3 Wide-angle Lens for Leica, coupled, chromium. Cost £10 18s. 6d. £8 8 0
7—Zeiss Contaflex 35-mm. Twin-lens Reflex Camera, f/2 Sonnar lens, focal-plane shutter, ½ to 1/1,000th sec., delayed action, built-in photo-electric exposure meter, ever-ready case. Cost £74. ..... £57 10 0
8—Leica Model III, Black, f/2 Summar lens, focal-plane shutter, 1 to 1/500th sec. Cost £39 14s. £33 10 0
9—Six-Twenty Duo Kodak, f/4.5 anastigmat lens, delayed-action Pronto shutter. Cost £6. ..... £4 15 0
10—3×4 cm. Nagel Vollenda, f/3.5 Radionar lens, Compur shutter, 1 to 1/300th sec. List £7 10s. Cash. £6 6 0
11—Kodak Retina 35-mm. Miniature Camera, f/3.5 Xenar lens, Compur shutter, 1 to 1/300th sec., case. Cost £11 7s. 6d. £8 17 6
12—6×6 cm. Certo Super Sports, f/2.9 Meyer Trioplan lens, Compur shutter, 1 to 1/250th sec., plate back, 6 single slides, focussing screen, case. Cost £10 10s. £6 17 6
13—Rolleiflex 4×4 cm. Twin-Lens Reflex, f/2.8 Tessar lens, Compur shutter, 1 to 1/300th sec. Cost £26. ..... £18 18 0
14—Ensign Double-Eight 16-on-V.P. Roll Film Camera, f/4.5 Ensar lens. Cost £3 12s. 6d. £2 9 6
15—13.5-cm. f/4.5 Leitz Elmar Coupled Lens for Leica. Cost £14 17s. £11 11 0
16—10.5-cm. f/4.5 Ihagee Long-focus Anastigmat Lens for Exakta, interchangeable. As new Cost £5 15s. £4 7 6

WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS
127, NEW BOND STREET, LONDON, W.1 . . . . . TELEPHONE : MAYFAIR 7511 (8 lines).
47, BERKELEY ST., LONDON, W.1 *43, KENSINGTON HIGH ST., W.8*



"Times" Photo.

The lens that 'conquered' EVEREST

A cameraman risked his life to get this photograph of Everest. And to make the hazard worth while . . . . . to make **certain** of results—only the world's best lens was considered good enough—a Taylor-Hobson Cooke lens !

• TAYLOR • HOBSON • LENSES •

Made by TAYLOR, TAYLOR & HOBSON, LTD., *Leicester and London.*

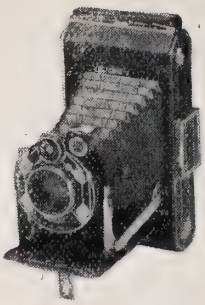
LARGE LENS "KODAKS"

Picture Chances

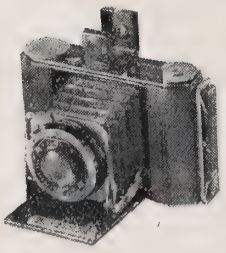
increase with Lens-Power

Get a Fast-Lens "Kodak" and take more and better pictures, outdoors and in, day and night, all the year round. *Ask your Kodak Dealer to show you.*

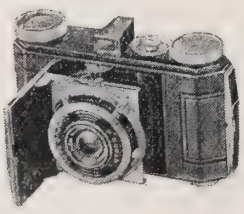
KODAK LTD., KODAK HOUSE, KINGSWAY, LONDON, W.C.2



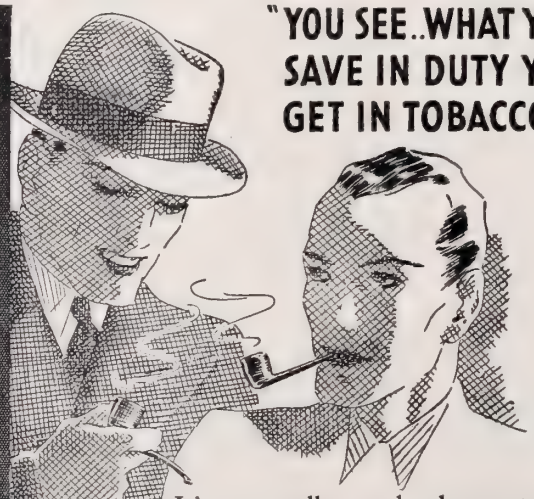
SIX-20 "KODAK"
with f4.5 Anastigmat
from £5.5.0



SIX-20 DUO "KODAK"
with f4.5 Anastigmat
from £6.0.0
with f3.5 Anastigmat
from £9.15.0



THE "RETINA"
with f3.5 Anastigmat
from £10.10.0



"YOU SEE..WHAT YOU SAVE IN DUTY YOU GET IN TOBACCO!"

It's unusually good tobacco, too, is RHODIAN—rich, ripe leaf from Rhodesian fields. Moreover the saving in duty is passed on in full to the smoker which is why you get such a wonderful smoke at the moderate price of tenpence-halfpenny an ounce.

RHODIAN
CURLY CUT

RH 2269

RHODIAN ALL-BRITISH TOBACCO COSTS ONLY 10½D AN OZ

The very wide scope of a Leica

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera, in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f/2 Summar lens, automatic focussing. shutter speeds to 1/1,000th sec. at £43, or 9 monthly payments of £5 0s. 4d.



THE
WESTMINSTER
PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669) 81 Strand, W.C.2 (*Temple Bar* 2710)
111 Oxford Street, W.1 (*Gerrard* 1432) 24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events

FORTHCOMING EVENTS DURING NOVEMBER, 1936.

DATE.	EVENT.	PLACE.	DATE.	EVENT.	PLACE.
Nov. 2.	Fox Hunting commences.		Nov. 19–21.	Norfolk and Norwich Fat Cattle Show	Norwich.
,, 5.	Old Custom—Guy Fawkes' Day.				
,, 9	Lord Mayor's Show	London.	,, 28.	November Handicap	Manchester.
,, 11.	Armistice Day.		,, 30.	St. Andrew's Day—Patron Saint of Scotland.	
,, 11–14.	Steeplechase Race Meeting ..	Liverpool.			
,, 18–19.	Steeplechase Meeting	Cheltenham Spa.	DURING THE MONTH.	Old Crocks' Motor Race from London to Brighton.	

A DIRECTORY OF BRITISH AMATEUR CINEMATOGRAPH SOCIETIES

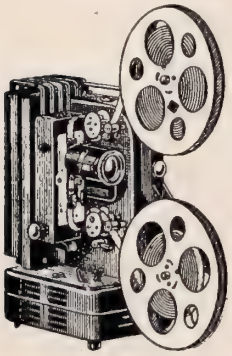
Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Ace Movies (London) ..	119, Mitcham Lane (opp. Thrale Road), Streatham, London, S.W.16	Thursday, 8.30 p.m.	£2	H. R. Hughes, Manager, Aspley Lodge, 13, Woodbourne Avenue, London, S.W.16.
Birmingham Photographic Society (Ciné Section)	York House, Gt. Charles St., Birmingham, 3	Wednesday	£1/1/–	D. Royce, "Thorne," Frankley Beeches Road, Northfield, Birmingham.
Bournemouth Little Theatre Club (Ciné Section)	Palace Court Theatre, Bournemouth ..	—	—	Miss Dora Phillips, 8a, The Parade, Winton, Bournemouth, Hants.
British Institute of Cinematographers	Burley House, 5/11, Theobalds Road, London, W.C.	—	£1/1/–	Wm. E. Chadwick, Burley House, 5/11, Theobalds Road, London, W.C.
Brondesbury Ciné Society ..	100, Chamberlayne Road, London, N.W.6	Tuesday and Friday	£2/2/–	B. Ludin, 134, Notting Hill Gate, London, W.11.
Civil Service Ciné Society ..	Treasury Chambers, Whitehall, London, S.W.1	1st Wednesday	10/6	N. Reid, 21a, Elm Road, Sheen, London, S.W.14.
Coventry Amateur Film Society	Spon Street, Coventry	Monday	—	L.Bonham, 252, Stoney Stanton Road, Coventry.
Coventry Godiva Film Group	5, Broad Lane, Coventry	Varies	—	
Devon and Cornwall Film Society	"Vonda," Three Beeches, Paignton, Devon	1st Monday	5/– per production	Tom H. Tattersall, "Seacroft," Steartfield Road, Paignton, Devon.
Dundee Ciné Society	Royal Hotel, Dundee	13th of each month	10/–	J. Clifford Todd, Carse Grange, Errol, Perthshire.
Eastern Amateur Ciné Society	209, Romford Road, Forest Gate, London, E.7	Tuesday, 8 p.m.	5/6 quarterly or £1/1/– yearly	C. Packman, 18, Margery Road, Forest Gate, London, E.7.
Felixstowe Amateur Productions	—	—	—	E. F. Pipe, "Kuling," Foxgrove Lane, Felixstowe, Suffolk.
Folkestone A.C.A.	25, Guildhall Street, Folkestone, Kent ..	Thursday	£1/1/–	Jesse Boulton, 25, Guildhall Street, Folkestone.
Folkestone Movie Makers ..	—	—	—	B. R. Billings, Cupola House, Dover Road, Folkestone.
Hamilton and District Amateur Ciné Society	The Ciné Studio, 10, Cadzon Street, Hamilton.	Monday	7/6	Robert Moffat, "Leemoore," Hamilton Road, Motherwell.
Hull and District Amateur Cinematographers' Society	Hull Church Institute	Alternate Wednesdays, 8.0 p.m.	—	C. B. M. Hamilton, 13, Chamberlain Street, Sutton, near Hull.
Ilford Amateur Ciné Society ..	Redbridge Ronda, Eastern Avenue, Ilford, Essex	First Monday in month	10/–	A. D. Taylor, 9, Middleton Gardens, Ilford, Essex.
Institute of Amateur Cinematographers	Burley House, 5/11, Theobalds Road, London, W.C.	—	£1/1/–	Wm. E. Chadwick, Burley House, 5/11, Theobalds Road, London, W.C.
Kenton Amateur Ciné Society	—	Wednesday	5/– Ordinary 7/6 Full	Norman Dyer, 263, Kenton Road, Kenton, Middlesex.
Leeds Amateur Ciné Society ..	216, Cardigan Road, Leeds	Thursday	£1/1/–	Secretary, "Wanstead," Ayresome Avenue, Roundhay, Leeds
Leeds Ciné and Leica Society	—	—	—	H. O. Elgie, 356, Oakwood Lane, Roundhay, Leeds, 8.
Leicester Amateur Ciné Club	Knighton Lodge, Elms Road	Alternate Fridays	10/6	R. T. Trasler, 85, Skipworth Street, Highfields, Leicester.
Leighton Linslade and District Amateur Ciné Society	8, Church Square	2nd and 4th Tuesdays	2/6	E. J. Cooke, "Virginia," Stanbridge Road, Leighton Buzzard, Beds.
Manchester Film Society ..	Thompson & Capper's Library, 51, Piccadilly	First and Third Wednesdays	£1/1/–	P. A. Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester.
Meteor Film Producing Society (Glasgow)	Studio at 234, Sauchiehall Street, Glasgow	— 8.30 p.m.	—	Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.
Neo-Film and Social Club ..	38, Pembury Rd., Clapton, London, E.5 ..	Wednesday 8.30 p.m.	—	Miss R. Waxman, 94, Downs Park Road, Clapton, London, E.5.
Newcastle Amateur Cinematographers' Association	Bolbec Hall, Westgate Road	Thursday, 7.30 p.m.	£1/1/–	H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne.
Palmers Green Ciné Society ..	6, Russell Road, Bowes Park, N.	Tuesday and Friday	£1/5/–	Hon. Sec., 6, Russell Road, Bowes Park, N.
Royal Photographic Society (Ciné Group)	35, Russell Square, London, W.C.1 ..	Friday	£2/2/–	H. H. Blacklock, 35, Russell Square, London, W.C.1.
Scottish Educational Film Association—Experimental Group	The Studio, 129, Bath Street, Glasgow ..	Friday	10/–	Miss E. McGuiley, 667, Kilmarnock Street, Giffnock, Glasgow.
Sheffield Film Productions (Private Group)	—	—	—	A. D. Hobson, 65, Pingle Road, Millhouses, Sheffield, 7.
Southampton Film Society ..	—	—	—	J. S. Fairfax Jones, 21, Ethelbert Avenue, Bassett Green, Southampton.
Stockport Film Society ..	The Croft, Mile End Lane, Stockport ..	Wednesday	£1/1/–	H. W. Greenwood, "Lyndhurst," Smallshaw, Ashton-under-Lyne.
Sutton and District Movie Makers	315, High Street, Sutton	Wednesday	£1/1/–	Desmond F. Sheen, 32, Brighton Road, Sutton, Surrey.
Tee-side Ciné Club	The Studio, Haymore Street, Middlesbrough	Thursday, 8.0 p.m.	£1/6/–	W. Shaw, 9, Caxton Street, Middlesbrough.
Tyneside Amateur Motion Picture Association	Guildford Place, Heaton, Newcastle-on-Tyne	Wednesday and Saturday	18/– Learners, 24/–	W. O. Jackson, 10, Beaumont Terrace, Gosforth, Nr. Newcastle.
Uddington Grammar School Amateur Film Society	Uddington Grammar School, Glasgow ..	Friday, 4 p.m.	—	Hugh Graham, Grammar School, Uddington, Glasgow.
West Middlesex Amateur Ciné Club	105, Uxbridge Road, Ealing, London, W.5	Tuesday	£1/1/–	The Secretary, 82, Coldershaw Road, W Ealing, London.
Whitehall Ciné Society ..	Somerset House, Strand, W.C.2	Tuesdays, 5.40 p.m.	—	O. Kordik, Hon. Secretary, India Office, Whitehall, S.W.1.
Wimbledon Ciné Club.	The Lecture Hall, The Ridgeway, Wimbledon, London, S.W.19	Friday, 8.0 p.m.	30/–	C. W. Watkins, 79, Mostyn Road, Merton Park, Surrey.

Projectors, Lanterns, Films, Plates and Accessories

A review and Buyer's Guide for all amateur ciné workers and everyone interested in projection work with the lantern. For the benefit of readers these notices have been grouped so that comparisons of apparatus can be made with a view to purchase. Each article illustrated is marked with an asterisk in the notice referring to it. The addresses of the firms supplying these goods can be ascertained by reference to our advertisement pages, and in each case we suggest that readers apply to the address given for further particulars, which will be sent free on application.

SECTION I.—PROJECTORS. (Motor-driven unless otherwise stated.)

Actina Ltd.



Eumig,* 8-mm., 9.5-mm. or 16-mm. (separate models), 250-watt, forced cooling, "still" picture device, reverse motion, pilot light, central oiler for all internal bearings. Either model, £29.

Eumig PIII, 8-mm., 9.5-mm. or 16-mm. (separate models), 250-watt, fan cooling, "stills" device, £17 17s.

Agfa Photo Ltd.

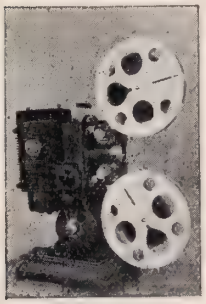
Movector Domestino, 16-mm., 400-ft. capacity, special cooling, "still" picture device, £17.

Movector "CS," 16-mm., "stills" device, £25.

Movector Super 16, 16-mm., automatic rewind, automatic regulation of resistance, 750-ft. capacity, £75.

Ampro. Importers: M. W. Dunscombe Ltd.; Edwin Gorse; Sheffield Photo Co., Ltd.

16-mm., double-acting split-phase rotary shutter, central control board, forced ventilation by Venturi tube, "still" clutch, 400-ft. capacity. 500-watt series: Model J, £39 10s.; Model JD, with aspherical condensers and automatic pilot light, £45. 750-watt series: Model K,* £44 10s.; Model KD, with aspherical condensers and automatic pilot light, £50.



"Ampro" Sound-on-Film system. Projector and amplifier form single unit, 1,600-ft. capacity, Model M, £110; Model N, £125.

British Thomson-Houston Co., Ltd.

16-mm. Sound-Film Projector, all mains operated, amplifier, 5-watts output. RK moving coil permanent magnet loud-speaker.

Cinex, Ltd.

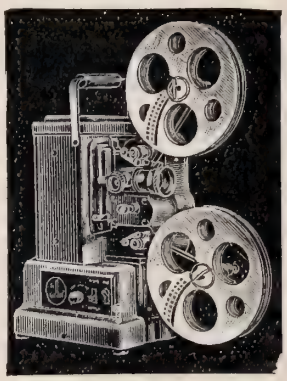
Paillard-Bolex P.A., 9.5-mm., 400-watt, "stills" and reverse mechanism, £25 10s. 400-watt resistance for high voltages, 37s. 6d. extra.

Model K8, 8-mm., 400-watt, "stills" and automatic reverse action, £25 10s. 400-watt resistance, 37s. 6d. extra.

Model C, 16-mm., 400-watt, "stills" and automatic reverse, £25 10s. 400-watt resistance, 37s. 6d. extra.

Model G16, 16-mm., entirely gear driven, 250 and 500 watt interchangeable, "still" picture and reverse mechanism, £44. 500-watt resistance for voltages 200 to 250, 50s. extra.

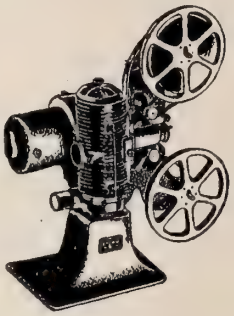
Model DA, for both 9.5-mm. and 16-mm., 400-watt, £37 10s. Resistance 37s. 6d. extra.



Model G916, for both 9.5-mm. and 16-mm., entirely gear driven, 250 and 500-watt interchangeable, "stills" and reverse mechanism, £47. Resistance 50s. extra.

Model G3,* for 8-mm., 9.5-mm. and 16-mm., entirely gear driven, 250 and 500 watt interchangeable, "still" picture and automatic reverse mechanism, stainless steel gate, £60. Resistance 50s. extra. Special Meyer 20-mm. projection lens for 8-mm. films, £4 extra.

Bell & Howell Co., Ltd.



Filmo Model 130, 16-mm., 1,000-watt, 1,600-ft. capacity, £129.

Filmo Model 129, 16-mm., 750-watt, 1,600-ft. capacity, £60.

Filmo,* 8-mm., 400-watt, 200-ft. capacity, £40.

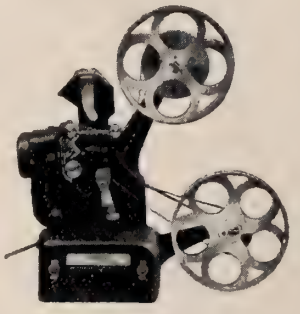
Cinepro, Ltd.

Home Model, 16-mm., 200-watt, £35.

Standard Model, 16-mm., 200-watt, 19-ft. picture, fan cooling, £52 10s.

Sixteen-Nine, 9.5-mm. and 16-mm. Similar specification to standard model, £59 10s.

Coronet Camera Co.



Model II,* 9.5-mm., hand drive, 60 or 400 ft. capacity, clawless movement preventing damage to films, geared rewind 5–1 ratio, £5 5s. Motor drive unit to fit inside base, 45s. extra.

J. H. Dallmeyer Ltd.

Victor Model II, 16-mm., 500-watt, "stills" and reverse mechanism, forced draught cooling, shuttle running, constant speed motor, £42.

Victor Model 22, 16-mm., 750-watt, 1,600-ft. capacity, lever control of rewind mechanism, £55.

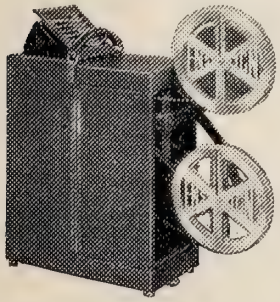
Victor Model 21, 16-mm., 750-watt, 1,600-ft. capacity, framer operated by milled knob, Dallmeyer Max-lite projection lens, £63.

Victor Animatophone, 16-mm., Sound-on-Film Model 24B, 750-watt, 1,600-ft. capacity, automatic power rewind, 12-in. dynamic speaker, £175.

Victor Animatophone, 16-mm., Sound-on-Film Model 25, 500-watt, 1,600-ft. capacity, £105.

Ensign, Ltd.

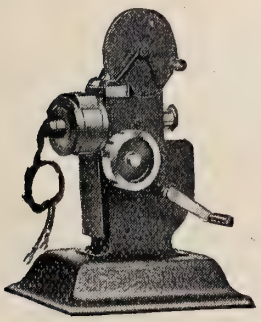
Ensign 100-B,* 16-mm., 100-watt and reflector, 400-ft. capacity, both spool arms brought into position with one movement. Dallmeyer Super-lite projection lens, £17 10s. Hand drive model, £15.



Ensign 300-B, 16-mm., 300-watt and reflector, 400-ft. capacity, £29 10s.

Home Ciné Cameras, Ltd.

"Ray" Projector, Model I, 60-ft. capacity, hand drive, battery lighting, 12s. 6d.; or for mains lighting, 19s. 6d.

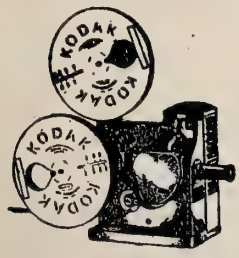


Model II,* 60-ft. capacity, hand drive, battery lighting, 21s.; mains lighting, 29s. 6d.

Kodak, Ltd.

"Kodascope" Model "D,"* 16-mm., 400-ft. capacity, fan cooled, £25.

"Kodascope" Model "L," 16-mm., lever focussing, centralised control, "stills" device, forward and immediate reverse action, high-speed motor rewind, centralised oiling to all main bearings. Table lamp for rewinding, £67 10s.



"Kodascope" Eight, Model 30, 8-mm., 100-watt, 200-ft. capacity, "stills" device, £9 9s.

"Kodascope" Eight, Model 80, 8-mm., 300-watt, 200-ft. capacity, motor rewind, "still" picture device, forced draught cooling, £33.

Edwin Gorse.

16-mm. RCA Sound or Silent Projector, £95; studio amplifier, £68; critical lens focusser, £7 10s.

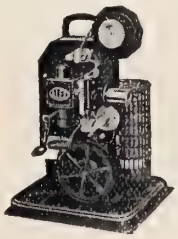
16-mm. De Vry Talkie Projector, 1,000-watt, 15-watt power output, 1,600-ft. capacity, clawless movement, 165 gns.; 500-watt model with 7-watt output, £118.

16-mm. De Vry Superlux Projector, 1,000-watt, 1,600-ft. capacity, clawless movement, 75 gns.

16-mm. De Vry Standard Projector, 200-watt, £14 14s.

Luminos, Ltd.

Bilcin 101, 9.5-mm., 300-ft. capacity, Maltese cross action, automatic "still" picture device, micrometer tilting, 25-watt, including resistance, £9.



Bilcin 171,* 9.5-mm., hand drive, 60-ft. capacity, £4 15s.

Bilcin 172, similar to 171, but without "stills" device or micrometer tilting, £3 3s.

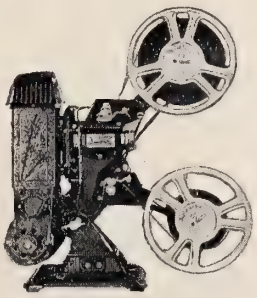
Bilcin 85, 9.5-mm., hand drive junior model, 30 and 60 ft. capacity, £1 5s.

N. Marshall.

16-mm. Sound-on-Film Equipment, three-stage amplifier, moving coil speaker, £125.

Pathéscope Ltd.

9.5-mm. "Ace," hand-drive, power or battery projection, 60-ft. capacity (super attachment ready shortly, price 10s. 6d.), 37s. 6d.



9.5-mm. "Imp," hand drive, 60-ft. capacity, £4 12s. 6d.

9.5-mm. "Imp," 300-ft. capacity, £7.

9.5-mm. "200-B,"* 200-ft. capacity, single-unit tilting, fan cooled and asbestos-lined lamphouse. Simple removal and rewind, sprocket feed, £15.

9.5-mm. "Lux," 200-ft. capacity, 160-watt, £30.

R. E. Schneider.

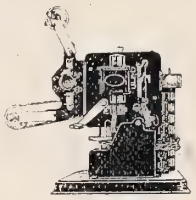
Keystone 750,* 16-mm., 750-watt, forward and reverse drive, motor rewind, automatic cooling, pilot light, knob swivel tilting. Price, including resistance and splicing outfit, £36 10s., or with transformer, £37 10s.



Keystone 500, 16-mm., 500-watt, 400-ft. capacity, motor rewind, knob swivel tilting. Price, including resistance and splicing outfit, £26 10s., transformer, £1 extra.

Keystone 300, 16-mm., 300-watt, 400-ft. capacity, motor rewind, tilting device. Price, with resistance and splicing outfit, £18 18s.

Illustra Enterprises.



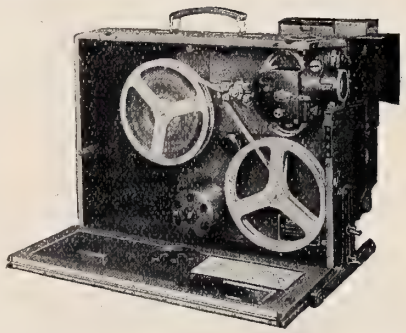
The 9.5-mm. Projector* is available for mains or battery illumination, the drive being by hand. A special declutching device enables "stills" to be shown, adequate cooling preventing overheating of the lamphouse or film. The price is 99s.

Soho, Ltd.



Peerless 916,* 16-mm. or 9.5-mm., 400-ft. capacity, clawless movement overcoming difficulty with damaged perforations, automatic centring, high-speed semi-automatic external rewind. Price, for either model, £12 12s. Resistance, £2 2s. extra.

Zeiss Ikon Ltd.



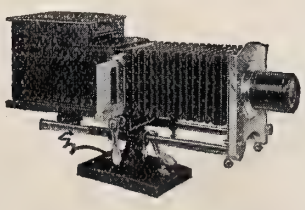
Kinox,* 16-mm., "stills" device, pilot lamp, fan cooling, 400-ft. capacity, 375-watt, £76 15s.; 500-watt, £77 2s. 6d.

SECTION II.—PROJECTION LANTERNS, EPISCOPES AND EPIDIASCOPES.

Ensign, Ltd.

Optiscope 6A,* 250- or 500-watt light, Aldis Uno 10-in. projection lens, linen-lined leather bellows, £8 10s., or with Aldis-Butcher lens, £10 10s.

Optiscope 9A, lamps up to 500-watt, long extension, taking lenses to 18 in. focus. With 8 or 10 in. Aldis Uno lens, £12 15s., or with 8 to 18 in. Aldis-Butcher lens, £14 15s.



Optiscope 6B, travelling model, 100-watt light, all-voltage resistance, Aldis Uno lens, £9 15s.

Model 9C, with 500-watt light, £17 10s. Extra to each model for Aldis-Butcher lens, £2.

Optiscope 20, 1,000-watt, takes lenses to 20 in. focus, draught cooled, Aldis-Butcher lens 8 in. to 20 in. focus, £25.

Other projection lanterns from 27s. 6d. to £7 10s.

Garner & Jones, Ltd.

Projection Lumimax, for film slides to 2¼×2¼, or glass slides to 2¼×1⅝, Ihagee f/4.5 anastigmat, £13.

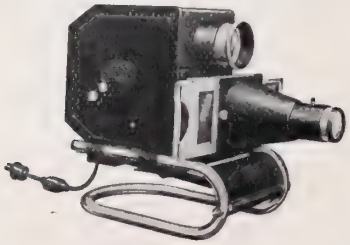
Sands Hunter & Co., Ltd.



"K.W." Episkop,* Episcopic aperture 3½×3½ in. projecting to 26×26 in., £5 15s. Lamp extra.

Zeiss Ikon Ltd.

Adept Epidiascope,* 250-watt, episcopic aperture 5⅛×5½ in., 12-in. f/4 episcopic and 6-in. diascopic lenses, £22 2s. 6d. Episcop only, £17 17s. 6d.



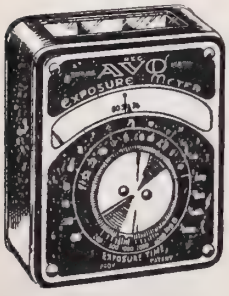
Lektor Epidiascope, 500-watt, episcopic aperture 5½×5½ in. Horizontal projection of slides, forced cooling, £41 15s.

Famulus Epidiascope, Model II, episcopic projector f/3.3, forced draught cooling, £75 10s.

Diabox Portable Lantern-slide Projector, 250-watt, £16 10s.; 500-watt, £17 5s.

SECTION III.—ACCESSORIES.

Automatic Coil Winder and Electrical Equipment Co., Ltd.



"Avo" Universal Photo-electric Exposure Meter,* calibrated in f/numbers, and H. & D. speeds, £3 3s.; Ever-ready case 5s. extra.

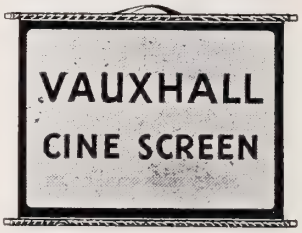
Amateur Ciné Service.

"Wipacine" Wiper for use with or without titling apparatus, 9×6¾ in. mask, no winding back of film, 30s.

"Amacine" Transformers for Pathéscope 200-B, 35s.; for 400-watt projectors, 45s.; 500-watt, 50s.; 750-watt, 90s.

"Fadeine," 3s. 6d.

The Camera Co.



"Vauxhall" Silver Surface Ciné Screen,* 30×40, on rollers, 11s. 9d., or with stretchers, 15s. 6d.

"Vauxhall" Super Silver Screen, 52×40, with stretchers, 21s.

"Vauxhall" Glass Beaded Screen, 30×40, with stretchers, 32s. 6d.

Cinepro, Ltd.

Film Slide Adapter, £7 15s.

Coronet Camera Co.

Silver Screen, black-bordered, on rollers, 30×20, 7s. 6d.; 40×30, 15s. 6d.

Coronet Titler, 9.5-mm., without lamps, 21s.; lamps extra, 2s. 6d. each.

J. H. Dallmeyer, Ltd.

Craig Splicers, Junior Model, £1 1s.; Senior Model, £2 12s. 6d.

Craig Rewinds, popular model, on board 4×24 in., 25s.; Senior Model, geared 4–1, £2 12s. 6d. for 100 to 800 ft., for 1,600-ft. reels, £3 3s.



Dallmeyer Popular Titling Outfit,* for 8-mm., 9.5-mm. and 16-mm. films, complete with white felt letters and 2 lamps, £3 3s.

Optical Bench Outfit, providing wipes, £5 5s.

Drem Products, Ltd.

"Electrodrem" Photo-electric Exposure Meter, indicates daylight exposures 1/1,000th sec. to 8 minutes. Gives direct readings for artificial light and panchromatic material with or without filters, £3 15s.

M. W. Dunscombe Ltd.

"BristOlite" Transformer for Ampro projectors, 500-watt and 750-watt, £6 10s.

Ensign, Ltd.

Lecturer's Electric Pointer, 15s.; mains model, A.C. only, 32s. 6d.

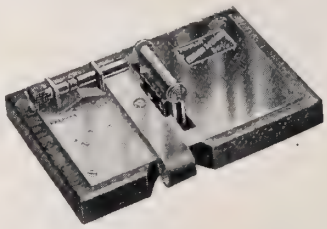
Lecturer's Travelling Slide Boxes, 8s. 6d.; de luxe, 13s. 6d.

Lantern-Slide Making Outfit,* for standard slides from miniature negatives. Contains spot binder cover-glasses, printing frame with guides for masks, and miniature negative masks, 5s. 6d.



Animator and titler, enabling cartoons and animated drawings to be shown, £6 17s. 6d.

"Universal" Splicer for 8-mm., 9.5-mm. and 16-mm., 57s. 6d. "Popular" Splicer,* 17s. 6d. "Universal" Editor, including splicer, £5 7s. 6d; "Popular" Editor, 42s. 6d.



"Rigid" Silver Screens, 24×18, 22s.; 32×24, 32s.; 40×30, 42s.

"Ciné-Bewi" Photo-electric Exposure Meter, £4 10s.; "Zip" fastener case, 5s. extra.

Edwin Gorse.

Beaded Screens, roller carriers, metal automatic case, from 45s.

Aluminium Reels, 400-ft. capacity, 9.5-mm. or 16-mm., 2s.

Superlight Lenses for Pathéscope 200-B projector, 63s.

R. F. Hunter Ltd.,

"Celfix" Patent Automatic Screens,* self-erecting, drum-taut. Silver or Crystal Bead, prices respectively, 27×20, £3 10s., £4 10s.; 40×30, £4 12s. 6d., £6 10s.; 52×40, £6, £8 10s. Larger sizes to 96×72. Super "Celfix," crystal bead surface, 9 ft. × 7 ft., £30; larger sizes to 13 ft. × 10 ft.



"Atlanta" Screen, roller and pulley. Crystal bead surface 6 ft. 6 in. × 6 ft. 6 in., £20. Larger sizes to 13 ft. × 10 ft.

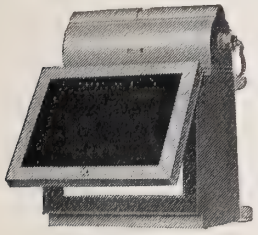
"Self-Recta" Screen, self-erecting, silver surface, 27×20, £2 5s.; 40×30, £3 2s. 6d.; 52×40, £4.

"Silvette" Rigid Screen, silver surface or crystal bead, prices, respectively, 24×18, £1 7s. 6d., £2 7s. 6d.; 32×24, £1 15s., £3; 40×30, £2 7s. 6d., £4.

Roller Screens from 15s.

Ilford Ltd.

Ilford Photo-electric Exposure Meter, price £3 3s.; Ever-ready case, 5s. extra. Grouping system for dealing with H. & D., DINandScheiner speeds.



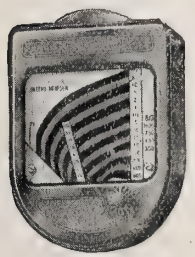
Ilford Dark-room Lamps.* Ilford dark-room lamps are available in several types, but each has the same characteristic, namely, each lamp ensures high illumination with perfect safety. Prices and full description of all Ilford dark-room lamps will be supplied on request.

Selo Lighting Set.* Designed for use with Selo Hypersensitive Panchromatic roll film and Ilford Hypersensitive Panchromatic plates. The lamp and adapter can be adjusted to any angle. The outfit includes three yards of twin flex, plug, adapter and photoflood lamp. Price 17s. 6d.



Sands Hunter & Co., Ltd.

"Prinsen" Photo-electric Exposure Meter,* £3 3s. Ever-ready case, 5s. extra.



Neron Nitraphot Reflector. Type "S," 10s. 6d. Type "K," 12s. 6d.

"Arri" Ciné Film Printing Machine, motor driven, 16-mm., £20; 9.5-mm., £20.

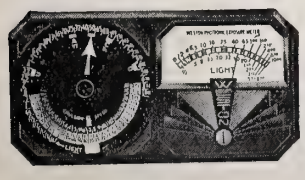
R. E. Schneider.

Tripod model Crystal Beaded Screen, with black border, roller tubular container, 30×40, £6 10s.; 36×48, £8 10s.; 42×56, £9 10s.

"Keelite" Beaded Screen, easel model on rollers, 22×30, 25s.; 30×40, 39s. 6d.

Weston Electrical Instrument Co., Ltd.

Weston Photronic Exposure Meter. Model 650* with special instructions for correct exposures with Kodachrome film, £5 19s.; leather case. 10s. extra.



Kodak, Ltd.

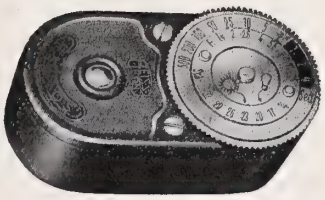
"Photoflood" Lamp, 2s. 6d.

"Kodalite" Lighting Equipment, single unit, £3 17s. 6d.; Double unit, £5 10s.

Ciné-Kodak Titler for 8-mm. and 16-mm. titles, £2.

"Kodascope" - Eight Screen, self-erecting, 30×22 in., £2 19s. 6d.

Zeiss Ikon Ltd.



Helios Photo-electric Exposure Meter,* £4 15s.; Ever-ready case, 4s. extra. Nitraphot Reflector, 23s. 6d.

SUB-STANDARD CINÉ FILM.

Actina Ltd.

"Bauchet" Orthochromatic Reversal Film: 16-mm., 50 ft. 6s. 6d., 100 ft. 12s.; 9.5-mm., 30 ft. 2s. 3d., 50 ft. 4s.

Agfa Photo Ltd.

16-mm. Reversible Pan.: 40 ft. 12s. 6d., 50 ft. 14s., 100 ft. 26s.

16-mm. Reversible Isopan ISS: 40 ft. 15s. 8d., 50 ft. 17s. 6d., 100 ft. 32s. 6d.

16-mm. Isopan FF Negative: 33 ft. 7s. 3d., 50 ft. 10s., 100 ft. 19s.

16-mm. Positive: Unspooled, 50 ft. 4s. 2d., 100 ft. 8s. 10d.; Spooled, 50 ft. 4s. 8d., 100 ft. 8s. 10d.

16-mm. Agfacolor Reversible Film: 40 ft. 19s., 50 ft. 21s., 100 ft. 40s.

The Camera Co.

Vauxhall Fine-grain Hyperchromatic: 9.5-mm., 30 ft., 3 reels 6s. 9d., or inclusive of processing 12s.; 16-mm., 50 ft. 6s. 6d., 100 ft. 12s., or inclusive of processing, 9s. 6d and 17s. respectively.

Coronet Camera Co.

Perutz Rectepan: 9.5-mm., 30 ft. 3s. 7d., 50 ft. 7s. 6d., 100 ft. 14s.; 16-mm., 50 ft. 10s. 6d., 100 ft. 18s. 6d.

Gevaert, Ltd.

Ortho Reversal: 9.5-mm., 30 ft. 2s. 7d., 50 ft. Ciné-Nizo daylight spool 4s. 6d., 100 ft. 9s.; 16-mm., 50 ft. 7s. 6d., 100 ft. 13s. 6d.; 8-mm., 25 ft. daylight spool 4s. 6d.

Panchro. Super Reversal: 9.5-mm., 30 ft. 3s. 3d., 50 ft. Ciné-Nizo daylight spool 5s. 6d., 100 ft. 11s.; 16-mm., 50 ft. 10s., 100 ft. 19s.; 8-mm., 25 ft. daylight spool 6s.

Ortho Negative: 9.5-mm., 30 ft. 2s. 7d.

Negative Special: 16-mm., 50 ft. 6s. 6d., 100 ft. 12s. 6d.

Panchro. Negative: 16-mm., 50 ft. 7s. 6d., 100 ft. 13s. 6d.

Positive: 9.5-mm., 30 ft. 2s. 7d.; 16-mm., 50 ft. 4s. 5d., 100 ft., 8s. 7d.

Ilford Ltd.

16-mm. Selo Panchromatic Reversal (prices include processing): normal speed: 50 ft. 14s., 100 ft. 26s.; hypersensitive, 50 ft. 17s. 6d., 100 ft. 32s. 6d.

9.5-mm. Selo Reversal Fine Grain: 30 ft. 5s. 6d., including processing and loan of charger.

16-mm. Selo Negative-Positive: Hypersensitive Pan. Negative: 50 ft. 11s., 100 ft. 20s.; Fine Grain Pan. Negative: 50 ft. 11s., 100 ft. 20s., including processing. Positive on spools: 50 ft. 4s. 3d., 100 ft. 8s. 6d., or with right to development, 50 ft. 4s. 9d., 100 ft. 9s.

16-mm. Dufaycolor Ciné Film (prices include processing): 50 ft. £1 1s., 100 ft. £2.

Kodak, Ltd.

Prices include processing:—

8-mm. Special Pan.: 25 ft. 10s.

16-mm. Standard Pan.: 50 ft. 14s., 100 ft. 26s.

Super Sensitive Pan.: 16-mm., 50 ft. 17s. 6d., 100 ft. 32s. 6d.

"Kodachrome": 16-mm., 50 ft. 22s. 6d., 100 ft. 42s.

Pathéscope, Ltd.

9.5-mm. Orthochromatic reversible in daylight loading charger, 30 ft. approximately, 4s. 6d., or with Super Speed Panchromatic, 5s. 6d., including processing and loan of charger.

9.5-mm. for loading into charger: Orthochromatic, reversible or positive, 30 ft. approximately, 7s. 9d. per box of three spools.

LANTERN PLATES.

Actina Ltd.

Bauchet "Vitra," warm tone; "Black Tone," per dozen 1s. 4d.

Criterion (Plates, Papers, Films), Ltd.

Special, Bygas, Mezzotone Rapid, price per dozen 1s. 10d.; backed, 4d. extra.

Elliott & Sons, Ltd.

Barnet Cold Tone, Warm and Cold Tone, Gaslight and Verona, per dozen 2s. 3d.

Gevaert, Ltd.

Black Tone Rapid, Gaslight Vigorous, Process Vigorous, per dozen 2s. 2d.; Anti-Halo, 4d. extra.

Ilford Ltd.

Special Warm Black, Alpha, Gaslight, per dozen 2s. 3d., backed 2s. 7d.

Dufaycolor Lantern Slides. Dufaycolor transparencies can be supplied bound up as lantern slides in addition to mounted transparencies for viewing in the hand. Copy transparencies can also be supplied and monochrome negatives made from the original Dufaycolor transparency.

Kodak, Ltd.

Eastman Black Tone, 2 speeds, regular and slow, per dozen 2s. 3d.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Photography Abroad.

I am going to Switzerland soon, and have been told by one firm who make films that I should not use either panchromatic film or a filter. They recommend their "chrome" film. A second firm tells me to use their panchromatic film with a medium yellow filter, or alternatively with a special ultra-violet filter requiring no increase in exposure. My dealer suggests pan. film with a five-times green filter. Whose advice do I follow, please? P. G. (London.)

All the different advice you have been given seems to assume that all the subjects you are likely to take in Switzerland are of one particular character. In our opinion, this is an entirely wrong assumption. Our own advice would be that you should use the film with which you are familiar. As to the filter, there are some occasions when it would be an advantage, and others when it would be the reverse. A filter would help you to get clouds and snowy peaks against a blue sky; on other occasions a filter would minimise the effect of mist, which might be an important feature of the subject.

Some Enlarger Queries.

I am making an enlarger and shall be obliged if you will inform me if it is essential to have a condenser, or whether a piece of ground glass between the light and the negative would serve the same purpose. I shall be using electric light. Could you also give me the approximate exposure for a normal negative, using a 60-watt lamp? G. G. S. (Bristol.)

Whether or not a negative can be satisfactorily illuminated without a condenser depends largely upon the size of the negative itself, and you give no information on this point. If the negative is about 3×2 or larger, we should ourselves prefer a condenser. There is no answer whatever to your second question, which depends upon several factors which you do not mention. The only method is to find out by actual experiment, giving strip exposures in a way we have often described in our columns.

Double Image on Enlargements.

Can you tell me the cause of the double image on the enclosed pictures? There seems no evidence of this trouble in contact prints, which would appear to put the blame on the enlarger (home-made). I may add that I make a lot of enlargements up to 15×12 in. which bear no trace of this trouble; it appears only on half-plate and postcard size prints. T. B. (Falkirk.)

You do not say whether the double image appears on the negative, which we think to be very unlikely, and, in that case, the particulars that you give as to camera, exposure, plate, and so on, are quite beside the mark. If you use a yellow cap on the lens of the enlarger while adjusting the bromide paper it is quite possible that this is unsafe and causes a weak image, which would be slightly displaced owing to the character of the lens cap. The non-appearance of the second image when making big enlargements is probably due to the much weaker illumination of the easel at high magnification; even if you spend a few seconds longer in adjusting the larger sheet of paper, the feeble yellow light would probably not have time to produce a perceptible image.

Inadvertent Over-exposure.

I recently had occasion to borrow a camera in order to take an object of particular interest. Four exposures were made with the shutter set at 1/25th sec., this being the correct exposure. I now learn from the owner that the shutter marking is incorrect and that the exposure given was approximately ½ second. I shall be glad to know if anything can be done to save the negatives. A. M. (Crewe.)

It is rather a difficult matter to deal satisfactorily with very much over-exposed negatives. The best course in our opinion is to use a vigorous and quick-working developer, considerably restrained with potassium bromide, and stop development directly sufficient shadow detail has been secured. You may get a dense negative, but you will probably be surprised at the amount of extra exposure that can be given without really fatal results. If the camera was held in the hand for the half-second exposures you gave, you must be prepared to find some at least of the negatives badly blurred through camera movement. To hold a camera rock-steady for half a second requires considerable care and practice.

Checking a Focussing Scale.

I should be obliged if you would give me the correct procedure for checking the lens focussing on my camera, as the scale seems to be inaccurate. I appreciate that one should focus on an object at various accurately ascertained distances by means of the focussing screen, but I am puzzled by the problem of "depth of focus" and do not see how I can be certain of making sure that the point at which I mark the scale will be exactly in the middle of the limits within which everything is in focus. A. S. B. (Middlesex.)

If you focus on some very clearly defined object and get it critically sharp you need not bother about depth of focus. A few tests on objects at the nearer distances marked on your scale will soon show whether it is inaccurate or not.

Avoiding Stained Fingers.

Is there any way of avoiding or removing amidol developer stains on the fingers (apart from rubber gloves, which tear easily), or, alternatively, can you advise a similar developer which can as easily and cheaply be made up at home when required? D. M. (Fife.)

We regret that we know of no reliable method of either avoiding or removing amidol stains from the fingers. There are many other developers which work equally satisfactorily, such as M.Q. We would also draw your attention to the single-solution developers, which require nothing but dilution for use.

Copying.

I get flat negatives when copying photographs, using ortho plates of speed 650 or 350 H. & D. Should I use process plates for black-and-white and process pan. plates for others to get more contrast? I have tried various exposures, but cannot get a negative of printing quality. B. J. B. (Ipswich.)

We have frequently given advice on copying. A process plate is suitable only when there is nothing but dead black and pure white in the subject. For copying photographs you should use an ordinary plate, with a speed of something like 100 H. & D. If your negative is flat it may be due to over-exposure, or more probably to too short a developing time. The time of development for a copy negative is usually quite half as long again as the same plate would require for an ordinary subject. Correct exposure and degree of development must be found by actual experiment.

Unauthorised Publication.

If I take a photograph of someone without their knowledge or permission, can it be used (a) for publication and competition work; (b) for advertisement illustration? L. S. (Alveston.)

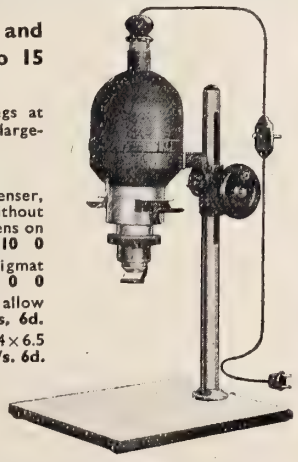
In the ordinary way there is no legal objection to your using such a photograph as mentioned, provided that its publication does not result in any way in the annoyance of the person represented or in holding him up to public ridicule or opprobrium. Apart from the legal aspect, courtesy would suggest asking for permission before publishing the photograph.

EXAKTA DUPLEX LUMIMAX

1936 Entirely New Model—

COMBINATION ENLARGER AND PROJECTION LANTERN

For Exakta, V.P., 6×6 cm. and smaller sizes, enlarges to 15 times linear.



Baseboard 12×12 in. Body swings at right angles for projection, or for enlargements larger than 12×12.

PRICES :

Enlarger, with 4-in. double condenser, baseboard, stand and flex, without lens or lamp, for use with the lens on Exakta cameras.....£10 10 0

Ditto, ditto, with f/4.5 Ihagee anastigmat £13 0 0

Projection attachment for body to allow for greater distances.....17s. 6d.

Glass Masks, 24×36 mm., 3×4 cm., 4×6.5 cm., 4×4 cm., 6×6 cm., in case 7s. 6d.

Carrier for Transparencies (Lantern Slides), 2×2 in. or 2¼×1⅝ in.....6s. 6d.

100-watt Opal Lamp (state voltage when ordering)..4s. 6d.

Have you received the new Exakta Price List? If not, ask for one—post free.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.

Two Special Services for Miniature Camera Users

1. MINIATURE FILM PROCESSING.

We were the first firm in Great Britain to undertake the fine-grain development of miniature films by individual methods. We still remain the ONLY FIRM EXCLUSIVELY PROCESSING MINIATURE FILMS. Our superior experience gained in this way is at the disposal of serious amateur photographers, who, lacking the time or facility to do their own processing, require a better type of service than that customarily afforded by large standardised organisations, working on mass production principles.

We undertake two different services: standard Fine-grain Development (employing a buffered borax type of developer) and a very special service by which development is done in Paraphenylene-Diamine. The latter method is positively the finest that at the present stage of miniature technique it is possible to obtain. Extreme precautions are taken to produce superlative results, and each film is finally treated in TEITEL SCRATCHPROOF SOLUTION, rendering it practically impervious to subsequent damage. Supersensitive panchromatic films intended for development in Paraphenylene-Diamine developer should receive approximately double normal exposure, though if circumstances make this impossible and we are duly notified, we can compensate to a large extent for shortness of exposure time by varying the Glycin content of the developer. Please write to us for full particulars.

2. MINIATURE CAMERA REPAIR SERVICE.

Every expensive miniature camera should receive an overhaul at least once yearly, and this is the best time of the year to have it done. After a summer's continuous use, range-finders tend to get out of adjustment, lenses to become dull, and shutters dirty and sluggish. Send your miniature camera to us for a quotation. We will make it once more equal in every way to a new camera at a few days' notice and a very low cost. We are fully equipped with the proper tools to undertake the repair of all types of miniature cameras, and employ for this purpose a highly trained technical staff.

R. G. LEWIS

The Miniature Camera Specialist

202, High Holborn, LONDON, W.C.1

(*HOLborn* 4780.)



WITH ONE ACCORD..

Rolleicord

FOR AUTUMN AND WINTER PICTURES!

No wonder everyone's keen on the Rolleicord—it is the finest precision camera on the market at such a price. Its optical equipment makes it suitable for perfect photography all the year round, in any light or weather. Rolleicord shows your picture full size and right way up on the ground-glass screen, and takes 12 exposures on 3¼×2¼ roll film for 1/-. It is designed to take all Rolleiflex accessories except the angle mirror—a point which makes it really versatile. Fitted with f/3.5 Zeiss Triotar lens and Compur shutter, speeded to 1/300th sec., T. and B. With handsomely finished leather-covered body **£17:10:0**

There is also the f/4.5 model at.....£14 10 0

GOLDEN BOOK OF THE ROLLEIFLEX. Packed with full-page reproductions of photographic masterpieces, and valuable data and information. Price 7/6

FROM YOUR DEALER

Latest literature post free on request from the Sole Importers :

R. F. HUNTER LTD.

"Celfix House," 51, Gray's Inn Road, London, W.C.1

Phone : Holborn 7311/2.

SEE THIS SIGN



ON YOUR DEALER'S WINDOW.

24 MONTHLY

Payments will buy any camera, cinema, talkie, or apparatus value £25 or over. Use our new Hire Purchase plan and get your outfit now on these amazing "easy terms."

All makes and types of cameras, cinemas, talkies, etc., supplied. Exchanges arranged too. Write to-day. Easiest Terms. Fairest Dealing.

Second-hand used bargains offered during our Sale at ridiculous prices. Impossible to repeat when sold. Duplicates of many items. Cash only, or reserved against deposit.

3¼ × 2½ **Ensign Latest 7 Roll Film,** latest f/4.5, D. action Compur, rise, cross front, radial focus, wire finder. Like new..... £3 19 6
4½ × 2½ **Ensign,** Aldis f/4.5, Mulchro, 1 to 1/100th, roll film. £2 15 0
Leitz Rangefinder, in case, long model. Like new .....21s. 0d.
Ensign Midget, f/6.3, in purse. As new .....32s. 6d.
3½ × 2½ **T.-P. Rubyette No. 2 Latest Compact Reflex,** Zeiss Tessar f/3.5, Dallmeyer Telephoto f/6.5, slides, case. As new ... £18 18 0
16-mm. Ampro Projector, 500-watt, case. As new. Bargain £29 10 0
4½ × 2½ **Kodak Roll Film,** f/7.9, self-erect., latest. As new..19s. 6d.
3½ × 2½ **Carbine Roll Film,** Aldis f/4.5, Mulchro, 1 to 1/100th..45s. 0d.
3½ × 2½ **Zeiss Palmos Press,** Zeiss Tessar f/4.5, self-capping, 1/10th to 1/1,000th, double slides, F.P.A., case. Cost £30. As new £7 7 0
3¼ × 2½ **Agfa Roll Film,** f/4.5, 7 speeds. Hardly used.... £2 15 0
3½ × 2½ **Voigtlander Tourist Plate,** Heliar famous f/3.5 Speed, D.A. Compur, double ex., slides, case. Cost £26. As new £11 11 0
¼-pl. **Cameo,** Aldis-Butcher f/4.5, D.A. Compur, double ex., rise, cross, wire finder, slides, case. Hardly used..... £4 17 6
G916 Bolex 9½/16 mm. Projector, 500-watt, very latest, case, resistance, latest fittings, and just like new. Bargain.... £39 10 0
3½ × 2½ **Ernemann Press,** Zeiss Tessar f/4.5, self-capping, 1/10th to 1/1,000th, double slides, case. Ideal Press outfit. Cost £30 £6 17 6
6 × 6 **Automatic Rolleiflex,** Tessar f/3.8, case. As new.. £13 13 0
V.P. Zeiss Bebe Plate, Zeiss Tessar f/4.5, Compur, nickel slides of de luxe type, case. As new. Cost £21 ..... £4 17 6
3-in. Dallmeyer Telephoto f/3.5, suit Ensign, Victor, Dekko, etc. £5 17 6
3½ × 2½ **Zeiss Ikon Compact All-metal Plate,** Zeiss Tessar f/4.5, Compur, double ex., rise, cross, wire finder, slides, case..... £4 17 6
3¼ × 2½ **T.-P. Reflex,** Dallmeyer f/4.5, self-capping, 1/10th to 1/1,000th, deep hinged hood, revolving back, latest sky shade, slides £5 17 6
16-mm. Ensign Kinecam, f/2.8, 3 speeds, 100 ft., case. New condition..... £9 17 6
16-on-3¼ × 2½ Super Ikonta, Tessar f/3.5, Compur Rapid, case £12 12 0
¼-pl. **Zeiss Ikon Folding Reflex and Press,** Zeiss Tessar f/4.5, latest, 1/3rd to 1/2,000th, deep hood, wire finder, slides, case. Like new £19 19 0
8-mm. Kodak Projector, resistance, case. Cost £10. As new £4 17 6
2-in. Dallmeyer f/1.9, £6 6 0 ; 3-in. f/4.5 ..... £3 17 6
16-mm. Victor Bronze Turret Camera, 3-lens turret, 100-ft., multi-speeds, reverse crank and all latest fittings, in case. Cost £54 £29 10 0
Praxidos Luxe Enlarger, Leica to Rolleiflex, automatic, Zeiss Tessar f/3.5, condensers, etc. Cost £24. Like new..... £11 11 0
9½-mm. Pathe H.M. Projector, motor, resist., super attach. Bargain £5 17 6
Exakta Latest Roll Film Plate, Zeiss Tessar f/2.8 Speed, latest 12 secs. to 1/1,000th, D.A. Lovely outfit..... £19 19 0
¼-pl. **Zeiss Ikon Plate,** Zeiss Dominar f/4.5, Compur, double ex., rise, cross, wire finder, carton. Superb outfit..... £4 17 6
9½-mm. Pathe Kid and Super Attachment, resistance.....45s. 0d.
Ensign Spot Light for portraits, etc .....19s. 6d.
¼-pl. **Etui Wafer Plate,** Meyer f/4.5, 1 to 1/100th, slides, carton £3 17 6
9½-mm. Miller Super Cine Camera, Dallmeyer f/1.9, multi-speeds, interchange lenses, like Dekko but all-metal, unbreakable £5 17 6
¼-pl. **T.-P. Reflex,** no lens, 1/10th to 1/1,000th, reversing back 57s. 6d.
¼-pl. **Latest Ensign Sanderson,** Ross Homocentric f/6.3, Compur D.A., all movements, latest chromium type, slides, case.. £12 12 0
6 × 13 **Voigtlander Twin-lens Reflex,** triple Heliars f/4.5, dual Compurs, slides, case. Cost £54. Like new. Bargain.. £25 0 0
3½ × 2½ **Ihagee Folding Reflex,** Zeiss Tessar f/3.5 Speed, 1/10th to 1/1,000th, modern type, slides, case. Lovely outfit. Snip £19 19 0
5½-in. **Ross Xpres f/3.5 Speed,** suit reflex or press..... £4 17 6
9½-mm. Zeiss Icarette Roll Film Plate, no lens or shutter, double ex., rise, cross, wire finder, slides. Bargain..... £3 17 6
P.C. Kodak Autographic, f/6.3, Compur, rise front. As new. 47s. 6d.
3½ × 2½ **Mentor Folding Reflex,** no lens, 1/10th to 1/1,000th..57s. 6d.
9½-mm. Pathe Motocamera B, f/3.5. Cost £6 6s. Snip.....59s. 6d.
40 × 30 Beaded Projection Screen, auto. erect., luxe case.. £3 17 6
9½-mm. Pathe Home Movie Projector, and resistance.....57s. 6d.
3½ × 2½ **Mentor Sports Reflex,** Zeiss Tessar f/3.5, D.A. Compur, small, compact, Rolleiflex type, but takes plates, case...: £15 15 0
16-mm. Kodak C Projector, 100-watt and resistance..... £4 17 6
G.B. Talkie Projector, latest sound and silent. Like new.. £65 0 0
Filmo Iris Vignette, carton. As new.....45s. 0d.
16-mm. Zeiss Movikon Camera, coupled range-finder, Zeiss f/1.4, the world's finest silent camera, in case. Like new..... £75 0 0
4½ × 2½ **Autographic Kodak,** f/7.9, self-erect., latest.....19s. 6d.
3½ × 2½ **Florentine Bronze Ensign Roll Film,** Aldis f/4.5, D.A. Compur, rise, cross, radial focus, wire finder. Cost £11..... £4 19 6
¼-pl. **Adams Folding Minex de Luxe Reflex,** Ross Combinable f/5.5, triple ex., revolving back, slides, case. As new.. £29 10 0
4 × 4 **Automatic Rolleiflex,** Tessar f/3.5. Like new. Snip £9 17 6
Midas Camera-Projector, films, instructions, carton .....39s. 6d.
3½ × 2½ **T.-P. Rubyette No. 2 Reflex,** Dallmeyer f/4.5. As new £9 17 6
Voigtlander Brilliant Twin-lens Reflex, f/7.7. As new....27s. 6d.
8-mm. Stewart-Warner Camera, Dallmeyer f/1.9, 3 speeds.. £7 7 0
54 × 42 **Kodak Self-Erecta Silver Screen,** in auto. case.....29s. 6d.
16-mm. Bolex Projector, 100-watt and resistance..... £3 17 6
16-mm. De Vry Projector, 200-watt, case, resistance. Like new £9 17 6
Super Sport Dolly, Meyer f/2.9, D.A. Ccmpur, roll film, plate £8 17 6
Ikoflex, f/4.5, latest 1 to 1/150th D.A., 6 × 6. As new.... £6 17 6
6 × 6 **Super Ikonta,** Tessar f/3.5, coupled range-finder. Snip £15 15 0
G916 Projector and Transformer 500-watt Bolex, 9½/16 mm. £32 0 0
Ikoflex II, Zeiss Triotar f/3.8, Compur, 6 × 6. Hardly used £9 17 6
Leica Type Wirgin, f/2.9 Compur, takes Leica film..... £7 15 0
40 × 30 Beaded Projection Screen, on rollers.....25s. 0d.
50 × 40 ditto, 35s. 0d. ; 50 × 40 metal auto......45s. 0d.
Simplex Automatic Developing Tank. As new.....25s. 0d.
8-mm. Keystone Projector, 200-watt and resistance..... £9 17 6

SEVEN DAYS' APPROVAL WILLINGLY AGAINST REMITTANCE.

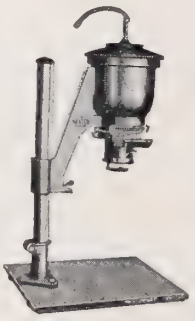
EDWIN GORSE

86, ACCRINGTON RD., BLACKBURN.

"VERTEX"

LATEST IMPROVED MODELS

The most comprehensive range of PHOTOGRAPHIC ENLARGERS MECHANICALLY IMPROVED PERFECTED LENSES



Specially designed for enlarging from miniature negatives. Spacious well-ventilated lamphouse to prevent over-heating. Single type condenser (the best for minimising grain). **THE ACME OF SIMPLICITY :** one-hand manipulation by means of automatic column-lock and focussing on lens mount. Fitted with red swing filter for rapid work. Anyone can easily master its operation in **a few minutes.**

Made in various models

Prices from **£6 6 0**

Other Specialities : Ultra-sorban Colour Filters, Lios-Scope, Lios-Grandoscope, Lios-Periscope, "Framex" Range-finders

Obtainable from all progressive dealers, or from Sole Concessionaires :

F. MORAT & CO., LTD.

68, BASINGHALL ST., LONDON, E.C.2

Phone : MET 3131 (2 lines). *Ask for fully descriptive leaflets*

TURNER'S

CAMERA EXCHANGE

HAVE LARGE STOCKS of ALL MAKES of ENLARGERS

INCLUDING

Latest Model ENSIGN
LEITZ (Valoy & Focomat)
ZEISS (Mirax & Miraphot)
VERTEX
FILMAREX
FAM
EXAKT
RAJAH
PRAXIDOS

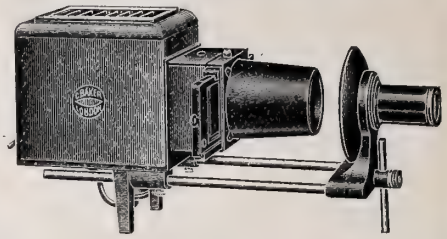


NEWCASTLE on TYNE

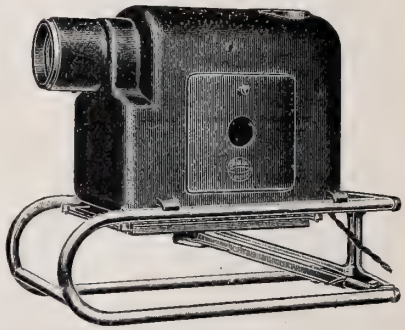
9, PINK LANE. *Phone : 22655*

C. BAKER'S

NEW CLUB LANTERN AND EPISCOPE



Entirely new design, with 6-in., 8-in., or 10-in. Lenses, and 500-watt Lamp..... **£11 : 5 : 0**



This **EPISCOPE** takes pictures or solid objects 6×6 in. 16-inch F/3.5 Anastigmat Lens. Brilliant pictures. 500-watt Silver Mirror-backed Lamp **£20 : 13 : 0**

The Best Ventilated Instruments in the World.

244, HIGH HOLBORN, W.C.1

BARGAINS with a P. & D. GUARANTEE

GUARANTEED CINÉ BARGAINS

CINÉ CAMERAS.

9.5-mm. Dekko, f/1.9 Dallmeyer. As new ..... **£7 : 18 : 6**
9.5 Pathe Motocamera B, as new, case ..... **£4 : 10 : 0**
9.5-mm. Pathe Moto-camera de Luxe, Krauss f/3.5. Perfect condition..... **£5 : 17 : 6**
16-mm. Ensign Simplex Pockette, f/3.5. As new ..... **£15 : 0 : 0**
16-mm. Cine-Kodak BB, f/3.5, half-speed. Perfect condition ..... **£10 : 10 : 0**
8-mm. Cine-Kodak 8-20, f/3.5, case. As new ..... **£8 : 10 : 0**

PROJECTORS.

16-mm. Sound-on-Film GeBescope Model B. Demonstration-soiled. Perfect **100 gns.**
16-mm. Kodascope D. Perfect..... **£20 : 0 : 0**
16-mm. Keystone, 500-watts. As new, complete with resistance and case. Cost £29 7s. 6d..... **£25 : 0 : 0**
16-mm. Agfa Domestino. As new .. **£14 : 10 : 0**
16-mm. Kodascope C, perfect condition, complete with resistance ..... **£10 : 10 : 0**
8-mm. Keystone, as new, resistance and case. Cost £16 17s. 6d..... **£14 : 0 : 0**
8-mm. Kodascope 8-30. As new..... **£7 : 7 : 0**
8-mm. Kodascope 8-30, Dallmeyer wide-angle lens. As new..... **£8 : 8 : 0**

PEARSON & DENHAM

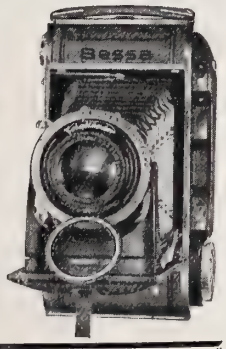
(PHOTO) LTD.

Phone 22114 ***BOND ST., LEEDS*** **Estd. 1875**

GAMAGES

FOR NEW CAMERAS ON THE EASIEST EASY TERMS

VOIGTLANDER
Range-finder
BESSA



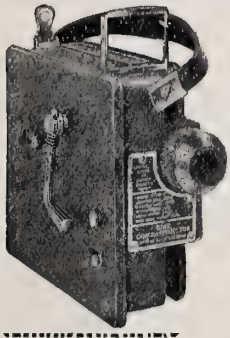
The low-price coupled focussing camera, 8 or 16 exposures on 2¼ × 3¼. F/3.5 Helomar anastigmat, Rapid Compur shutter, optical view-finder, trigger release, yellow filter, hinged for use as required.

£16·10·0

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **29/-**

"CAMPRO" COMBINED CINÉ CAMERA & PROJECTOR

for standard 9.5-mm. film.



Fitted with f/3.5 lens. Double-claw movement. Fine quality Garrard clockwork motor. Projects up to 60 ft. of Pathé film. Illumination is provided by a 6-volt battery, or with the help of a transformer direct A.C. mains.

Six-volt battery.....2/6
Transformer.....9/6

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **7/-** = **£3-17-6**

SECOND-HAND BARGAINS

DE VRY 16-mm. PROJECTOR, 100-watt lamp, motor and resistance, complete in case. Good condition **£11:17:6**

VITASCOPE 16-mm. HAND-TURN CINE CAMERA, excellent movement. In perfect condition **£1 : 0 : 0**

¼-pl. DALLMEYER PRESS REFLEX, f/3.5 6-in. Dallmeyer Press anastigmat, 6 slides, roll-holder and case. Cost £18 7s. 6d. Excellent condition **£8 : 18 : 6**

3¼ × 2½ LATEST MODEL SOHO REFLEX, f/3.5 Ross Xpres, 3 D.D. slides, hide case. All as new. List £35 ..... **£22:12:6**

4½ × 6 cm. ERNEMANN DE LUXE FOCAL-PLANE, f/2 Ernostar, shutter speeded 1/20th to 1/1,000th sec., F.P. adapter and leather case, real quality miniature set. Cost £35. Good condition.. **£14:17:6**

4½ × 6 cm. GOERZ TENAX, f/4.5 Dogmar, Compur shutter, 3 slides, F.P. adapter, leather case. Cost over £11. Good condition..... **£3 : 12 : 6**

16-on-2½ × 3¼ SUPER IKONTA, f/3.5 Zeiss Tessar, Rapid Compur. As new..... **£13:17:6**

Latest 6 × 6 Rolleiflex, f/3.5 Zeiss Tessar, Rapid Compur, case. List £26 10s. New condition **£17:12:6**

4½ × 6 cm. AGFA SPEEDEX O, f/3.9 Solinar, Compur shutter. List £5 5s. As new..... **£3 : 18 : 6**

2½ × 3¼ ENSIGN ROLL FILM REFLEX, f/6.3 Ross..... **£1 : 10 : 0**

LATEST CONTAX, f/2.8 Tessar, metal focal-plane shutter, ever-ready case. Good condition. List £35 3s. 6d. **£24:12:6**

PATHE 9.5-mm. HOME MOVIE PROJECTOR, dual resistance, motor and super attachment. Excellent order ..... **£8 : 12 : 6**

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: HOLborn 8484*

ENSIGN

LANTERN-SLIDE MAKING OUTFITS



These simple outfits enable lantern slides to be produced simply and as easily as a contact print. Everything is provided in the outfit to complete the finished slide (except actual lantern plates). The outfit includes printing frame with guides for Leica or Contax Ciné negatives in strip, negative masks and glass, packet of 12 combination cover-glasses and 12 masks.

No. 1, for Leica or similar size ; No. 2, for 2¼ × 2¼ ; No. 3, for half "20" size .....**5s. 6d.**

If you do not wish to print your own slides the Ensign Snapshot Service (through your dealer) will make them for you at **9s.** per dozen.

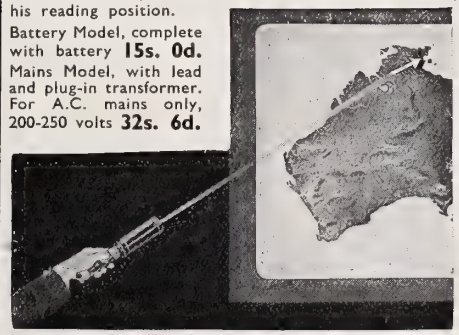
The finished slide can then be made with one of the following masking sets.

A, for Leica or similar size ; B, for 2¼ × 2¼ ; C, for half "20" size.....**2s. 6d.**

ELECTRIC TORCH POINTER

This ingenious device enables a lecturer to project an image of an arrow on any desired point of the picture, without moving from his reading position.

Battery Model, complete with battery **15s. 0d.**
Mains Model, with lead and plug-in transformer. For A.C. mains only, 200-250 volts **32s. 6d.**



A NEW AID TO BETTER PICTURES

"COMPOSITION FOR PHOTOGRAPHERS"

By RICHARD N. HAILE.
10s. 6d.

A book for those who have mastered the "mechanical" side of their art but wish to have, in condensed form, definite information on how to compose their pictures. Of invaluable assistance to amateur or professional photographer, artist or art student.

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

For Miniature Camera Negatives
PRAXIDOS
VERTICAL ENLARGERS

HAND-FOCUSSING "PRAXIDOS"

This hand-focussing Praxidos Vertical Enlarger can be set for any degree of enlargement by releasing a lever. The lamphouse can be raised or lowered until the desired size of enlargement is obtained. Focussing is completed by means of the helical focussing mount of the lens. Single or double condensers supplied as required. Illumination is obtained from a 100-watt opal lamp. Please state voltage when ordering.

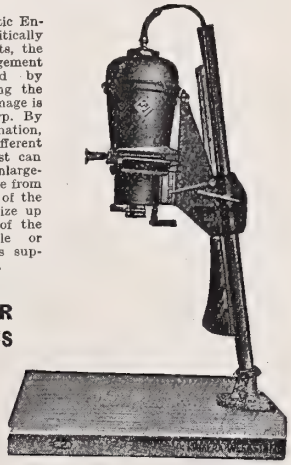


CALL FOR A DEMONSTRATION

No. 453 Praxidos "O," for 1¼ to 8 times enlargements from 4 × 4 cm. (1½ × 1½ in.) or smaller negatives, f/4.5 anastigmat lens, with iris diaphragm..... **£8 10 0**
No. 454 Praxidos "O," as above, without lens.. **£4 12 6**
No. 463 Praxidos "O," for 1½ to 6 times enlargements, from 6 × 6 cm. or smaller negatives, f/4.5 anastigmat lens, with iris diaphragm..... **£10 0 0**
No. 464 Praxidos "O," as above, without lens.. **£5 12 6**
No. 473 Praxidos "O," for 2 to 7 times enlargements from 3¼ × 2½ in. or smaller negatives, f/4.5 anastigmat lens, with iris diaphragm **£15 15 0**

AUTOMATIC FOCUSSING "PRAXIDOS"

Praxidos Automatic Enlargers give critically sharp enlargements, the degree of enlargement being determined by raising or lowering the lamphouse—the image is always needle-sharp. By varying the illumination, enlargements of different degrees of contrast can be obtained. Enlargements can be made from any selected part of the negative of any size up to the capacity of the enlarger. Single or double condensers supplied as required.



WRITE FOR PROSPECTUS AND PRICE LIST

No. 502 Automatic Praxidos, for 2 to 10 times enlargements from 4 × 4 cm. (1½ × 1½ in.) or smaller negatives, fitted with f/3.5 anastigmat lens, with iris diaphragm **£17 10 0**
No. 498, Ditto, without lens, including condenser, for use with Leica lens, 5-cm. focus..... **£12 15 0**
No. 499, Ditto, without lens, including condenser, for use with Contax lens, 5-cm. focus..... **£13 10 0**
No. 506 Automatic Praxidos, for 1½ to 7 times enlargements from 6 × 6 cm. (2½ × 2½ in.) or smaller negatives, f/3.5 anastigmat lens, with iris diaphragm **£18 0 0**
No. 491 Automatic Praxidos, for 1½ to 7 times enlargements from 3¼ × 2½ in. or smaller negatives, f/3.5 anastigmat lens, with iris diaphragm..... **£24 0 0**

Single or Double Condensers supplied.

Telephone : Temple Bar 8858–9.

SANDS HUNTER & Co. Ltd
37 BEDFORD ST. STRAND W.C.2

MISCELLANEOUS ADVERTISEMENTS

NOTICES

THE CHARGE FOR ADVERTISEMENTS in these columns is :—

12 words or less 2/6, and 2½d. for every additional word.

Each paragraph is charged separately and name and address must be counted.

The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders and Cheques sent in payment for advertisements should be made payable to ILIFFE AND SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

ADVERTISEMENTS for these columns are accepted up to FIRST POST on FRIDAY MORNING (previous to date of issue) at the Head Offices of "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, or on THURSDAY MORNING at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

The Proprietors are not responsible for clerical or printers' errors, although every care is taken to avoid mistakes.

For Particulars of Box Number Advertisements and Deposit System see previous issues.

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains ; all apparatus guaranteed and sent on 5 days' approval against full deposit ; maximum allowance for saleable apparatus, either exchange or cash ; our reputation your guarantee.

VEST Pocket Vanity Roll Film Kodak, focussing, reversible finder, fitted Kodak anastigmat f/6.3, Diomatic shutter, Kodak optical outfit, comprising colour filter, portrait attachment and sky filter in case, and case for camera ; as new, £3/17/6.

SIX Single Metal Slides and Film Pack Adapter, for 3½×2½ T.-P. Junior Reflex ; perfect condition, 16/6, plus postage.

DALLMEYER Adon Telephoto Lens, rack focus, complete flange and leather case ; optically perfect, £1/15.

3¼×2¼ Riteway Roll Holder, T.-P. fitting, perfect ; list price £1/15 ; our price, 18/6.

5×4 Marions Soho Reflex, tropical model, rack focus, rack rising front, sky shade, deep triple detachable hood, revolving back, focal-plane shutter, 1/14th to 1/800th and time, fitted 8-in. Cooke Series II f/4.5, soft focus, 6 B.F. D.D. slides, F.P. adapter, leather case ; as new, £30.

1-PLATE Thornton-Pickard Special Ruby Reflex, rack focus, rising front, sky-shade, deep triple detachable hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, Dallmeyer Serrac f/4.5, 6 slides, £6/15.

KODASCOPE Projector Eight-30, incorporating resistance 100–250 volts ; perfect running order, £5.

1-PLATE Contessa Nettel Press Focal-plane, rising and cross front, wire-frame finder, focussing adjustment, quick-wind focal-plane shutter, ½ to 1/1,000th and time, fitted Krauss Zeiss Tessar f/4.5, 3 D.P. holders, leather case ; fine condition, £12.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued ; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms : Repairs by experienced workmen ; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality ; best possible results guaranteed ; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

HAYHURST'S Marvellous Bargains, on approval.

£25 Kodak 6×6 Film Graflex, f/3.5 Tessar ; shop-soiled only, £17/10.

£18/10 Zeiss Ideal 3½×2½ Plate, f/4.5 Tessar, Compur, clip-on slides ; outfit as new, £12.

£6/15 Wirgin Baky, f/2.9 Cassar, Compur, as new, £4/15 ; £10/10 Ensign Film Reflex, f/3.4 Aldis, perfect, £5/5.

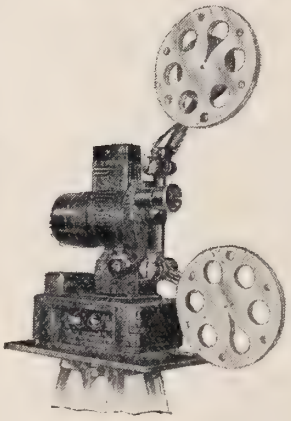
£10/10 Certo Dollina Miniature, f/2.9 Radionar, Rapid Compur ; shop-soiled only, £8.

£8/6/6 Zeiss Miraphot 3½×2½ Vertical Enlarger, shop-soiled only, £7/7.

£5/5 Ensign Tropical 3½×2½ Roll Film, f/4.5 lens, 3 speeds, new, special offer, £3 ; also in black at 49/6 ; 32/6 Ensign Range-finder, 20/-.

HAYHURST for a "Square Deal," Northern Camera Exchange, Nelson, Lancs. [0049

The LATEST and BEST TALKIE

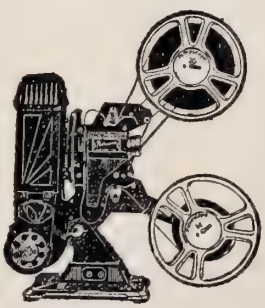


B I
16-mm. SOUND-ON-FILM PROJECTOR

The finest 16-mm. Sound Projector. Takes both D.I.N. and S.M.P.E. Sound systems without use of prisms. Speed adjustment for use with silent films. Compact and easily portable. Details on request.

Price, complete with speaker

£135 : 0 : 0
Or Terms.



PATHÉSCOPE 200-B
9.5-mm.

users should really get a 200-B Projector. The projection is very fine indeed, with great volume of light. **200-watt** lamp, fan cooled, motor drive.

£15 : 0 : 0

Or 12 payments of 26/3.

Resistance.....35/-
Send for full details.

You need go no farther for the best bargains. Here are a few, and we have hundreds of others. Write now, stating your requirements, and we will make you an offer of good apparatus at a saving to your pocket.

Kodascope Model B, converted to 400-watt, reverse, still picture device, pilot light, supplementary resistance. In very good condition. Complete with carrying-case **£24 0 0**

Pathéscope Kid Projector, complete with resistance. In very good condition **£1 17 6**

Dekko 9.5-mm. Camera, f/3.5 Dallmeyer lens, interchangeable mount, complete with filter and lens hood. New condition. Cost £6 13s..... **£5 0 0**

Ciné-Kodak Eight-20, f/3.5 Kodak anastigmat lens, complete with case. In new condition. Cost £10 18s. 6d. **£7 17 6**

Ciné-Kodak Model BB, f/1.9 Kodak anastigmat, in new condition, with case. New price, £20 8s..... **£14 14 0**

Victor Model 5 Camera, latest type, turret front, Dista-sight finder, visual focussing and wind-back, f/1.5 Dallmeyer Speed lens. Condition as new, Mortimer case.. **£37 10 0**

Ditmar 9.5, two speeds (16, 32), Berthiot f/1.8, crank for one turn, one picture, no case. Condition as new **£12 12 0**

8-mm. Kodascope Eight-30 Projector, very good condition, no case **£6 18 6**

Siemens Model B, f/2.8 Glaukar lens, 3 speeds, with coupled aperture ring, cassette loading, complete with case. In very good condition..... **£22 10 0**

Home Movie Projector, super attachment, motor resistance..... **£6 18 6**

16-mm. Zeiss Ikon Super Projector, complete, resistance, rewinder, de luxe case..... **£15 15 0**

SHEFFIELD PHOTO Co Ltd
NORFOLK ROW, (FARGATE)
SHEFFIELD — *One minute walk from Town Hall*

Phone 22079 (2 lines). Grams : Photo, Sheffield.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S Clearance Sale.—Press, Miniature, Cine Cameras ; no reasonable offers refused.—45, Newington Butts, S.E.11. (Rodney 3773). [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

ALLENS.—Leitz Hektor f/1.9, 7.3-cm. Lens, £20/10 ; Filter, 7/6 ; 4×4 Rolleiflex, Tessar f/3.5, £14/17/6 ; Ikoflex I, Novar f/3.5, Klio, £5/17/6.

ALLENS.—Baby Ikonta, Tessar f/3.5, Compur, £7/5 ; Nagel Rolloroy, Elmar f/3.5, Compur, case, lens hood, filter, £7/19/6 ; Super Ikonta, Tessar f/4.5, Rapid Compur, £14/10.

ALLENS.—3×4 Wirgin, f/2.9, Compur, £4/5 ; Weston Electric Exposure Meter, £3/10 ; 3¼×2¼ Ihagee Auto. Ultrix, f/4.5, D.A. Compur, £4/10.

ALLENS.—The Miniature Camera Specialist, 168, Oldham Rd., Manchester, 4. Closed 7 p.m. Phone, Collyhurst 2980. [0087

LEITZ Valoy Enlarger, £6/15 ; Contax Tessar f/3.5, and special adapter for use with above, 3×4 plate, £5/10 ; Zeiss Ikoflex, Novar f/4.5, list £8/10, for £5/10 ; all as new.—10, Oakbank Grove, S.E.24. [5147

CONDENSER, 8½-in. mounted, 25/- ; ½-pl. Camera, 10/- ; Chemical and Photographic Apparatus cheap.—12, Dorncliffe Rd., Fulham. [5221

10×15 cm. Folding Mentor Reflex Camera, lenses, Tessar f/4.5, Tele-Tessar f/6.3, 3 slides, adapter, case ; condition as new ; cost £100 ; price £50, near offer.—Pencombe Hall, Hereford. [5226

1-PLATE Soho Reflex, Ross Xpres f/4.5, latest pattern, reversing hood, 3 double slides, 2 F.P.A's., focussing magnifiers, filters, K 1, K 2, ×1, ×2, fitted case ; list £52 ; hardly used, £30 ; approval deposit, or seen London.—Box 9681, c/o "The Amateur Photographer." [5227

COMPLETE Outfit.—Klimax ¼-pl., anastigmat Aldis-Butcher f/6.3, adapter, 9 slides, leather case, Lancaster vertical enlarger, Wratten lamp, 2 safelights, 3 large porcelain, 3 large enamel, 2 small bakelite dishes, ¼-pl. time tank, dark-room clock, solution electric heater, squeegee, print paddle, box whole-plate paper, etc., £6/10.—Rooke, 54, Chester Rd., Wanstead. [5231

ETUI 3½×2½, Tessar f/4.5, Ibsor shutter, 9 slides, F.P.A., £5.—Clarke, Lyndhurst, Chinley, Stockport. Deposit system. [5232

£4/15 Baldax, 16-on-3¼×2¼, f/2.9 anastigmat, D.A. Compur ; list £8/15 ; approval deposit.—Price, South View, Chester-le-Street. [5233

SUPER Nettel, Tessar f/2.8, case, filter, collapsible hood ; nearest £19.—Write, E. Jarvis, Kesters, Parsonage Rd., Horsham, Sussex. [5236

ROLLEIFLEX, Tessar f/3.5 lens, condition as new, £19.—Box 9686, c/o "The Amateur Photographer." [5239

CONTAX II, Sonnar f/2, as new, ever-ready case, £38.—42, Weelsby Rd., Grimsby. [5241

PRIVATE Bargain.—Contax I, cheap but in nearly new condition, f/2.8 Tessar, Accurate 1/25th to 1/1,000th shutter, filter, case, Albada finder, Contax tank, £15 ; cash wanted.—100, Colvestone Crescent, Dalston, E.8. [5243

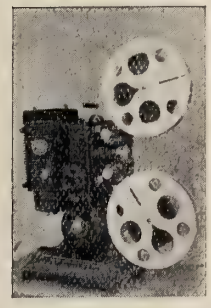
LEICA II, f/3.5 5-cm. Elmar, E.R. case, spool, £15 ; Correx Leica 17-oz. Tank and thermometer, 19/6 ; all perfect, as new ; deposit system.—D., Lingfield, Maidstone Rd., Chatham. [5244

AMPRO

PRECISION BUILT

PROJECTORS

16-mm. SILENT



750 WATT SERIES K

Incorporating all patent AMPRO salient features, made famous for precision in design and construction. Air-cooled lamphouse and gate, double-claw split-phase rotary shutter, forward and reverse action. Independent lamp switch, auto-motor rapid rewind and rapid tilt are parts of the many facilities found in the Model KS, price **£47**, complete with accessories and handsome carrying-case.

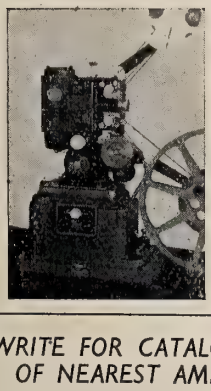
Model KD, with built-in pilot lamp. Price..... **£50 0 0**

500 WATT SERIES J



Have precisely the same constructional features as the K type, but with smaller lamphousing for the lower power lamp. Here again are two models. The popular J3, price **£42 10 0**, and **£45** for Model JD with built-in pilot lamp. All models are supplied with de luxe carrying-cases and accessories, and standard 2-in. projection lens, f/1.65 aperture.

AMPROSOUND



SERIES M

For the first time AMPROSOUND provides a 16-mm. sound-on-film outfit which is extremely portable at an extraordinary low price of **£110** for Model M, with 500-watt lamp and 8-watt amplifier for either A.C. or D.C. current. Total weight in two cases only 53 lb. Model N, with 750-watt lamp and large auditorium speaker, price **£125**, complete in two cases, total weight only 57 lb. Critics say the sound is wonderful.

WRITE FOR CATALOGUES & NAME OF NEAREST AMPRO STOCKIST

Important Notice!

This advertisement is issued by the Sole AMPRO TRADING Distributors for United Kingdom and Ireland, to whom all TRADE enquiries should be addressed.

AMPRO SALES DEPT.

M. W. DUNSCOMBE LTD.
5, ST. AUGUSTINE'S PARADE, BRISTOL

CAMERAS AND LENSES

3½×2½, f/3.8, D.E. Zodel de Luxe, D.A. Compur, 3 slides, F.P.A.; as new, extras, £5.—Newns, 11, Maryport Rd., Luton, Beds. [5246

WESTON Leicameter, very little used and guaranteed perfect; cost £5/19; bargain at £3/10.—Below. [5247

ROLLEIFLEX, Zeiss Tessar lens and case, very good condition; bargain at £11/10.—Below. [5248

SUPER Ikonta 3½×2½, f/4.5 Tessar, hardly distinguishable from new; guaranteed perfect, £14.—Below. [5249

HIGHEST Part-exchange Allowances; write for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. [5249

ZEISS Ikon Cocarette 3¼×2¼ Film, Dominar f/4.5, Compur, Ensign self-timer, £3/15, cost £7/15; Avo Meter, 30/-.—Below. [5250

F/3.5 Cooke 6¼-in. sunk, £3/17/6, perfect; deposit.—Sunnymead, Bawtry Rd., Rotherham. [5250

6×13 Ica Outfit, Tessar f/4.5, Proxars, Distars, accessories, stereoscope, £18.—Box 9691, c/o "The Amateur Photographer." [5254

ENSIGN Auto-Range, Mulchro f/4.5, new; Ikonta 520, Novar f/3.5, Rapid Compur, metres, new, lot £10; deposit system.—Box 9694, c/o "The Amateur Photographer." [5257

16-ON-V.P.K. Piccochic, f/2.9 Trioplan, Compur, good condition, £3/10; Ensign Miniature Magnaprint Enlarger, f/6.3 lens, £3/10; Reflex wanted.—McNicol, Airlie, Cupar, Fife. [5260

BABY Rolleiflex, f/3.5 Tessar, automatic wind, 3 filters, sunshade, Bewi extinction meter, case, Kodak tank, £10/10.—Dr. Yates, Oakengates, Shropshire. [5261

FIRST Offer £15 secures Leica II, Hektor f/2.5, E.R. case; perfect condition.—T. Hubbard, 12, Norfolk Crescent, W.2. [5262

LEICA II, black, f/3.5 Elmar lens, ever-ready case, £17/10; 13.5-cm. f/4.5 Elmar Lens, case, £10; Universal View-finder, case, £2/15; Ombrux Exposure Meter, £2/10; above complete with supplementary lenses 1-2, colour filter; £33/10; excellent condition.—R. Purser, St. Thomas' House, Lambeth, S.E.1. [5263

VOIGTLANDER Brilliant, Compur, f/4.5 Skopar, case, exposure meter and filter; cost £7/10; as new, £4/15.—Cook, Jeweller, Newark. [5264

CONTAX I, Tessar f/2.8, latest shutter and range-finder; scarcely used, £18/10, or offer.—42, Denning Rd., N.W.3. Hampstead 6561. [5265

MAKINA II, f/2.9, coupled range-finder, roll-holder, F.P. adapter and 6 slides, filter, Tempiphot, with amplifier, 2 leather cases, taking complete equipment; cost £54; all as new, price £32; seen London.—Box 60, Smith's Bookshop, Uxbridge. [5266

BARGAINS.—Soho Reflex 3¼×2½, Zeiss Tessar f/4.5, 6 slides, case, £8/15; Soho 5×4, Cooke Aviar f/4.5, 3 slides, F.P.A., case, nearly new, £19/15; Wrench Lantern, £3/10; would separate.—Reynolds, 22, Hanbury Rd., Clifton, Bristol. [5267

LEICA I, filter; perfect condition, £6/17/6.—Sykes, The Lodge, Great Northern St., Huddersfield. [5268

FOR Sale, Liverpool district, ¼-pl. Zeiss Ikon Miraphot Vertical Enlarger, f/4.5 Tessar lens, automatic focus, unused, £10.—Willimott, 12, Bleasdale Rd., Liverpool, 18. [5269

IKOFLEX I, 2¼×2¼, f/4.5, hardly used, case; cost £8/7; accept £6/10.—Turner, 8, Norwood Avenue, Didsbury, Manchester. [5271

F/2.9 Meyer, 3×4 cm. Piccochic, Compur, filter, pouch, etc., £4/10.—5, Milner St., York. [5272

LEICA IIIa, chromium, f/2 Summar, ever-ready case; used twice; bargain, £33.—422, High St., Lewisham. [5275

BARGAIN.—Ensign No. 12 2¼×4¼, f/4.5, Compur, leather case; £5, or deposit.—Crofts, 255, Lodge Rd., Birmingham. [5277

ROLLEICORD 6×6, f/4.5 Zeiss Triotar, Compur, leather case, £7/17/6; pair Proxars, 12/6; fine condition.—Below. [5278

SUPER Ikonta 530/16, 11 2¼ square pictures, 120 film, f/3.5 Zeiss Tessar, Compur Rapid; list price £25/5, absolutely as new, £17/17; deferred terms, part exchange, deposit system; Contax, Leica, Rolleiflex, etc., all in stock; before you make an exchange let us quote you for your present apparatus; you'll be surprised.—Pelling, 17, Turnham Green Terrace, Chiswick. Chis. 2784. [5278

SUPER Ikonta 16 on 120, Tessar f/3.5, Compur Rapid, 1/500th, filter, Proxar; as new, £16.—60, Lichfield Rd., Walsall. [5279

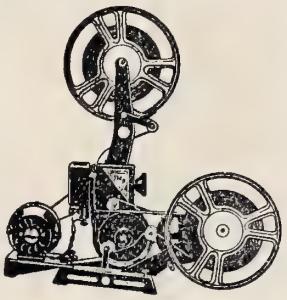
1-PLATE Goerz Anschutz, Dogmar f/4.5, £7/10; **2** small Studio Outfit, £5/10; wanted, Smaller Press Focal-plane.—25, Dover St., Ryde. [5281

CONTESSA Nettel 3½×2¼ Focal-plane, Tessar f/4.5 and Dallon 9-in. in quick-change mount, F.P.A. and 3 D.D. slides; all in fitted leather case, £12/10; deposit.—Box 9704, c/o "The Amateur Photographer." [5284

HOME CINÉ PROJECTORS

NEW AND SECOND-HAND MODELS ON SERVICE DEFERRED TERMS

THE PATHÉSCOPE "IMP"



Gives a brilliant picture. Easy threading. Takes 9.5-mm. Pathe 30 or 60 ft. films. Price **£4 12 6**

Motor drive **£1 15 0**

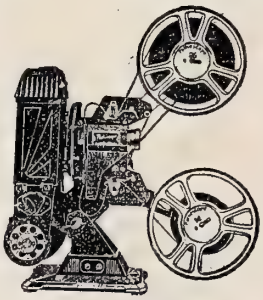
Super attachment for 300-ft. films **17s. 6d.**

Complete outfit **£7 0 0**

Or 12 equal payments of 12s. 3d. per month.

THE "200-B"

BY PATHESCOPE. 9.5-mm.



The outfit for use on every occasion, especially when large and brilliant pictures are required. Powerful projection lamp and motor driven. For use with 300-ft. reels of film. Ideal for hall, home or classroom.... **£15 0 0**
Variable resistance, extra **£1 15 0**

Or 12 equal payments of £1 9s. 3d. per month.

PRIZE WINNERS OF SERVICE COMPANY HAPPY CAMP SNAP COMPETITION

1st.—Miss D. C. ALMOND
Clovelly, 17, Victoria Crescent, Chester.

2nd.—L. BECKERLEY
5, Cottingwood Lane, Morpeth.

3rd.—J. WHITE
219, Carnwadric Road, Thornliebank, Glasgow.

SECOND-HAND APPARATUS

16-mm. Ensign 100-B Projector, in self-contained carrying-case. Nice order..... **£11 15 0**

16-mm. Zeiss Ikon Projector, motor drive, 100-watt, variable resistance..... **£8 7 6**

16-mm. Model 75 Bell and Howell Cine Camera, f/1.5 Taylor-Hobson lens, leather case. As new.... **£14 10 0**

Weston Cine Exposure Meter..... **£2 10 0**

9.5-mm. Campro Combined Cine Camera and Projector, f/2.5 anastigmat lens..... **£4 4 0**

9.5-mm. Dekko Cine Camera, latest model, f/1.9 Dallmeyer lens and 3-in. f/3.5 Ross Telephoto, interchangeable, all in leather case..... **£13 7 6**

9.5-mm. Dekko Cine Camera, latest model, f/2.9 Dallmeyer lens, focussing mount..... **£6 17 6**

Ray 9.5-mm. Cine Projector, hand turn.....**14s. Cd.**

9.5-mm. Pathe Ace, with variable resistance ..**29s. 6d.**

9.5-mm. Pathe Baby, hand-turned, and resistance **£3 18 6**

22×18 Silver Screen, on rollers .....**4s. 9d.**

24×30 in. Silver Screen, on rollers with stretcher and metal stand .....**17s. 9d.**

9.5-mm. Pathe Motocamera, f/2.9 Zeiss Triotar lens. Nice condition..... **£7 7 0**

30×40 Celfix Bead Screen, automatic erection, in carrying-case..... **£4 18 6**

9.5-mm. Eumig Projector, 220–230 volts, 500-watt and motor drive, lamp and case..... **£19 18 6**

Phone: Holborn 0664 (3 lines). **Established 1889.**

The Service Company Ltd LONDON

289, HIGH HOLBORN, LONDON, W.C.1

The RAINES SERVICE

LANTERN SLIDES

are a speciality of the Raines Service, and if you are interested in this branch of photography we would suggest that you ask us to quote for a set of slides from your favourite negatives.

ENLARGEMENTS

mounted and framed from your own negatives are ideal for home decoration and would also make very acceptable

CHRISTMAS GIFTS

An enlargement 8×6 in. on an exhibition multiple mount and framed in ½-in. polished hardwood moulding, outside size about 15×12, would cost 10s., including packing and postage. If mounted, but not framed, the cost would be 3s. 10d.

SPECIALISTS in LEICA and all miniature processing.

RAINES & CO. (EALING) LTD.
THE STUDIOS——EALING, W.5
Phone EALING 3177.

COUPLED RANGE-FINDER
Dollina F/2
(CERTO)



For 36 exposures 24×36 mm., on ciné film of standard width. **External focussing** control to set camera ready focussed while still closed. **Tubular built-in optical view-finder.** Practical horizontal size. Fully erected at a single pressure. Leather shoulder-straps. **Reverse spooling. Automatic locking and film-counting device, die-cast body, etc.**

With Schneider **XENON F/2,** Compur 1 to 1/500th sec..... **£19:19:0**

With **CASSAR** f/2.9, Compur..... **£12:17:6**

With Schneider Radionar f/2.9, Compur £13 7 6
With Zeiss Tessar f/2.8, Compur 1 to 1/500th sec... £18 18 0

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.
29, Red Lion Sq., High Holborn, W.C.1
(Phone: Chancery 8541).

CAMERAS AND LENSES

3¼×2¼ Voigtlander R.F., Skopar f/4.5 (super definition), D.A. Compur, leather case, £5; 16-on-V.P. Vollenda, f/4.5 Radionar, 3 speeds, self-erecting, lens focussing, £2/17/6; owner purchased Rolleicord.—37, Downside Rd., Sutton, Surrey. [5289

V.P.K. Special, f/5.6 lens, Diomatic, 1/10th to 1/100th shutter, good condition, D.V. finder, filter, portrait lens and case, V.P.K. tank, £2/10.—Lees, 24, Burlington Avenue, Oldham. [5292

LEICA Model III, slow-speed attachment, ever-ready case, unused and unpacked, £27; list £32.—Box 9708, c/o "The Amateur Photographer." [5297

CONDENSER Lenses (new), 5½-in. diameter, covers up to ½-pl., 15/6 pair, post paid.—Mogge, 34, Hereford Rd., London, W.5. [5251

COUPLED Elmar, 5-cm., perfect, £5.—34, Trevor Drive, Great Crosby, Liverpool. [5252

DALLMEYER Adjustable Adon Telephoto Lens, suit 3½×2½ or ½-pl. camera, £2/10.—A. Purchen, 5, Heathfield Park, N.W.2. [5280

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films; see page xxvi; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [5293

FILM Hire.—9.5-mm. Supers, 1/- per two days; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

SIEMENS Model F 16-mm. Cine Camera, with 25-mm. f/1.5 and 50-mm. f/2.8 Meyer lenses, leather case; all as new; cost £67; sacrifice, £45.—Box 9535, c/o "The Amateur Photographer." [5101

ENSIGN Kinecam Model 4, Taylor-Hobson f/3.5, as new, cost £10; accept £4/10, or near.—Avent, Crofton, Teignmouth. [5237

16-MM. Model B Cine-Kodak, f/1.9 lens, little used, in case, Drem Cinemeter, set 3 W. colour filters, £20 lot; Celfix Screen, unused, £2.—Box 9685, c/o "The Amateur Photographer." [5238

CINE-KODAK, f/3.5, almost new, £6/15, or nearest.—Hamilton, 18, Everingham Rd., Sheffield, 5. [5248

KODAK BB Junior, f/1.9, interchangeable, 3-in. Telephoto, filters; all as new, leather case; cost £27; £17/10, or offer.—Box 9690, c/o "The Amateur Photographer." [5253

16-MM. Agfa Movex Camera (cassette loading), sling case; unsoiled, price £14.—Box 9692, c/o "The Amateur Photographer." [5255

16-MM. Model B Cine-Kodak, f/3.5 lens, sling case; unsoiled; price £15.—Box 9696, c/o "The Amateur Photographer." [5259

CINE Radiogram (16-mm.) with eight spare valves, screen, transformer, some kit for adapting to 9.5, £20.—61, Courtway, N.W.9. [5273

CINE Amateur has quantity of 9.5 Super Reels for disposal at 8s. 6d. each; also 9.5 apparatus; send stamp for list.—B. B. H., 8, St. Andrews Square, Surbiton. [5296

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

ENSIGN ½-pl. Magnaprint Automatic Enlarger, with 2 slides and masks, also 2 bromide holders; list over £11; hardly used, £7/10; seen London.—Box 9706, c/o "The Amateur Photographer." [5287

ENLARGER, ½-pl., for sale; seen appointment; particulars.—Vaughan Roberts, Conway 205. [5288

KODAK Retina Vertical Enlarger, using Retina Camera as objective, complete with spare lamp, as new, £6/10, or near offer.—Heath, Waldringfield, Woodbridge. [5291

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

SALANSON LTD.

"Best in the West."

USED CINÉS AND LANTERNS

Pathescope 200-B Projector, 210-volt model, complete with case..... **£12 15 0**
Pathescope Home Movie, super attachment, motor and resistance **£8 7 6**
Pathescope Lux Projector, 32-mm. Hermagis, resistance and case..... **£12 15 0**
Pathe Kid Projector, super attachment and resistance **£2 10 0**
Kalee 16-mm. Projector, 500-watt lamp, spare lamp, resistance and case..... **£37 15 0**
Kodascope Model C, complete with resistance and leads **£10 15 0**
Bausch & Lomb Epidiascope, electric fittings (no lamp)..... **£7 15 0**
Best Quality Hughes Lantern, 8-in. objective **£5 15 0**
Iron Lantern, with tray and case..... **£1 12 6**
Kodak Autofocus Enlarger, up to 6×4¼ in., f/7.7 anastigmat **£3 17 6**
½-pl. Coronet Enlarger, f/6.8 Dagor, complete with first quality easel and runner boards..... **£10 10 0**
Ensign Midget Enlarger, f/6.3 anastigmat **£3 15 0**
½-pl./5×4 T.-P. Ruby Horizontal Enlarger, f/6.8 Goerz, electric fittings..... **£7 10 0**

LARGE CINÉ LIBRARY.
Leading Makes of Cinés, Projectors and Enlargers always in stock.

HIGHEST ALLOWANCES IN EXCHANGE.

20, HIGH STREET, BRISTOL
AND
119, QUEEN ST., CARDIFF

AMATEUR CINE SERVICE

More Precision Miniatures

Contax III, f/2 Sonnar. Unsoiled..... **£46 15 0**
Contax I, f/2 Sonnar, slow speeds..... **£30 7 6**
Contax I, f/2 Sonnar, not slow speeds..... **£28 0 0**
Super Nettel II, f/2.8 Tessar. Unsoiled..... **£19 17 6**
Super Ikonta 530/2UCpR. Unsoiled..... **£13 15 0**
Super Ikonta II 531/2LCpR. Unsoiled..... **£19 15 0**
Leica III, chrome, f/2, E.R. case..... **£29 17 6**
Leica II, f/2.5 Hektor, E.R. case..... **£18 17 6**
Super Nettel I, f/3.5 Tessar..... **£13 17 6**
Kodak Pupille, f/2, 2 filters, case and R.F..... **£15 17 6**
Rolleiflex, f/2.8 Tessar. Unsoiled..... **£15 17 6**
Dollina Range Finder, f/2.9 Radionar..... **£8 17 6**
Retina, f/3.5 Schneider. Unsoiled..... **£7 7 0**
Rolleiflex, non-auto., f/4.5 Tessar..... **£8 17 6**

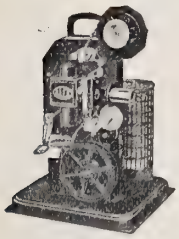
More Projector Bargains

500-watt B. & H. 16-mm. Projector (black) (SU) **£35 10 0**
Pathescope Double-claw Home Movie, with super attachment, motor and dual resistance..... **£7 18 6**
Kodascope 8-80 8-mm. Projector. Unsoiled.... **£25 10 0**
S.P. Wundatone, 6-watt model. As new **£78 10 0**
Pathescope Talkie, complete..... **£35 0 0**
Bolex 250-watt Model D, resistance, case..... **£22 10 0**
Bolex G 9-16, 500-watt, resistance..... **£38 0 0**
Pathescope High Voltage 200-B, complete..... **£11 17 6**
Siemens Super Luxe. Cost £95..... **£59 10 0**
Siemens Standard, 130 lumens. As new..... **£39 10 0**
Kodascope 300-watt Bronze D. As new..... **£18 7 6**

MINIATURE CAMERA AND HOME MOVIE SPECIALISTS

52 WIDMORE Rd, BROMLEY, KENT
'Phone, RAV. 1926

ALEF
CINÉ PROJECTORS
for 9.5-mm. film



Bilcin 101 for 30, 60 and 300 ft. reels, Maltese cross action. Automatic still-picture device, high-class achromatic lens, frame adjustment. Tilting by micrometer screw. Special 25-watt bulb. Resistance for all voltages 110/240 A.C. and D.C. In case..... **£9 0 0**

Bilcin 171 (as illustrated), similar to 101, but for 30 and 60 ft. reels only. Good quality lens. In cardboard box **£4 15 0**

Bilcin 172, similar to 171, but without still-picture and tilting device **£3 3 0**

Bilcin 85 Junior Cinema, for 30 and 60 ft. reels **£1 5 0**

LUMINOS LIMITED
22, Bartlett's Buildings, Holborn Circus, E.C.4
Tel.: Central 1821.

Lantern Slides and Ciné Films LOANED FREE

- SET 1. 90 slides depicting scenery, historical associations, etc.
- SET 2. 57 slides of prize-winning subjects in the 1934 Amateur Photographic Competition.
- SET 3. 61 slides of prize-winning subjects in the 1935 Competition.
- SET 4. 50 slides of prize-winning subjects in the 1936 Competition.

16-mm. films of Motor Car Racing, Motor Cycle Racing, and general interest features also available. 9.5-mm. film, depicting scenes in an old-time Manx wedding, loaned free.

Write to P. A. Clague, Publicity Dept., Isle of Man.

ENLARGEMENTS OF PRIZE-WINNING PHOTOGRAPHS IN ISLE OF MAN AMATEUR PHOTOGRAPHIC COMPETITIONS LOANED FREE TO CAMERA CLUBS AND SOCIETIES.

Copy of attractive and interesting handbook containing amateur snapshots free on application.

"THE MOTOR CYCLE"
The Motor Cyclist's Newspaper.
Every Thursday. 3d.

ACCESSORIES

ACCESSORIES.—1,000 Items Photographic Apparatus and Accessories; must be cleared.—Lloyd's, 230, Westminster Bridge Rd., S.E.1. [5120

ROLLEIFLEX Cine-Film Attachment, and Agfa Film, used thrice; perfect, complete with instructions; cost £4/3/6, for 52/6.—Byers, 59, High St., Lockerbie. [5242

CONDENSERS, 5½-in. mounted, very slightly chipped, 27/-; Kodak Film Tank, No. 2½, perfect condition, 17/-; Watkins 2½×3½ Plate Tank, 5/-; Lios Exposure Meter, 8/-.—Leech, 29, Clonlee Drive, Strandtown, Belfast. [5295

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED.—Two or Three Good Optical Lanterns; good price given.—54, Lime St., London, E.C.3. [5189

WANTED.—Any Accessories for Voigtlander 3½×2½ Avus, f/4.5.—Francis Taylor, Llanbedr Hall, Ruthin, Denbigh. [5222

WANTED.—Leica; for Sale or Exchange—Prismatic Binoculars 8×26, T.-P. Postcard Reflex, Aerograph, powerful microscope, ¼-pl. Film-pack and Slides.—Dunell House, St. Aubins Rd., Jersey. [5225

CONTAX II or Contaflex, state aperture, price, etc.—Box 9682, c/o "The Amateur Photographer." [5228

REFLEX (Folding Compact) wanted, 3½×2½ or 6.5×4 cm., large lens, revolving back preferred; also Stereo-Reflex.—Box 9684, c/o "The Amateur Photographer." [5229

HAND-STAND Camera, focal-plane shutter, Adams' Vaido, or similar, any size if attractive price.—Box 9687, c/o "The Amateur Photographer." [5230

WANTED.—3½×2½ Etui, or similar plate camera, cheap.—314, Milton Rd., Cambridge. [5234

WANTED.—Good ¼-pl. or 5×4 Press Camera.—Imperial Studios, Port Talbot. [5240

WANTED.—3½×2½ Reflex, in perfect condition, T.-P. Rubyette No. 2, or similar, accessories, details; lowest price.—Sim, 7, Cleveland Avenue, Chiswick. [5245

WANTED.—Pathe 200-B Projector, also films.—E. Williams, 182, Milkwood Rd., S.E. [5247

WANTED.—Elmar 9-cm. or 13.5-cm. Lens, coupled for Leica, and Vidom finder, both chromium, also Leitz Viewer for negatives; lowest prices.—Box 9693, c/o "The Amateur Photographer." [5256

WANTED.—Postcard Kodak, Tessar f/4.5, range-finder model, cheap.—47, Cecile Park, N.8. [5270

WANTED.—Electric Exposure Meter.—252, Dollis Hill Lane, London, N.W.2. [5276

EXCHANGE.—6×6 f/3.5 Auto. Rolleiflex (cost £25 July) for Leica, Contax, Makina, or sell, £16/16, case 14/6; Ensign f/4.5 Folding, 37/6.—22, Wharncliffe Rd., Frizinghall, Bradford. [5282

WANTED.—6-in. Cooke Aviar f/4.5 Lens.—Box 9705, c/o "The Amateur Photographer." [5285

MATERIALS

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2¾ and ¼-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

The K·W·EPISKOP



The "K.W." Episkop is a wonderful new picture projector, specially designed for use in the home. It is mainly intended for projecting miniature size prints without having to make lantern slides; it can be used also for projecting cigarette cards, postage stamps, postcards, small flat objects, book illustrations or colour prints of any kind. No special wiring is required for the Episkop—it may be used on any electric lighting circuit.

Price: "K.W." Episkop, including cable with switch and plug, picture carrier and 2 masks **£5:15:0**
"K.W." Episkop Lamp, 5/- extra. (Please state voltage when ordering.)
Silver Surface Screen, 26×26 in..... **10/-**

SANDS HUNTER & Co. LTD.
37, BEDFORD ST., STRAND, W.C.2

HINTON LAKE
& SON LTD.
41, HIGH STREET,
EXETER
Phone 2998

Offer the following BARGAINS before STOCK-TAKING. Each one is only slightly soiled through display, otherwise absolutely perfect, and carries full maker's guarantee. All 1936 models.

PROJECTORS:

200-B Pathe Cine Projector, with resistance for all voltages. New, £16 15s. For..... **£14 0 0**
Model D Kodascope, with resistance. New £25. For..... **£20 0 0**
Model P.A. Bolex, with case and resistance, 400-watt. New £26 10s. For..... **£22 0 0**
Model G916 Bolex, for both 9.5 and 16 mm., resistance and case. New £53 15s. For **£45 0 0**

CINE CAMERAS:

Pathe Model B, f/3.5 anastigmat lens, 9.5-mm. New £6 6s. For..... **£4 10 0**
Kodak BB Junior, f/1.9 anastigmat lens, 16-mm. New £18 18s. For..... **£15 15 0**

CAMERAS:

Leica Model II, f/3.5 Elmar lens, coupled range-finder, chromium finish. New £27 17s. For **£23 10 0**
Contax I, Carl Zeiss Tessar f/2.8, coupled range-finder, slow speeds. New £33 15s. For **£25 0 0**
Reflex 3½×2½ T.-P., f/4.5 Dallmeyer, 3 slides. New £12. For..... **£9 0 0**

SECOND-HAND:

16-mm. Ensign Super-Kinecam Model 8, complete with f/1.5 Dallmeyer lens, also 2 and 3 in. Dallmeyer Telephotos, in leather case. Perfect condition. Outfit cost new £67. For..... **£45 0 0**

"ILLUSTRA"

Bargains for Callers or Customers who act promptly to avoid disappointment. All in order and as described.

15/- Rewinders, 9.5 or 16 mm.; 35-mm., 21/-; our new 1,600-ft. 16-mm. model, 42/-.
20/- Illustrascreen, 36 × 48 in. Silver Screen, rigid for projection, collapsible for transit.
21/- Standard Cine Camera, in perfect order; a personal caller's big opportunity.
24/- Illustrascreen for Lantern Shows, 48 × 48 in.; optical Lanterns from 30/-.
25/- Motors to run all Projectors, Universal A.C. and D.C.; special 12-volt model, 30/-.
26/- Screen, with super silver non-directional surface, 60 × 48 in., worth 60/-.
27/- Bijou Projector, for 9-mm. films, for mains or battery use, in beautiful order.
30/- Standard Projector Mechanism, in running order, with arms and lens.
31/- Beaded Screen, with perfect surface, easily transportable, 40 × 30 in.; other sizes stocked.
32/- Highly Sensitive Photo-electric Cells for talkies, no first stage amplifier required.
35/- Illustrascreen, 48 × 60 in., easily rolled for transport after the show.
45/- 16-mm. Projector for all voltages, giving perfect projection, with free film.
50/- Beaded 48 × 36 in. highly reflective Screen, rigid when in use, packed in a moment.
70/- Camera and Projector for 9-mm.; serviceable, inexpensive combination.
75/- 35-mm. Projector; new model, gives 6-ft. pictures from mains or accumulator.
85/- Pathe Projector, with attachment for supers, screen and films.
95/- Illustrascreen, 8 × 6 ft., rigid; perfect projection, brilliantly defined; easily portable.
99/- 16-mm. Projector, 6-ft. picture, from mains or accumulator.
£6 Pathescope 9-mm. with super attachment and case; other 9-mm. Projectors from 30/-.
£11 Pathe 200-B Projector, with motor and 500 c.p. lamp. £11, as new.

Projectors, Cameras, Screens, Films, 9.5, 16 and 35 mm.

ILLUSTRA ENTERPRISES

159, Wardour Street, London, W.1, Oxford Street End, facing Gaumont-British. Ger. 6889.

YOUR INSPECTION INVITED. DEMONSTRATIONS DAILY.

In HAMPSTEAD

For your
CINÉ and **MINIATURE REQUIREMENTS** consult

S. I. SHOOT
Gebescope Talkie Stockist

EXPERT ADVICE and ASSISTANCE
ALL PHOTOGRAPHIC SUPPLIES
EXCHANGES.

S. I. SHOOT, 179, West End Lane, N.W.6
(Facing West Hampstead Met. Station.) *Phone: MAIda 7902.*

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½ × 2½, 8 exposures, **1/2**—No. 116 (2¾ × 4¼) **1/6**—4¼ × 3¼ **1/3**—5½ × 3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½ × 6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½ × 4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20 × 16 enlargements, **2/-** each—15 × 12 **1/9** each—12 × 10 **1/3** each—10 × 8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.
KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.
KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.
KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.
KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.
KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.
KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.
KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.
KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4½ × 2¾ 3/6, 3½ × 2½ 2/6 gross, 12 gross 21/6.
KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-; 12×10 7/3, 3/- dozen.
KALTON Gaslight Paper: 1¾ × 2¾, 1/6 gross; 3½ × 2½, 1/6 72 sheets, 2/6 gross; 4½ × 2¾ and ¼-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.
KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.
KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3¼ × 2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.
KALTON Roll Films, first quality, 8 exposures: 1⅝ × 2½, 9/- dozen; 3¼ × 2½, 9/-; 2½ × 4¼, 11/-; 6 exposures: 3¼ × 4¼, 18/-; 5½ × 3½, 21/-.
KALTON Film Packs, H. & D. 350, 3¼ × 2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.
KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.
KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼ × 2½, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.
KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝ × 2½ and 3¼ × 2¼, 10/- dozen, 2½ × 4¼ 12/-; 6 exposures, 3 × 2, 8/6.
KALTON Film Packs, H. & D. 2,700, 3¼ × 2¼, 3 packs 5/9; ¼-pl., 9/3.
KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.
KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

BRIGHTON.—Buy direct. Save money. "Brighton" Brand Photographic Papers are absolutely unbeatable for superb quality and reasonable prices. Lists and samples with pleasure.—Kimber's, 61, Grand Parade, Brighton. [0001

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

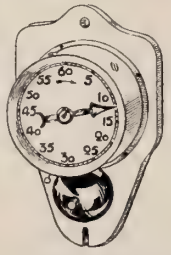
ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Catalogue free. Satisfaction guaranteed.
ATTWOOD.—Genuine Surplus Glossy Gaslight Paper, vigorous and normal, 3½ × 2½, 1/6 gross.
ATTWOOD Bromide Paper, glossy, velvet and matt, normal and vigorous: ½-pl., 72 sheets 2/6; whole-plate, 4/-; also Cream, Natural and Silky Grain.
ATTWOOD First Quality Bromide and Gaslight Postcards, all grades: 50 1/6, 100 2/9, 500 12/-, 1,000 21/-.
ATTWOOD Bromide and Gaslight, Singles, Postcards, commercial, all grades: 1/9 100, 15/-1,000; Bromide Strips, 15/6 1,000.
ATTWOOD Special Line.—½-plates, 300 and 400 H. & D., 2/9 dozen, 4 dozen 10/-; reliable for outdoor work.
ATTWOOD Mounts, paste-on, for ¼-pl., white, grey, brown, 50 3/6; for whole-plate, 6/-.
1-PLATE Grey Folders, two-piece, 2/- dozen; for ½ whole-plate, 3/- dozen; all post paid; prompt dispatch; satisfaction guaranteed.—Attwood, Chapel Lane, Hadleigh. [0025

SHARLAND

We can supply
ALL CINÉ PROJECTORS
including the **UP-TO-DATE TALKIE EQUIPMENTS**, which we can demonstrate to you at your convenience. We can also be of great assistance to you in your choice of **EPISCOPE, EPIDIASCOPE, ENLARGER**, etc. **Don't hesitate to take advantage of our advice. GET INTO TOUCH WITH US NOW!**

9/10, THAVIES INN, HOLBORN CIRCUS, E.C.1
Established 75 Years.
Central 6751

NO MORE FAILURES through OVER or UNDER DEVELOPMENT



The
"Minometer"

A scientific instrument, automatically and accurately indicates predetermined times of development in dark-room or tank, from 15 secs. to 1 hour. Invaluable for enlarging and with pan. plates or films.

PRICE, with full instructions:
Post Free. **15/-** Cash with order.

ACCESSORIES MARKETING CO.
147, REGENT STREET, LONDON, W.1.

B.K.D. CINÉ HEAD

PAN and TILT



15/-

Send for lists of this and other useful accessories to

PEELING & VAN NECK, LTD.
4/6, Holborn Circus, London, E.C.

FILMS WASTED!
BECAUSE YOUR EXPOSURES ARE INCORRECT.

PRACTOS
Exposure Meter is always reliable. Never varies.



Scientifically designed and specially accurate for Interiors, Colour work and Artificial Light. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.
Model II, with Sky-blue View-finder.....**27/6**
Model I (without Finder), ditto **22/6**
"Junior" Model **15/-**
All in Leather Cases.

CARNER & JONES LTD.
Polebrook House, Golden Square, W.1

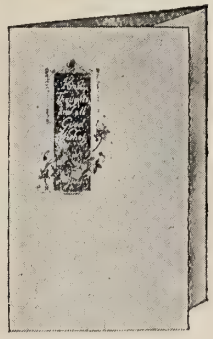
"THE AUTOCAR"
The World's Leading Automobile Journal.
Every Friday. 4d.

CHRISTMAS

Folders
Mounts
Calendars

1936-7

FINEST SELECTION EVER
Artistic Designs. Colourful Printing.
Exceptional Value.



BUY EARLY THIS YEAR while stocks are complete

FOR POSTCARDS, CABINETS, AND AMATEUR SIZES.

SLIP-IN AND PASTE-ON FOLDERS
from **3/6** 100 to **2/6** dozen.
Send for 8-page Illustrated Price List.

SPECIAL SAMPLE OFFER.

We have prepared some special sample parcels which we are offering at the following rates :—
1/- (post free) parcel contains cheaper qualities only.
2/6 parcel contains larger selection including better class lines.
5/- parcel includes complete range of Folders and a few Calendars.
10/- parcel embraces the full range of our Folders and Calendars.
All samples are unmarked and saleable at a profit.

MARSHALL & CO. (Nottm.) Ltd.
Dept. A.P., PHOTO WORKS, NOTTINGHAM

GALLOWAYS

Invite your enquiries at

VICTORIA SQUARE

Where they have the most comprehensive and up-to-date selection of Cinematograph Apparatus in

BIRMINGHAM

AND THE MIDLANDS. Phone : MID. 5670.

EXTENSIVE 9.5-mm. FILM LIBRARY.

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

MATERIALS

ALLENS.—Super Gaslight (the quality Paper), 2/1 gross, post 4d. ; 12-gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

CHRISTMAS Novelties.—New Designs, Greeting Postcard Folders, slip-in corners, samples, 13 designs, 9d. stamps ; 32-page Illustrated List free ; write for this list to-day ; nothing else in trade like it.—Crown Manufactory, Rotherham.

CHRISTMAS Novelties.—Slip-in Greeting Postcard Folder Mounts, 20 beautiful designs, 2/- ; selection for 3½×2½. 12 designs 1/- ; 24 superior quality, 2/6 post free.—Crown Manufactory, Rotherham.

CALENDARS 1937.—Wonderful new designs, plain and fancy shapes, sample selection, 12 Calendars 3½×2½ 2/6 ; Selection 18 Calendars, Postcard, 4/3 ; Monster Sample Selection 30 Postcard Calendars, 6/9 post free.—Crown Manufactory Rotherham.

CHRISTMAS Novelties.—Gilt Adhesive Greetings, 2/- 100 ; Calendar Date Tabs, 2/6 100 ; Greeting Seals, 1/3 100 ; write to-day for 32-page Illustrated List.—Crown Manufactory, Rotherham. [5223

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists : 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each ; Developing and Printing and all Photographic work undertaken ; trade specially catered for ; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc. ; price list free.—Slater, Sawtry, Huntingdon. [3407

GLAZED Enlargements : ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6 ; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable ; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

SNAPS Enlarged, 8×6, framed, 2/3.—Howard, 127, Bell Hill, St. George, Bristol. [5165

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross ; Postcard Enlargements, assorted, 2/- dozen ; per negative, 1/6 dozen, 12/- gross ; surfaces : matt, semi-matt, cream, glossy ; Leica Service. —Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d. ; for 2/6 we develop and print 7×5 in. your six or eight exposure film ; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

DEVELOPING and Printing, quality work, returned same day as received : 3½×2½ 1/- ; Postcards 2d. ; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [5011

FILMS Developed and Printed, 3½×2½ 10d., post free ; Prints 1d. ; Postcards 1d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

LEICA Prints, Continental style, wide margins, deckle edged, cream or white, 3½×5 in. 3d. each ; superior to any competitors.—George Childe, Ltd., 228, Roundhay Rd., Leeds, 8. [0005

SPECIAL Offer.—Send for particulars to—G. Franklin, 2, Derwent St., Sunderland. [5294

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [4891

Fesagol N

The ONLY
10-FEATURE developer in the World.

1. 10 : 1 latitude in exposure, 1 min. to 25 mins. latitude in developing.

2. Compensates automatically for wrong exposures.

3. Beautiful rich tones on all gaslight, bromide and chloro-bromide papers.

4. Specially suitable for lantern slides.

5. Prevents wasted prints and slides.

6. Eliminates fog and stain even on stale papers.

7. Makes ideal portrait developer (dilute 1 to 5).

8. Develops *twice* as many prints as other developers.

9. Will keep in solution for several years.

10. Officially tested and fully guaranteed.

To make 90 oz. .....**4s. 6d.**

From all Dealers, or direct from :

L. A. LEIGH & CO.
179, WEST END LANE, N.W.6
Irish Free State : BROWNE & NOLAN LTD.
41 & 42, Nassau Street, Dublin.

TO-DAY'S TRADE **FINISHERS**

for Superior Quality Results insist on

OUR NEW DE LUXE DIAMOND LABEL **GASLIGHT PAPER**

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities).
Write for full details and range of samples

FREE FOR TESTING PURPOSES !

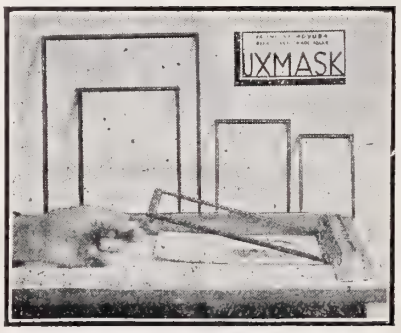
Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

Please Give Generously
NOV. 11
REMEMBRANCE DAY



These masks are specially designed for use with vertical enlargers and are the simplest and most efficient masking devices on the market. The masks are bevelled on the inside to allow a clean-cut white margin, ¼ in. wide, to be obtained.

Prices of Masks		s.	d.
Postcard, 5½ × 3½ in.	outside	5	6
6½ × 4⅜ in. (½-pl.)	,,	7	0
8½ × 6½ in. (1/1-pl.)	,,	8	6
10 × 8 in.	,,	10	0
12 × 10 in.	,,	12	0

SANDS HUNTER & Co. LTD.
37, BEDFORD ST., STRAND, W.C.2

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

PART EXCHANGE SPECIALISTS

The exchange of photographic apparatus is our business, we can be relied on to give you the best allowance on your instrument. Consult us before making your exchange.

GEORGE CHILDE PHOTO-CHEMIST LTD
228, Roundhay Rd. Leeds Phone 42057

YOUR CAR—HOW IT WORKS

An explanation with diagrams and drawings reprinted from "THE AUTOCAR." Price 1/- net. By post 1/2.

DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

REPAIRERS

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics : miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

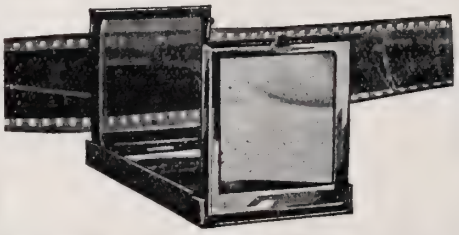
BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted ; instruments insured whilst on premises ; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

MISCELLANEOUS

AMATEUR Photographers sell your photographs to the Press ; write immediately for free prospectus, "Making Money with Your Camera."—World's Photographic Academy, 45, Maple Avenue, Whitefield, near Manchester. [5123

TRANSFORMERS.—200 volts to 240 volts A.C. to 12 volts A.C. 1 amp,, absolutely new, 3/6 each ; cost 25/- ; cash refunded if not satisfied ; postage 9d. extra.—Barnes, Ltd., 48, Kingston Rd., Portsmouth. [5290

"RHACO" FILM EXAMINER



For examining Leica size negatives or positives. Fitted with powerful plano-convex lens, magnifying 2½ times. Especially useful for seeing if negatives are sharp, also for detecting signs of camera movement before proceeding to make enlargements from miniature negatives.
Can be folded flat when not in use. Price 8/6.

SANDS HUNTER & Co. LTD.
37, BEDFORD ST., STRAND, W.C.2

"The Amateur Photographer." 28/10/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 31st.

"The Amateur Photographer." 28/10/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 31st.

"The Amateur Photographer." 28/10/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 31st.

"The Amateur Photographer." 28/10/36.
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 28/10/36.
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

SAVILLE'S

GUARANTEED BARGAINS

Cine-Kodak Model B, f/3.5, leather case.... £4 19 6
Bolex Projector G916, 500-watt lamp and resistance. Perfect, for 9.5-mm. and 16-mm. films..... £39 10 0
Ensign Autokinecam, f/2.6, case, for 16mm. films £8 19 6
Leica IIIa, chromium, f/2 Summar..... £34 10 0
Rolleicord II, f/3.5 Triotar and Compur. Absolutely as new £14 5 0
Super Ikonta 530/2, f/4.5 Tessar, Compur Rapid. Perfect £15 5 0
Super Ikonta II, Tessar f/3.8 and Compur Rapid. Cost £27. Absolutely as new..... £22 10 0
Zeiss Baby Miraphot Enlarger, lens, lamp, paper holder. Perfect throughout..... £7 19 6
Kodascope Model A, for 16-mm. films, resistance and all accessories. Very good order indeed..... £16 5 0
Kodascope 8 Projector, for 8-mm. films.... £6 10 0

APPROVAL. PART EXCHANGES. HIRE PURCHASE
4, Goodramgate,
YORK

THE CINÉ EXCHANGE OF THE WEST

For ALL CAMERAS, PROJECTORS AND CINÉ ACCESSORIES
Highest Allowance on your present apparatus in Part Exchange
ALL MAKES IN STOCK!

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

HOME CINÉ

We have a well-equipped and comfortable demonstration room and can arrange, without obligation, a DEMONSTRATION of any PROJECTOR at your convenience.

PAILLARD - BOLEX, PATHESCOPE, DEKKO, etc., are in stock and can be supplied on **HIRE PURCHASE** or by **PART EXCHANGE**

G. E. BECKETT & CO.
77-79, OXFORD ROAD,
MANCHESTER, 1
'phone ARDwick 2232. Open 9 a.m. to 8 p.m. (Sats 9 p.m.)

MATHER'S★★

See Our Windows for—
SIEMENS
CINE DISPLAY
CONSULT US BEFORE BUYING YOUR NEW ENLARGER
CAMERA EXCHANGES. BEST POSSIBLE ALLOWANCES. Enquiries Invited. Deferred Terms.
Send for Photographic List.
Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.
17, JOHN DALTON STREET, MANCHESTER

A. ADAMS & Co. LTD.

Makers of the Renowned MINEX REFLEX and STUDIO REFLEX CAMERA.

The New MINEX Vertical Enlarger



Strongly Constructed

Best Workmanship and Materials

Quick Manipulation for the Advanced Amateur and Professional Photographer.

PRICES:
Whole-plate
Fitted for Half-Watt Lamps.....£25
Fitted with Mercury Vapour Outfit..£43

122 WIGMORE ST., PORTMAN SQ., LONDON, W.1
Telephone: Welbeck 3215.

SELECTED SNIPS

CINÉ — "CINÉ-NIZO" ROLLS-ROYCE OF AMATEUR MOVIES

Nizo Model F, 30-ft. 9.5-mm., var. speeds, trick action, hand crank for titles, f/1.5 Kino Plasmat **£12 0 0**

Nizo Model F, as above, quick detachable f/1.5 Plasmat, bayonet mount. New..... **£14 0 0**

Nizo Model F, as above, f/1.5 bayonet Plasmat, 6 double-case pan. chargers, de luxe hide case. Whole set as new..... **£16 0 0**

Nizo Model M, 50-ft. spools, 9.5-mm., all speeds, trick action, hand and motor drive, f/1.5 1-in. Meyer Kino-Plasmat. As new **£22 0 0**

Nizo Model L, as above, for 50-ft. 16-mm., plus reverse take-up for effects, case, 20-mm. f/1.5 Kino Plasmat. As new..... **£22 0 0**

Nizo Model K, 100-ft. 9.5-mm., f/2.9, 1-in. **£18 0 0**

Nizo Model K3, 100-ft., turret head for 3 lenses, f/1.5 Dallmeyer Speed, 20-mm..... **£24 0 0**

Nizo Projector, world's best 9.5-mm. machine, every desirable feature, complete. New **£27 0 0**

Zeiss Kinamo 16-mm., f/1.5 Kino Plasmat, double sprocket feed. Unused..... **£10 0 0**

Bolex G916 Projector, 500-watt, resistance, recent model. Used demonstrations.. **£36 0 0**

Super Still Snip.—Zeiss Contax I, f/2 Sonnar, latest improved type, ever-ready case. As new, in carton..... **£24 0 0**

ALSO BARGAINS IN MINIATURES AND PRESS

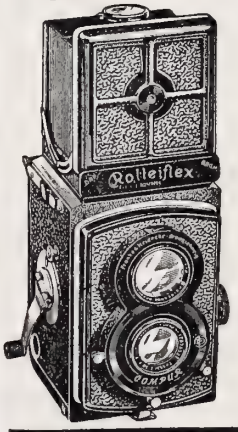
BELL'S

45, NEWINGTON BUTTS, LONDON, S.E.11
RODNEY 3773. (Opposite Spurgeon's Tabernacle.)

YOU CAN DO LIKEWISE

The WINNER of the £3,000 "DAILY HERALD" COMPETITION

Mr. F. H. Done, of Cheshire,
Bought his ROLLEIFLEX from Us



ROLLEIFLEX 6×6
Fitted with F/3.5 TESSAR Lens and Rapid Compur Shutter **£25**

also Stockists of

ROLLEICORD II
F/4.5 TRIOTAR Lens and Compur Shutter. **£14:10:0**
F/3.5 TRIOTAR Lens and Compur Shutter. **£17:10:0**

A large Selection of New and Second-hand Cameras in Stock.

SEND FOR DETAILS.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

SAVED!

ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .

"TEITEL'S
Scratchproof"

will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions

POST **5/-** FREE.

Obtainable from all reputable dealers.

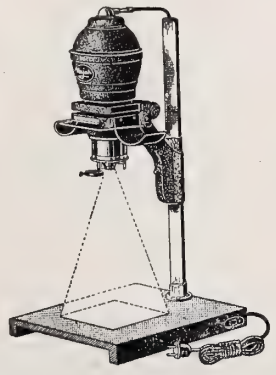
TO CINÉ USERS! We also supply Teitel's **NEW LIFE** for rejuvenation of old films.

Write for particulars

GEORGE H. POTTS LIMITED
7 and 9, BAKER ST., LONDON, W.1

"RAJAH" ENLARGERS

of precision design and construction.



F/4.5 Anastigmat, one-hand lever rise and fall, with automatic locking. Universal negative carrier provides for the insertion of either strip or single negatives. Helical micro-focussing and orange cap.

Model 0, 4×4 cm., enlarges 2 to 8 times linear, complete with condenser..... **£8 8 0**

Model I, 6×6 cm., complete with **double condenser** **£11 10 0**

Model II, 6.5×9 cm., complete with **double condenser** **£15 15 0**

Ask to see these Enlargers at your dealer, or write for full particulars to:

THE NORSE TRADING CO. (London) LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone: Museum 4142.

Bruce's

of Ealing

AUTUMN SALE

CAMERAS, ACCESSORIES, MATERIALS, ALBUMS. GENUINE REDUCTIONS

CAMERAS.

Dallmeyer Speed Pentac, f/2.9..... **£15 0 0**
Agfa Movex, f/3.5, case..... **£6 10 0**
Cine-Kodak K, f/1.9, case..... **£30 0 0**
T.-P. Junior Reflex, f/3.5 Cooke..... **£7 0 0**
Ihagee, plate and F.P., f/4.5, Compur **£6 0 0**

ACCESSORIES.

Elmar Lens f/3.5, 10.5-cm..... **£7 0 0**
Angular View-finder, Ch...... **£1 10 0**
Leitz Filters from.....**12s. 0d.**

MATERIALS.

Dishes, Papers, all sizes from ½-pl. to 15×12, less 25 per cent.

ALBUMS.

A large selection for slip-in and paste-on, from **6d.** upwards.

28 & 28A BROADWAY, EALING, W.5
Tel.: EALing 1033.

NEW MODEL

AMPROSOUND EQUIPMENT

Model M. 500-watt-110-volt lamp, 1,600 ft. arms, 4-stage amplifier, 8 watts output, A.C.-D.C. current 100-125 v. 10-in. diameter speaker. Complete outfit in two carrying-cases. Total weight, 53 lb. Price

£110:0:0

Transformer for A.C. 200–250. **£6:10:0**

In stock at our Stock Exchange Branch, 1, Copthall Chambers, London, E.C.2.

MINIATURE CINÉ THEATRES at

1, Copthall Chambers, E.C.2.
28, Old Bond Street, W.1.
12, George Street, Croydon.
537, Pinner Rd., North Harrow.
73, Lord Street, Liverpool, 2.

Ensign Magnaprint Enlarger, for 35-mm. film, takes Leica lenses, 100-watt lamp. *As new.* List £4 10s... **£3:10:0**

40×50 Celfix Self-erecting Screen. *As new.* List £6..... **£4:5:0**

4½×3½ Goerz Tenax Double Extension, 13.5-cm. Dogmar f/4.5, Compur, 1/250th, 6 slides, F.P. adapter, case. *Good condition* **£4:17:6**

5-cm. Elmar f/3.5 Lens, coupled for Leica. *Good condition.* Cost £7 17s. 6d..... **£4:18:6**

3½×2½ Folding Mentor Reflex, 12-cm. Tessar f/4.5, (size only 8½×5½×2 in.), 3 D.D. slides, case. *Fair condition* **£5:15:0**

6×6 cm. Zeiss Ikoflex, Novar f/4.5. *Good condition.* List £7 15s... **£5:15:0**

Cine-Kodak Eight, f/3.5 lens. *Good condition.* **£6:18:6**

6×6 cm. Automatic Rolleiflex, Tessar f/4.5. *Good condition* **£16:10:0**

2¼×2¼ Zeiss Super Ikonta 530/16, Tessar f/2.8, delayed Compur, 1/400th sec. *As new.* List £28 5s. **£23:10:0**

16-mm. Cine-Kodak BB, 1-in. Kodak f/1.9, also 3-in. Kodak Tele. f/4.5, 2 speeds. *As new* **£25:0:0**

9.5 and 16 mm. Latest Bolex DA, 400-watt, resistance, case. *As new.* List £41 ..... **£29:10:0**

16-mm. Bell-Howell 57LS, all geared, 750-watt, reverse, case, resistance 250 volt. *Excellent condition.* Cost £84 10s.. **£64:10:0**

Above are at

28 OLD BOND ST.
London, W.1
Telephone: Regent 1228.

LET US KNOW YOUR REQUIREMENTS—WE MAY HAVE THE VERY ARTICLE YOU WANT!

A FULL HOUSE FOR ALL NEEDS

Special allowance on your own projector in part payment

The new

KEYSTONE 750-watt

16-mm. Keystone Model A-81, theatre quality steadiness and brilliancy. Picture size almost unlimited. Reverse, motor rewind, resistance, case..... **£36:10:0**





8-mm. KEYSTONE '8,' 200-watt, motor rewind, swivel roller guides, adjustable tilt, speed control, stills, etc., takes 200-ft. film **£13:13:0**

KEYSTONE '8'

Simplest 8-mm. camera. Size only 6-5/16ths×2¾×1¾ in., f/3.5 lens, 3-speed, takes 25 ft. 16-mm. film. Interchangeable lenses available **£10:10:0**

Let us send you descriptive leaflets.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Bargain list and guide to new models, also latest literature, post free anywhere. Please state requirements.

9.5 Pathe Camera, hand turn, tripod, case. *Good condition* **£1:1:0**

5½×3½ No. 3a Auto. Kodak, f/6.3 Kodak, speeds 1 to 1/100th sec., T. and B., leather case. *Good condition*..... **£1:5:0**

9.5 Pathe B Motocamera, f/3.5 lens. *Good condition.* List £6 6s..... **£3:3:0**

4¼×3¼ Ensign Popular Reflex, revolving back, 6-in. Aldis f/4.5, 6 slides, F.P. adapter, case. *Good condition* **£5:17:6**

3×4 cm. Zeiss Kolibri, Tessar f/3.5, Compur, case. *Splendid condition*..... **£7:15:0**

Kodak 620 Duo (16 pictures 2½×1⅝), f/3.5 Kodak, Compur, case. *Good condition.* List £10 14s..... **£7:15:0**

5×4 Goerz Anschutz Press, 16.5 Dogmar f/4.5, self-capping, 1/10th to 1/1,000th sec., T. and B., bulb release ½ to 5 secs., 2 D.D. slides, F.P. adapter, case. *Good condition*..... **£9:17:6**

3×4 cm. Pupille, f/2 Xenon, Compur, case. *Good condition*..... **£13:10:0**

3¼×2¼ Voigtlander Prominent, Heliar f/4.5, delayed Compur, case. *Excellent condition*.. **£14:0:0**

Leica I, Elmar f/3.5, also f/5.6 Dallmeyer Tele lens and hood, rangefinder, case. *Fair condition* **£14:10:0**

Zeiss Super Ikonta 530, 16-on-3¼×2¼ film, Tessar f/3.5, Compur, 1/300th sec. *Good condition* **£14:10:0**

2¼×2¼ Automatic Rolleiflex, Tessar f/3.8, Compur, E.R. case. *Good condition* **£16:17:6**

Above are at

35 BROMPTON RD.
London, S.W.3
Phone: Kensington 2052.

3¼×2¼ Dallmeyer Pentac Roll Film 4¼-in. Pentac f/2.9, Compur, rising front, frame finder, case. *Good condition.* Cost £16 16s. **£6:17:6**

4½×2½ Voigtlander, Heliar f/4.5, delayed Compur, case. *Good condition*.... **£7:17:6**

3½×2½ Zeiss Ikon Maximar 207/3U, Tessar f/4.5, delayed Compur, 3 slides, F.P. adapter. *Good condition.* List £14 13s..... **£8:8:0**

3½×2½ Ica Minimum Palmos Focal-plane, Tessar f/4.5, 3 D.D. slides, F.P. adapter, case. *Good condition* **£10:15:0**

9.5 Dekko, f/1.9 Dallmeyer, also Wray Tele f/4.5, case. *As new*..... **£11:15:0**

3½×2½ Ensign Special Reflex, 5.3-in. Wray Lustrar f/3.2, 6 slides, roll-film holder, leather case. *As new*..... **£12:10:0**

3¼×2¼ Kodak Regent, f/3.8 Xenar, delayed Compur Rapid, 1/400th. case. *As new*..... **£18:18:0**

3½×2½ Zeiss Ikon Miroflex 859/3U, Tessar f/4.5, 6 slides, F.P. adapter, case. *As new.* List £40 ..... **£23:10:0**

4½×3½ Revolving Back Kodak Graflex Reflex C, 6½-in. Cooke f/2.5, 3 D.D. slides, F.P. adapter, case. *Good condition.* Cost £56 12s..... **£27:10:0**

9×12 cm. (and ¼-pl.) Nettel Miroflex Folding Reflex, 16.5-cm. Zeiss Tessar f/2.7, 6 slides, F.P. adapter, 3¼×2¼ roll-film holder, filter, Lios exposure meter, case *Good condition*..... **£32:10:0**

Above are at

281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750

OPTICIANS TO H.M. GOVERNMENT

3¼×2¼ Kodak 620 Junior, f/6.3 anastigmat, Kodon shutter. *Good condition* **£1:19:6**

3¼×2¼ Kodak 620, f/6.3 lens, case. *As new.* List £4 2s. 6d..... **£3:7:6**

9.5 Pathe Imp, motor, super attachment, resistance. *Good condition.* List £7 7s. **£5:5:0**

2¼×2¼ Zeiss Ikoflex I, Novar f/4.5, delayed Klio, case, Proxar lenses, filter. *Very good condition.* List £10 15s..... **£7:15:0**

9.5 Pathe Home Movie, Krauss lens, motor, super attachment, resistance, rewind, spare reel, case. *Very good condition.* Cost £13 11s. 6d..... **£8:10:0**

3¼×2¼ Etui Double Extension, Tessar f/4.5, delayed Compur, 6 slides, F.P. adapter, case. *Good condition.* List £17 10s..... **£8:10:0**

3¼×2¼ Ensign Autorange, Ensar f/4.5, Compur Rapid, rise and cross. *As new.* List £10 17s. 6d..... **£8:17:6**

Zeiss Super Ikonta 530, 16-on-3¼×2¼ film, Tessar f/3.5, Compur Rapid, 1/500th sec., E.R. case, filter. *Good condition.* Cost £20 13s..... **£15:15:0**

Kodak Regent, f/4.5 Tessar, Compur, 1/400th, case. *As new.* List £20 **£17:0:0**

Above are at

73 LORD ST. LIVERPOOL, 2
Telephone: Bank 4927.

4¼×3¼ N. & G. Sibyl, 125-mm. Goerz f/4.5, 6 slides, F.P. adapter, case. *Good condition* **£4:10:0**

3¼×2¼ T.-P. Junior Special Reflex, reversing back, 5-in. Cooke f/4.5, roll-film holder, 12 slides, case. *Very good condition* .. **£6:15:0**

Leica (Valoy) Enlarger, 40-in. pillar. *Very good condition.* List £10.. **£7:10:0**

3¼×2¼ Voigtlander Avus, Skopar f/4.5, delayed Compur, F.P. adapter, 6 slides, case. *As new*..... **£7:15:0**

3¼×2¼ Certo Certotrop, Xenar f/2.9, delayed Compur, double extension, Rollex roll-film holder, 3 slides. *Very good condition.* List £19 12s. 6d. **£13:15:0**

7.3 cm. Hektor f/1.9 (Hegra), coupled for Leica. *Very good condition.* List £29 5s. **£21:0:0**

16-mm. Kodascope A, 200-watt, resistance, case. *Excellent condition.* **£22:10:0**

Leica Model III, Summar f/2, E.R. case. List £40 17s. *Very good condition* .. **£31:0:0**

Above are at

537 PINNER RD.
North Harrow,
HARROW
Telephone: Pinner 2780.

3¼×2¼ Voigtlander Bessa, f/6.3 Voigtar, delayed Pronto. *As new.* List £5 5s. **£3:10:0**

3¼×2¼ Kodak 620, K.S. anastigmat f/4.5, Compur, colour filter. *Very good condition* .. **£5:10:0**

4¼×2¼ Kodak Six-16 Model 19, Kodak f/4.5, delayed Compur, case. *As new.* List £8 10s. **£7:0:0**

3¼ × 2¼ Self-erecting Enoide, f/4.5 Zeiss Tessar, Compur, patent telescope finder coupled focussing, case. *Shop-soiled.* Cost £9 19s. 6d. **£7:10:0**

3¼×2¼ Ihagee Duplex Double Extension, Zeiss Tessar f/4.5, Compur, also focal-plane, 4 slides. *Good condition*..... **£8:5:0**

3×4 cm. Nagel Rolloroy, Tessar f/3.5, Compur. *Shop-soiled.* **£11:5:0**

Zeiss Super Ikonta, 8 or 16 on 3¼×2¼ film, Tessar f/4.5. *As new*..... **£14:5:0**

Leica Model III, Elmar f/3.5, E.R. case. *Almost new.* List £31 17s.. **£24:10:0**

Above are at

43 Commercial St. Newport (Mon.)
Telephone: 3603.

Expert Service at All Addresses:

London:
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch,
1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd., W.1.
2, Northumberland Avenue, W.C.2
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Holloway.—66a, Seven Sisters Rd.
Crouch End.—17, Topsfield Parade.
North Harrow.—537, Pinner Rd.
Croydon.—12, George St.
Kingston.—30, Thames St.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.

GB EQUIPMENTS
Gebescope DEALER

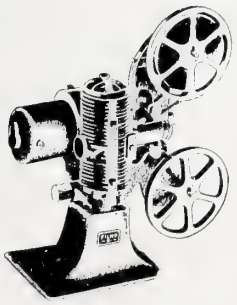
16-mm. "Gebescope," Model A; comprising projector, 2 speeds (silent and sound), 2½-watt amplifier and loud speaker **£95:0:0**

Other Outfits—Illustrated Folders free—at

Our Stock Exchange Branch
1, Copthall Chambers, E.C.2.
28, Old Bond St., W.1.
12, George St., Croydon.
537, Pinner Road, North Harrow.

WALLACE HEATON LTD.

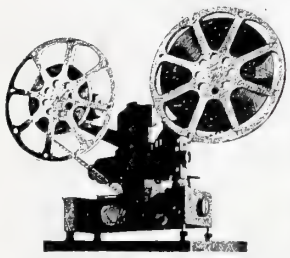
EVERYTHING FOR TALKIES, MOVIES, ENLARGING, AND ALL ACCESSORIES



FILMO 'EIGHT'

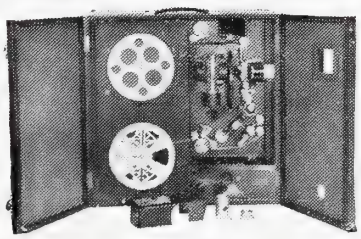
Has 400-watt lamp. Entirely gear driven. F/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Take 200-ft. films. For all voltages 110 to 250..... **£40 : 0 : 0**

Nine monthly payments of 93/4.



'FILMO' 1,000-WATT

The most powerful 16-mm. projector yet produced—with its new optical system, provides 80 per cent. greater screen brilliance than 750-watt projector, with only a 33⅓ per cent lamp wattage increase. Fully adequate cooling. 1,600 ft. film capacity..... **£129:0:0**



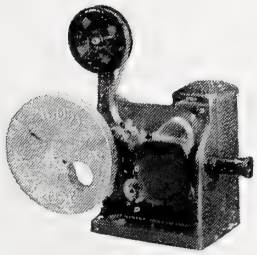
'GEBESCOPE' MODEL B

16-mm. portable sound equipment, composed of 2 carrying-cases, one containing the projector unit and the other twin moving-coil speakers. Shows remarkably clear pictures 10 ft. wide at a distance of 70 ft. Gives splendid volume **£135 : 0 : 0**



'138' FILMOSOUND

Complete in one case. In use, the combined projector and amplifier unit is removed from the case, while the cover serves as the baffle for the self-contained loud-speaker. Two models, the 138A, with 500-watt lamp and two film speeds (for silent or sound films), and the 138B, with 750-watt lamp, with sound speed only **£138: 0 : 0**



KODASCOPE Model 'D'

The family projector. Gives brilliant pictures up to 40 × 30 in. 300-watt lighting. Takes 400-ft. 16-mm. films. With resistance and accessories ..... **£25 : 0 : 0**

Nine monthly payments of 58/4.

ADVICE AND DEMONSTRATIONS

The models on this page only give a remote idea of what we have in stock. Any latest talkie or movie outfit or enlarger can be seen in our demonstration rooms. You have the opportunity to compare them *all* at Bond Street before deciding to purchase. Expert, unbiased advice willingly given. Other talkie outfits not shown here include De Vry, Marshall, etc.

COMPREHENSIVE FILM LIBRARY

Every latest title in 9.5 and 16 mm. silent and 16-mm. sound-on-film is included. Hundreds of new films (exclusive to Wallace Heaton customers) have just been added. The selection is the greatest you will find anywhere to-day. It is just as cheap to order them by post as at our counter, because the time taken in transit is deducted from hiring charge. Why not take advantage of this fine entertainment aid ?

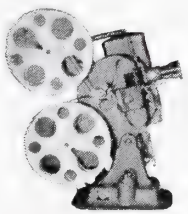
SEND FOR NEW FREE LISTS

Our stocks are so large and varied that we have a separate special free list or each speciality. These include : Film Library, Home Talkies, Home Movies, Enlargers, Miniature Cameras, Accessories, and Guaranteed Bargains. Any or all the lists you require will be sent free on receipt of 2d. postage. Send at once and choose just what you need at your leisure.

EASY TERMS & EXCHANGES

Anything on nine equal monthly instalments. First payment secures the goods, without any personal questions or harsh formalities. We also make generous allowances on your used apparatus in part payment for your fresh purchase.

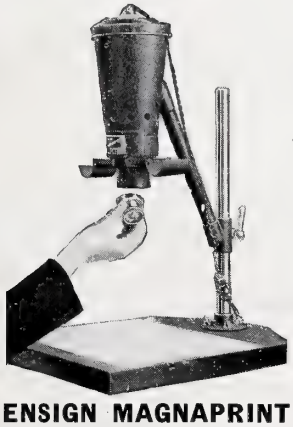
. . . and you do BEST OF ALL at WALLACE HEATON'S



16-mm. KEYSTONE

2-in. large-aperture projection lens, motor drive, forward and reverse. Special device for stills, 500-watt lamp, fitted super optical system for added brilliancy ..... **£25 : 0 : 0**

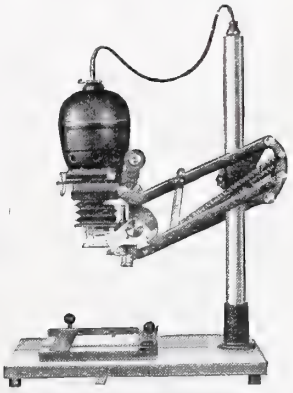
Nine monthly payments of 58/4.



ENSIGN MAGNAPRINT

With condenser-diffused lighting system. Fine focussing is assured with the helicoidal lens mount. Lamphouse of light metal with enamel heat-resisting lining. For all miniature negatives, for use with your own Leica lenses. Has special carrier to take 35-mm. film strips ..... **£4 : 10 : 0**

Nine monthly payments of 10/7.



FOCOMAT II ENLARGER

The latest Leitz enlarger for 3¼ × 2½ or Leica negatives. This instrument is completely automatic. With 1/4 Elmar 9.5-cm. lens ... **£50: 12: 6**

Nine monthly payments of £5 18s. 2d.

We have every enlarger in stock, including Praxidos, M. & W., Exakt, etc., etc.

127 NEW BOND ST., LONDON, W.1

Phone : MAYFAIR 7511 (8 lines).

Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8



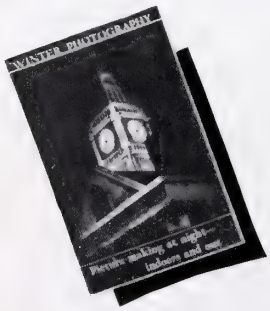
Negative by Messrs. B. & W. Fisk Moore of Canterbury.

Making "Light" of Photography at Night

More and more photographers are discovering that the advent of winter does not end the photographic season—but it is the time when new and different subjects become available.

With Selo Hypersensitive Panchromatic Roll Film or Ilford Hypersensitive Panchromatic Plates in the camera, effective outdoor night pictures and pleasing indoor studies are easily obtained.

free



A **28** *page booklet "Night Photography — Picture Making at Night—Indoors and Out," tells you how. Write for copy mentioning this paper.*

SELO *Hypersensitive* **PANCHROMATIC ROLL FILM**

ILFORD *Hypersensitive* **PANCHROMATIC PLATES**

Sold by all Photographic Dealers

Made in England by ILFORD LIMITED · ILFORD · LONDON

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

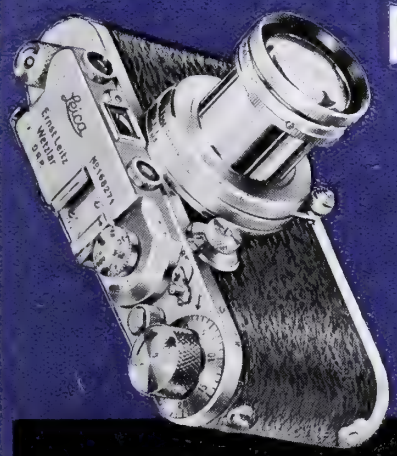
The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

~ The Journal for Everybody with a Camera ~

Vol. LXXXII. Wednesday, November 4th, 1936. No. 2504.





NIGHT SNAPSHOTS

INDOORS OR OUT, IS ONLY ONE OF THE MANY UNIQUE FEATURES OF

Leica

The World's Premier Camera

Ask any good-class photographic dealer for a demonstration, or write for descriptive literature to

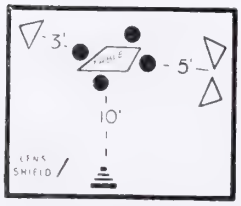
E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON, W.1

Copyright—Registered as a Newspaper for transmission in the U.K.

A 'New Deal'

for Amateur Photographers





How the above picture was made: 3 "Photoflood" Lamps in "Kodaflector" Reflectors were used as shown in diagram. Exposure: 1 sec. f11 on Kodak S S Pan Film.

Photography made easy at times when it used to be difficult and in places where it used to be impossible; placed on an all-through-the-year, all-round-the-clock basis; given the freedom of the home as well as of the field and beach — it is not too much to say that the introduction of Kodak Super Sensitive Panchromatic Film and the Kodak Night Photography Aids has meant a completely 'New Deal' for everyone with a camera. Have you taken advantage of them yet?

See your Kodak Dealer about the "Photoflood" Lamp (2/6); the "Kodaflector" Reflector (3/-); the "Kodaflector" Outfit, including Reflector, Stand, and 9 ft. of flex (7/6).

KODAK SUPER SENSITIVE PANCHROMATIC FILM

and the KODAK NIGHT PHOTOGRAPHY AIDS

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

"MINIATURE" CERTAINTY

We *have* known a miniaturist to go elsewhere for a certain accessory and get it at once, but that was a thousand to one chance. Isn't it best to make straight for the dealer who you know has the goods, and be on a certainty? Our miniature stocks and service facilities are unequalled—we are the original miniature specialists—our staffs know and use miniature cameras and can give you vital first-hand information.

GUARANTEED "SECOND-HANDS"

1—Leica Model I, Black, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec., non-interchangeable. Cost £15.....£10 10 0
2—Leica Model I, Black, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec., non-interchangeable. Cost £15.....£9 9 0
3—Leica Model II, Black, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s. £19 19 0
4—Leica Model III, Chromium, f/2 Summar, focal-plane shutter, 1 to 1/500th sec. Cost £40 16s. £34 10 0
5—16-on-V.P. Vollenda R.F. Camera, f/3.5 Xenar lens, Compur shutter, 1 to 1/300th sec.....£7 12 6
6—Kodak Retina 35-mm. Miniature Camera, Xenar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £10 10s.....£7 17 6
7—4×3 cm. Vollenda R.F. Camera, f/3.5 Radionar lens, Compur shutter, 1 to 1/500th sec.....£6 6 0
8—T.-P. Korelle R.F. Camera, Tessar f/4.5 lens, D.A. Compur shutter, 1 to 1/250th sec. Cost £10 10s. £6 17 6
9—Zeiss Contaflex 35-mm. Twin-lens Miniature Reflex, f/2 Sonnar lens, focal-plane shutter, ½ to 1/1,000th sec., built-in photo-electric exposure meter. Cost £73 17s. 6d.....£57 10 0
10—6×6 cm. Auto. Rolleiflex, f/3.5 Tessar lens, latest type Compur shutter, 1 to 1/500th sec. Cost £25.....£19 19 0
11—6×6 cm. Super Ikonta R.F. Camera, Tessar f/2.8 lens, D.A. Compur shutter, 1 to 1/400th sec., case. Cost £29 16s. 6d.....£23 15 0

AN EXCLUSIVE SERVICE

If you want the finest possible results send us your films for development by our "MICROLUX" and "INDIVIDUAL" Systems.

MICROLUX yields the finest grain of all, but requires that films be over-exposed.

Films processed in this way receive the most careful handling possible.

Price, per 36-exposure strip, **4/6**
18 exposures (35-mm.), **3/6**

Ask for descriptive MICROLUX leaflet.

NEW MINIATURE LITERATURE

All the latest books on Leica, Contax, Exakta, Rolleiflex, Rolleicord and every miniature camera are actually in stock. Get in touch with us for the one that fills your needs.

EASY TERMS AND EXCHANGES

Anything on nine monthly payments. High allowance on your surplus apparatus in part exchange.



ALL THE NEW DEVELOPERS—including:

"W.H." Paraphenylene-Diamine. The finest fine-grain developer. Sufficient, per tin, for 20 oz.....1s. 0d.

Tetenal Ultrafin. Non-poisonous fine-grain developer, can be used six times.....4s. 0d.

Supramin. Non-poisonous paraphenylene developer. Can be used repeatedly.....2s. 4d.

Johnson's Fine-Grain Developer, can be used repeatedly....1s. 0d.

FREE CAMERA INSURANCE

We are the **only** firm who insure your miniature camera free of charge against fire, loss, theft or damage. As long as your miniature camera cost £10 or more, it is eligible. Send now for particulars.

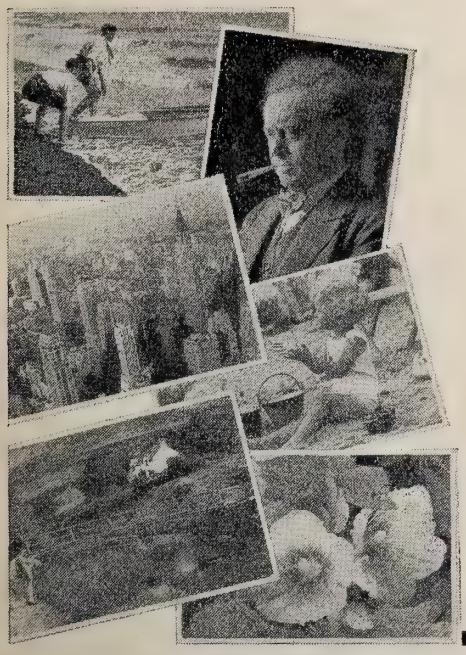
WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS

127, NEW BOND STREET, LONDON, W.1 . . . . . **TELEPHONE: MAYFAIR 7511 (8 lines)**

47, *BERKELEY ST., LONDON, W.1* 43, *KENSINGTON HIGH ST., W.8*

WALLACE HEATON'S

OPEN COMPETITION



FOR GOOD PHOTOGRAPHY—ANY SUBJECT —BY ANY AMATEUR—WITH ANY CAMERA!

If you have not already sent in your effort for this splendid competition, do so at once. Any subject is eligible—trees, landscapes, churches, children at play—close-up or distant pictures of any subject you care to choose. None of the tricks of the fully-fledged worker are allowed to improve his chances of winning—only photographs made straight from untouched negatives are eligible. No retouching, faking or combination printing—just good photography. Enlargements, of course, are allowed—in fact, we recommend an 8½×6½ enlargement as always looking best. A prize of 21/- will be awarded for the best picture received each week in addition to the first prize of £25, which will be awarded for the best effort received during the competition (October 1st to December 31st). For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. Acceptance of the rules is a specific condition of entry.

An exhibition of the best prints submitted will be held, at the close of this competition, in our new Galleries at 127, New Bond Street, W.1, prior to the return of prints to their owners.

£25 **FIRST PRIZE**

COUPON *which must be affixed to the back of each entry.*

WALLACE HEATON LTD "OPEN COMPETITION"

November 4th, 1936.

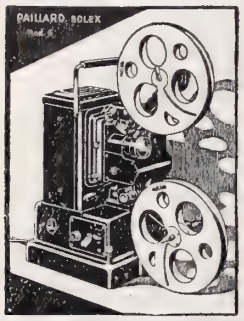
21/- **WEEKLY PRIZE**

While we do not guarantee to return prints, every endeavour will be made to do so when they are accompanied by suitably stamped envelopes.

ADDRESS YOUR ENTRIES TO "OPEN COMPETITION,"

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

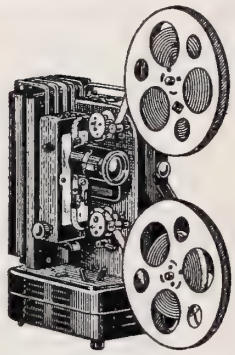
WHATEVER YOU NEED—HERE'S THE PLACE TO



BOLEX C 916 PROJECTOR

For both 9.5-mm. and 16-mm. Films. This machine is entirely gear driven, there being no belts whatever. When fitted with a 50-volt 200-watt lamp and the equivalent of a three-bladed shutter, the screen luminosity is 130 lumens..... **£46 : 0 : 0**

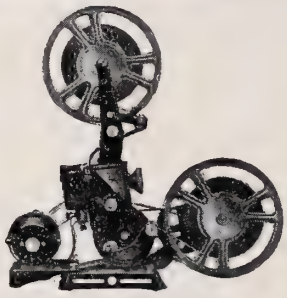
Nine monthly payments of £5 7s. 4d.



EUMIG Projector

Has 250-watt lamp and powerful projector lens. Models are supplied for 8-mm., 9.5-mm. or 16-mm. films.... **£29 : 0 : 0**

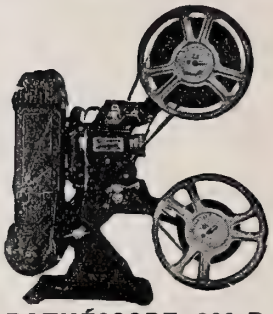
Nine monthly payments of 67/8.



PATHÉSCOPE "IMP"

For 9.5-mm. films. With motor, super attachment for 300-ft. reels and resistance for all voltages up to 250. If you do not want the whole outfit you can buy the projector only. The Complete Outfit ..... **£7 : 0 : 0**

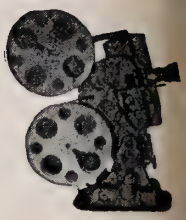
Nine monthly payments of 16/4.



PATHÉSCOPE 200-B

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel ..... **£15 : 0 : 0**

Nine monthly payments of 35/-.



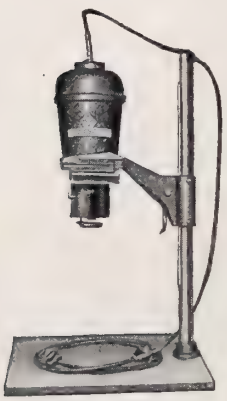
16-mm. KEYSTONE

2-in. large - aperture projection lens, motor drive, forward and reverse. Special device for stills, 500-watt lamp, fitted super optical system for added brilliancy **£25:0:0**

Nine monthly payments of 58/4.

FILM LIBRARY.—All the latest Super productions in stock—Comedy, Drama, Travel, Interest, etc. Book your orders now for your Xmas entertaining.

HOME TALKIES.—Latest models in stock, including Pathéscope, Gebescope, etc. Demonstrations given at any time in our model theatre.

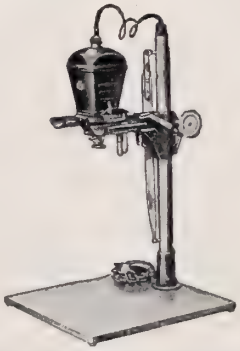


"PRAXIDOS"

Hand focussing model. Can be set to any degree of enlargement without the slightest trouble.

Models from 4 × 4 cm. to 3¼ × 2½ sizes. With f/4.5 lens, from..... **£8:10:0**

Nine monthly payments of 19/10.



NEW M & W ENLARGER

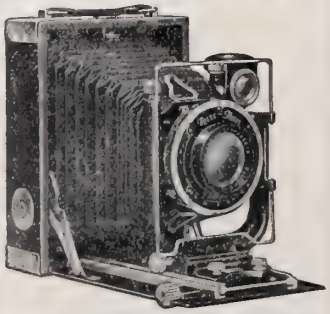
Model FAM. With foolproof coupled automatic focussing. F/4.5 double anastigmat, iris, and orange cap and condenser. Rise and fall movements by one-hand lever. Fine and coarse focussing, 100-watt opal lamp.

4 × 4 cm..... **£14:14:0**

6 × 6 cm..... **£18:18:0**

Nine monthly payments of 34/3 or 44/2.

BRAND NEW —HALF-PRICE BARGAIN!



GENUINE ZEISS IKON 3½ × 2½ TROPICAL "ADORO" with F/4.5 ZEISS TESSAR LENS

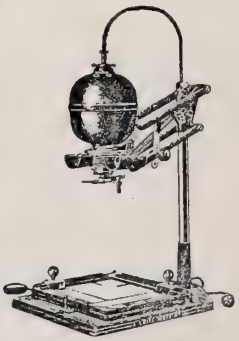
For plates or film packs. Body of well-seasoned teak wood, brass bound. Double extension. Rack and pinion focussing, Ivorine focussing scale 6 ft. to infinity. Ground-glass focussing screen and deep hood. Rigid front with rising, falling and cross micrometer movements. Leather bellows, D.V. and brilliant view-finder, with spirit level. Bushed for tripod. Compur shutter with D.A. Three single nickel plate-holders.

List Price £22 : 5 : 0

Only **£11 : 2 : 6**

Nine monthly payments of 26/-.

NOTHING LIKE IT FOR HARD WEAR AND PERFECT RESULTS —NEVER HAS SUCH VALUE BEFORE BEEN OFFERED.



LEICA FOCOMAT

Has automatic focussing and makes perfect pictures up to any size from 3¼ × 2½ to 15 × 10 in. Diffused illumination gives soft, harmonious enlargements. For use with your own Leica lens..... **£16:6:6**

Nine monthly payments of 38/2.



ZEISS IKON MIRAPHOT 3½ × 2½ ENLARGER

The "Miraphot" enlarges both films and plates.

Zeiss Ikon Novar f/6.3 anastigmat **£8 : 2 : 6**

With Zeiss Tessar f/4.5 anastigmat **£10:15:0**

Nine monthly payments of 19/- or 25/1.

EASY TERMS.—Anything on nine equal monthly instalments. First payment secures the goods. No harsh formalities or awkward questions.

EXCHANGES.—High allowance on any of your used ciné or photographic apparatus in part exchange for a fresh purchase.

"ROLLEIFLEX" & "ROLLEICORD"

THE PRIZE-WINNERS!



Mr. R. Jenkins won the "Daily Herald" £2,500 prize in 1935 with his Rolleiflex. Mr. H Done won the "Daily Herald" £3,000 prize this year also with a Rolleiflex, and Mr. M. Kershaw won the "Weekly Illustrated" £100 first prize with Rolleicord. See these fine cameras at "City Sale."

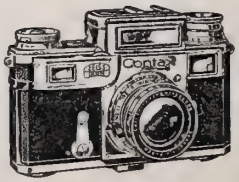
Rolleiflex, with Zeiss Tessar f/3.5 lens.... **£25:0:0**

Rolleicord, with Zeiss Triotar f/3.5 lens ..... **£17 : 10 : 0**

or with Zeiss Triotar f/4.5 lens **£14 : 10 : 0**



Any Model on Easy Terms.



"CONTAX III"

with built-in photo-electric exposure meter.

In other respects Contax III does not differ from Contax II. Fitted with Zeiss Tessar lens, 2-in. focal length, f/3.5, from **£53:0:0**



LEICA MODEL III

With f/2 Summar Lens.

Automatic focussing, 3 shot in 10 secs., anything up t 36 pictures one loading, doubl exposures impossible. Fc travel or for photographs a night or in any weathe Leica is the ideal camera **£39:10:(**

Nine monthly payments of 92

GET IT . . .

We have the finest stocks of apparatus in the country, and the first monthly instalment secures any purchase.

CITY SALE & EXCHANGE (1929) LTD.

WE STOCK EVERY ACCESSORY FOR MOVIES, INCLUDING SCREENS, SPLICERS, EDITING & TITLING OUTFITS, ETC., & EVERY PHOTOGRAPHIC & ENLARGING NEED

IF YOU WANT A REAL BARGAIN—HERE'S YOUR CHANCE!

9.5-mm. Pathe Home Projector, complete with resistance £4 10 0

3¼×2¼ Agfa Speedex, Solinar f/4.5 anastigmat, D.A. Compur, complete in case. As new £4 19 6

Latest Avo Exposure Meter, complete in case £2 2 0

2¼ square No. 1 Rolleidex, Carl Zeiss Tessar f/4.5, Compur shutter, filter and leather case £9 5 0

¼-pl. Salex de Luxe Enlarger, all-way negative carrier, Petzval objective, 5½-in. condenser, complete with electric fittings £6 17 6

3¼×2¼ Zeiss Ikon Ideal Folding Pocket, double extension, Carl Zeiss Tessar f/4.5, Compur, 3 slides, F.P.A. and leather case £8 17 6

3¼×2¼ Very Latest Kodak Regent, Carl Zeiss Tessar f/4.5, delayed-action Compur, coupled range-finder and leather case. As new £14 17 6

9.5-mm. Pathe 200-B Projector, complete with resistance adjustable to 250 volts. New condition £12 17 6

¼-pl. Manufoc Tenax, Dogmar f/4.5, Compound shutter, double extension, 3 slides, F.P.A. and leather case £6 6 0

Mirax Enlarging Attachment, for use with one's own camera £2 5 0

4½×2½ No. 1a Zeiss Ikon Ikonta Roll Film, Carl Zeiss Tessar f/4.5, delayed-action Compur shutter and leather case £7 17 6

3¼×2¼ Six-20 Roll Film Kodak, f/6.3 Kodak anastigmat, portrait lens. Nice order £1 19 6

6×6 Automatic Rolleiflex, f/3.8 Carl Zeiss Tessar, Compur shutter, plate attachment, 4 slides, pair of Proxar lenses, sun shades, iris diaphragm attachment, light filter, and leather case. Very nice outfit indeed. As new £24 0 0

Model III Leitz Leica, Summar f/2, coupled range-finder £31 10 0

9-cm. Elmar f/4, for Model 1 Leica, complete in purse £5 5 0

15-in. T.T. & H. Telephoto Lens f/5.6, iris, leather case £10 17 6

Model I Leica, f/3.5 Elmar, interchangeable, focal-plane shutter, and case £10 10 0

3¼×2¼ No. 6 Watch Pocket Carbine, Aldis-Butcher f/4.5, Compur shutter, and canvas case £3 18 6

8×30 Zeiss Deltrintem Prism Binocular, centre screw focussing and leather case £10 10 0

3¼×2¼ T.-P. Horizontal Reflex, Dallmeyer f/4.5, focal-plane shutter, 3 slides, roll-holder and case £5 19 6

Zeiss Ikon Contax, f/3.5 Tessar anastigmat, coupled range-finder, focal-plane shutter and every-ready case £16 16 0

3×4 cm. Zeiss Kolibri, Carl Zeiss Tessar f/3.5, Compur shutter and leather case £7 7 0

¼-pl. T.-P. Press, Carl Zeiss Tessar f/4.5, focal-plane shutter, 3 D.D. slides and leather case £13 10 0

3×4¼ cm. Ernemann Focal-plane, f/1.8 Ernostar, focal-plane shutter, 6 slides, F.P.A. and leather case £16 10 0

¼-pl. No. 3 Series III Kodak, Cooke Aviar f/4.5, Compur shutter, leather case. Very nice order £2 19 6

¼-pl. No. 3 F.P.K., R.R. lens, speeded shutter ..... 8s. 9d.

3¼×2¼ Ica Bebe, Carl Zeiss Tessar f/4.5, fully-speeded shutter, focussing adjustment, 3 slides £6 6 0

2¼ square Voigtlander Superb, f/3.5 Heliar, Compur shutter. New condition £13 17 6

¼-pl. Vertical Magnaprint Enlarger, f/6.3 anastigmat, 5½-in. condenser, negative carrier, and electric fittings. New condition £10 15 0

16-mm. Ensign Projector, 180-watt lamp, motor drive, resistance to 250 volts £13 7 6

4×3 cm. Roll Film Piccochic, f/3.5 Goerlitz Meyer anastig. lens, in Compur £5 5 0

4×3 cm. Roll Film Zeiss Baby Ikonta, f/4.5 anastig. lens £3 2 6

4×3 cm. Roll Film Korelle, f/4.5 Schneider anastig. lens £3 10 0

4×3 cm. Kolibri Roll Film, f/3.5 Tessar, in Compur shutter £6 17 6

4½×6 cm. Salex Focal-plane, f/5 anastig. lens, 3 slides, F.P.A. £12 7 6

4×4 cm. Rolleiflex Roll Film, f/3.5 Zeiss Tessar, leather case £12 17 6

3¼×2¼ Ikonta Roll Film, f/6.3 Novar lens, leather case £3 3 0

3¼×2¼ Roll Film Series III Kodak, f/4.5 Tessar, in Compur £7 2 6

3¼×2¼ Roll Film Ensign, f/4.5 Lukos anastig. lens, in Compur £3 15 0

3¼×2¼ Folding Roll Film, f/4.5 Meyer anastig. lens £2 19 6

1a Roll Film Icarette, f/4.5 Zeiss Tessar, in Compur £6 17 6

1a Roll Film Kodak, f/6.3 anastig. lens, leather case £1 19 6

P.C. Roll Film Kodak, f/6.3 Zeiss Tessar, in Compound shutter £3 17 6

¼-pl. Roll Film Kodak, f/4.5 anastig. lens, Kodamatic shutter, ¼ to 1/150th £5 17 6

3¼×2¼ N. & G. Special Sibyl, f/4.5 Zeiss Tessar, 12 slides, case £7 10 0

3¼×2¼ Blocknote, f/6.3 Zeiss lens, 6 slides £2 17 6

¼-pl. P.C. D.E. Goerz Tenax, f/4.5 Goerz Dogmar lens, 6 slides, F.P.A., leather case £7 12 6

9×12 and ¼-pl. D.E. Zeiss, f/4.5 Tessar, in D.A. Compur shutter, 6 slides, F.P.A., leather case £8 12 6

¼-pl. D.E. Cameo, f/4.5 Zeiss Tessar lens, Compur shutter, 4 slides, case.. £6 17 6

¼-pl. N. & G. Special Sibyl, f/4.5 Ross Xpres, 6 slides, F.P.A. £8 10 0

3¼×2¼ Roll Film Ensign Reflex, f/4.5 anastig. lens £4 19 6

¼-pl. Pressman Reflex, f/4.5 Dallmeyer lens, 6 slides, F.P.A., case £5 19 6

¼-pl. T.-P. Reflex, f/4.5 Cooke anastig. lens, 6 slides, F.P.A. £6 17 6

3¼×2¼ Salex Focal-plane, f/4.5 anastig. lens, 3 slides, F.P.A. £4 4 0

3¼×2¼ Salex Focal-plane, f/5.5 anastig. lens, 3 slides, F.P.A. £3 7 6

¼-pl. Ross Panross Press, f/4.5 Ross Xpres, 3 slides, leather case £10 17 6

¼-pl. Graflex Reflex, f/4.5 Kodak anastig. lens, 1 D.D. slide, F.P.A. £5 15 0

4½×6 cm. Focal-plane, f/4.5 Zeiss lens, 12 slides, case £4 4 0

9.5 Enung 250-w. Projector, forward and reverse movement, sprocket drive £22 10 0

Model II Leica, f/3.5 Elmar. £19 10 0

Model III Chromium-plated Leica, f/2 Summar, 10.5 f/6.3 Elmar, complete in case £40 5 0

10.5 f/6.3 Elmar Telephoto, complete in leather case. Cost £11 1s. £8 17 6

Kodak Retina, f/3.5 Schneider anastig. lens, complete in case. Cost £12 10s. £8 15 0

4×3 cm. Piccochic, f/3.5 Meyer Trioplan, in Ibsor shutter, speeded from 1 to 1/150th and Time £4 19 6

1a Icarette Roll Film and Plate, f/4.5 Zeiss Tessar, Compur shutter, focussing screen, three 3¼×2¼ metal slides £6 17 6

45×107 Glythoscope, 6 slides, leather case £1 7 6

9.5 Pathe Home Movie Projector, double claw, super attachment, motor drive, added resistance £7 10 0

¼-pl. Salex Horizontal Enlarger, f/4.5 Dallmeyer anastigmat lens, orange cap, 5½-in. condenser, complete with electric fittings. Unsoiled £7 15 0

¼-pl. D.E. Folding, f/4.5 anastig. lens, Compur shutter, 6 slides £3 19 6

Kodascope Model D, complete with resistance. As new £17 0 0

Cine-Kodak Model B, f/1.9 lens, and 3-in. f/4.5 Telephoto, leather case, filters and Kodacolor. As new £27 15 0

Kodascope Model D, 300-watt, complete with resistance. As new £16 15 0

Cine-Kodak Model B, f/1.9 lens, also 3-in. f/4.5 Telephoto, filters and Kodacolor, leather case. New condition £28 10 0

Pathe Home Talkie Outfit, complete with speaker and leads. As new £45 0 0

Permarec Home Recording Turntable, 33-1/3rd to 78 r.p.m., straight-line tracking device, volume indicator, complete and perfect. List price £45 ..... £18 10 0

Permarec 10-watt Recording Amplifier, and matched microphone. As new. Perfect. List price £65 ..... £23 15 0

Pathe 200-B Projector, resistance and case. As new £11 17 6

Model A 1936 Gebescope, 2 speeds, and Romboid prism. As new £72 10 0

Model III Leica, black, f/2 Summar, ever-ready case £31 0 0

3×4 cm. Baldi Roll Film, f/2.9 Meyer anastigmat, Compur sector shutter, purse case £6 10 0

3¼×2¼ T.-P. Junior Reflex, f/4.5 Cooke anastigmat lens, revolving back, 6 slides, F.P.A., leather case £7 17 6

3¼×2¼ No. 6 Tropical Carbine, f/4.5 Aldis anastigmat, Compur sector shutter, leather case £4 17 6

3¼×2¼ Adams' Minex Reflex, 5½-in. Zeiss Protar, 6 D.D. slides, F.P.A., leather case. As new. Cost £75 ..... £37 10 0

3¼×2¼ Agfa Billy Roll Film, f/4.5 Protar anastigmat, D.A. Compur shutter, leather case £4 19 6

6×6 Voigtlander Brilliant, f/7.7 Voigtar anastigmat, ever-ready case £1 15 0

¼-pl. T.-P. Horizontal Imperial Enlarger, f/7.7 Aldis anastigmat, complete with electric fittings £4 17 6

Kodak Retina Camera, f/3.5 Xenon anastigmat lens, Compur shutter, leather case £7 12 6

4×4 cm. Rolleiflex, f/2.8 Zeiss Tessar anastigmat, Compur shutter, ever-ready case £15 15 0

3¼×2¼ Venus Wafer Folding Plate, f/4.5 Zeiss Tessar anastigmat, Compur sector shutter, rising and cross front, double extension, 6 slides, F.P.A. and leather case £8 5 0

Model I Leica Camera, f/3.5 Elmar anastigmat, ever-ready case £8 17 6

Zeiss Contaflex, f/2 Sonnar anastigmat, 13.5-cm. f/4 Zeiss Sonnar, ever-ready case. New condition £71 10 0

2¼ square Rolleiflex Camera, f/3.8 Tessar lens, Compur shutter, leather case £9 12 6

Ensign Vertical Midget Magnaprint, automatic model, f/4.5 Dallmeyer enlarging anastigmat, electric fittings, complete £6 6 0

3¼×2¼ Zeiss Netta Roll Film, f/4.5 Nettar anastigmat, Klio shutter, 1 to 1/175th sec., leather case £5 5 0

Model II Leica Camera, Chromium, f/3.5 Elmar, ever-ready case £21 10 0

6×6 cm. Super Ikonta, f/2.8 Zeiss Tessar, Compur Rapid shutter, ever-ready case £22 10 0

3¼×2¼ Nagel Roll Film, f/4.5 Nagel anast., Vario shutter, leather case £3 12 6

3¼×2¼ Zeiss Maximar Folding Plate, f/4.5 Zeiss Tessar, delayed-action Compur shutter, rising and cross front, 6 slides, F.P. adapter, leather case £8 7 6

520 Balda Camera, f/3.5 Meyer, Compur shutter, purse case £5 17 6

530 Super Ikonta, f/3.5 Zeiss Tessar, Rapid Compur shutter, purse .. £13 17 6

3½×2½ Up-to-date Makina, coupled range-finder, f/2.9 Plaubel Anticomar, 3 slides. As new £26 10 0

Model II Leitz Leica, f/3.5 Elmar, coupled range-finder, case £17 17 0

Zeiss Contax, high and low speeds, f/2.8 Zeiss Tessar, ever-ready case £22 10 0

Kodak Vertical Enlarger, for 6×4 and smaller negs., f/6.3 anas., electric fittings £4 17 6

3¼×2¼ Ensign Magnaprint Vertical Enlarger, f/6.3 anas., condenser, base easel, electric fittings £6 10 0

¼-pl. Oak Enlarger, good obj., 5½-in. condenser, electric fittings, carrier £4 17 6

Tyler's Helioscopic Lantern, long ex., large dia. obj., electric fittings, condenser, carrier, case £3 7 6

Model A Cine-Kodak Projector, 200-watt lamp, adjustable resistance, travelling-case. Cost £56 ..... £15 0 0

Pathe Home Movie, type C motor, group resistance, super attachment £8 17 6

Pathe 200-B Cine Projector, adjustable resistance, 200-watt lamp £13 17 6

6×13 Rolleidoscope, pair f/4.5 Tessars, Compur, L/case. Cost £54 7s. 6d. As new £37 10 0

1a N. & G. Excelsior Sibyl, f/4.5 Ross Xpres, high and low speed shutter, L/case. Cost £36 ..... £9 17 6

3¼×2¼ T.-P. Horizontal Reflex, Dallmeyer f/4.5 anas., 8 slides, roll-holder .. £5 19 6

Latest 6×6 Rolleiflex, f/3.5 Zeiss Tessar, high-speed Compur, pair of Proxars, colour filter, L/case £19 10 0

3¼×2¼ T.-P. Reflex, revolv. back, f/3.5 Cooke anas., 11-in. f/5.6 Dallmeyer Dallon Telephoto, 2 double and 8 single slides, colour filter, F.P.A., L/case £23 10 0

6×6 Rolleiflex, f/4.5 Zeiss Tessar, Compur shutter, L/case £10 10 0

4×6 Baby Rolleiflex, automatic, f/3.5 Tessar, ever-ready case £13 17 6

4½×6 N. & G. Baby Sibyl, f/4.5 Cooke, 3 D.D. slides, supplementary range-finder, L/case. Cost £23 ..... £6 17 6

3¼×2¼ All-metal Folding Pocket, double ex., f/4.5 Tessar, Compur, 6 slides. £5 19 6

3¼×2¼ N. & G. New Special Sibyl, f/4.5 Cooke Aviar lens, 3 D.D. slides, L/case £7 17 6

Model II Leitz Leica, f/2 Summar, ever-ready case £29 10 0

3¼×2¼ Mentor Compur Reflex, f/4.5 Tessar, Compur, 3 slides, F.P.A., L/case £11 17 6

V.P. Agfa Speedex, f/3.9 Solinar anas., Compur £3 12 6

48-cm. f/5.5 Goerz Dogmar. As new Cost £50 ..... £14 10 0

42-cm. f/5.5 Goerz Dogmar. Cost £45 ..... £12 10 0

3¼×2¼ Zeiss Miraphot Vertical Enlarger, f/4.5 Tessar £7 12 6

9×12 Zeiss Miroflex, f/4.5 Tessar, 6 slides, F.P. adapter and case. Cost £44 ..... £20 0 0

Williamson 3¼×2¼ Aerial Pistol Camera, f/5 Ross Xpres, 12 slides, F.P. adapter, L/C. £14 10 0

Special list of 400 items End-of-the-Season Surplus Exchanges, must be cleared regardless of cost.

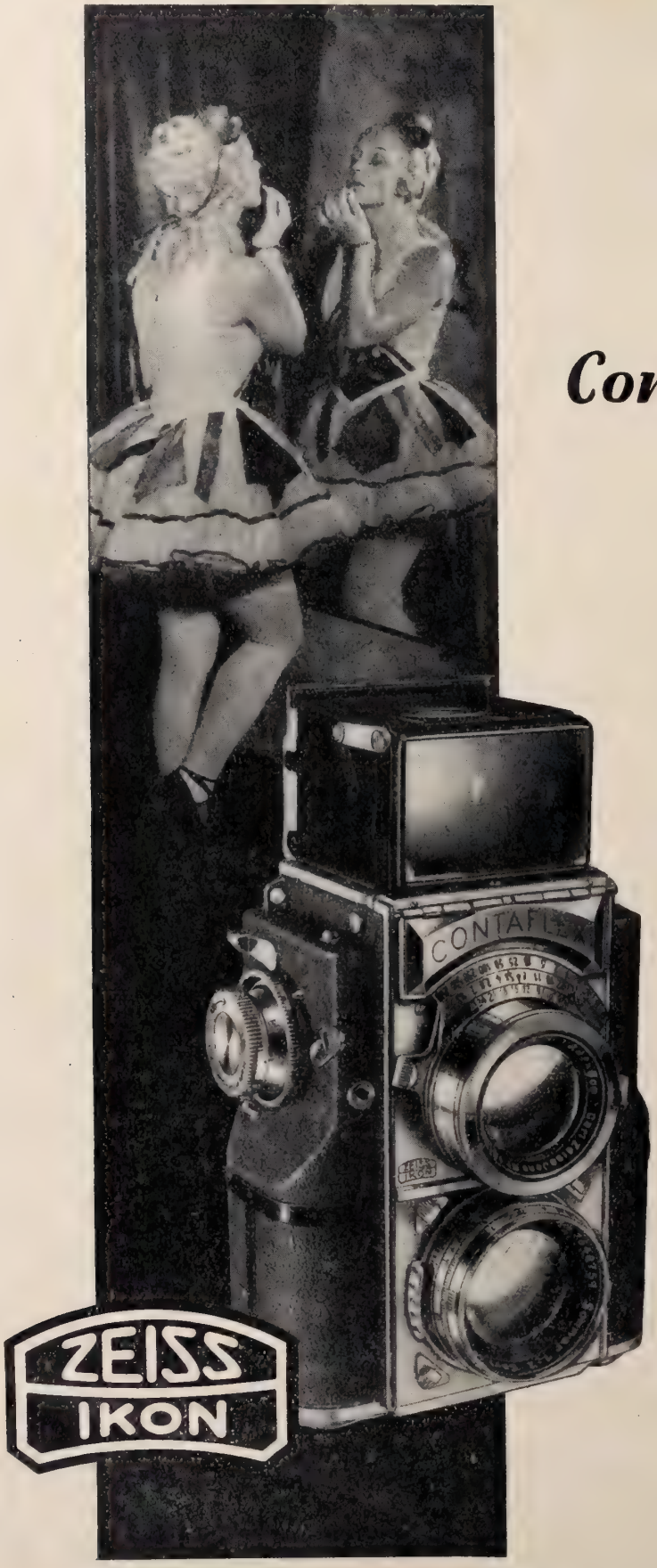
Gratis and post free.

90/94 FLEET ST
LONDON, E.C.4 Phone: CENT. 9391

84 ALDERSGATE St
LONDON, E.C.1 Phone: NAT. 0591

59/60 CHEAPSIDE
LONDON, E.C.2 Phone: CITY 1124/5/6

54 LIME STREET
LONDON, E.C.3 Mansion House 0180



Correct Exposure

CORRECT STOP

CORRECT DISTANCE

Upon these three factors, especially in night photography, depends the perfect photograph.

Every doubt on all these points is removed by the Contaflex, in which is incorporated the following technical necessities for good photographs under difficult conditions :

- Built-in photo-electric exposure meter.
- Special type focussing screen compensated for parallax, showing an image double the negative size and giving a brilliant image even in the corners.
- Interchangeable Zeiss lenses, apertures up to the Sonnar f/1.5—focal lengths up to $5\frac{3}{8}$ in.—all indicating the depth of focus at any given lens stop.
- Metal focal-plane shutter with speeds from $\frac{1}{2}$ to 1/1,000th second.
- Delayed-action shutter release for self-portraits.
- Albada sports view-finder.

The only miniature (24×36 mm.) reflex possessing the above features.

Contaflex

Write for copy of a new Zeiss Ikon publication, "Unfettered Photography," dealing with all Zeiss Ikon miniatures. We shall be pleased to arrange with your local dealer to demonstrate the Contaflex to you without obligation.

ZEISS IKON LTD.
11, Mortimer House, Mortimer Street, London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, NOVEMBER 4TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2504.

TOPICS of the Week

A GREAT number of our readers who use miniature cameras will welcome the new feature appearing for the first time in this issue and devoted to their special needs. It is a subject that invites endless opportunities for discussion and will provide a vast amount of matter useful to a steadily growing section of amateur photographers. Our principal difficulty will be in the selection of a weekly instalment of matter that will appeal to the greatest number. It is in this respect that our readers who are "miniature" minded, either in theory or practice, can help by suggesting subjects that need attention, and by queries that will call for useful replies of general interest. In any case we shall be glad to hear from them with any helpful criticism of "Miniature Camera Notes."

Fine-grain Developers.

Fine-grain developers, like miniature cameras, are no novelty. Looking through an old "Photographic Annual" recently, we came upon the following:—

"*Thickened Developer.* Said to give negatives with fine grain, softness, and freedom from halation. Add 1 oz. of golden syrup (treacle) to every 2 oz. of developer. This will increase the time of development 50 per cent. Dish requires constant rocking. A developer specially recommended for this method is: Metol 3 grs., hydroquinone 12 grs., sodium sulphite cryst. 50 grs., sodium carbonate cryst. 100 grs., treacle 2 oz., water 4 oz." We have not tried it ourselves, and will positively refuse to accept any responsibility for its behaviour. But if there is any sweet-toothed miniaturist among our readers who would not mind getting his fingers sticky in the hopes of finding a super fine-grain developer, we heartily wish him luck.



AWAY TO THE NORTH.

A fine study of smoke and action, taken at a London terminus. See article on "Railway Photography" in this issue.

A Good Word for the Manufacturers.

Manufacturers get so many kicks and suffer so often for faults that are not their own, that it is pleasant to record a statement which was made in public recently, not by a manufacturer, but by a grateful client. The speaker was comparing the jewellery trade with the photographic, and he said that in the jewellery trade the purchaser paid for the name; in the photographic trade he did not. What he paid for in the photographic trade when he bought the goods of a reputable house was the great care exercised in manufacture, the rigorous inspection, and the relentless discarding of the inferior article. Some manufacturers, of course, work to price and adjust quality thereto; others work to quality and then fix the price. Refinements and patents have to be paid for, and in the case of goods from abroad the payment of duty and depreciation of currency have to be taken into account. These many factors account for the puzzling nature of prices which confuse the very elect.

The Amateur Film.

The advance in amateur film-making is most marked. Probably in no other department of photography is progress being made at such a pace. We saw the other evening a series of short films, all the work of amateurs, and some of them in Dufaycolor or Kodacolor. All except one, which showed a lack of what might be called a sense of cinematics, so that one had the

irritating feeling of opportunities presented by unusual subject-matter being missed, were first-rate. Some were natural history subjects, notably a colour film by Mr. and Mrs. Ridley, who with infinite patience and skill, at Wicken Fen in Cambridgeshire, had traced the life-history of the swallow-tailed butterfly. The pretty caterpillar, the curious chrysalis, the gorgeous butterfly emerging for its ten-day life, made a really dramatic picture. It is evident that workers using colour films are paying very great attention to the question of exposure, and the films please not only the eye of the man interested in the several subjects, but the more critical eye of the photographer interested in a faithful rendering of nature.

Photographic Reversal Processes

A very scientific communication from the Department of Physical Chemistry at Cambridge was made to the last meeting of the Royal Photographic Society. It concerned the border effects associated with photographic reversal processes. If a plate is exposed and partially developed, and is then exposed again to diffused light and redeveloped, a partial or complete reversal of the image takes place. This is the well-known Sabattier reversal. The second image which develops up has been shown to be a positive, and the final appearance of the plate depends on the relative strengths of the positive and negative images in the same film. Thus, if the first exposure and development are fairly full only the image of the shadows will be reversed. The authors of this communication, Mr. G. W. W. Stevens and Mr. R. G. W. Norrish, said that the borders formed in these partial reversal processes were produced by the spread of the Sabattier or other reversal beyond the limits of the image. The mechanism of this spreading was primarily the process of scattering of light in the films—what they called diffusion halation. Secondary effects, due to restraining of the second development by products of the first, may reinforce the border effect in some cases. They concluded that the production of the Sabattier effect itself is primarily independent of the formation of potassium bromide or oxidation products in the film.

"The Amateur Photographer" EXPOSURE TABLE—*November*

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m. double these exposures. From 7 to 8 a.m. or from 4 to 5 p.m., treble them.

Subject.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
Open seascapes and cloud studies	1/20 sec.	1/30 sec.	1/60 sec.	1/80 sec.	1/100 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/10 ,,	1/15 ,,	1/30 ,,	1/40 ,,	1/50 ,,
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/4 ,,	1/6 ,,	1/12 ,,	1/15 ,,	1/20 ,,
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/3 ,,	1/4 ,,	1/10 ,,	1/12 ,,	1/15 ,,
Buildings or trees occupying greater portion of pictures	3/4 ,,	1/2 ,,	1/4 ,,	1/5 ,,	1/6 ,,
Portraits or groups taken out of doors, not too much shut in by buildings	2 secs.	1½ ,,	1 ,,	1/2 ,,	1/3 ,,
Portraits in well-lighted room, light surroundings, big window, white reflector ..	6 ,,	5 secs.	3 secs.	2 secs.	1½ ,,

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

Ultra Rapid.

AGFA, Special Portrait.
,, Isopan ISS Film.
,, Super-speed Film.
,, Isochrom Film.
,, Ultra Special.
BARNET, Press and Super Press.
,, XL Super-speed Ortho.
,, Soft Panchromatic.
,, Studio Fast.
,, Ultra Rapid.
EASTMAN, Par Speed Cut Film.
,, S.S. Cut Film.
,, S.S. Pan. Film.
ENSIGN, Ultrachrome Film.
GEVAERT, Super Sensima.
,, Sensima Fast.
,, Sensima Ortho.
,, Super Chromosa.
,, Roll Films and Packs.
ILFORD, Golden Iso-Zenith.
ILFORD, Iso-Zenith.
,, Hypersensitive Pan. Plates and Films.
,, Portrait Film (Ortho Fast).
,, Monarch.
,, Press.
,, S.S. Ex. Sens.
,, Zenith Ex. Sens.
,, S.G. Pan.
ILLINGWORTH, Fleet.
,, Super Fleet.
,, Super Fleet Ortho.
,, Pan. Fleet.
IMPERIAL, S.S.S. Press Ortho.
,, Eclipse.
,, Eclipse Ortho. Soft.
,, Eclipse Soft.
,, Eclipse Ortho.
,, Eclipse Pan. Soft.
KODAK, Verichrome Film.
,, Super Sensitive Pan. Film.
,, Panatomic.
MARION, Record.
,, Iso Record.
NURO Film.
SELO, Selochrome Roll Film and Film Pack.
,, Selo. Pan. Roll Film.
VOIGTLANDER, Illustra Film.
WELLINGTON, Anti-screen.
,, X Press.
ZEISS IKON, Pernox Roll Film and Packs.

Extra Rapid.

AGFA, Chromo.
,, ,, Isolar.
,, Extra Rapid.
,, Isolar.
,, Iso Rapid.
AGFA, Iso Rapid Chromo.
,, Roll Film.
BARNET, S.R. Pan.
,, Studio Ortho.
ENSIGN, Roll Film.
GEVAERT, Filtered Ortho.
,, Chromosa.
,, S.R.
,, Regular Cut Film.
ILFORD, Auto. Filter.
,, S.R. Pan.
,, Pan. Film.
,, Rapid Chromatic.
IMPERIAL, Non-filter (new series).
,, Eclipse Pan. B.
,, S.S. Ortho.
KODAK, Roll Film and Film Pack.
PATHE, Roll Film.
SELO, Roll Film.
ZEISS IKON, Roll Film and Film Pack.

Rapid.

BARNET, S.R.
,, Self-screen Ortho.
ILFORD, Screen Chromatic.
,, S.R.
,, Commercial Ortho Film.
IMPERIAL, Non-filter.
,, S.R.
,, S.R. Ortho.
KODAK, Cut Film.

Medium.

ILFORD, Empress.
,, Chromatic.

Ordinary.

BARNET, Ordinary.
GEVAERT, Ordinary.
ILFORD, Ordinary.
,, Rapid Process Pan.
IMPERIAL, Ordinary.
,, Pan. Process.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Choosing an Enlarger

While the choice is less wide than is the case with cameras many photographers are puzzled at the variety of enlarging apparatus offered. The matter of choice is dealt with in this article, with regard to individual requirements.

IN these days, when most photographers make small negatives, enlarging apparatus of some kind is an essential item of equipment. At the present time there is a great variety of such apparatus available, and, as with the choice of a camera, the photographer of limited experience needs a little help in selecting the instrument best suited to his needs.

There are two main types into which present-day enlargers may be divided. There is the high-speed vertical enlarger, the more expensive models of which are fitted with an automatic focussing arrangement and a large-aperture lens.

The projector-head slides up and down a vertical pillar, the image being projected downwards on to a large board. This usually carries a paper-holder of some convenient kind, and serves, in addition, as the base upon which the whole enlarger stands.

The horizontal enlarger is built rather like the optical lantern used for the projection of lantern slides. The place of the screen is taken by an easel upon which the paper is pinned. This easel is in most cases structurally separated from the enlarger itself, the two being brought close together for making small prints, and separated more widely for big enlargements.

This is a general description of the two types of enlarger, but it will be understood that there are minor differences between different models of the same type. For example, some models rely on a condenser for even illumination of the negative, while others dispense with this and secure the same end by means of a diffuser. In some instruments the two systems are combined, a collecting lens being used in conjunction with an opal bulb or other source of diffused light.

Vertical Enlargers: Advantages and Limitations.

The photographer may find that the vertical enlarger has points of special advantage in his particular case. They are generally more compact than the horizontal type, and may be operated in a rather smaller space, an advantage when dark-room accommodation is limited. The fact that many of these enlargers are of the automatic focussing type is also an advantage to those photographers whose vision is not of the best, and who find a difficulty in focussing. The setting of a scale determines the size of the enlargement, sharp focus being automatically maintained no matter how the size may be varied.

These enlargers are limited with regard to the largest print that may be made, although in most cases this is in the region of 15 × 12 inches, a size sufficient for most purposes. Fitted with a large-aperture anastigmat lens, exposures are very short, making it possible to use the slower or chloro-bromide papers for the purpose of enlarging.

Horizontal Enlargers.

While the vertical enlarger represents the latest development in enlarger design, there are still many photographers who prefer those of the older type. They are rather lower in cost, and the size of the picture that may be made with an enlarger of this kind is only limited by the dimensions of the dark-room and by the size of the bromide paper. There is also considerable facility for the control of the projected image, in the matter of masking or local shading during exposure.

In addition, these enlargers have sufficient extension of bellows to allow of their being used for reduction. This latter is a valuable feature if lantern slides are being made from quarter-plate or larger negatives. In their best form these enlargers are also provided with a carrier that permits the negative to be displaced from the vertical position. This is useful for the correction of vertical lines on the negative which converge owing to the camera having been tilted when exposing.

Lighting Systems.

It is most important that the negative should be evenly illuminated. As already stated, this is done by means of a condenser, the latter collecting the light rays from the illuminant and sending them forth so that the margins of the field are as evenly illuminated as the centre.

In other cases this is done by means of a system of reflectors. Both of these systems have their claims for consideration.

The condenser system offers the advantage of high speed, and reduces exposure. The diffuser is kinder to small blemishes on the negatives, as well as to hand-work or retouching, the latter being less in evidence. In one or two models the two systems are combined, with the result that the advantage of high speed remains, while the reproduction of small blemishes, hand-work, or grain in the negative, is avoided.

The Lens.

As with the camera, the optical quality of the lens is of the first importance. The finest definition in the negative can be lost by the use of an objective of indifferent quality. Many photographers are not aware of the importance of a good lens, as is evident by the number of enlargements that exhibit poor definition. If the photographer is possessed of a good lens on his camera, it is generally possible to use the same instrument on the enlarger.

Illuminants.

In most cases an electric lamp of the pearl type is employed for enlarging, but where, as in country districts, electric current is not available, the photographer has to consider other light sources.

Incandescent gas is quite suitable for horizontal enlargers, but not all the vertical models are adapted for it. The same applies to spirit vapour and acetylene gas.

Miniature Enlargers.

The user of a miniature camera will find that by employing an enlarger built for the size of negative used work will be enormously facilitated and the final prints will be better. It is true that an enlarger of quarter-plate size can, if necessary, be used for miniature negatives, but big enlargements will be difficult or even impossible to make. In a vertical enlarger the upright pillar will not be tall enough to give the high degree of magnification required, while the size of the dark-room may set a similar limit when using a horizontal enlarger. Further, there is some difficulty in seeing the image on the easel when the apparatus and the easel are separated by the great distance necessitated by the use of a large apparatus for small negatives.

PHOTOGRAPHING FIREWORKS

A Seasonable Topic

By A. L. M. SOWERBY.

THE photography of fireworks is probably the easiest branch of night photography, the reason being that in most cases the firework is quite reasonably bright, and it matters very little if almost nothing else is shown on the negative.

The most attractive subject of this kind, and the easiest to photograph, is a big public display, such as those frequently given at the Crystal Palace. At first sight it might seem that high shutter speeds are called for, owing to the rapid movements of such things as rockets, Roman candles, and the like. But a strictly instantaneous photograph of a fireball from a Roman candle would show only a point of light on the negative, whereas the eye appreciates the path of the ball as a whole, and the graceful curves that it traces out in its flight are one of the major attractions of the firework.

The whole path of the ball can be shown on the negative by leaving the shutter of the camera open during the whole time that the firework is in action, and the resulting picture gives a very fair interpretation of what the eye actually sees.

To photograph fireworks, then, the camera has to be on a stand and focussed usually on infinity. The lens is left open until it is judged that enough fireworks have been discharged to make an impressive display in the finished picture. They will appear simultaneous though actually they may have been discharged in succession.

This procedure is particularly effective with rockets. These are inclined to be difficult to photograph on account of the great height to which they fly. Unless the camera is situated at a very considerable distance from them the graceful curve at the top of their flight and the flare and splash of their bursting is very liable to be off the film.

If it is impossible to get far enough away to include the whole trajectory of the rockets, similar pictures may be obtained of Roman candles, which throw their fireballs to a much lesser height.

At still closer quarters one of the big set pieces of the public display may be photographed, but for these long exposures are not desirable. One reason for this is that many of these set pieces move (boxers, fighting cocks, etc.). Also the clouds of smoke they evolve look very well as they are illuminated by the light from the firework, and if an exposure of much more than a quarter of a second is given, billowing smoke will be reproduced as a formless blur.



A garden display.

It is difficult to give more than the vaguest suggestion as to the correct exposure for such subjects. After all, Guy Fawkes' Day comes only once a year so that it will not be too extravagant to use plenty of film, giving exposures varying from perhaps 1/20th of a second at f/4.5 to one second at the same stop.

Home fireworks in the back garden are more difficult to photograph owing to the photographer generally being too near to be able to include the flight of rockets or even Roman candles. The smaller fireworks, such as catherine wheels, jumping crackers, squibs, etc., which form the mainstay of most home displays are not very good photographically. A jack-in-the-box, given an exposure lasting from the first lighting to its explosion, makes a fair subject; so also are golden rain and such "short-throw" fireworks. These may be given half a second or less at full aperture.

A more ambitious subject is to photograph the young operator by the light of his golden rain. Even with ultra-fast pan. film and an exposure of 1/8th to ¼ second, a very wide aperture will be needed.

The development of the negatives, since they are of such furiously contrasty subjects, should, if possible, be done with a soft-working developer. In any case, the time of development should not exceed two-thirds of that which the particular film requires if used for ordinary subjects.

If ordinary M.Q. or Pyro is used, the negative should be slipped into cold water for two or three periods of a minute or two each during development. The finished negatives will be hopelessly disappointing to those unaccustomed to photographing such subjects, but remember that a night photograph must never be condemned as a failure until a print has been made. These are usually unexpectedly good.



At the Crystal Palace.

Readers' Hints, Tips and Gadgets

AN ENLARGING TIME-SAVER.

PROBABLY seventy-five per cent of the enlargements turned out by most amateurs are made on the smaller sizes of paper of about postcard or half-plate size. A great deal of time is wasted in pinning these small sheets to the easel, and each print must afterwards be trimmed to remove the holes made by the pins. The simple holder described here will obviate these troubles and at the same time it has several other advantages.

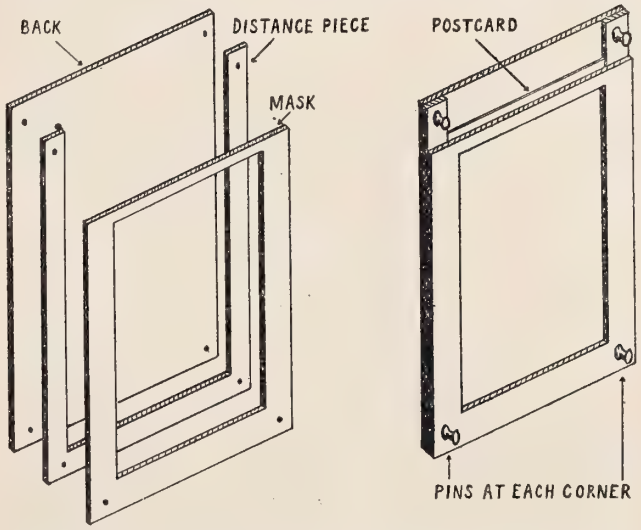
The holder embodies a mask which gives the prints a white margin all round, minimising waste and ensuring a neat finish. It can be moved instantly to any position on the easel so that any desired part of the picture can be selected for enlarging. This is a great advantage and avoids the need for rulings on the easel. Such rulings are of little use with the simpler types of enlarger where the negative carrier is not provided with centring adjustments.

It will be seen from the drawings that the holder is made from three pieces of cardboard glued together and fitted with pins at each corner. The back is best made from a thick piece of mounting board with a smooth white surface, so that it can be used for focussing upon. It should be about $\frac{1}{2}$ in. larger all round than the enlarging paper or postcard. A suitable size for postcards would be $6\frac{1}{2} \times 4\frac{1}{2}$ in.

The distance-piece which holds the cards in position should be the same size as the back, and about twice as thick as a postcard. It must be cut away to a U-shape as shown in the drawings. The exact size of the part to be cut away can be got by tracing round a postcard (or other size of enlarging paper). The margin at the foot can be about $\frac{3}{8}$ in., and around the sides about $\frac{1}{2}$ in.

Any piece of good smooth card can be used for the mask. It should be the same width as the other pieces, and about $\frac{3}{8}$ in. shorter. A rectangle is cut away from the centre, leaving a sufficient margin all round to give the prints a white border of $\frac{1}{8}$ to $\frac{1}{4}$ in. in width. The top margin of the mask should be about $\frac{1}{4}$ in. in width and arranged to allow the prints to project about $\frac{1}{8}$ in., so that they can be easily withdrawn.

After gluing the three pieces together push-pins are inserted at each corner and glued in position, leaving the points projecting about $\frac{1}{8}$ in. at the back. This allows the holder to be fixed in any position by merely pressing it against the easel.



A neat finish can be given by painting the mask black. This also allows one to see at a glance the exact size of the printing paper.

A. HARCUS CUTT.

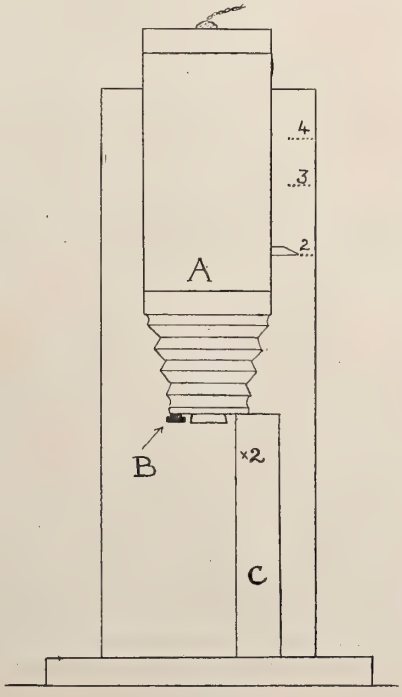
"AUTOMATIC" ENLARGER FOCUSSING.

THE following notes and diagram will show how a vertical enlarger of the type illustrated can be readily made almost self-focussing, with little more trouble than that occasioned by an hour's careful measurement.

The enlarger described is focussed by raising the lantern (A) bodily, a clamp being provided for fixing it to the vertical support at the back, and then turning the knob (B) until the image of the illuminated negative is sharply defined on the baseboard.

If an old negative with fine lines ruled on it, one or two inches apart, is used in the carrier, it will be a simple matter to decide the correct positions of the lantern and lens panel necessary to give any specific degree of enlargement. If then a pointer is fixed to a suitable place on the lantern or its carriage, and a scale of magnifications is engraved on the vertical support as shown, the correct position for the lantern for any required magnification may afterwards be easily found. To obtain the corresponding lens setting, a strip of metal or wood is cut so that when the lens panel is resting on the strip (C) as shown, the image is sharply focussed. The strip is clearly marked with the degree of magnification for which it is to be used, and is slid out of position before printing is started.

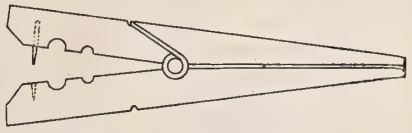
It is advisable to arrange that the pointer on the lantern shall run as close as possible to the scale to avoid error due to parallax, and it is essential that the same negative carrier shall be used as was employed to calibrate the instrument. Since woodwork is unfortunately influenced to some extent by the weather, it is as well to check the settings periodically, but no great trouble need be anticipated. No claims are made that a precision enlarger may be obtained by the above method, but certainly considerable fatigue may be avoided in the dark-room by using such a device for focussing.



M. L. HASELGROVE.

FILM CLIPS.

WET prints, and even more wet films, are so slippery that they are very liable to slip out of wooden clips. This can be prevented by inserting a gramophone needle in the jaws of the clip in the way shown in the drawing.



The usual needle is rather too long, and must be broken in half. This is done by gripping half the needle in a vice, and tapping the projecting portion with a hammer, when it will break off close to the vice. The shortened needle is then pushed, point outwards, into a small hole drilled in the clip.

A. LOVEYGROVE.

RAILWAY

By CHRISTOPHER WENLOCK.



Sunlit Smoke.

RAILWAY photography can be undertaken by the amateur at all times of the year, although high-speed pictures of express trains are perhaps more easily obtained in the summer-time when the light is at its best, but there are many other fine subjects available besides these.

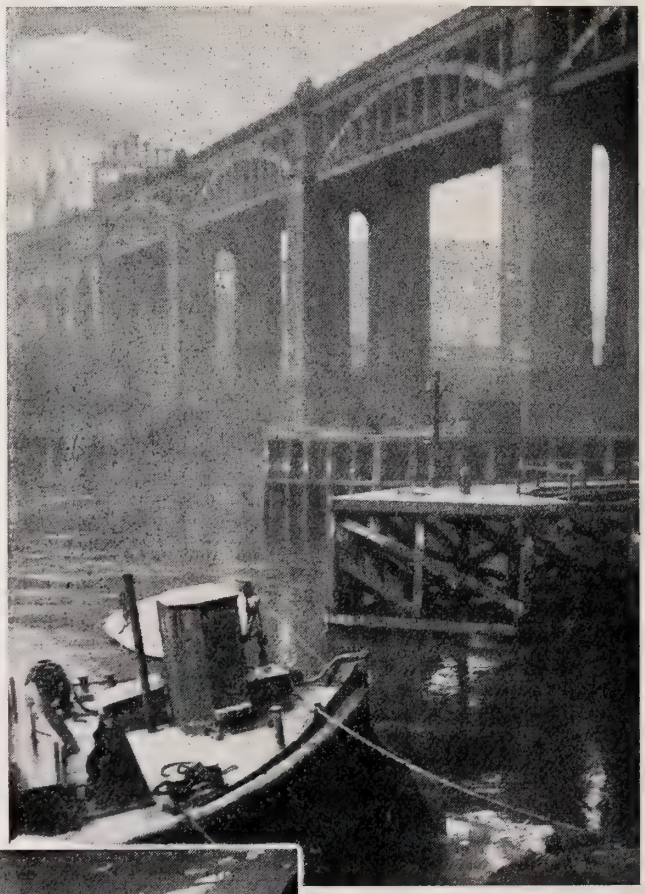
There is perhaps no richer hunting-ground for the photographer in search of pictures than the entourage of the railway, whether it be along the open line, in the goods yard or at the station; and both the scenery itself and the actors in the play are continually changing, thus presenting an infinite variety of subjects.

One of the most beautiful and effective features of the railway is the smoke or steam belching from the funnel with its wonderful formations and the play of sunlight upon it. With the rapid conversion of our lines to electricity for motive power this feature will gradually disappear, so that one should not lose an opportunity of securing real pictures from this source.

Trains in motion along the main lines, not necessarily expresses, afford many a picture, particularly if at the selected spot there be an incline in the line. Then greater power is required and there is a proportionate volume of smoke.

For this work it is well to choose a sunny day and select a suitable spot along the line where the background is pleasing, and suitable objects such as signals or a distant station fit into the picture harmoniously; and where there will be no wires or other paraphernalia to interfere with the composition.

It has been frequently stressed that for approaching objects, the nearer one can be in the direct line of approach the less chance there will be of apparent motion on the film. On the other hand one must be far enough from the direct line to secure a good side view of the train itself.



Over the River.



Sunshine at Liverpool Street Station.

Modern ultra-rapid plates and films make the photography of moving objects a simple matter, where a few years ago it would have had to be ruled out as impossible, or at least doubtful, during the autumn and winter months.

At the same time, for this work a stand camera is a very great advantage. One is then able to have the exact spot fixed, the camera focussed and everything in readiness for the exposure directly the engine has reached the predetermined position. With a hand camera, and the necessity of watching

Photography

the moving train in the finder, the chances are that one will be just too soon or just too late, and a disappointment will result.

On the platform of the station there are many choice pictures on a sunny day. Signals, water tanks, barrows, almost anything, can be turned to pictorial account, particularly when the train, with its contribution of smoke, enters the scene.

A train just emerging from a tunnel into the blazing sunlight with a cloud of steam is worth waiting for; and railway photography must be done with a time-table for consultation.



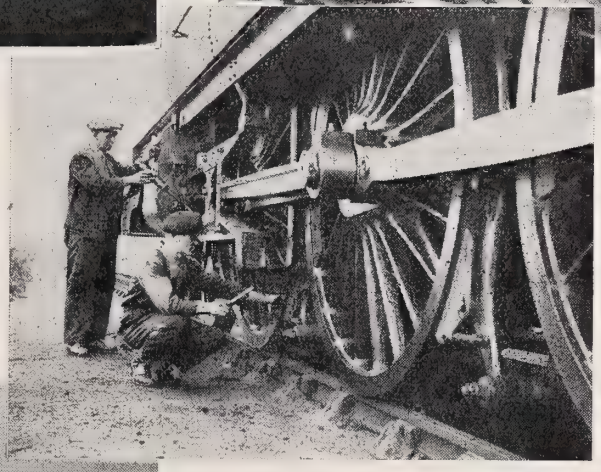
A Railway Silhouette.

Sunlight streaming in slanting rays from the glass roof of a terminus has provided many an exhibition print. The subject is far from easy, owing to the general activity of the crowds and the uncertain light, but a watchful eye to detect the right combination of factors will mean a welcome prize.

In the goods yard much interesting work may be done; but here there is little chance for stand work, and the reflex or miniature comes into its own. As the pictures will mostly be "movies" a sunny day is essential; and a quiet ramble about the yard will be sure to suggest topics.



Off the Rails.



Preparing for the Trip.



A Record-Breaker.

One must be careful not to let the men see that they are about to be photographed, or they will oblige the photographer by posing in the most becoming attitude; which, needless to say, will utterly ruin the pictorial quality of the print. Pose is fatal; natural movement gives life. It may often be necessary to practise a little harmless deceit and allow the men to suppose an exposure has been made; then, when they bend again to their tasks, the desired photograph may be obtained.

Some very choice close-ups of engines, of the engineer attending to the wheels, oiling and so forth, are to be seen in our exhibitions; of children in pleasing attitude beside piles of luggage, in conversation with railway men, and so on. These suggest the amazing possibilities in this line of photographic activity; and, since many of these opportunities occur when least expected, the wise camera-man will always carry with him at least a pocket camera. This he must know so intimately well that he can use it without fumbling, and almost without thought. With a fast lens, a fast film, and a quick eye, there should then be no danger of missing what may be the prize of a lifetime.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Annual Dinner of the Royal Photographic Society will be held at the Monico Restaurant, Piccadilly Circus, W.1, on Tuesday, November 10th, 6.45 for 7 p.m. Tickets 10s. 6d. each are obtainable from the Hon. Dinner Secretary, Mr. R. H. Lawton, 311, Thorold Road, Ilford, Essex, or from the Secretary, R.P.S., 35, Russell Square, W.C.1.

Messrs. Ensign, Ltd., of High Holborn, have just published three booklets under the following titles: "Optiscope Projectors for all Purposes," "Simple Lighting Equipment for Amateurs," and "The Fascinating Art of Enlarging." These give full details of the apparatus offered for these three purposes under the name of Ensign, and will be sent on request to any amateur who is interested.

An informative little booklet, dealing with the construction of the "Sixtus" and "Ombrux" photo-electric exposure meters and their capabilities, has just been issued by Messrs. J. H. Dallmeyer, Ltd., of 31, Mortimer Street, London, W.1, the sole distributors of these meters in this country. A copy of the booklet will be sent free to any reader of "The A.P." on application to the above address.

We have received from Messrs. Ilford an interesting and comprehensive booklet dealing with the use of Dufaycolor film in artificial light. It gives information as to the choice of filter in artificial light of various types, it being necessary, for correct colour reproduction, to have a filter suited to the particular light in use. The book also gives very complete instructions for the accurate determination of exposures with the aid of a photo-electric meter, together with numerous examples of practical interest. The choice of lens aperture when using flash-bulbs is also dealt with.

Conforming in general make-up with *The Amateur Photographer* Diary, already reviewed in these pages, but dealing specifically with their own particular interests, *The Autocar*, *The Motor Cycle* and *The Wireless World* Diaries are now on sale from Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, at 1s. 6d. each.

A new Bargain List has just been issued by the City Sale and Exchange, 54, Lime Street, E.C.3. It contains details of end-of-season clearance of Cameras, Home Cinés, Enlargers, Binoculars, Microscopes and Sundries. Readers in search of bargains in apparatus, etc., should send for a copy which is sent free on application to above address.

On Sunday next, November 8th, the Southern Railway Photographic Rambling party is visiting the woodlands near Arundel and Midhurst, where the autumn tints are now at their best. The special train leaves Victoria at 9.50 a.m. and returns at 9 p.m. The return fare is 4s., and the leader is Mr. A. E. Daly.

Lost!! Probably in the bus between The Elephant and Castle and Herne Hill. Rolleiflex No. 31381, in leather case, which also contained Rolleiflex lens hood and filter. (Lens, Tessar No. 989599.) If any reader is able to assist in tracing the camera will he communicate with Mr. J. H. Hole, 163, Northbrook Street, Newbury, Berks.

An award of 21s. has been made to Donald G. Sheldon, 526, Inglemire Lane, Hull, for the winning print in the Wallace Heaton Weekly Competition. Full particulars of this competition appear regularly in our advertisement pages.

We are advised that the new secretary of the Cheltenham Camera Club, formerly the Cheltenham Amateur Photographic Society, is Mr. W. R. Bawden, 11, Southern Road, Leckhampton, Cheltenham. This year a special series of demonstrations and informal lectures for beginners is being given.

The number of modern "all-wave" wireless receiving sets now available have brought a new zest to listeners. These enable large numbers of really short-wave stations to come in. As it is not easy for many people to identify many of the ultra short-wave stations, the issue of *The Wireless World* dated Friday, October 30th, fills a decided want. It is a Special Short Wave Number, and not only gives all necessary data concerning short-wave stations, but full particulars of all short-wave receiving sets now available.

The Coronet Camera Company, of 310, Summer Lane, Birmingham, 19, have just produced an attractive leaflet giving information concerning the use for winter photography of the Perutz films, for which they are sole British agents. This leaflet will be sent free on request to any reader.

Exhibitions and Competitions — CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in the issue of October 28.

Wallace Heaton "Open Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

Lincoln Camera Club.—Open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

Third Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

IV International Hungarian Exhibition.—Open, October 24–November 9. (Secretary, Magyar Amatörfényképezök, Orsz. Szövetsége, Budapest VII, Erzsébet-körut, 9, Hungary.)

Eighth International Photographic Salon of Japan.—Open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo, Asahi, Shimbun, Tokyo, Japan.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

Wray Park Studio (Reigate) Third Annual Exhibition of Enlargements made from local amateurs' films. (Windmill Galleries, High Street, Reigate), November 3–7, open 10 a.m. to 7.30 p.m.

G.E.C. (Coventry) Third Annual Exhibition. Open classes for members of Midland Federation Clubs.—Open, November 9–14. (P. H. Crosby, Hon. Sec., G.E.C. Photographic Society, General Electric Co., Ltd., Coventry.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.)

Royal Photographic Society Sub-standard Film Competition during December. (J. F. Marshall, Hon. Sec., Kiné Group, R.P.S., 35, Russell Square, London, W.C.1.)

Borough of Ealing Public Libraries Photographic Exhibition and Competition.—December 9–10. Open to all residents in the Borough. (M. L. Hodges, Librarian, Hanwell Public Library, London, W.7.)

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr., 69, Antwerp.)

Camera Club Members' Exhibition, 1936.—Entries, November 18; open, November 25–December 18. (The Secretary, The Camera Club, 17, John Street, Adelphi, London, W.C.2.)

Fourth (Third International) Wilmington Salon of Photography.—Entries, December 15; open, January 18–31. (Secretary, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.)

Fourth Scottish Amateur Film Festival, Final Adjudication and Public Show, February 20; entries, December 31. (Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.) Cash prizes.

Preston Scientific Society Twelfth Annual Open P.S.—Entries, January 8; open, February 1–13. (E. Eastham, 130b, Church Street, Preston, Lancs.)

S. London P.S. 41st Annual Exhibition.—Entries, January 18; open, February 13–March 13. (H. S. Adams, 40, Stockwell Park Road, S.W.9.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

29th Scottish National Salon.—Entries, January 23; open, commencing February 20. (John J. Robertson, Hon. Sec., Scottish National Salon, Art Gallery and Museum, Perth.)

Ilford P.S. International Exhibition.—Entries, January 30; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

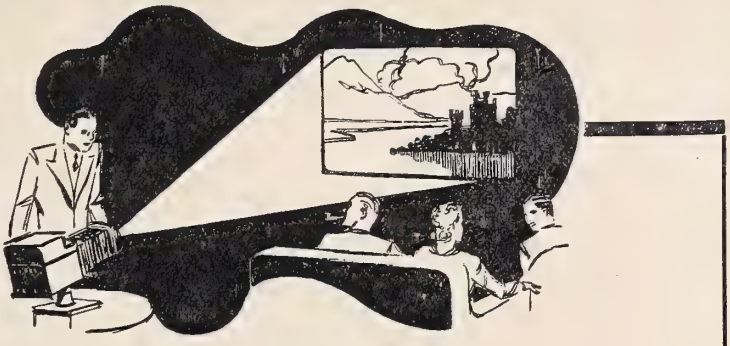
IVe Salon International Albert Ier.—Open, March 2–16; entries, January 31. (M. Roger Populaire, 18, rue de l'Egalité, Charleroi, Belgium.)

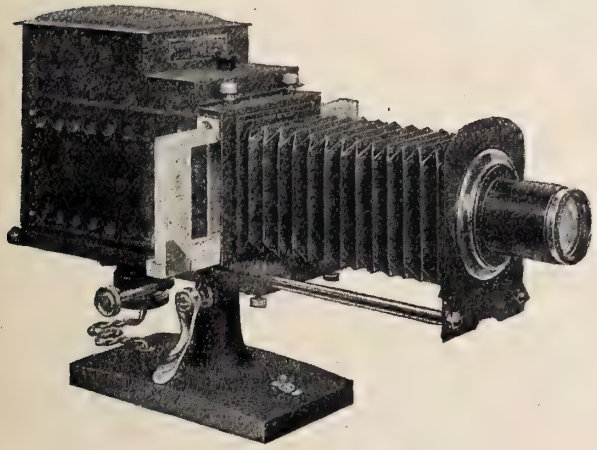
Runcorn C.C. North-West Cheshire Salon of Photography.—Entries, February 6; open, March 10–13. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

L.M.S. (London) P.S. Twelfth Annual Exhibition, open to Great Britain and Northern Ireland.—Entries, February 12. (Clarence Pursell, Chief Accountant's Office, L.M.S. Rly. Co., Euston Station, London, N.W.1.)

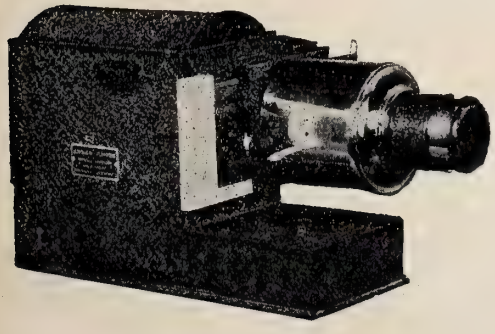
Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1, open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Lantern Slides reveal all the beauty in your pictures . . .





ENSIGN OPTISCOPE Model 6A.



ENSIGN LANTERN.

Project them with an

ENSIGN OPTISCOPE

You will be surprised at the beautiful effects that are obtained by projecting your pictures with an Ensign Optiscope. Your friends will appreciate them so much more than looking through your album. With the Ensign Lantern-slide making outfit you can make a lantern slide as easily as you can make a contact print.

ENSIGN OPTISCOPE Model 6A

Equally suitable for black-and-white or coloured (Dufaycolor) pictures mounted as slides. For use at home or in small halls. Takes 250 or 500 watt lamps. In handsome fibre carrying-case, and including slide carrier and all necessary leads and plugs (without lamp).

With **ALDIS UNO** Projection Lens, 8 or 10 in. focus ..... **£8 : 10 : 0**

ENSIGN LANTERN

A well-made lantern for home lectures and entertainment. Double achromatic lens, 6-in. focus, in focussing mount, 4-in. Plano Convex Condenser, slide carrier. Takes any 60-watt lamp.

Complete in fibre carrying-case (without lamp)..... **£2 : 15 : 0**

ENSIGN LANTERN-SLIDE MAKING OUTFITS

Enable lantern slides to be produced simply and as easily as a contact print. Everything is provided (except actual lantern plates). Printing frame with guides for Leica or Contax Ciné negatives in strip, negative masks and glass, packet of 12 combination cover-glasses and 12 masks for either Leica, 2¼×2¼ or half "20" size. **5/6**

Masking Sets only, **2/6**

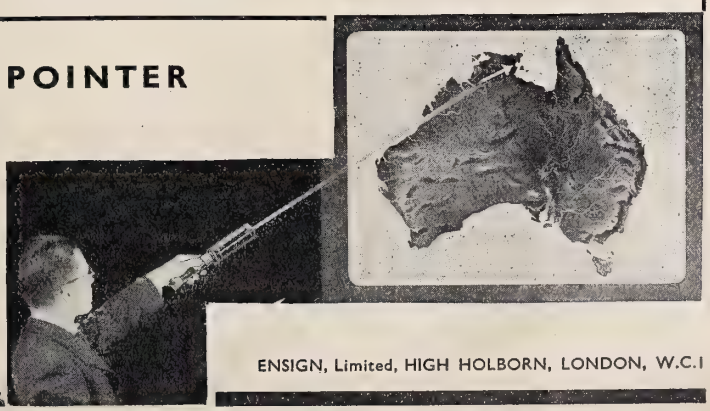
Ask your dealer for a copy of "Optiscope Projectors for All Purposes," by Ensign.

ENSIGN ELECTRIC TORCH POINTER

This ingenious device enables a lecturer to project the image of an arrow on any desired point on his picture, so that he need not move from his reading or lecturing position.

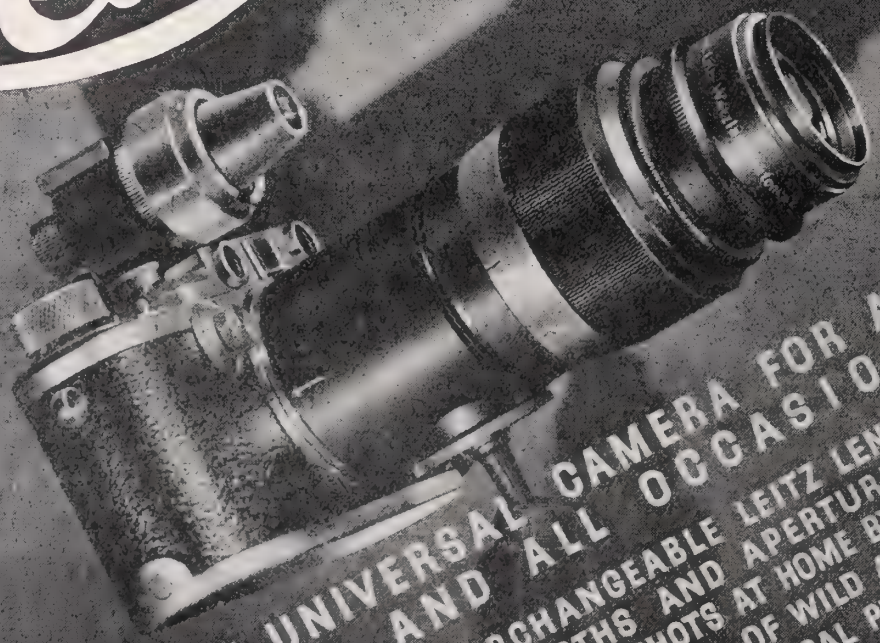
BATTERY model, complete with battery, **15/-**

MAINS model, with lead and plug-in transformer. For A.C. mains only, 200-250 volts .. **32/6**



ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

Leica



THE UNIVERSAL CAMERA FOR ALL TIMES AND ALL OCCASIONS

12 RAPIDLY INTERCHANGEABLE LEITZ LENSES OF VARYING FOCAL LENGTHS AND APERTURES WILL SOLVE ANY PROBLEM. SNAPSHOTS AT HOME BY ORDINARY LIGHTING; TELEPHOTOGRAPHS OF WILD ANIMALS IN NATURAL SURROUNDINGS; CLINICAL PHOTOGRAPHY. NO TASK IS TOO BIG FOR THE LEICA.

WRITE FOR CATALOGUE OF INTERCHANGEABLE LENSES FOR THE LEICA



Ask any good class photographic dealer for a demonstration or write for descriptive literature to

E. LEITZ (LONDON), 20, MORTIMER STREET., LONDON, W.1.

MINIATURE CAMERA NOTES

Every week under this heading will be found matters of interest to users of Miniature Cameras. Besides short illustrated articles, technical data and formulæ will be given, while reviews of the latest "miniatures" and readers' queries concerning miniature work will also receive attention.

What is a Miniature Camera?

THE common definition of a miniature camera is that it must take a picture of 6×6 cm. (2¼×2¼ in.) or less. Below this upper limit there are quite a number of smaller sizes.

There is for example the 24×36 mm. negative taken on 35-mm. ciné film, the size of which is shown in Fig. 1. Very slightly larger than this is the 3×4 cm. negative, made by subdividing ordinary V.P. size film so as to get sixteen negatives per roll instead of the eight exposures for which it was originally intended.

Cameras of both these two sizes use lenses of 2-in. focus; the larger picture gives the same size image as the smaller, but includes a slightly wider angle of view.

Of the next size larger there are again two versions; some cameras take eight-exposure rolls of 3¼×2¼ film and make sixteen exposures, each 2¼×1¾ in., on each length. A photograph of these exact dimensions is shown in Fig. 2. The corresponding centimetre size used for describing the Continental cameras is 4.5×6 cm., which is nearly ⅛ in. longer than the illustration. A longer, narrower picture is given by cameras using standard V.P. film, which gives eight exposures, each 4×6.5 cm., from each roll.

Both the V.P. and the 2¼×3¼ films are also pressed into service for taking the square pictures which are given by most of the small twin-lens reflexes, and one or two other cameras. Eleven or twelve exposures per roll are obtained, the sizes being 4×4 cm. and 6×6 cm., The corresponding English size to the second of these is 2¼×2¼ in.; it is this that is illustrated in Fig. 3.

The slight discrepancy in sizes between the English and metric descriptions is not large enough to be important; we shall use the metric sizes, which avoid awkward fractions, as representing both.

6×6 cm. is commonly taken as the largest of the miniature sizes and has several times been specified as the largest from which prints may be made for entry to competitions for miniature camera users.

Under this definition a camera taking sixteen exposures on 3¼×2¼ film (picture 4.5×6 cm.) is classed as miniature, whereas a camera taking the usual eight exposures on the same roll is not a miniature. How is one to describe the many cameras that, by the use of a mask to limit the picture area, will take photographs of either size at will?

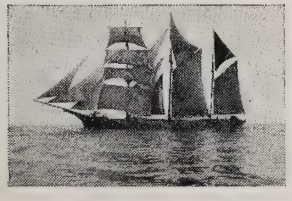


Fig. 1. *Contact print from 24×36 mm. (15/16ths×1-7/16ths) miniature camera negative, using 35-mm. ciné film. The half-size, V.P. film picture is slightly larger.*



Fig. 2. *Contact print from 2½×1¾ (4.5×6 cm.) negative. This is the size obtained from half 2¼×3¼ film using 16 on 8-exposure spool.*

Are they miniature cameras all the time? Or none of the time? Or only when the mask is in position?

If we want to make things difficult, we can even go a step farther. Suppose the mask is left out, or suppose even that the camera never had one. It is still quite usual to take a narrow-angle view which requires, for best composition, to be trimmed down to the 4.5×6 cm. size or less. Is the fact that this picture, indubitably of "miniature" size, is surrounded on the film by more of the same subject instead of by parts of two different ones, going to prevent us from entering the print in a miniature competition?



Fig. 3. *Contact print from 2¼ in. square (6×6 cm. negative, which is the largest size generally admitted as "miniature."*

These difficulties in the way of defining a "miniature camera" have their practical side, too. A recent competition was "open only to users of miniature cameras taking pictures no bigger than 2¼×2¼ in., size or area. Leica, Contax, Rolleiflex, Super Ikonta, Rolleicord, and all such cameras are eligible." We leave the reader to make up his own mind whether a photograph taken with the Super Ikonta of 3¼×2¼ size, used with its mask for 4.5×6 cm. pictures, would be eligible. And whether his entry would have been banned if he had taken exactly the same picture (not more than 4.5×6 cm. in size) without using the mask.

If you try a new film, remember you know neither its speed nor how long it will take to develop. So use the first roll to find out, and the second roll for taking photographs.

It takes about a tenth of a second to finger-mark a film and about one hour per print to cover up the results. It saves time, therefore, to handle negatives by their edges.

If you use a "three-times" filter, do not multiply the exposure-meter readings by three on that account. Instead, reckon your film as one-third its normal speed, after which the exposure meter will do your sums for you.

Holding a Miniature Camera

By BERNARD ALFIERI, Jun.



LACK of crispness in big enlargements made from miniature negatives is often due to slight camera movement when the exposure was made.

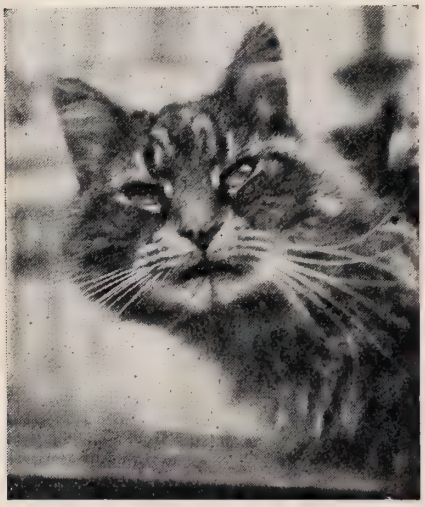
If a heavy bag is carried for a short time, and then the camera is quickly used in the hand, the negative will probably not be sharp at 1/60th sec.

One familiar trouble is the failure to hold the camera steady for long periods. The press photographer suffers acutely in this respect: A picture nearly happens, the camera is raised to the eye, and then there is a wait. After a few seconds the hands will begin to shake, and it is necessary either to risk lowering it again for the muscles to recover, or reckon on a slightly blurred exposure. On the other hand it is often possible to raise the camera and expose at once without camera movement at slow speeds that could not be attempted after a short wait.

Everyone has his own method of steadying the camera. I have heard it said that the best way is to press the elbows well into the chest, but in my case I find that my heart beats, and the harder I press in my elbows the more my arms shake.

Later, I heard a suggestion that the camera could be held for slow exposures with the aid of a piece of string. You stood on one end of the string, or put your foot into a loop, and held the other end on the camera which you attempted to raise against the pull of the cord, of course not forgetting the circumstances when you decided quickly to get a bit closer to the subject.

On the whole, it is difficult to find a better alternative than holding the camera pressed against the face, relaxing as much as possible at the moment of exposure. If a cable release is not employed, pressing the button should be done by supporting the opposite side of the instrument with the hand, pincher fashion.



"Close-ups" with a Miniature Camera

By DAVID CHARLES.

THERE may be many occasions when the "miniature" photographer yearns for the power to get closer still than the three or four feet from his subject that the focussing scale of his camera normally permits. There are several ways in which that can be done, the simplest of which is by means of what are called "magnifiers" or "supplementary lenses."

When one of these is clipped on to a range-finder camera, the focussing device is out of operation. Fortunately, one can obtain these "magnifiers" for use at specific distances. For instance, a very useful one is for use at two feet between subject and camera.

To use it the lens is set right back at "infinity," the magnifier is slipped on in front of the lens, and the camera is then placed at two feet from the subject. On a twin-lens miniature reflex camera one must obviously have a pair of magnifiers, and measuring can be dispensed with. I had my pair mounted up together, by cutting circles out of the twin cap and soldering bits of tube (to form lens-hoods) therein. The complete thing just slips on, and there it is. I made the advantageous discovery that by racking the camera out one can focus a still bigger image. The picture of the cat was obtained this way, the first time I tried it out! Stop between f/5.6 and f/8, with 1/25th, and October at that.

Apart from the steadiness required to maintain focus on a fidgety cat's whiskers, it was important to leave a little more "head-room" in the viewfinder when working so close up.

Making the most of the Depth-of-Focus Scale

MANY miniature cameras are now fitted with a depth-of-focus scale, which during focussing allows the nearest and farthest point of sharp focus to be read at a glance.

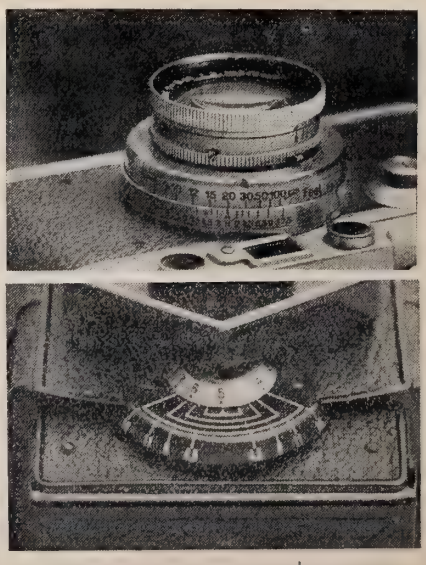
Where a camera is also fitted with a range-finder, it is often our habit to determine the exact focus required for any given object, and if we want the greatest depth of focus, just stop down as far as we dare. Such methods are not justifiable on the modern precision instrument, which provides for a result that can be obtained with certainty.

A typical focussing scale is shown in the accompanying (upper) illustration of a Leica, where the lens operating on a helical screw shows the focus in feet opposite the black arrow. It will be noticed that the lens stops are also engraved round the inner flange, thus if our object is sharp at 20 ft. we can read off the front and back limits of sharp focus for all stops.

But it means much more than this. Supposing our object is 20 ft. away and we wish "infinity" to be sharp also, there is no need to set the focus at the figure 20. The focus should be set with "infinity" opposite the proposed lens stop; for example, if we are working at f/6.3, the focus scale shows us that we are also sharp up to about 18 ft., the actual focus being about 35 ft. and not 20. On this particular lens it will be seen that all distances are sharp at f/12.5 from 9½ ft. to infinity, providing the lens is focussed at 18 ft.

This arrangement is also fitted to several small twin-lens reflex cameras, as shown in the lower illustration.

To understand this simple arrangement is to have the result of careful calculation made easy to apply.



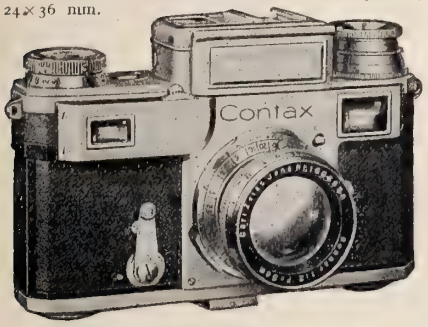
Modern Miniature Cameras

THE "CONTAX" MODEL III

THIS is the latest addition to the series of Contax cameras from the firm of Zeiss Ikon Ltd., and includes further refinements, notably a built-in photo-electric exposure meter, which forms part of the structure of the top of the instrument.

This exposure meter appears to be very accurate in practice, and gives readings in comparatively weak light. It is protected when not in use by a spring metal flap. The front has a series of vanes arranged to restrict the angle of field of the cell. The flap, when open, acts as a sky shade.

The camera in general construction is similar to the Contax II, and has a metal focal-plane shutter giving exposures, T., B. and ½ second to 1/1,250th second. As with all the Contax series the camera takes 36 negatives on one strip of perforated ciné film, which is inserted in the camera with the special spools sold for the purpose. Changing the film automatically sets the shutter for the next exposure. Size of picture, 24×36 mm.



The distance meter and view-finder are combined in one viewing aperture, a feature also of Contax II. The range-finder is of the wedge pattern, and has a base of 4 in., which renders the focussing of near objects very accurate. The distance meter is mechanically coupled to all lenses of focal lengths between 4 cm. and 18 cm. (1-9/16ths in. to 7⅛ in.).

Lenses are interchangeable, and a considerable range is available, from the 2-in. f/1.5 Sonnar to telephoto lenses and thirteen others of a variety of focal lengths. In addition to lenses up to 20 in. (50 cm.) an extreme wide-angle lens (75°) can be used—the Zeiss Tessar f/8 of 1⅛-in. focal length. This lens is not coupled with the distance meter but with it all objects at or beyond 4 feet are in focus and a special focussing scale engraved in feet is provided.

The camera back can be replaced by one taking a plate adapter, by means of which single exposures on plates can be made, and the removable back facilitates the cleaning of the camera.

The Contax III has a built-in delayed-action shutter mechanism, and the shutter and winding knob is very accessible at the top of the camera. The release for the shutter is in the centre of the winding knob, and convenient for the finger when holding the camera at eye-level.

All the metallic outer parts of the camera are chromium-plated, and the entire instrument is a most attractive example of high-class precision work.

The prices of Contax III range from £53 to £78 5s., according to the optical equipment. Further particulars are obtainable from Messrs. Zeiss Ikon Ltd., Mortimer House, Mortimer Street, W.1.

Film is cheap, and good subjects often hard to find. So waste film rather than subjects.

If a subject takes your fancy, photograph it without delay. If you don't, a furniture van will block up the street, or the figure you so liked will disappear into the "Dog and Duck." But if there *is* a better point of view than your first one, find it.

For portraits, use a fine-grain film, and keep at least six feet from your sitter; further, if you want more than head and shoulders. Your picture will by no means fill the film, but it will please the sitter.

HINTS for LEICA USERS

Out-of-focus Images when the Range-finder has shown a Sharp Image.—This is the result of pure carelessness in drawing out the collapsible lens. The lens should be drawn out to the full extent and turned to the right *until it locks*. If drawn out straight and left it may be butting up against the bayonet catches inside the mount without going into the locking slots. A turn to the right will either lock the lens, or if not in the slots will allow the lens to go into the slots and then lock. The lens must always be felt to lock before taking a photograph. This of course applies to the lenses in collapsible mounts.

To Change from one Type of Film to Another Before a Spool is Finished.—First read off the number of exposures made, and then rewind the film until you feel it just release on the winding spool. Do *not* continue to run the winding-knob or the end of the film will vanish into the charger. Open the camera, remove the charger, and write in pencil on the piece of film protruding from it just how many exposures have been made. Then when that particular cartridge is reinserted in the camera, the indicator is set again at 0, and the number of exposures marked on the film are fired off *with the lens cap on*. After that, just carry on as with a fresh film, and the indicator will tell you the total exposures made on that film. In this way also exposures already made can be cut off in the dark-room for development, by allowing 1½ in. for each exposure made plus an extra allowance of eight or ten inches for loading into the camera. Eight exposures will require about 20 in. in all to be cut off, and so on.

A few inches of film should always be left protruding from the cartridge to allow it to be trimmed to the special shape for loading into the camera, and this is best done with the template obtainable from Messrs. Leitz.

Picture Over-exposed and Blurred all Over.—This can arise through giving a slow instantaneous exposure by mistake for 1/20th sec.

On the Model III or IIIa always see that the slow-speed dial on the front of the camera is set back to 1/20th sec. after any of the slower speeds have been used, otherwise the slow speed will be given again as soon as the main shutter dial is set to "20-1."

Vertical Pictures while in the Ever-ready Case.—In taking these, make a practice of inserting one finger under the lid of the case to make sure it is out of the way of the lens. Or a rubber band slipped through the strap at the bottom of the case, drawn round the case and over the fastening flap, will ensure that the lid automatically flies out of the way of the lens on being opened.

The Movable Lever on top of the Camera must always be set to A when putting a film in the camera, and to R only while rewinding.



A photograph of the Wallace Heaton Gallery at 127, New Bond St., W.1. The pictures on view are enlargements made from negatives taken with Zeiss Ikon Miniature Cameras. The exhibition preceding this was of pictures taken by Dr. Paul Wolff with a Leica Camera. An exhibition of miniature camera portraiture by Marcel Sternberger will be on view during November, followed by an exhibition of Rolleiflex pictures in December.

Developing Miniature Films

By H. L. KETTLE.

AND A NEW METHOD OF OBTAINING FINE-GRAIN NEGATIVES.

PROCESSING exposed films from miniature cameras, especially the 35-mm. variety, should always be done in one of the Correx or similar tanks, as it assures freedom from fog, and obviates any need to touch the film surface with the fingers, a matter of vital importance if markings are to be avoided. The film should be wound on to the Correx spool in the dark, a simple matter, and the fingers need never touch any part of the film but the plain celluloid back. Once inserted and the lid of the tank clamped on, all the rest can be done in ordinary white light.

The developer chosen should be a fine-grain one like Johnson's "Fine Grain." Several changes of water after the developer has been poured out, and then a clean acid-hypo bath containing chrome alum or other hardening agent, followed by half an hour's wash in the tank with the lid off, should give a batch of flawless negatives. But a given time and temperature should be adhered to for best results.

Now I am going to give away a secret of my own for getting extra-fine grain results for big enlargements.

One of the essentials for absence of grain is that the negatives should not be under-exposed, but with the big-aperture lenses and high speed of modern films this should seldom be necessary.

For some years past I have found that if negatives were reduced chemically the grain was also reduced (I will give my theory for this later). The hypo-ferricyanide reducer is unsuitable as it increases contrast by cutting first into the shadow detail. Experiment, however, showed me that by first *partially* bleaching the negative in the ordinary sepia-toner bleacher of potassium ferricyanide and potassium bromide and then after a rinse placing it for a few seconds in a plain hypo fixing bath, a softening of the contrasts was obtained.

To produce my results I slightly over-develop and then reduce in the bleaching and hypo baths, as above, and get definite reduction of grain without loss of details in the shadows.

Another great advantage of this process is that it can be done a little at a time, repeating the process of bleacher and then hypo until the required result is reached. The negative should be kept on the move all the time it is in the bleacher or uneven results will be obtained. Where only slight reduction is required the negative should be removed as soon as a slight whiteness on the surface is seen, rinsed and immersed in hypo. Should this not be enough the process can be repeated after ten minutes' washing.

I am not chemist enough to prove my theory, but *in practice it works*, which is the main thing, and I give my theory of its action as follows: I believe it is generally accepted that in a negative the larger grains of silver are on the surface and are smaller as they approach the bottom layer of the film. Over-development causes these lower and finer grains to be developed up in proportion of course to the action of the light that has fallen on them. Stopping development at the normal time probably means in a fully-exposed negative that the developer has not had time to reach these smaller grains, but has fully developed the larger grains. Now I take it that the same order of action takes place with the reducer, and the larger and upper grains of silver are bleached first and rendered soluble in the hypo, leaving the image composed more or less of the finer grains according to the time of development and amount of bleaching taking place.

The average fine-grain miniature negative should in the ordinary way be capable of enlarging to 10×8 on glossy paper or 12×10 on fine matt paper without visible grain, but for bigger sizes the above process will produce negatives practically free from visible grain.

It should be remembered that increase in the size of grain will be caused by under-exposure and forced development or by drying off the negatives by artificial heat too rapidly.

Fine-Grain Developers.

THE KODAK D.76 FORMULA.

THIS is one of the oldest and best known of the fine-grain developers. It is easy to make up, keeps well, and is considerably faster in action than many formulæ of later introduction. There are two versions of it, both given here; B, containing less hydroquinone than A, gives slightly softer negatives.

	A.	B.
Metol	2.2 grs. (2.5 grm.)	18 grs. (2 grm.)
Hydroquinone	44 grs. (5 grm.)	22 grs. (2.5 grm.)
Sodium sulphite (anhy.)	2 oz. (100 grm.)	2 oz. (100 grm.)
Borax	18 grs. (2 grm.)	18 grs. (2 grm.)
Water to make	20 oz. (1,000 c.c.)	20 oz. (1,000 c.c.)

Dissolve the metol in about one-fifth of the water at 125° Fahr. In a second equal volume of water at 160° Fahr. dissolve about a quarter of the sulphite; when dissolved add the hydroquinone, and then add the whole to the solution of metol. In about two-fifths of the water, again at 160° Fahr., dissolve the remainder of the sulphite and the borax; mix this with the metol-hydroquinone solution, and add cold water to bring the total volume up to the required amount.

The fine-grain action of this developer depends largely on the high concentration of sulphite; it must, therefore, not be diluted for use.

At 65° develop super-speed panchromatic films for about 12 minutes, slow panchromatic and fast ortho. films for about 9 minutes, slow ortho. films for about 7 minutes.

Half-a-litre (17½ oz.) may quite safely be used to develop four Leica or Contax films in rapid succession, but it is not advisable to do more than three at the most if the developer is bottled after use.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

Using a Correx Tank.

Using the Correx tank for development of 35-mm. films I have on occasions found that some few negatives have been spoilt by the film touching the celluloid band. Can you tell me how to avoid this? A. D. F. (Bristol.)

We recommend that you put the film face inwards on top of the band into the clip on the spool, and that, in winding, you do not touch the band at all. The film, however, should be kept fairly taut. We have ourselves developed hundreds of negatives without a single accident since adopting this procedure, though early efforts suffered from just the fault you describe.

Filing Miniature Negatives.

Having had a miniature camera for some months, which included my summer holidays, I have collected a very large number of negatives. Can you recommend a convenient and inexpensive method of filing them so that they are both readily accessible and safe from damage? F. C. (Glasgow.)

Miniature negatives are usually filed in rolls. It is very desirable to put a rubber band round each roll to prevent it from uncurling and so getting scratched. The rolls can be stored in a box divided up into compartments by cardboard strips; you can buy filing boxes ready made, or fit the cardboard strips yourself to any suitable box. A sheet of paper in the lid, giving brief particulars of the subjects on each strip, will enable any desired negative to be found. Some workers prefer to cut up their strips into short lengths of from two to four negatives. These are then filed, flat, in transparent envelopes. Each method is claimed by its adherents to be safer than the other; you must take your choice.

Developing Part of a Film.

I use a camera taking 36-exposure strips of 35-mm. ciné film. I often wish to develop the first few exposures without waiting until the rest of the film is used. How can I know how much to cut off? D. M. (Wimbledon.)

The total length occupied by each frame is 1½ in. If you multiply this by the number of frames exposed and then add 10 in. for the film wasted at the beginning and end of the strip you will have the length which should be cut off. It is convenient to make two knots this distance apart in a piece of string and measure off the film against this in the dark-room. Retrimming the end of the film left in the charger will be necessary, and there will be a net loss of six or seven frames.

Scratches in Handling.

I find that my miniature negatives, although perfect when first dried, are liable to develop scratches through the necessary handling in making enlargements. Is there any cure for this? M. C. H. (Acton.)

The best way to prevent these scratches arising after the film is dried is to use a hardening fixing bath. A good formula for this is the following:—

Hypo	8 oz.
Potassium metabisulphite	½ oz.
Water	20 oz.

To this add ½ oz. chrome alum previously dissolved in 20 oz. water.

Maker's Name Wanted.

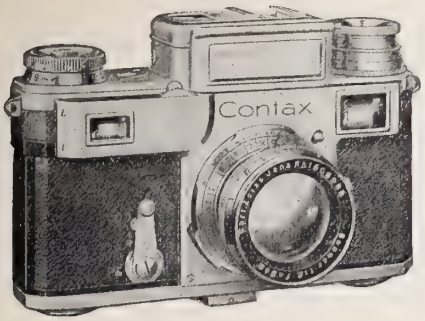
Can you give me the name and address of the makers or importers of the "Dollina" camera? S. J. (Gloucester.)

The camera is made at the—
Certo Camera Werk, Dresden, Germany.
The sole importers for this country are—
Messrs. "Actina," Ltd., 29, Red Lion Square, W.C.1.

Miniature Camera Societies.

I am anxious to join a society devoted to miniature camera work. Are there any such societies? And if so, where do I apply for membership? F. T. (Bayswater.)

The Royal Photographic Society, of 35, Russell Square, W.C.1, has recently started a Miniature Camera Group. For membership, apply to the Secretary. The Camera Club, of 17, John Street, Adelphi, W.C.2, has a Leica Section, and a number of photographic societies in different parts of Great Britain have formed, or are forming, miniature camera sections. Postal portfolios for "miniature" workers, in which prints are circulated round a body of members distributed all over the country, have been organised by Mr. George A. Slight, of 18, Ewelme Road, Forest Hill, S.E.23, and by Mr. E. A. Greenslade, of 115, Worple Road, Wimbledon, S.W.20.



A DISTINGUISHED MINIATURE CAMERA

We were greatly interested to note the much increased percentage of work attributable to the miniature camera to be seen in the big London exhibitions this year. No camera distinguished itself in a more thorough manner than did the Contax, and we are proud to say that in several notable cases we were instrumental in introducing to the successful exhibitor the camera which subsequently justified itself so handsomely. Looking through our records we note that during the past year we have actually supplied Contax outfits to some dozen leading London professional photographers. To some extent this was the outcome of our recommendations—we have always been Contax enthusiasts—but in other cases the selection was the result of careful experiment, trial and comparison on the part of the purchaser himself. The speed of operation facilitated by the combined range-finder and view-finder, the ability to employ single plates, and the amazing definition afforded by the unique f/1.5 Sonnar lens, are some of the factors that combine to endow the Contax with its great appeal from the professional or serious worker's point of view.

If you are considering the acquisition of a Contax, we shall be glad to help with the choice of equipment in the same way as in the past we have been able to help many of England's now leading miniature camera exponents. On request, we shall be delighted to send to any address a large selection of descriptive literature.

Contax Prices : **Model II.** With f/3.5 Tessar, £40 10s. ; with f/2.8 Tessar, £43 5s.
With f/2 Sonnar, £50 10s. ; with f/1.5 Sonnar, £65 15s.

The **Model III** Contax, with its built-in exposure meter, costs £12 10s. extra for each model.

WE SHALL BE GLAD TO SEND FREE ON REQUEST ANY OR ALL OF THE FOLLOWING NEW BOOKLETS ON MINIATURE PHOTOGRAPHY :

- **"How to Take Good Sporting Photographs with a Miniature Camera."**
- **"Unfettered Photography."**
- **"The Contax Model III."**
- **"Exakta Cameras and Accessories." (New Brochure.)**

DATING FROM NOVEMBER 1935 WE HAVE A FEW MONTHLY BACK ISSUES OF "LEICA NEWS AND TECHNIQUE." WHILE THESE LAST, WE SHALL BE PLEASED TO SUPPLY THEM FREE OF CHARGE TO ANY OF OUR LEICA CUSTOMERS WHO MAY HAVE NUMBERS MISSING FROM THEIR COLLECTION.

THE FOLLOWING LIST REPRESENTS A VERY SMALL SELECTION OF OUR GUARANTEED SECOND-HAND MINIATURE CAMERAS AND ACCESSORIES, ALL OF WHICH ARE SUBJECTED BEFORE RESALE TO THE MOST CAREFUL TESTS. OUR USED MINIATURE CAMERAS MAY BE PURCHASED WITH THE SAME DEGREE OF CONFIDENCE AS NEW ONES. THE PURCHASE OF APPARATUS FROM US IS AT ALL TIMES A GUARANTEE OF ITS MECHANICAL AND OPTICAL PERFECTION.

CONTAXES :

Contax Model II, f/1.5 Sonnar lens. As new £52 10 0
Contax Model I, latest wedge-type range-finder, f/1.5 Sonnar lens. As new.....£39 10 0
Contax Model I, latest wedge-type range-finder, f/2 Sonnar lens. As new.....£29 10 0
Contax Model I, latest type shutter, f/2.8 Tessar. Practically as new.....£19 10 0
Zeiss 13.5-cm. f/4 Sonnar, for the Contax. As new £15 15 0
Plate Back for Model I Contax.....£2 10 0

LEICAS :

Leica Model III, black, f/2 Summar lens, ever-ready case. Practically as new.....£29 17 6
Leica Model III, black, f/2 rigid Summar lens, ever-ready case. Practically as new.....£26 17 6
Leica Model I, non-interchangeable f/3.5 Elmar, case. Practically as new.....£8 17 6
Another, as above. In good average condition £7 15 0
Leitz 5-cm. f/2 Summar, non-collapsible. New condition.....£10 10 0
Leitz 9-cm. f/2.2 Thambar (soft or sharp focus), pigskin case. As new.....£16 18 6
Leitz 13.5-cm. f/4.5 Elmar, coupled. Excellent condition £11 10 0
Flashlight Attachment for Leica Model II or III. £3 7 6

Other Miniature Cameras fitted with coupled range-finders :

Plaubel Roll-Op, f/2.8 Anticomar, Rapid Compur. As new.....£15 15 0
Voigtlander Super Bessa, f/3.5 Heliar lens, Compur Rapid. As new.....£13 0 0
Super Ikonta Model II, f/3.8 Tessar lens, coupled film transport and shutter release. As new..£20 0 0
Super Ikonta 530/LCpR, f/3.5 Tessar, Rapid Compur shutter, ever-ready case. As new.....£14 15 0
Super Ikonta 530/16, f/2.8 Tessar, ever-ready case. As new.....£21 10 0
Super Ikonta 530/2, f/3.8 Tessar lens, Compur Rapid, ever-ready case. As new.....£18 17 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur, case. As new.....£14 17 6
Super Ikonta 530/2, f/4.5 Tessar, normal Compur, case. As new.....£13 15 0
Super Nettel, f/3.5 Triotar. As new.....£12 17 6
Ensign Autorange, f/4.5 Tessar, Compur, fitted especially to take plates, with 3 slides and focussing screen. Cost over £16. As new.....£10 10 0
Voigtlander Prominent, f/4.5 Heliar, filter, pigskin case. As new.....£13 10 0

Cameras taking 16 exposures on V.P. size film :

Nagel Vollenda, f/3.5 Tessar, Compur, filter, Proxar. Excellent condition.....£8 15 0
Zeiss Kolibri, f/3.5 Tessar, Compur, case. Excellent condition.....£6 17 6
Zeiss Baby Ikonta, f/3.5 Novar, Compur. Excellent condition.....£5 15 0
Plaubel Makinette, f/2 Supracomar, Rapid Compur. Excellent condition £15 15 0
Nagel Pupille, f/2 Xenon, Compur. Excellent condition £12 12 0
Nagel Pupille, f/3.5 Leitz Elmar, Compur. Excellent condition.....£9 9 0
Voigtlander Perkeo, f/3.5 Skopar, Compur. Excellent condition.....£5 15 0

Cameras taking 16 exposures on V.P. size film—contd.

Foth-Derby, f/2.5 lens, focal-plane shutter. Excellent condition.....£5 5 0
Foth-Derby, f/3.5 lens, focal-plane shutter. Excellent condition.....£3 12 6
Baldi, f/2.9 Trioplan, Compur. As new.....£5 15 0
Baldi, f/4.5 Vidanar, Vario shutter. As new £3 3 0

MINIATURE REFLEXES :

Primarflex, f/3.5 Tessar. As new.....£27 10 0
Exakta Model B, latest lever wind, f/3.5 Exaktar lens. As new.....£15 15 0
Exakta Model B, f/1.9 Dallmeyer Super-Six, case. Practically as new.....£25 10 0
Exakta Model A, latest lever wind, f/1.9 Dallmeyer Super-Six. As new.....£21 10 0
Exakta Model A, f/3.5 Tessar. Excellent condition £13 17 6
Exakta Model A, f/2.9 Xenar. Excellent condition £13 17 6
Automatic Rolleiflex 6×6, f/3.5 Tessar, Compur Rapid, ever-ready case. As new.....£19 17 6
Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur, ever-ready case. Excellent condition.....£15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, case. As new £15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur, case. As new.....£19 17 6
Rolleicord, f/3.8 Triotar, ever-ready case. As new £11 7 6
Rolleicord Model II, f/3.5 Triotar, case. As new £13 17 6
Noviflex, f/2.9 Trioplan, filter, case. As new £9 17 6
Voigtlander Superb, f/3.5 Heliar, ever-ready case. As new.....£13 17 6
Voigtlander Superb, f/3.5 Skopar, case. As new £11 17 6
Welta Superfekta, f/2.8 Tessar, 2 filters. As new £18 15 0

ENLARGERS :

Exakt Model II, for 6×6 negatives. Practically as new £14 17 6
Automatic Praxidos to take Contax lens, with condenser. As new.....£8 5 0
Miniature Magnaprint, f/6.3 lens, with supplementary adaptation for Leica. As new.....£3 17 6
Ensign Magnaprint, 3½×2½, f/6.3 lens.....£5 15 0
Leitz Fylad, to take Leica lens.....£6 10 0
Zeiss Miraphot 9×12 cm., Tessar f/4.5 .....£9 15 0
Zeiss Miraphot 3½×2½, Tessar f/4.5.....£7 5 0

PROJECTORS :

Contax Diabox, in case, to take Contax lens (films or slides). Cost £15. As new.....£10 0 0
Leitz Model VIIIa Projector, with single slide changer. Cost £8 13s. As new.....£6 0 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

Time to be thinking of Gifts!

If you have friends and kin Overseas, it's time to be thinking of Christmas—and Christmas Gifts. Do *something different* this year—send one of them, at least, a Camera, a Ciné Camera, or a Projector, with a selection of films, maybe. The stocks of "the Westminster" offer many attractive suggestions—and their special service for Post and Overseas orders is ready to help you at every stage, in every detail. For exceptional gifts, you cannot do better than call upon, or write to—"the Westminster."

For day-to-day customers in the normal course of business, "the Westminster's" EXCHANGE and OUT-OF-INCOME facilities are well worth investigating.

ENSIGN Magnaprint

Midget size. F/6.3 Ensar enlarging lens, specially designed condenser, for enlargements up to 15×12 in.; chart giving various sizes. Takes Leica, Contax, and all miniature negatives, also half-V.P. and others. Complete with electric fitting, less lamp. Also special model for Standard Leica lenses.



Either model

£4:15:0

Nine monthly payments of 11/1.

Automatic Focussing Model, with f/4.5 Dallmeyer lens

£8:10:0

Nine monthly payments of 19/10.

● *Other Models up to ¼-plate.*

NEW 'PATHESCOPE' Motocamera 9.5-mm. Model H



Remarkably compact and simple. Loaded in a few seconds. Size 4¼ in. square by 2½ in. thick, weighs only 2¼ lb. Taylor, Taylor and Hobson f/2.5 lens. Extra smooth running silent mechanism. Single pictures at will.

£6:6:0

Nine monthly payments of 14/9.

'KEYSTONE' 16-mm. 750-watt Projector

Greatest Value Ever!



2-in. large-aperture projection lens, motor drive, forward and reverse, Clarostat control, special still device, 750-watt lamp, super optical system for added brilliance, fan-cooled lamphouse. New improved double-claw action, screw tilting, geared rewind, simple threading. Complete with resistance, splicer and carrying-case, at phenomenally low price of

£36:10:0

Nine monthly payments of 85/1.

OTHER 'KEYSTONES'

MODEL I.
500-watt lamp, **£25**
Nine monthly payments of 58/4.

MODEL II.
300-watt lamp, complete with resistance, **£18 18 0**
Nine monthly payments of 44/1.

MODEL III.
200-watt lamp, **£12 12 0**
Nine monthly payments of 29/5.

8-mm. PROJECTOR, Motor drive, 200-watt lamp, **£13 13 0**
Nine monthly payments of 31/11.

The Peerless 'ROLLEIFLEX'

The camera that gains the prizes and produces the maximum of successful pictures. The £3,000 award by the "Daily Herald" was won by a ROLLEIFLEX user.



Absolutely automatic with Rapid Compur shutter, 1 to 1/500th sec., T. and B., f/3.5 Zeiss Tessar anastigmat. Takes 12 pictures 2¼×2¼ on standard roll films, can also be adapted for plates.

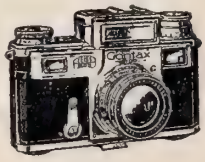
£25:0:0

Nine monthly payments of 58/4.

ZEISS IKON CONTAX III

With Built-in Electric Exposure Meter

Also exclusive Zeiss Ikon coupled wedge type distance meter, combined with viewfinder. Metal focal-plane self-capping shutter gives speeds 1 to 1/1,250th sec., speeds easily adjusted and visible, with delayed-action movement. Brights parts in chromium.



F/2.5 Tessar..... **£53:0:0**
Nine monthly payments of 123/8.

F/2 Sonnar..... **£63:0:0**
None monthly payments of 147/-.

F/1.5 Sonnar **£78:5:0**
Nine monthly payments of 182/7.

LEITZ 'FOCOMAT' Vertical Automatic Enlarger

Takes the standard 5-cm. focus lens, screw-in fitting. Scaled from 2 diameters up to 10 diameters. Will take negatives 18×25 mm., 24×36 mm., 3×4 cm. and 4×4 cm.

Price £16:6:6

Nine monthly payments of 38/1.



F/2.9 Lens 'WESTEX' Miniature

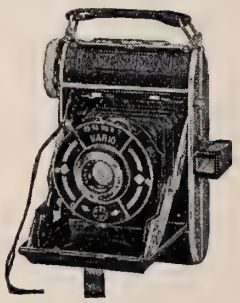
Superb Pictures in Dull Light

The "Westex" is the lowest-priced high-precision miniature, with the famous f/2.9 Radionar lens, of world-wide reputation. It focusses to 3 ft., and will give critically sharp pictures on winter days with cloudy skies; and the shutter is the well-known Prontor II, giving 1 to 1/175th sec., T. and B. Camera takes 16 pictures 4×3 cm. on standard V.P. spool, and is fitted with high-class optical direct-vision finder. Easy to manipulate, and most handy to carry **£5:12:6**

Nine monthly payments of 13/2.

Also with Vidanar anastigmat f/4.5 and Vario shutter, 1/25th, 1/50th, 1/100th sec..... **£3:12:6**

Nine monthly payments of 8/7.



NEW MAGAZINE CINE-KODAK

Remarkable Production!

Chargers loaded with 50-ft. 16-mm. films inserted in 3 seconds. Film instantly interchangeable, e.g., Kodacolor to black-and-white, and vice versa, without any loss of footage. F/1.9 Kodak anastigmat, also option of four telephotos 2 to 6 in., universal finder. Ask for full description, or call and see. Complete in leather case.



£40:0:0

Nine monthly payments of 93/4.

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

111, OXFORD STREET, W.1

PHONES & GRAMS
GERrard 1432.

And 24, Charing Cross Rd., W.C.2 — *TEMple Bar 7165.* ‖ 119, Victoria St., S.W.1 — *VICtoria 0669.* ‖ 81, Strand, W.C.2 — *TEMple Bar 2710.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLVIII.

Mr. ERNEST R. ASHTON.

From information communicated to our Special Representative.

"THE methods adopted by photographers of an older generation in the production of the exhibition print may appear slow and laborious nowadays, but the results obtained were permanent and of lasting interest, besides giving evidence of the great amount of thought expended in their production. I have negatives and prints I made exactly fifty years ago, the technical quality of which I could not hope to surpass to-day.

"At a somewhat later period, about thirty-five years ago, the large exhibition print was almost invariably produced by means of an enlarged negative, the bromide print of the early days being of doubtful permanence.

"As this method of printing is still followed, I believe, by some of my contemporaries, with notable results, it may be interesting to detail the mode of procedure, the more so as there are obvious advantages in the control obtained by building up the image by successive stages. In my own case the original negative was made with a stand camera on an $8\frac{1}{2} \times 6\frac{1}{2}$ thick flat film. The Sandell multiple-coated plate was but recently introduced, and its advantages not yet fully realised.

"From the whole-plate negative a thin carbon positive was made by coating a plate with a substratum of pigmented gelatine and sensitising with potassium bichromate. With a somewhat unwieldy daylight enlarging camera a 15×12 negative was made, the exposure being calculated by means of a light meter of the Watkins type held close to the positive, the opportunity being taken in these various stages to modify the result as required.

"This enlarged negative lent itself well to after-treatment. The back could be coated with matt varnish, and darkened or scraped away in places as required. The film side could also be worked upon by the more venturesome.

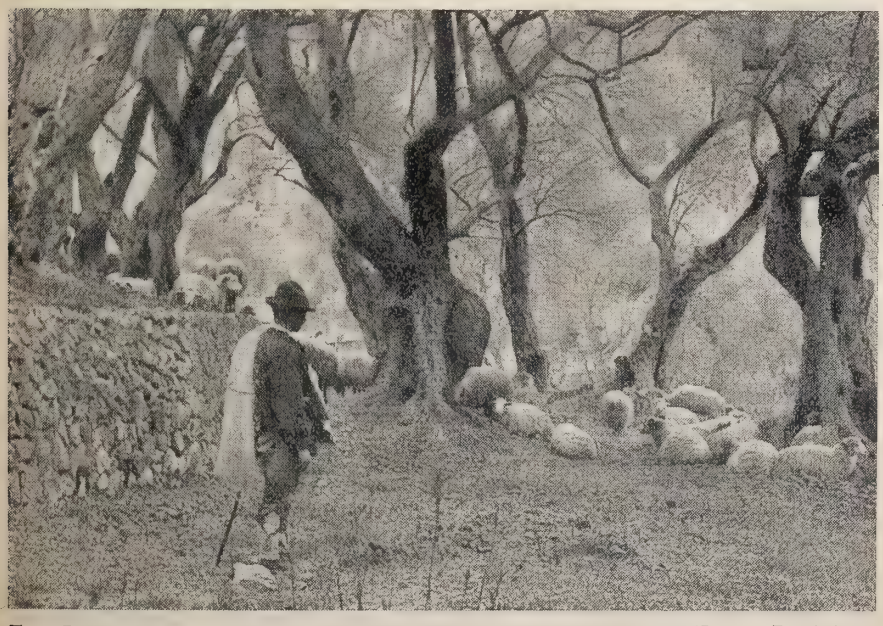
"Platinotype printing was then in high favour, and gave beautiful permanent results. A pale lemon yellow image was formed in the printing frame, which was brought up to full strength by quickly passing it through a bath of hot oxalate of potash, a beautiful warm brown tone being obtained. Later, a cold-bath paper gave a rich black print. I confess to sometimes using a bath of cold tea or coffee to give a distinctive quality to the print.

"The carbon process has the advantage of being available in any fixed colour. A strong, vigorous reversed negative is required, and a special print meter is employed. As the image during development is very delicate, advantage can be taken when washing away the surplus colour to lighten the shadows if required with a syringe and hot water, while the high-lights can be cleared up with a brush. It is to be regretted that a variant of this process, gum-bichromate, is no longer in favour as the amount of control is only equalled by the bromoil process which superseded it later on.

"On the vital question of pictorial intent, a sound knowledge of the generally accepted principles of composition and light and shade can be gained by a careful study of the writings of my old friend and neighbour, H. P. Robinson. 'Picture-making by Photography,' and 'Pictorial Effect in Photography' are invaluable. As an aid to study I rarely pass a print shop without examining the black-and-white work, and noting the composition and the effect aimed at.

"These somewhat unorthodox notes may add variety to the recital of present-day methods, and open up new trains of thought to those seeking new methods of expression."

(A further example of Mr. Ashton's work is reproduced on one of the centre Art pages. This is from the original $14\frac{1}{2} \times 10\frac{1}{2}$ platinotype print, a fine example of the author's earlier work. The Riviera subject on this page is one of a recent series made for lantern-slide purposes. Mr. Ashton has just had a very successful one-man show at Tunbridge Wells.)



THE ITALIAN RIVIERA. *Ernest R. Ashton.*

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

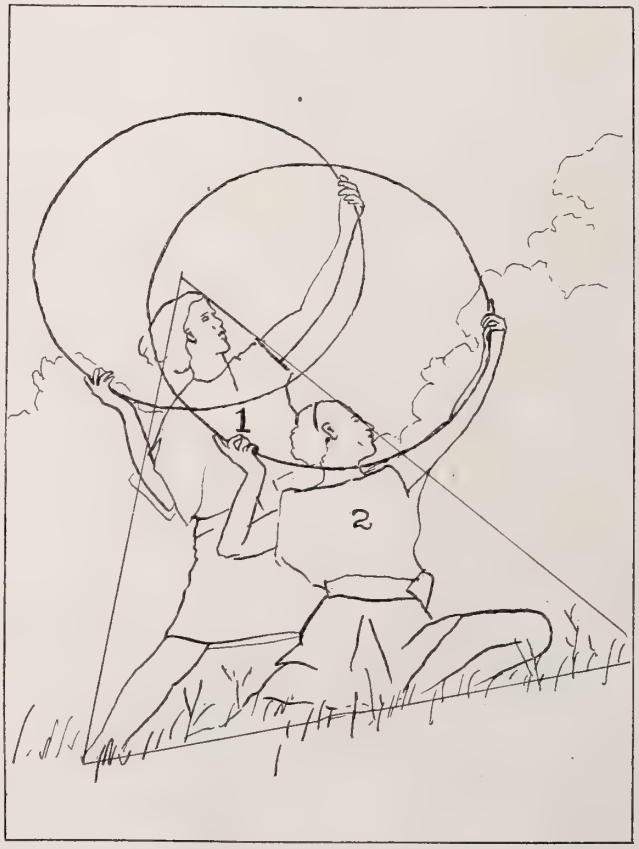
"SPARTA," *by Dr. T. de Csörgeo.*

INSTINCT with a feeling of light and air, this picture is also notable for the fine sense of design that is incorporated in its arrangement, and for the exceedingly fortunate way in which the lines assumed by the clouds harmonise and accord with the lines of the two figures.

On the right-hand side, the edge of the clouds seems to fall towards the lower of the two figures in opposition to the direction assumed by her torso. The sense of opposition tends to lend force to her pose, and there is no doubt that a considerable measure of accentuation is derived from this source. It is, however, prevented from becoming too obvious by the fact that the outstretched arm softens the opposition and introduces a note of harmony. On the other side, the little bit of cloud on the left opposes, in a similar way, the line of the shoulder of the standing figure and, likewise, imposes an equivalent degree of emphasis.

The emphasis so accorded to both figures enhances the significance of the group. This is as it should be, for it is intended to act as the centre of interest and does so very effectively. It derives a great measure of its importance, besides, from the powerful placing and also from the form which the group is made to assume. The attraction of human interest is of moment as well; but, in connection with the placing, the group—considered as a whole—occupies the strong position formed by one of the points of intersection of divisions of thirds, vertically and horizontally, from which it acquires quite sufficient power to maintain its supremacy in the scheme. The placing alone would be adequate to ensure a satisfactory composition, even if the leading lines of the clouds were not taken into account; but, beyond all this, there is a further factor which enhances its significance still more.

This arises from the pyramidal formation within which the outlines of the two figures are contained. It is indicated in the sketch by added lines, and the strength and solidity it confers are readily perceptible. It is not allowed to become too insistent, the emergence of the hoops from within its boundaries and the departures of the outlines of the figures from the strict lines of its formation preventing this, but the shape is, nevertheless, definitely suggested, and the part it plays in the arrangement is by no means inconsiderable.



It is of moment, again, in that it confers principality on the standing figure (1). In all ordinary circumstances, its most forceful point is towards its apex, and, as the head of the figure (1) happens to fall just there, her dominance, as the more important of the two, is confirmed. The kneeling girl (2) does not possess any like accentuation, and, despite the fact that she is the nearer, she can do no more than hold her place as a subordinate element. She has, of course, sufficient "pull" to justify her inclusion in the group but not enough to threaten the superiority of the first, so that the conditions necessary where a group of two is concerned—that one element shall predominate and the other be able to maintain its significance—are well and truly satisfied.

The same efficiency exhibited in the arrangement also extends to the technique. The values of the sunlight on the faces and clothing of the two figures are faithfully recorded, and show a brighter tone than that of the sky against which they come, while the modulations otherwise are full, and the impression that is conveyed is one of exceedingly high quality.

It is to this efficiency in arrangement and technique that the work owes its profound pictorial appeal. It is undoubtedly of a very high standard, but it could be wished that the effect of the introduction of the low viewpoint—necessary, perhaps, in order that the figures might be brought into proper relationship with their setting of sky—had not also involved the inclusion of so much out-of-focus foreground. Its depth of tone, it is true, prevents the defect from becoming unpleasantly assertive, but it is a blemish in an otherwise effective work, and should have been avoided.

The lighting conditions appear to have been favourable, and there is no apparent reason why a small stop should not have been employed in conjunction with a slower shutter speed to correspond, for the figures seem to have been posed, and no question of subject movement need have been considered. At all events, the point is one that should be kept in mind for the future, particularly if there are any contrasts in the foreground, for, in such circumstances, it would constitute a most serious drawback.

"MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



SPARTA.

By Dr. T. de Csörgeö.

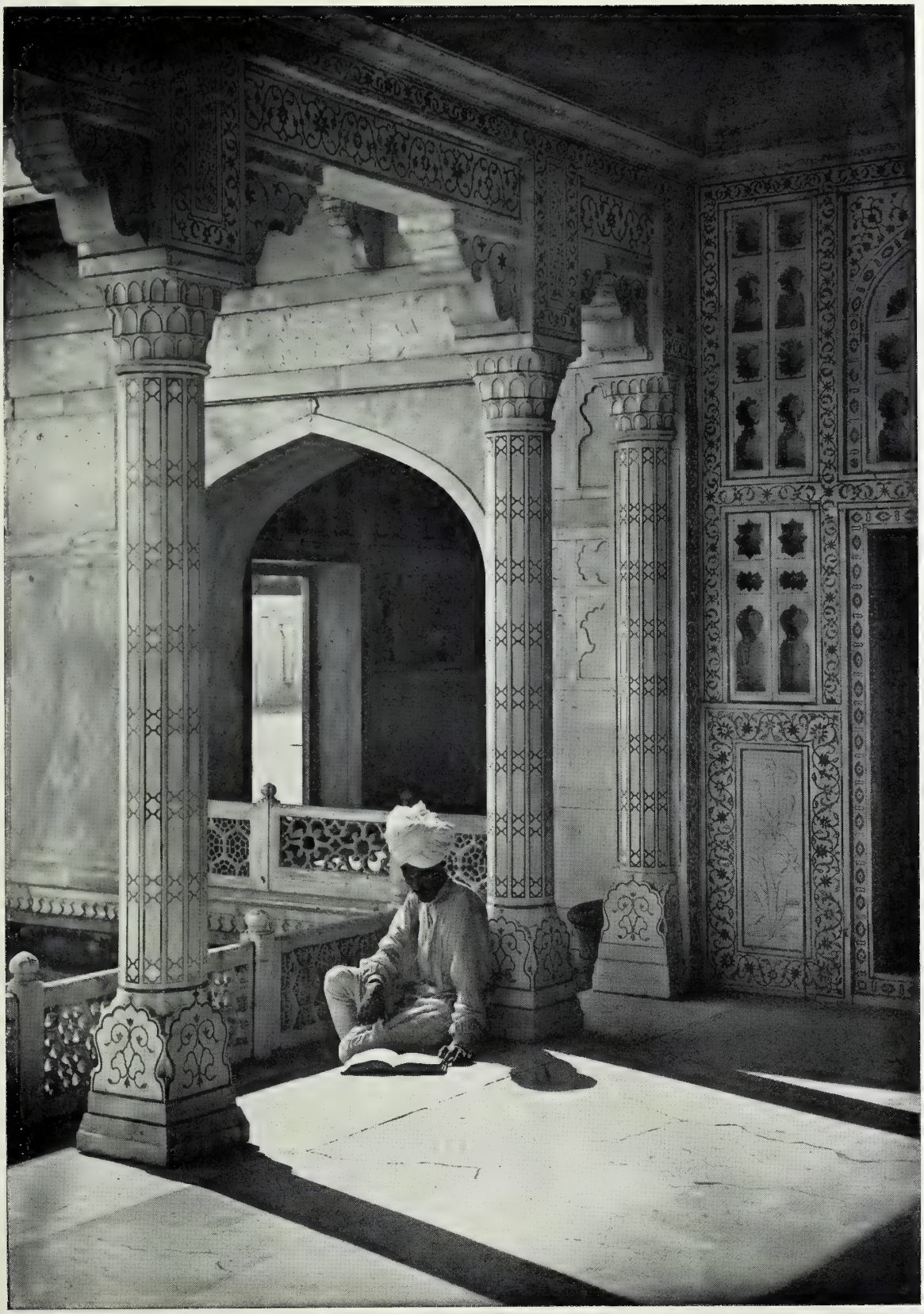
(From the R.P.S. Exhibition.)



FIREWORKS. By S. Gislka.

(From the Zeiss Ikon Exhibition at the Wallace Heaton Gallery, Bond Street. Taken with the Super Ikonta.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



IN THE JASMINE TOWER, AGRA. By Ernest R. Ashton.

(See article, "How I make my Exhibition Pictures.")



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*The Old Mill.*"
By A. Overton.

2.—"*Country Cottage.*"
By D. R. Strange.

3.—"*Old Bruges.*"
By Phyllis M. Lowe.

4.—"*Clovelly.*"
By W. F. Rown.

5.—"*Cherry Garden Avenue.*"
By J. W. Bazin.

6.—"*On Looking Out.*"
By K. MacDonald.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

THERE is an excellent subject in No. 1 of the prints reproduced on the opposite page—"The Old Mill," by A. Overton—but its present disposition, with a superfluity of foreground and a lack of adequate sky space, does not seem to be as fortunate as it might be.

Circumstances and Cases.

It is true that there is not much in the way of cloud forms to grace the sky, and there is no special feature of interest in it to necessitate an extension of its proportions on that account. It is equally true that there is no real reason for the long stretch of water in the foreground, for the patch of light tone at the base impairs the feeling of stability, and the reflections above are scarcely sufficiently marked to provide an excuse.

But it does seem advisable that there should be a greater space around the mill to set it off to better advantage, and, had the camera been directed upwards or the rising front brought into action so that about three-quarters of an inch were removed from the base and the same amount added to the sky, not only would the arrangement seem better designed but the existing sense of restriction would be corrected.

The whole thing would seem to sit more comfortably in the picture space, and, while the arrangement might seem more inclined to the conventional, it would be much more sound, and appear more in accordance with the normal way of looking at things.

On the other hand, the existing disposition of the material could be maintained if, by some means or other, the length of foreground could be justified. If the reflections were extended, for example, to reach to the base of the picture, and if, at the same time, the lighting of the subject were such as to provide them with a greater contrast, there would be a valid reason ; but, in this event the main interest would lie in the reflections rather than the mill.

Point of View.

The circumstances of the case would, however, be appreciably altered with the transfer of the centre of interest, and the interpretation that is in mind might possibly be achieved by dropping the level of the viewpoint considerably.

The alteration would, of course, tend to compress the foreground to not a little extent but more of it would be included. The reflections, owing to the reduction of the angle of incidence, would be relatively extended and seem to reach closer to the point of view, a state of affairs that would mean that the same length of foreground could be included without showing that patch of light at the base which arises from the reflection of the sky.

From which the inference will be drawn that, where reflections are intended to form the motive of a picture or its main feature, it is a sound rule to adopt as low a point of view as possible. The contention was exemplified by more than one or two examples at the recent exhibition of the London Salon of Photography, and, in all probability, will be further sustained in *Photograms of the Year* when it comes out next month.

In the case of No. 3, "Old Bruges," by Phyllis M. Lowe, the reflections are evidently not intended to play so important a role, although, as a matter of fact, there are plenty of opportunities for reflection subjects, pure and simple, at no great distance from the spot where this was taken.

Sunshine and Life.

The subject, as it stands, conveys quite a good impression of the bit of canal represented, as well as its surroundings, but it is somewhat dull and lacking in life on account of the absence of any marked effect of sunshine.

Its pictorial attraction is therefore slight, and if the difference that a well-displayed effect of sunlight and shadow would make can be visualised, the sort of thing to aim for can be imagined. Even in the case of a straightforward "record" it is worth while aiming also at a good "effect."

No. 2, "Country Cottage," by D. R. Strange, with its sunlit gable end, shows a better idea, but is handicapped by the sense of restriction that arises from a lack of adequate space above the chimney. A more distant viewpoint would have enabled the fault to be avoided, but it may have been the case that such was impossible on account of the nature of the surroundings. If so, it is a pity, but, had the result been foreseen, it might have been found possible to treat the subject as a vertical, and to surmount the difficulty in that way.

Reflection Subjects.

At first glance, No. 4, "Clovelly," by W. F. Rown, does not seem to offer much in the way of artistic appeal. The sunlight on the sterns of the boats is pleasing enough, but it is overwhelmed by a superfluity of unattractive matter all round.

The sky is regrettably blank in tone ; the stone jetty is scarcely an object of beauty ; and the foreground towards the left can only offer the negative virtue of being unobtrusive. But, from a viewpoint a little to the right, somewhat lower, and with the line of sight directed more to the left, it is possible that quite a decent study of reflections could be made.

It would be necessary for the boats to be placed well up in the picture space and for the most to be made of their reflections, the shore being excluded and the walls of the jetty serving the function of providing a setting. All of the sky and the upper portion of the wall should be omitted, and the reflected light from the sky should be excluded at the base. Such a revision of the material, if possible to arrange, should make up very well, and, as far as can be seen, there is nothing to prevent it.

Still, the matter is one that could only be determined with certainty on the spot, but it would, at least, provide an idea of the way to set about the making of a picture of the type in question, and is worthy of experiment.

Views and Vistas.

No. 5, "Cherry Garden Avenue," by J. W. Bazin, gives an impression of a good "view," and is dignified by a presentable rendering of the sky, while No. 6, "On Looking Out," by K. MacDonald, shows a landscape seen as a vista through an archway.

The latter demonstrates the value of the framing effect afforded by an archway and the way it enhances what is seen through it. Nevertheless, it could be wished that something more pleasing in shape than the rather prosaic-looking bridge could have been found, and perhaps fortune will be more favourable on another occasion.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

HAND CAMERAS—THEN AND NOW.

PERHAPS you remember that I began to talk about the sort of hand cameras some of us used a good many years ago, but was led astray by cows—real and figurative. More likely you have forgotten all about it, and so I show in Fig. 1 another print produced with the aid—such as it was—of my first hand



Fig. 1.

camera. It shows the fogged edge that was more the rule than the exception. I will not describe the camera again, but I may say that no maker who produced anything like it to-day would sell a single one. If he did the purchaser would assuredly assassinate him, and any jury would acquit the slayer.

It is pretty safe to say that no really bad cameras are made to-day, but you ought to see some of the inventions of a quarter of a century ago or more. As a matter of fact I made a camera myself.

The box body was of very solid mahogany, and when I later sold the camera the purchaser said it had at least one merit—an elephant could safely stand on it. I used a 5×4 Wray lens, as this gave good definition over the whole of a quarter-plate. The shutter was a Thornton-Pickard roller-blind; there were two sunk finders, rack focussing, and a two-way rising front movement on a principle never used before—or since. There was a focussing screen available, and three double slides, one in position and two in reserve, all in the camera.

With this homely but useful camera I took such subjects as those shown in Figs. 2 and 3. You must not be too hard on me; every hand camera user in those days took such things, and was rather proud of them than otherwise. Now and then we scored a winner that would hold its own to-day.

You must remember that the plates I generally used in that old box had a speed of 200 H. and D. only, and that my favourite stop was f/11. Fig. 4 and hundreds like it were secured under similar unpromising conditions—judged by modern ideas. This is from an old gold-toned P.O.P. print; and the sky is printed-in from another negative. I wonder if there are many beginners to-day who print-in skies by daylight. Or by any other light for that matter.

If you knew the handicap of the early hand-camera worker, you would give some of the results he secured all the praise they deserve.

What I want to bring home to the beginner is this: you have a far better chance of getting perfect results than was the case ever before in the history of



Fig. 2.

photography. Even the cheap and simple cameras of to-day would have astonished and delighted your forebears. They never dreamed of such lenses and shutters, of such quality and speed of plates and films, of such variety and beauty of printing processes. Yet look what they did. At its best, can you beat it? Read what Mr. E. R. Ashton says on another page. And you ought to see his prints of half a century ago.

I often think that things are made so easy for the beginner nowadays that he never feels the necessity to strive and wrestle. His victories are too cheap, and very often they are not worth calling victories at all. If he thought and studied and worked



Fig. 3.

as the old stagers had to do, he ought to do more and do it better than they ever did or could. But does he?

There are beginners who have the most wonderful apparatus and material at their disposal, and do not take the trouble to learn how to take full advantage of it. Incredible as it may seem, a beginner sent me a negative the other day and asked what was wrong with it. Among other things that were wrong it had never been fixed! And I have known ever so many beginners who have not the faintest idea of the purpose and use of camera movements and fittings for which they have paid heavily. They seem to have heard that a little knowledge is a dangerous thing, and are not taking any risks.

Perhaps I had better make that fatuous remark, "Present company always excepted." But if I do I don't mean it.

To be frank, do *you* know all you should about your apparatus? When you try, say, a new printing process, do you study carefully every detail of the procedure first?

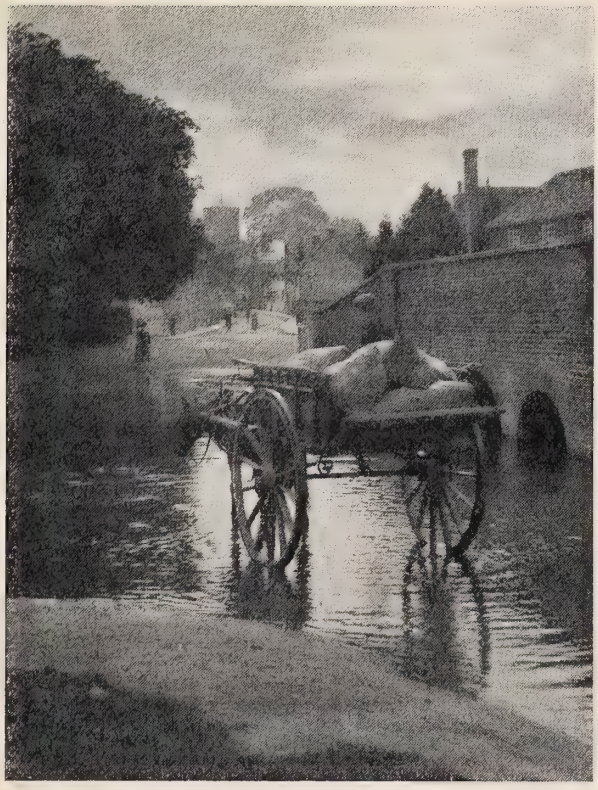


Fig. 4.

You can get far better than ever before.

The fact is that the best of the old stagers in photography worked hard and studied hard. This does not mean that the amateur photographer must make a tiresome burden of what should be a delightful hobby. But the photographer cannot get all the pleasure he should out of his work unless he makes a good job of it; and if he is to do this thoroughly he must learn how to do it. There is no question of prayer and fasting. Learning how to do things to perfection is quite a jolly affair. The necessary knowledge is easily accessible, and is handed out in the pleasantest form.

If you could not learn how to turn out really first-rate photographs without studying the stodgy treatises and articles of years ago I should advise you to give up photography and take to something cheerful and easy like the calculus. But you cannot possibly call "The A.P." stodgy, and if you studied nothing else you would soon know more than I did when I made my own camera. You can get far better help and guidance nowadays than ever before.

W. L. F. W.

DON'T BURY YOUR CAMERA

A Note for the Beginner. By J. M. HOFFMEISTER.

A CHANCE remark by a business acquaintance started a train of thought which resulted in this article.

Expressing the hope that the Monday after a very fine Sunday in early October might have resulted in a flood of D. & P. orders, I was met with the reply, "Oh, they've put away their cameras."

Is this a fact? Experience seems to indicate that this does happen in many cases, and even if the statement is only partially true, it is a great pity and shows that people have not yet fully realised the value of photography as a hobby or as an aid to other hobbies.

Many splendid opportunities for picture-making are missed if the camera is buried and only resurrected when the annual holiday comes round once again. Do you realise that the dexterity gained by the use in one short spell of a few weeks may be forgotten while the camera is hibernating?

The camera has cost you something, be it much or little; so why not extract the utmost value from your outlay by keeping the camera in commission throughout the year.

Each season has its opportunities and its pictorial values, whether it be indoors or out, and if a proper study is made of these, photography will be found to possess a fascination akin to that experienced by the artist who creates a picture with brush and palette.

Even the summer does not end with the annual holiday and there is much to be done throughout the year. You are using your eyes continually, why not let the camera record some of the interesting things you see? If you see little of interest you are only half alive and are missing much; better get busy about it.

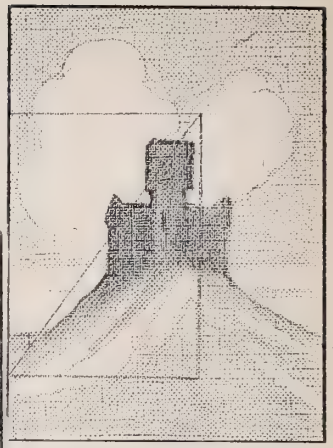
The splendid negative material now available renders picture-making a thing of pleasure and the results a permanent delight. Furthermore, it has been made comparatively simple, and those who commence with "snapshots" will find it well worth while to take up photography with the same enthusiasm that the devotees of tennis, golf and other sports give to their pursuits. Make your camera a regular companion, and progress from "snapshots" to "super snapshots."

Photography is the handmaid of sports and hobbies, and no matter what your interest may be, the camera will be sure to help you to a greater and fuller realisation of that interest.

To those who have only taken snaps there is a delight in store. Take out some super-sensitive panchromatic film, either in the roll or cut, together with a colour filter to suit your camera and material and get pictures which suggest or portray beauty and colour with such fidelity that they do actually convey to the mind a real sense of colour. If you have not yet tried the experiment try it now without delay.

Picture Points

No. 24 (New Series) *by RICARDO*

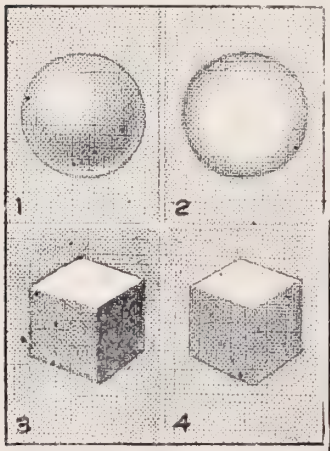


Further Points on Modelling.

IN No. 20 of this series we saw the effect of light on the modelling of a low relief object and, on the same page, discussed the pros and cons of good drawing. While the two are quite different in their meaning they are more or less dependent on each other in pictorial photography.

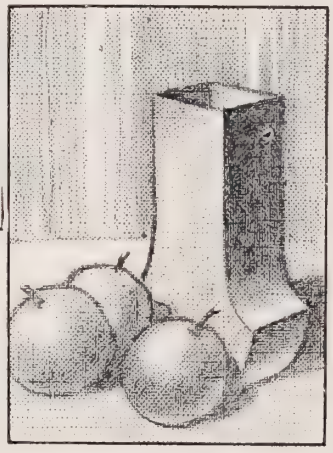
In the top sketch we can see the effect of two different angles of lighting on a sphere, the simplest shape of all solid objects. No. 1, a three-quarter top front lighting, with a side reflector, gives a good impression of solidity which is certainly lacking in No. 2, where only a front centre lighting was used.

No. 3 shows a combination of good lighting and drawing on a cube, giving a pleasing variety of tones as well as in the shape of the three faces. While we have a similar outline in No. 4, the lack of modelling caused by the top, the wrong angle of lighting, does not provide such a good impression of depth as No. 3.



In the lower sketch we put the principle into practice where we have a subject in which both spheres and cubical shapes are present.

While it does not always follow that we want, or it is possible, to get the utmost realism into a picture, there is no doubt that it shows good technique and composition whenever these two points are intelligently interpreted.





Diagonal Composition.

ALTHOUGH it is not advocated that one should build up or compose a picture on a predetermined structure because of the danger of making it look "mechanical" and stodgy, there is no doubt that if one is aware of the various structural devices in composition, there is a greater chance of recognising a possible subject, and so making an attractive picture out of what might be at first supposed to be quite ordinary material.

Here is a case in point. The top sketch shows a subject that is uninteresting because of its central placing and lack of variety in shape, line or tone. If we attempt to make a horizontal picture it becomes worse still. But if we take and apply one of the simplest of composition structural devices, the diagonal, we make something quite pleasing out of one of the portions, as suggested by the smaller frame, where the diagonal line shows the application.

We at once introduce variety in every way. The main point of interest is to one side, the distribution of weight is more pleasing, and from the "record" we evolve a pictorial arrangement.

As with all the other devices in picture-making, we must not carry it too far. If the subject is made to "hug" the diagonal too closely, and repeated too many times with other lines, we defeat our object. We immediately divide the picture into two and introduce a monotonous theme.

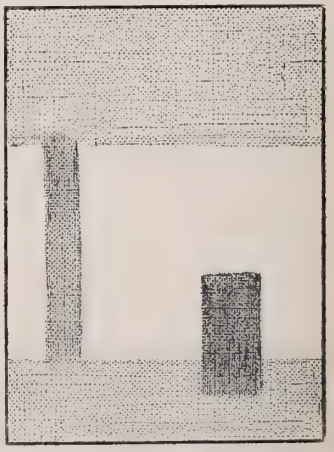
Pictorial Balance.

CONTINUING on the lines of a previous "Picture Point" where the subject of balance was discussed, we have here another method of assessing the "weight" of the various items distributed throughout the picture space, and one that will appeal to photographers of an experimental turn of mind.

Instead of dividing the picture into four areas by a vertical and horizontal line intersecting at the main point of interest, portion off the different masses of the picture so that they finally appear in simple shapes like those in the right-hand sketch, which represents the mass distribution of the first sketch. Make this sketch on a piece of tracing-paper over the print itself, and by pencil or a wash of tone indicate the main masses in their aggregate area and "weight."

Next cut out these shapes, and experiment with them by placing them in different positions to see if the original positions could be improved upon for balance. If a spare print is available, then the items can be trimmed out of the print itself, but care should be taken to ignore the various details in each portion so that one is left free to judge the *masses*, and not be influenced by sharpness of detail, subject matter and personal interest, which often are unconsciously the deciding factors with so many beginners. In this way an interesting study can be made on the subject of balance, and the placing of the masses that go to form the general composition.





Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

PHOTOGRAPHY FOR PEACE.

SIR,—Allow me to express my gratitude at reading Humphrey Moore's letter in your columns (issue dated September 30th) advocating photography for peace.

As "would-be" pictorial photographers we all love those peaceful country scenes, the peace of St. Paul's, and many other fine old buildings.

Surely then, if we would be peaceful, we should organise peace—not war—and if our cameras can be of any service let us use them in the way Mr. Moore advocates.—Yours, etc., ETHEL R. FROST.

A WORD FOR THE STAND CAMERA.

SIR,—On several holidays a box camera has accompanied me and has proved itself of great service, but is now replaced by a more ambitious outfit. Owing to a rather severe attack of "photographic fever," combined with the discovery of two or three spare pounds, I have recently invested in a Sanderson.

At first I experienced great shyness in erecting the tripod and using the focussing cloth, but have now overcome my self-consciousness and meet with extreme courtesy from everybody. I seem to be a magnet for children: a street is empty, camera fixed upon tripod, and then boys and girls of varying ages seem to spring through trapdoors in the pavement. So far I have been lucky, and found them too interested to be annoying. On one occasion three boys seized my tripod, removed the head, folded the legs, replaced them in the case, and had I allowed them would have strapped tripod and case to my cycle. I am now quite used to dialogues of the following nature: "'E's a newspaper man." "No, 'e aint." "Yus, 'e is." "You are a newspaper man, aren't you, sir?" "There you are, I told you he wasn't."

The time spent in reconnoitring for the best viewpoint, erecting tripod, focussing, etc., etc., is well repaid by the results, and also enables one to absorb the atmosphere of the place and to witness many little incidents in street life that would otherwise be missed. I much prefer this way of procuring photographs to the other method, which reminds one of Wemmick's remark in "Great Expectations"—"Hallo, here's a church! Let's have a wedding."

I am extremely grateful to my friend from whom I caught this fever, and trust it will defeat all medical skill.—Yours, etc., MOSTYN HARPER.

DIFFUSER OR CONDENSER ENLARGER?

SIR,—I have read your correspondent H. W.'s letter, *re* the enlarger problem, and as I have had experience with both types of apparatus, thought that perhaps I might be able to assist him in his choice. Taking the diffuser type first. Your correspondent writes as having heard that it is quite impossible to secure as good definition with a diffuser enlarger as with a condenser enlarger. This is only true to a very small extent. In actual practice, and with good sharp negatives, he will find that he can enlarge up to a considerable size without any appreciable loss of detail. At the same time *small* defects, such as any hairs or small particles of dust or slight scratches on the negative are considerably toned down, and in most cases are not noticeable on the finished print. On the other hand, though the condenser system undoubtedly gives the utmost sharpness from the negative, it also exaggerates any of the above defects.

Returning again to the diffuser enlarger. To overcome loss of light caused by the scatter, more powerful bulbs have to be used, which generate greater heat, and, unless the lamphouse is well ventilated, this heat can become very annoying in a small dark-room. Less powerful bulbs only increase the length of exposure.

With the condenser type one can get shorter exposures without having to use unduly strong lighting.

I notice H. W. is willing to spring the extra cost of a condenser, and I would therefore suggest he does as I have done. That is, combine the two types. If he purchases a condenser enlarger with a good roomy space for the carrier he can easily use it as a diffuser enlarger as well. With my own enlarger (which is a ¼-plate) there is plenty of room between the top of the carrier and the bottom of the condenser to place two or three pieces of ground glass over the negative. By doing this the concentrated light from the condenser falls on the ground glass and is then evenly diffused through the negative, giving a strong, soft light on the easel. Normally, I use only one piece of ground glass, and find that I very seldom require to use the condenser alone.

Here are some data from actual practice. Well-exposed negative, Ilford normal bromide paper, size of enlargement, whole-plate, exposure at f/6.3, using 100-watt Philips Argenta lamp, and one piece of ground glass between condenser and negative, 20 sec. This is fast enough for anybody.

There is another advantage in having a condenser enlarger and using the ground glass, and that is that it enables one to considerably alter the contrasts of negatives without recourse to reducers or intensifiers. Take the case of that misfit negative which is too soft to print well on normal bromide paper, and yet is too contrasty to do well on contrasty paper. If two or three pieces of ground glass are used to reduce the contrast still more, a brilliant print on contrasty paper can then be made.—Yours, etc., N. GILES.

PHOTO-ELECTRIC EXPOSURE METERS.

SIR,—May I draw your readers' attention to a practice indulged in by the makers of the modern photo-electric exposure meter, which, whilst being strictly accurate in fact, is at the same time very misleading. Tempted by an advert. which described the range of exposures obtainable as from 1/2,000th sec. to 60 secs., I purchased one. Judge of my surprise when on testing it I found the 60 secs. exposure which was obtainable was at f/22. My usual aperture for normal work is at f/8, and I was naturally thinking of the 60 secs. as at about f/8, whereas now I can only get about 7½ secs. at f/8. I was previously using a visual meter at 15s. which gave me equally good results. I do not think this is quite a fair way to advertise the meters, as most amateurs who spend £3 or £4 for an electric exposure meter want the long exposures for interior work.

I am wondering if any of your other readers have had a similar experience.—Yours, etc., W. R. HARVEY.

D. & P. WORK.

SIR,—I ask your permission to invite your readers' opinions on the average D. & P. service in this country.

To me, the results turned out by even the larger trade organisations are simply appalling.

I have just returned from Germany, where I had a number of English films developed and printed with excellent results, negatives correctly developed, prints well produced and finished. Other films, taken under the same conditions, well and correctly exposed, I have just had developed and printed by one of the leading houses here. The results are all deplorable. Films over-developed and prints then made on contrasty paper with the inevitable "soot-and-whitewash" results.

I had exactly the same experience two years ago on returning with a bag of films from Switzerland, except then the negatives were all under-developed.

I have had twenty-five years' experience hitherto doing my own work, but am now dependent upon the English trade D. & P. service, to my regret.—Yours, etc., G. H. SMITH.

NOT REALLY SERIOUS.

SIR,—I was interested in the paragraph "Photographing at Geneva," which appeared in "Topics of the Week" on October 14th, and especially in the following sentence: "The members of the League staff who carry unobtrusive cameras have unrivalled opportunities for indoor undress pictures of international celebrities."

I have been to many exhibitions and seen photographs of young ladies, celebrated and otherwise, dressed and undressed, some more and some less, and it would be great fun to see a "Geneva Gallery" at, say, the Salon, showing photographs of potentates, celebrated and otherwise, some dressed and some undressed. I have often wondered what an undressed potentate looks like. Surely he would lose some of his "potent."—Yours, etc., A. T. WALLIS.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

How to Improve "Close-up" Technique

By D. ALDWYN JAMES.

AMATEUR cinematographers will agree with me that there is still room for much improvement in the average ciné "close-up." The reason for this is not far to seek. The number of amateur productions, although otherwise good, that have been spoiled by poor "close-up" scenes are not few. Some "close-ups" are positively hideous to look at, and this is bound to have a bad effect on any audience.

A poor "close-up" may be due to two reasons. The wrong use of make-up, and poor subsequent photography. Or, wrong make-up making the production of good "tones" impossible.

The amateur cinematographer once he gets a clear understanding of the true relation which exists between good making-up and correct subsequent photography, will have gone far towards producing good "close-ups." However, this lesson can be learned, easily, if a little trouble be taken, and it is the purpose of this article to show how.

In order to achieve success in using make-up, the real reason for using it must first be clearly understood.

In film work, make-up must help to give a good tone rendering of the subject besides giving the player artificial "character." Even if the second purpose is gained, the whole effect is lost if the "character" registers badly. On the other hand, when this is properly done, the resultant record is a thing of beauty, to be admired by everyone.

This latter point may be better understood by examining the work of the professional worker. The professional, by the judicious use of the correct make-up, coupled with good subsequent photography, achieves a result which shows every tone in its correct value. Hence the sheer beauty of the professional "close-up."

It may be argued that the professional has great experience on which he may fall back. So he has. But why cannot the amateur benefit by utilising his own experiences?

If the amateur cinematographer experiments on his own, using various models, representative of well-known types, in conjunction with varying make-ups, and different filters on the camera, much will be gained in a short time. The improvement in technique will then follow as a matter of course.

In this manner, the ultimate tone-renderings given by a particular shade of make-up will be capable of being compared with the tones given by other shades, with and without filters, before the camera lens.

As a suggestion of the lines on which these experiments should be commenced, the following is given as an example.

Suppose we start our experiments with a girl whose hair is blonde, and whose eyes are blue. The model is made-up to the best of our ability, and photographed, first without a filter, and then with different filters. Each filter being used in turn. Notes are made of the exact conditions, and of each exposure.

The experiments are continued, using this time a different make-up from the one used in the first experiment, but nevertheless one that we think would be suitable. The photographs are again taken with and without the filters, and all conditions noted. It may be stated that the filters are essential in order to overcome not only the inherent harshness of the artificial lighting used, but also to assist in giving the subject good tone values.

Our experiments have furnished us with a large collection of records. When compared, these records will show us the falseness in tones given by the use of incorrect make-up, and the fine rendering of tones that is possible when the correct make-up is photographed with a suitable filter.

The time thus spent in conducting these experiments will teach the amateur cinematographer more than any amount of theoretical reading could ever do.

It must not be thought, however, that a great amount of make-up is always necessary to obtain the required effect. With modern panchromatic film stock, some make-up is still necessary, but not so much as that needed with orthochromatic material.

The point is to cover up all skin blemishes with an even layer of the correct shade, as found by the above trials to be correct. When doing this, the hands and neck must receive attention, and not only the face. The important parts of the face are then treated locally as required.

The amateur cinematographer will soon realise that if the above hints are followed his "close-up" technique will not only be very much improved, but the results thus gained will be a source of encouragement to proceed to still more serious work.



The value of mist on otherwise bright Autumn days is seen in the above shot—which emphasises the players and cuts out the background—an excellent subject for the amateur ciné worker.

...AND NOW THE ROLLEICORD

Last week we were able to announce that for the second year in succession the Rolleiflex Camera had won the big *Daily Herald* First Prize.

In 1935, £2,500 won by Mr. R. Jenkins with his Rolleiflex Camera; in 1936, £3,000 won by Mr. F. H. Done with his Rolleiflex Camera.

It now gives us great pleasure to announce that . . .



By kind permission of "Weekly Illustrated"



THE FIRST PRIZE OF £100

AWARDED BY "WEEKLY ILLUSTRATED"

HAS BEEN WON BY A

Rolleicord

Like the *Daily Herald* Competitions, the *Weekly Illustrated* Competition was open to ALL amateurs and to ALL makes of cameras. Congratulations are due to Mr. Kenneth M. Kershaw of Newcastle-on-Tyne, not only on his superb picture, but on his discrimination in choosing the right camera. Messrs. Jenkins, Done and Kershaw must be very grateful to their cameras for these considerable prizes.

THE ROLLEICORD is economical to run—it takes 12 pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ 8-exposure roll film for 1/-. It's versatile, too—it can be adapted for plates for special work, such as portraiture, indoor photography or commercial work when it is an advantage to use single negatives. To those who favour 35-mm. size, a ciné film attachment is available. Rolleicord takes all Rolleiflex accessories except the angle mirror. It gets perfect pictures at any time of the year—summer or winter. Fitted with f/3.5 Zeiss Triotar lens for **£17 10s.** There is also the f/4.5 model at **£14 10s.**

ALL GOOD DEALERS STOCK ROLLEICORD

or write for illustrated literature from the Sole Importers:

R. F. HUNTER LTD., "Celfix House," 51, GRAY'S INN RD.

Phone: HOLborn 7311/2 **LONDON, W.C.1**



Look for this sign on your dealer's window.

These snaps won fortunes



Mr. R. Jenkins won £2,500 with this snap in the 1935 Daily Herald Snapshot Competition.



Mr. Fred Done won £3,000 with this picture in the 1936 Daily Herald Snapshot Competition.

both were taken on

KODAK

SUPER SENSITIVE PANCHROMATIC FILM

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

Maintaining the Efficiency of a Ciné Projector

IN order that consistently good results may be expected from a projector, the machine must receive periodical attention. The amateur cinematographer is apt to forget this fact, and the machine is allowed to continue to work, without attention, until a serious breakdown or falling-off in working efficiency makes immediate attention imperative. This lack of attention to the projector may be due to the mind being fully occupied by more interesting matters, leaving hardly any time for items that seem to be less pressing.

A good projector is an instrument of precision, the parts having been built and adjusted to within very fine limits.

The following notes are intended to direct systematic "looking-over" for the projector, and the routine should be carried out at regular intervals.

As the machine cannot be stored in a hermetically sealed case, dust is bound to find its way on to the body and into the crevices of inaccessible parts. This dust may best be removed by using a small hair brush with a sufficiently long handle to reach the deepest part. The outside of the machine may be treated with a soft cloth.

The next step is to examine all moving parts for any gritty particles. This may necessitate the parts being removed to allow of inspection. After this inspection they must be replaced, and any "play" found must be tightened up. It must be remembered, however, that in making adjustments a certain amount of "play" is permissible, but not to the extent of slackness, and, on the other hand, there must be no possibility of tightness. Should there be any tightness in any moving part there will be danger of the parts being worn by excessive friction. This also applies to the belts working the spools. The tension must be so adjusted that the belt cannot run off the pulley by being too slack, nor must it be so tight that there is a likelihood of it snapping. When examining the spools look out for any bulges, and make certain that the spools run evenly without trace of wobble. A bulged spool will cause the film to run off unevenly with a possibility of snapping the film.

The machine may be oiled after every part has been thoroughly cleaned. Do not use cheap bicycle oil, but best quality sewing-machine lubricating oil. With some machines the points where the oil is to be applied are marked by the makers. Other machines have one point at which to apply the oil, all parts being automatically fed from this central point. However, on no account must oil be allowed to come into contact with the parts over which the film travels.

A great loss in brilliancy is caused by the lens having been finger-marked. It is always advisable to clean lenses with the outfits specially supplied for the purpose. With these outfits, all the materials have been carefully chosen to avoid any possibility of damage being caused to the delicate lens surfaces. A handkerchief may be quite all right if there is a certainty that there are no gritty particles between the threads. The lens-cleaning solution contained in these outfits must not on any account be allowed to get in between the glasses, as it is a solvent of canada balsam, the substance which cements the glasses together. When unscrewing the separate components of a lens be particularly careful to replace them in the correct order, care being taken to avoid crossing the threads.

When the machine is running smoothly there is no necessity for increasing the voltage to allow for the retarding effects of friction, and although a slight overload is allowed for, any excessive overload will cause damage to the machine, sooner or later. Therefore, check the voltage to the motor, and also that to the lamp. It is true that an increase of voltage to the lamp will conduce to greater light efficiency, but it must be remembered that overrunning the lamp will also create greater heat, which may possibly damage the projector or the film. It will also result in considerably shortening the life of the lamp, which is an expensive item to replace.

By giving periodical attention to the points mentioned above, the amateur cinematographer will find that the troubles due to projector breakdown will be kept down to a minimum.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 × 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index, and are now ready. The size of the box is 5½ × 3½ × 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

47. REDUCING BROMIDE PRINTS

BROMIDE prints can be reduced by most of the reducers suggested for negatives, but care must be exercised in using the hypo-ferricyanide reducer, as the action is generally so rapid that there is a tendency to attack very quickly the finer half-tones and details in the high-lights.

Over-exposed and over-developed bromide and gaslight prints can be reduced in density most effectively by using the following modification of the permanganate reducer:—

Common table salt	40 grs.
Pot. permanganate	1 gr.
Sulphuric acid	10 min.
Water to	10 oz.

If the action of this solution is too rapid, the water may be increased as much as desired (within reason), for it is better that the action be slow and so under control. The bath as above will not keep, and should only be prepared when wanted; it may be readily prepared by keeping the permanganate in a stock solution of 1 grain to each dram of water, which will keep indefinitely.

Before placing the print in the reducing solution it should be soaked in water until limp, so as to ensure even action. Reduction commences quickly, proceeding steadily throughout the gradations of the print, which gradually becomes lighter and lighter, yet preserving its gradation scale and a good neutral black colour.

As soon as the print has been sufficiently reduced it is rinsed in water and transferred to a fixing bath (2 oz. hypo, 20 oz. water) in which it should remain for about ten minutes. If, after fixing and washing, any permanganate stain remains, it may be removed with the following:—

Hydrochloric acid	200 min.
Common salt	25 grs.
Sodium sulphite (anhydrous)	25 grs.
Water to	20 oz.

This bath may not be necessary if an acid fixing bath is used.

A further good wash after clearing completes the process, which should yield a print of good gradation and tone.

48. SCREEN DISTANCES FOR SUB-STANDARD CINÉ FILMS

In the following tables the distances from ciné projector to screen are given in feet to obtain pictures of different sizes with lenses of different focal lengths.

16-mm. Films.

	Width of Screen Picture in Feet.							
	1	2	3	4	6	8	15	20
2 cm.	2	3¾	5¾	7¾	11½	13½	29	40
1 in.	2½	5	7¾	9¾	14½	19½	36½	49
1½ in.	3⅝	7¼	11	14½	22	29	54	72
2 in.	5	9¾	14⅛	19	29	39	73	97
3 in.	7¼	14½	22	29	43½	58	109	145
4 in.	9½	19	29	39	58	77	145	193

9.5-mm. Films.

Focal length of Projector Lens.	Width of Screen Picture in Feet.						
	1	2	3	4	6	8	10
2 cm.	2½	5	7½	10	15	20	25
1 in.	3	6	9	12	18	24	30
1½ in.	4½	9	13½	18	27	36	45
2 in.	6	12	18	24	36	48	60
3 in.	9	18	27	36	54	72	90
4 in.	12	24	36	48	72	96	120

Example: To obtain a 4-ft. picture with 1-in. lens, the projector for 16-mm. film must be 9¾ feet from the screen; for 9.5-mm. film, 12 feet.

★ LIMITLESS LIGHTING EFFECTS and — PICTURES of OUTSTANDING MERIT

★ MATÉLUX

42/-
COMPLETE WITH LAMP
Carrying Case 7/6 Extra.



EXTRA LAMPS 12/6 EACH

The Lamp that puts LIGHT in de-LIGHT-ful Pictures

GET YOUR LIGHTING RIGHT !

NO matter what type of camera and lens is used, there is available, to both Amateur and Professional Photographers, this wonderfully portable and intensely brilliant source of light, which has completely revolutionised the field of indoor photography.

Remember, if your lighting is right, and correct exposure given, the resulting negative will be perfect.

The "Matélux" is a perfectly balanced outfit, weighing less than 13 oz., whilst the special supercharged 300-watt Lamp has a life of over 100 hours, and suffices for many thousands of beautiful photographs. The "Matélux" Reflector has a Movable-Socket Table Stand—enabling the light to be directed to any angle.

"Matélux" Lighting Equipment is the open door to complete success in the fascinating field of indoor photography. Learn more about this wonderful illuminant.

POST THIS COUPON TO-DAY

To **MODERN TRADERS Ltd.** 26, BROOK MEWS NORTH, CRAVEN RD., LONDON, W.2

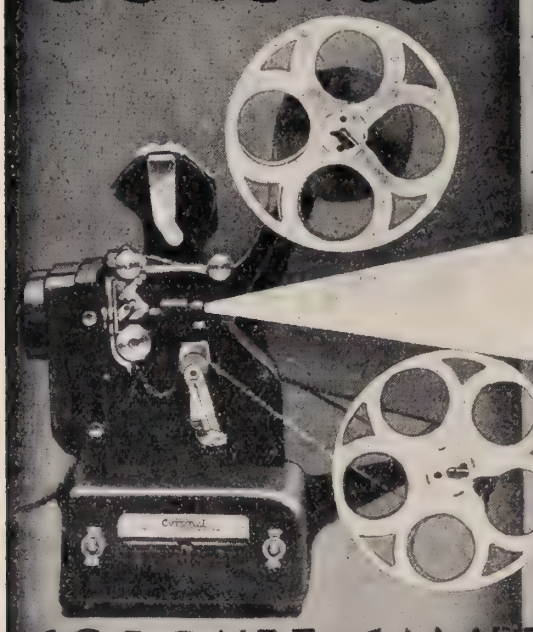
I am interested in "Matélux" Photographic Lighting Equipment. Please send me Free illustrated brochure Treatise on Lighting, also Exposure Chart and full particulars.

NAME .....

ADDRESS .....

"Amateur Photographer" 4/11/36.

Coronet 9.5 M.M Projector



THE PROJECTOR YOU HAVE BEEN WAITING FOR

BUILT TO THE PUBLIC'S SPECIFICATION

1. Sprocket driven-no claws, making damage to films impossible.
2. Absolutely self-contained, no extra resistances lying around to trip over in the dark.
3. Flickerless pictures, achieved by the use of accelerated intermittent movement.
4. Geared rewinds 5-1 ratio.
5. Combined lamp and wall plug, no searching for an adaptor.
6. 30, 60, or 400 ft. reels without adjustment.
7. 1" Anastigmat projection lens, giving a brilliant picture approximately 36" / 27" at a 10' throw.
8. Any voltage 100—250. Any current A.C. or D.C. No supplementary resistances required.

Obtainable from all good Photographic Dealers.

HAND DRIVEN
5 GUINEAS
Motor Unit which fits inside base 45/-.

CORONET CAMERA CO BIRMINGHAM 19

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, November 4th.

Battersea Men's Inst. C.C. "People I Have Shot." James Jarché.
Bethnal Green C.C. Talk on Still Life.
Birkenhead P.A. "Dufaycolor." G. H. Sewell.
Birmingham P.S. (Ciné Sec.). Demonstration of Movikon Ciné Camera and Kinox Projector. Zeiss Ikon Ltd.
Bradford P.S. "Oil Reinforcement," J. Redfern. Pictorial Group Evening.
Brighton and Hove C.C. "Pictorial Photography." C. Cecil Davies.
Chorley P.S. "Pictures for Pleasure and Profit." C. Gent.
Coventry P.C. M.C.P.F. Portfolio and Slides.
Croydon C.C. "Thirty Years of Press Photography." A. Barrett.
Ealing P.S. "Dufaycolor Photography." J. E. Archibald.
Edinburgh P.S. "Springtime in the Scottish Border." P. W. G. Gunn.
G.E. Mechanics' Inst. P.S. "Combination Printing by Enlargement." W. E. Ginger.
Hinckley and D.P.S. Demonstration on Contact Printing. H. W. Brookes.
Howard de Walden P.C. Cinema Lecture. Mr. Blair.
L.M.S. (London) P.S. "Photographic Papers." S. Schofield.
London School of Hygiene P.S. "Adventures with a 5s. Camera." H. B. Wells and L. Balston.
Luton and D.C.C. Contact Lantern-Slide Making. C. G. Linnell.
Northallerton and D.P. and C.S. "More Dufaycolor." Dr. W. C. Fothergill.
Partick C.C. Whist Drive.
Shropshire C.C. "Cycling Across Norway."
South Essex C.C. Members' Night.
S. Suburban and Catford P.S. "Wash in Running Water One Hour." G. W. L. Carter.
Tunbridge Wells A.P.A. "A Wanderer in Photography." C. R. Marshall.
Worcestershire C.C. "The Amateur Photographer" Prize Slides, 1935.

Thursday, November 5th.

Armley and Wortley P.S. Development of Plates and Films. G. H. Waumsley, Armley.
Ashton-under-Lyne P.S. Half-Yearly General Meeting.
Bath P.S. Outings. Also General Competition (any subject).
Bayswater and Padd. P.S. "Practical Lantern-Slide Making." R. R. Rawkins.
Bolton C.C. Lantern Lecture: "Cumberland Lakes and Fells." G. A. Forman.
Brighouse C.C. "Wentbridge and Wentvale." W. E. Gundill.
Bury P.S. Elementary Photomicrography. G. H. Rodman.
Camberwell C.C. Lecture.
Cardiff C.C. Composition for Beginners.
Coatbridge Co-op. C.C. Business Meeting.
Derby Rly. Inst. P.S. "Some Birds of the Streams and Seashore." W. H. Willford.
Gateshead and D.C.C. "Plates and Films in relation to Pictorial Photography." S. Bridgen.
Greenock C.C. Demonstration—Processing of Dufaycolor. J. Weir.
Hammersmith House P.S. Criticism of Lantern-Slide Competition. S. I. Elfick.
Hull P.S. Some Movie Pictures from Berlin and Stellingen Zoos. F. A. Jordan.
Keighley and D.P.A. Some Cruising Holidays in the Baltic. J. C. Scott.
Letchworth C.C. A Discussion: Exhibition Enlarging and Selection of Paper. D. W. Brunt.
Liverpool A.P.A. Lantern Lecture: "Peoples of the Empire." Mrs. Tillemont-Thomason.
Loughborough P.S. "Along the Riviera." A. Hackett.
Newcastle and D.A.C.A. Films. Sutton and Dist. Movie Makers.
North Middlesex P.S. Competitions. Prints. Members' Queries.
Padiham and D.P.S. "The Bromoil Process." T. C. Egan.
Sinclair P.C. "The Evolution of a Competition Print." S. J. Gollop.
Singer C.C. "Developing." J. Fearn.
Stourbridge Inst. P.S. "Panchromatic Plates and Filters." H. P. Newland.
Sunderland P.A. Lecture: "Photography and the Law." J. H. Cleete.
Wimbledon C.C. "This Miniature Business." A "Leica" Guy.
Woolwich P.S. Lecturettes. House Exhibition, any subject. Members.

Friday, November 6th.

Royal Photographic Society. "Light Filters in Landscape." J. A. Hall.
Bethnal Green C.C. Lecture: "Enlarging, Principles and Practice."
Colne C.C. Surprise Night. A New Developer.
Dartmouth L. & B. Soc. "Toning." F. Holwill.
Harrogate P.S. "The Glamour of Morocco." Alex. Keighley.
King's Heath and D.P.S. Print Criticism—Portraiture and Figure Studies.
Leigh Lit. Soc. "The Open Road." Oscar Harris.
Photomicrographic Soc. "Insect Close-ups." H. Castle Fletcher.
Photo. Soc. of Ireland. Demonstration: After-treatment of the Negative. A. V. Henry.
Southend-on-Sea and D.P.S. Lantern-Slide Making: Demonstration by H. W. Pratt.
Walkden and D.P.S. Lantern. Show of Alliance Slides.

Saturday, November 7th.

Hammersmith Hampshire House P.S. "The Development of Roll Films." C. B. Casson.
Watford C.C. Monthly Competition.

Sunday, November 8th.

Phœnix C.C. Visit to the Paramount Theatre.
Todmorden P.S. Beautiful Manxland (L).

Monday, November 9th.

Ashington and Hirst P.C. Secretary's Evening.
Bexley Heath P.S. "Light Impressions of Many Things." T. D. Nunn.
Blackpool and Fylde P.S. "Special Work on the Print." R. Boughton.

Monday, November 9th (*contd.*).

Bolton C.C. Council Meeting at 7.30 p.m.
Bournemouth C.C. "Portraiture." Miss Muspratt.
Bradford P.S. Print Night. Critic: Rev. C. W. Garratt.
Brighton and Hove C.C. Beginners' Evening—2. Developing.
Camera Club. "The Work of the Literary Agent." John Farquharson.
Camera Club. "Press Photography with the Leica." J. Jarché.
City of London and Cripplegate P.S. "Enlarging." H. A. Kind.
Dewsbury P.S. Discussion Evening and Print Criticism.
Erdington and D.P.S. Ciné Display (Kodatone Colour Films). H. L. Brooks.
Glasgow and W. of Scotland P.A. Facts and Formulæ. David C. Lawson.
Kidderminster and D.P.S. "Guesswork versus Measurement." J. N. Cockin.
Kingston C.C. "Intensification and Reduction." B. B. Hill.
Lancaster P.S. Home Portraiture Demonstration. The Members.
L.C.C. Staff C.C. "Trees and Tree Photography." R. C. B. Gardner.
Leeds C.C. Paper Negatives. Demonstration. E. Clarkson, Leeds.
Newcastle (Staffs) and D.C.C. Monthly Competition—Prints.
Oldham Equitable P.S. Quarterly Meeting.
Padiham and D.P.S. "Mounting" (Beginners). Dyson and Ford.
Partick C.C. Dennistoun–Partick Exhibition Opens.
Preston C.C. Lantern Lecture: "A Peep at Norway."
Shropshire P.S. "Composition." M. O. Dell.
Southampton C.C. Kodachrome Ciné Film Process. Messrs. Kodak, Ltd.
Southport P.S. "With Car and Camera in the West Highlands." G. Wheeldon.
S. London P.S. "Lantern-Slide Making." A. E. Marden.
Wallasey A.P.S. "The Way of the Lovely Sky." Capt. A. G. Buckham.
Walsall P.S. "Lantern-Slide Making for the Novice." C. G. Wheeley.
Walthamstow and D.P.S. "Composition." S. Bridgen.

Tuesday, November 10th.

Royal Photographic Society. Annual Dinner. Café Monico, 7 p.m.
Armstrong Whitworth and Vickers Armstrong C.C. "Photographic Exhibitions." M. Young.
Bedford C.C. Lantern Lecture: "Here and There in East Anglia." B. G. A. Snelson.
Belfast C.P.A. C.C. An Invitation to the Studio of Mr. Louis Morrison.
Birmingham P.S. Lecturettes by Members.
Bridge of Allan P.S. Apparatus and Gadget Night.
Cardiff N.S. (Photo Sec.). Photographic Alliance Competition Slides, 1935.
Doncaster C.C. Lantern-Slide Postal Club: Set of Slides.
Dunfermline P.A. "Print-Making." P. B. Scott.
Exeter C.C. The Development of a Film. Demonstration.
Grimsby P.S. "How the Talkies Talk." K. E. M. Pyke.
Guildford and D.C.C. "Enlarging." Mr. Higgins (Dark-room).
Hackney P.S. President's Outing Film. Underhill and Whiting.
Halifax P.S. "Mounting and Lettering." W. H. Wilkinson.
Harrow C.C. "Modern Aids to Indoor Portraiture." S. Schofield.
Leeds P.S. Lecture: "Record Photography." J. Crowther Cox.
Leicester and Leicestershire P.S. "Dufaycolor." George H. Sewell.
Manchester Amateur P.S. Ciné Cameras and Projectors.
Morecambe, Heysham and D.P.S. Dorothy Wilding's Portfolio.
Newcastle and Tyneside P.S. "Portraiture with a Miniature Camera." A. E. Lacey.
Newport and Monmouthshire P.S. Members' Gadgets and Dark-room Practice.
Norwood C.C. Lantern Lecture: "Wild Flower Studies with a Camera." H. Pickwell.
Nottingham and Notts P.S. Lecture: "Making the Exhibition Print." S. Bridgen.
Palmers Green Ciné Soc. Demonstration—Kodachrome.
Portsmouth C. and Ciné C. "A Lecture." C. Cecil Davies.
Rugby and D.P.S. Midland Federation Competition Prints and Slides.
Sheffield P.S. In Italy and Switzerland with a Camera. L. Williams.
Small Heath P.S. Visit to Zoo.
South Shields P.S. "The Last Owner." Mr. W. F. T. Pinkney.
Stafford P.S. "Negative Material and Exposure." S. G. Dix.
St. Bride P.S. Lantern: "The A.P." 1936 Slides.
Stockport P.S. L. and C.P.U. Folio. Competition.
Stockton-on-Tees and D.C.C. Lecture: "Finding Pictures." D. Wilson.
Warrington P.S. "A Chat on Making Prints." G. A. Forman.
Willesden P.S. "The Amateur Photographer" Prize Slides.

Wednesday, November 11th.

Battersea Men's Inst. C.C. "Photography by Night." C. W. Hovey.
Bayswater and Padd. P.S. "Pictorial Work with Modern Roll Films." S. Whiteley.
Bethnal Green C.C. Practical Work.
Birkenhead Y.M.C.A. P.A. Joint Exhibition. W. R. Hodgson, G. J. de la Mare.
Birmingham P.S. (Ciné Section). "Colour Film." A. L. Lancaster.
Borough Poly. P.S. "A Knapsack Holiday in Lakeland." G. E. W. Herbert.
Brighton and Hove C.C. "The Delights of Colour Photography." R. M. Fanstone.
Bristol P.S. Stereoscopic Evening.
Chorley P.S. Negative Quality. Members.
Coventry C.C. "A Dutch Fishing Village." T. H. Cox.
Croydon C.C. Ciné Lecture (Colour). J. H. D. Ridley.
G.E. Mechanics' Inst. P.S. Competition Evening. Prints and Slides.
Hinckley and D.P.S. 1936 Alliance Competition Slides.
L.M.S. (London) P.S. "A Tour in Germany." G. R. Bolton.
Northallerton and D.P. and C.S. Gadget Evening and Print Competition.
Partick C.C. S.P.F. Colour Slides and G.D.U. Slides.
Phœnix C.C. S.P.F. Portfolio.
Solihull P.S. "Successful Picture-Making for Beginners." E. A. W. Cave.
South Essex C.C. Visit Ilford Society.
S. Suburban and Catford P.S. "El Moghreb el Aksa." H. G. Neville.
Worcestershire C.C. Members' Evening.
York P.S. "Black-headed Gull at Home." F. Vear.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Winchester Quart.

What is a Winchester quart and how much does it contain? A. D. D. (Newcastle.)

A "Winchester quart" is a large glass bottle, fitted with a glass stopper, and contains 80 fluid ounces or 4 pints.

Keeping Developer in Stock.

I intend to begin making up my own M.Q. developer for gaslight printing. Naturally I shall wish to make up a fair quantity at a time for the sake of convenience. Would you please advise me as to how long a stock solution of this kind can be kept without deterioration and what precautions make for satisfactory keeping?

K. A. (Warrington.)

It is quite impossible to say for how long a solution will keep. The great thing is to protect it as much as possible from air. We have recently suggested arrangements by which this can be done. If you find it necessary to make up more than the usual quantity you should make it up with water that has been boiled for several minutes to expel dissolved air, and the finished solution should be kept in small bottles, filled to the top and tightly corked.

An Exposure Meter Query.

I have an extinction-type exposure meter of German make. My dealer informs me that my usual film (Verichrome) has a speed of 4,400 H. and D. I do not see how I can work out the exposure, for the highest speed shown on the meter is 2,000 H. and D. R. B. B. (Kettering.)

We do not know on what authority your dealer gave the speed of Verichrome film, as the makers themselves decline to do anything of the kind. In any case, the H. and D. speeds on your meter will be Continental ones, which are often three times as high as those used in this country.

By way of experiment with your film, find the exposure for 2,000 H. and D., and then give half that. This will be the same as reckoning the speed as 4,000. If you find you get underexposure the only course is to take a lower speed number.

Unsharp Enlargements.

I have an old enlarger, intended, I believe, for half-plates. It has a 6-in. diameter condenser and a compound lens not marked in any way. I have been trying to use this for enlarging films $2\frac{1}{4} \times 1\frac{3}{4}$ and find that I cannot get sharp definition all over the picture; it is either sharp at the centre and blurred at the edges, or vice versa. Can you give me any assistance?

E. S. G. (Sevenoaks.)

Your enlarger cannot have been intended for half-plates, as the condenser is much too small. It is inconveniently large for use with such small negatives, but with these we should not have thought you would have had trouble with the definition. The lens is one which gives a curved field instead of a flat one, and this means that you will have to focus for the best definition somewhere between the middle and the margins of the image, and then use a small stop to get sharp definition all over.

Transferotype Paper.

I am anxious to make some enlarged negatives (10×8 in.), and do not wish to use plates owing to the cost. I have tried Transferotype paper, but always fail to strip it off the glass. If the water is hot enough to release the paper the emulsion blisters. I give the glass a preliminary coating of gelatine containing bichromate and expose to light as recommended in "Photographic Enlarging." Where am I going wrong?

W. S. (Rochdale.)

We know of no better way than the one you describe. Before stripping the paper you must take care that the temperature of the water is approximately that stated. If it is cooler the paper will not strip, and, if it is hotter, the emulsion will blister. If you keep to the instructions you should have no difficulty at all. Are you using a thermometer? And, if so, is it reasonably accurate? Perhaps you are trying to strip the paper off too soon; it will require soaking in water at the correct temperature for a minute or two before the paper will come away.

Exposure by Candlelight.

Will you please enlighten me as to the approximate exposure for a "Candle taken by its own light," using Agfa ISS film?

M. L. P. (Tottenham.)

We cannot venture to suggest an exposure in the circumstances you name, even if you had mentioned the stop to be used, which is obviously an important factor. We do not know either whether you want to show only the candle and its light or any of the surroundings, and, if so, what these surroundings would be and the extent to which you wish to show them. The only practical course in such a case is to find out the appropriate exposure by experiment.

Finding the Focal Length.

I have a horizontal enlarger made by the Midland Camera Co., Birmingham, and do not know the f/ numbers of the lens or the focal length. The lens stop is operated by a lever on the side and is marked 1, 2, 3, 4, 5. W. T. C. (Oswestry.)

It will be near enough for practical purposes if you rack out the lens until the image on the easel is exactly the same size as the negative image. If you then measure the distance from the negative to the stop in the lens, half this distance will be the focal length. Now measure the diameter of the largest stop, and see how many times this is contained in the focal length. This will give you the f/ number. Finally, you can measure the other stops similarly.

Lens Hood and Light-filter.

In using a lens hood and a light-filter in conjunction, should the sequence be lens, lens hood, colour-filter, or lens, colour-filter, lens hood?

H. W. (Belfast.)

The almost invariable practice is to fix the colour filter on the front of the lens, and then the lens hood over the filter. If you have the filter on the front of the lens hood you might as well not use the hood at all.

Testing Second-hand Cameras.

I want to possess a reflex camera, about which I see many advertisements in the columns of your magazine, but could you kindly arrange a test by yourself, instead of by the buyer? S. K. (India.)

We are afraid that we cannot undertake to test cameras. We suggest that if you are in doubt as to the safety of buying a second-hand camera you should make your choice from the cameras offered second-hand by one of the well-known dealers, in which case you may be quite confident that the camera will be in perfect order.

Exposure Meters in Artificial Light.

I do a considerable amount of photography indoors, both by daylight (usually dull) and by Nitraphot light. Would any of the photo-electric meters be suitable for this class of work? I usually use ordinary slow plates.

M. W. D. (Middlesex.)

We have found photo-electric meters just as satisfactory for use in Nitraphot lighting as in daylight, but we would point out that it is only the more sensitive meters that will give sufficient indication. With panchromatic films or plates the readings can be relied upon exactly as in daylight, but for non-orthochromatic plates used in artificial light we suggest that you give not less than four times the exposure indicated by the meter.



"Snap" this opportunity!

A free copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new, up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Please send me a free copy of the New Illustrated "Granville Guide" plus Free Voucher worth 6d. to 3/-

NAME .....

ADDRESS .....

..... A.P.



SOLVED!

. . the PROBLEM OF ARTIFICIAL LIGHT EXPOSURE!

with the

"TEMPiPHOT"

AND STRENGTHENING

AMPLIFIER

"Tempiphot" is the only meter with an amplifier, which makes it possible to record artificial-light exposures up to 120 seconds' duration. It can be used with or without amplifier, and in itself is the smallest and most efficient meter obtainable. Gives instantly accurate readings for strong, poor, artificial or interior lighting. "Tempiphot" or amplifier easily fit a waistcoat pocket.

TEMPiPHOT COSTS ONLY 75/-
Amplifier 37/6
Morocco Zip-Fastener Cases to fit either (if desired) 5/- each

AT YOUR DEALERS

Descriptive leaflet on request from the sole concessionaires

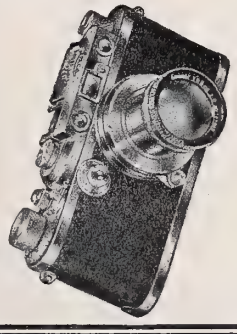
R. F. HUNTER Ltd., "Celfix House," 51 GRAY'S INN ROAD, LONDON, W.C.1
Phone : HOL. 7311/2.

The very wide scope of a Leica

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera, in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f/2 Summar lens, automatic focussing, shutter speeds to 1/1,000th sec. at £43, or 9 monthly payments of £5 0s. 4d.



THE

WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669)
81 Strand, W.C.2 (*Temple Bar* 2710)
111 Oxford Street, W.1 (*Gerrard* 1432)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

TURNER'S
CAMERA EXCHANGE

A FEW of our BARGAINS

Leica III, Chromium, f/2 Summar. Unsoiled.. £30 0 0
Leica III, Black, f/3.5 Elmar, E.R. case. As new £23 10 0
Rolleiflex 6×6, f/3.5 Tessar, E.R. case. Unsoiled £18 10 0
Rolleiflex 6×6, f/3.8 Tessar, E.R. case. As new £16 10 0
Sixtus Meter. As new..... £3 10 0
Electro-Bewi Meter, case. As new..... £3 5 0
Voigtlander Superb, f/3.5 Skopar, E.R. case. As new £13 10 0
Voigtlander Superb, f/3.5 Heliar, E.R. case. As new £13 17 6
Exakt Enlarger 6×6 cm., f/4.5, iris stop. As new £15 0 0
Selfix Screen 40×30. Used but unmarked..... £3 10 0
Pathe Imp Projector, motor, super attachment, etc. £4 10 0
Pathe 9.5-mm. Camera, f/3.5. As new..... £4 0 0
Goerz Stereo Tenax 45×105 mm., 2 f/4.5 Dogmar lenses, Compound shutter, 6 double slides. Perfect £3 10 0
Korelle Reflex 6×6 cm., f/3.5 Victar, E.R. case. As new £8 15 0
Dekko 9.5-mm. Camera, f/3.4 Dallmeyer. Perfect £4 10 0
Dekko 9.5-mm. Camera, f/1.9 Dallmeyer, case. Perfect £7 17 6
¼-pl. Ica Trona, f/4.5 Tessar, Compur, enlarging attachment £8 10 0
¼-pl. T.-P. Imperial Enlarger, horizontal, f/4.5 Cooke £6 5 0
¼-pl. Ensign Horizontal Enlarger, Magnaprint. As new £5 0 0
Plate Back and 3 Slides for Contax I. Perfect.... £3 5 0
3¼×2¼ Sibyl, f/4.5 Ross Xpres, F.P. adapter.... £8 10 0

All above Guaranteed in perfect condition.

LEICA SPECIALIST

NEWCASTLE on TYNE
9, PINK LANE *Phone: 22655*

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

"ETCHADINE"

The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... **7/6** POST FREE

Or from all reputable dealers.

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

YOU GET
"A GOOD DEAL"
from the
NEWPORT CAMERA EXCHANGE
5, HIGH STREET, NEWPORT, MON.

ALL CAMERAS FROM A BROWNIE TO A LEICA

Zeiss Kolibri, as new, f/3.5 Novar lens, Telma shutter. Cost £8 12s. 6d..... **£4 : 5 : 0**
Ensign Midget, f/6.3 lens. Cost 55s. As new ..... **£1 : 15 : 0**
Rolleiflex, f/3.5 Tessar lens, £25 model. Shop-soiled only..... **£19 : 17 : 6**
Kodak Six-20, latest model, f/6.3 lens. Cost £3 12s. 6d. As new..... **£2 : 15 : 0**
Zeiss Icarette 3¼×2¼ Roll Film, f/4.5 Tessar lens, Compur shutter. Cost £13 5s. As new..... **£7 : 5 : 0**
Ensign ¼-pl. Reflex, f/4.5 Aldis-Butcher lens, 6 slides and leather case. Perfect condition..... **£3 : 15 : 0**
Ensign Multex, f/3.5 Ensar lens, focal-plane shutter, 1 to 1/500th sec. Cost £16 16s. As new ..... **£10 : 5 : 0**
Contax I, f/2.8 Tessar lens, ever-ready case. Cost £35. In perfect condition..... **£19 : 15 : 0**
Kodak Six-20 Duo, f/4.5 anas. lens, Compur shutter. Cost £8 7s. 6d. As new **£5 : 15 : 0**
Ensign Auto-Speed 3¼×2¼, focal-plane shutter, 1/15th to 1/500th sec., f/4.5 Ensar lens. Cost £12. As new..... **£5 : 10 : 0**
Voigtlander Avus 3¼×2¼ Plate, f/4.5 Skopar lens, Compur shutter, 6 slides. Perfect condition ..... **£4 : 15 : 0**

? DO YOU KNOW—

that troublesome reflections from water, glass, porcelain and most polished surfaces can be effectively controlled or entirely eliminated with the new

ZEISS HEROTAR
Polarizing Filter

Full particulars of these and the world-famous ZEISS TESSAR LENSES in list P.51, post free on request.

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, London, W.1.

A LEICA AMATEURS PICTURE BOOK
R. Pestalozzi
Nearly 160 photogravure plates from Leica negatives.
21s. (By Post 21/6)

PHOTOGRAPHY AND THE ART OF SEEING *M. Natkin, D.Sc.*
The finest instruction book on artistic photography ever published. All photogravure, plates and diagrams. The Press are unanimous in their praise. No photographer should miss it.
10s. 6d. By Post 11/-

PRACTICAL INFRA-RED PHOTOGRAPHY
Dr. Helwich
Very practical, easy to understand, and fully illustrated.
4s. (By Post 4/4)

PICTORIAL PHOTOGRAPHY FOR AMATEURS
R. H. Goodsall
Very helpful for beginners. 32 plates by the author.
5s. (By Post 5/6)

BOOKS

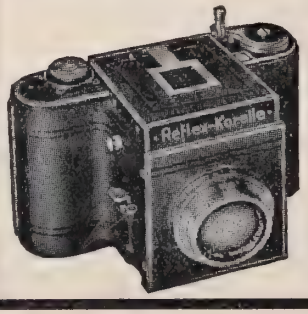
MODERN PHOTOGRAPHY WITH MODERN MINIATURE CAMERAS *W. Alexander*
ENLARGING AND ENLARGERS OF TO-DAY *Alexander.*
3/6 each (By Post 3/9)

FREE-LANCE JOURNALISM WITH A CAMERA
R. H. Mallinson
We thoroughly recommend this book by a practical man.
3s. 6d. (By Post 3/10)

★ Send for NEW LIST OF BOOKS, READY SHORTLY

THE FOUNTAIN PRESS, 19 CURSITOR STREET, LONDON, E.C.4

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**
With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

"The Amateur Photographer." 4/11/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print. Available till Monday, November 30th.

"The Amateur Photographer." 4/11/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print. Available till Monday, November 30th.

"The Amateur Photographer." 4/11/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print. Available till Monday, November 30th.

"The Amateur Photographer." 4/11/36.
PRINT CRITICISM
This Coupon to be affixed to back of print. Available till Wednesday following date of issue.

"The Amateur Photographer." 4/11/36.
ENQUIRY COUPON
This Coupon to be affixed to each query. Available till Wednesday following date of issue.

DON'T put your camera away till you have tried taking some **HOME PHOTOGRAPHS** with **JOHNSON'S**

FLASHPOWDER

a 1/- box will give you the opportunity of making at least 8 exposures on different subjects, PORTRAITS, KIDDIES, HOBBIES, TABLE-TOP STUDIES and many other interesting items. Full directions enclosed with each box. No previous experience is necessary and no extra apparatus required.

Johnson's FLASHPOWDER, of every dealer, 1/- and 1/9

Write to Publicity Dept. **Johnson & Sons** *Manufacturing Chemists Ltd.* *HENDON, LONDON*

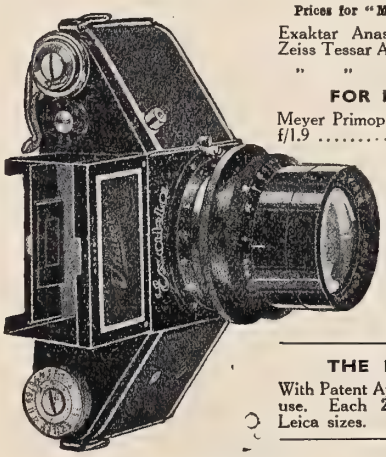
For DAY or NIGHT, GOOD LIGHT or BAD—*buy the*

NEW EXAKTA REFLEX

and make photographs at

10 INCHES or MILES AWAY

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.



Prices for "MULTI-SPEED" MODEL B.

Exaktar Anas. f/3.5.....£19 10s.
Zeiss Tessar Anas. f/3.5.....£23 10s.
" " " f/2.8.....£27 10s.

FOR NIGHT WORK:

Meyer Primoplan f/1.9 ..... **£39 : 10 : 0**

Exakta fitted with electric Vacublitz attachment for standard flash-bulbs, extra.....£2 5s.

EXAKTA HANDBOOK

Just published. Fully explains this beautiful camera. Post free, 3s. 6d.

THE LABORA TANK

With Patent Apron. Best and easiest to use. Each 25/-: V.P., 3¼×2¼ and Leica sizes.

Illustrated Brochure of Cameras and Accessories post free.

CARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.

NOW READY

A NEW AND THOROUGHLY REVISED EDITION—THE FOURTEENTH OF

WALL'S DICTIONARY OF PHOTOGRAPHY

AND REFERENCE BOOK FOR THE AMATEUR AND PROFESSIONAL PHOTOGRAPHER

Edited and largely re-written by
F. J. MORTIMER, Hon. F.R.P.S.

Cloth Boards
Size 7½×5 inches 634 pages

Price 7/6 net
By post 8/-

A complete reference work for the practical photographic worker. It provides useful information in dictionary form on every phase of photography—technical, pictorial, scientific and general, and is in itself an explanatory index to all terms, formulæ, etc. All the latest photographic principles are incorporated in the present edition, which includes up-to-date information on all recent developments.

From all leading Booksellers or direct from the publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains ; all apparatus guaranteed and sent on 5 days' approval against full deposit ; maximum allowance for saleable apparatus, either exchange or cash ; our reputation your guarantee.

3¼×2½ Dallmeyer Dual Roll Film Camera, taking 16 pictures on 3¼×2¼ film, wire-frame finder, focussing adjustment, fitted Dallmeyer Dalmac f/3.5, Compur D.A. shutter, 1 to 1/250th, leather case ; list price £13/4/6 ; our price £8/8.

MODEL V/OD Ensign Magnaprint Enlarger, fitted Dallmeyer f/4.5 enlarging anastigmat, also special carrier for Leica or Contax negs. ; list price £7/8 ; our price £5.

4½×6 Baby Soho Reflex, focussing adjustment, rising front, deep triple detachable hood, revolving back, quick-wind focal-plane shutter, 1/18th to 1/800th and Time, cable release, fitted Dallmeyer Pentac f/2.9, 3 D.P. holders, F.P. adapter, leather case, £20.

6×6 Rolleicord Reflex, fitted Triotar f/4.5, Compur shutter, 1 to 1/300th, leather case, £7/15.

AVO Exposure Meter ; list price £2/17/6 ; our price £1/10.

1-PLATE Marions Soho Reflex, rack focussing, rack rising front, sky-shade, deep triple detachable hood, revolving back, focal-plane shutter, 1/18th to 1/800th and Time, fitted Aldis anastigmat f/4.5, Mackenzie slide, 8 envelopes, leather case ; a bargain, £7/15.

9×12 Zeiss Ikon Miroflex Folding Reflex, cross front, deep focussing hood, wire-frame finder, quick-wind focal-plane shutter, 1/3rd to 1/2,000th and Time, fitted Tessar f/4.5, focussing, 6 slides, F.P. adapter, leather case ; list price over £42 ; our price £22/10.

4-IN. Dallmeyer Stigmatic f/6, Compur delayed shutter, 1 to 1/250th and Time, cable release, complete with flange ; as new, £6/15.

NO. 1a Kodak Series III, focussing adjustment, rack rising, reversible finder, autographic back, fitted Cooke Aviar f/4.5, Compur shutter, 1 to 1/200th and Time ; as new, £5.

6.2-IN. Series III 5×4 Cooke Lens f/6.5, in Automat shutter, 1 to 1/100th, 10/- ; 6-in. Beck Convertible Double Aplanat f/7.7, Automat shutter, 1 to 1/100th, 5/- ; 3½-in. Dallmeyer Soft Focus Lens f/4.5, iris mount, as new, £1/2/6.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued ; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms : Repairs by experienced workmen ; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality ; best possible results guaranteed ; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

3¼×2½ N. & G. Folding Reflex, Dallmeyer f/2.9 Pentac, Teleros f/5.5, F.P. holder, slides, leather case, £40 ; or offer.—Write, 182, Camden Rd., N.W.1. [5301

LEICA, f/3.5 lens, range-finder, extra spools, leather case ; as new, £10.—Sanderson, 68, Princes Gate, S.W.7. [5304

REFLEX, ¼-pl. Thornton-Pickard, new condition, 6-in. Aldis lens f/4.5, also Dallmeyer 11-in. f/5.6 Telephoto lens, interchangeable, 12 dark slides, £12.—Sparkes, Rosedale, Park Rd., Dalmuir, Scotland. [5307

ZEISS Ikonta 3¼×2¼, Tessar f/4.5, Compur Rapid ; cost £12/7/6 ; as new, £9.—Box 9769, c/o "The Amateur Photographer." [5308

ROLLEICORD II, Zeiss f/3.5 lens, D.A. Compur, E.R. case ; new condition ; never used ; makers' guarantee, approval, £12 ; cash £18/10.—Box 9770, c/o "The Amateur Photographer." [5309

LATEST Automatic Rolleiflex 6×6, f/3.5 Tessar, Rapid Compur, used once ; cost £25 ; as new, £17/10 ; call after 2.30 ; 53 bus to—Smith, 39, Hamilton Gardens, Abbey Rd., N.W.8. [5310

KING'S Camera Bargains.—Part exchange, deferred terms.—Zeiss Super Ikonta, Tessar f/2.8, as new, £23 ; Kodak Six-20, Cooke anastigmat f/4.5, practically unused, £8/5.

WE sell everything photographic ; Zeiss Cameras and accessories wanted, must be in first-class condition ; send particulars ; highest allowances.—King's, 169, Dickson Rd., Blackpool. [5312

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

BELL'S Weekly Bargains.—Foth-Flex, latest, f/2.5 model, extra D.V. finder, leather case ; used only few times, £11/10.—45, Newington Butts, S.E.11. [0037

ALLENS.—Piccochic, Meyer f/2.9, Compur, £4/10 ; 3×4 cm. Wirgin, f/2.9, Compur, £4/10 ; Baby Ikonta, Tessar f/3.5, 3 filters, £7/10.

ALLENS.—3¼×2¼ Ihagee Auto Ultrix, f/4.5, D.A. Comp., £4/19/6 ; 4×4 Rolleiflex, Tessar f/3.5, £11/10 ; Super Ikonta, Tessar f/4.5, R. Comp., £14/10.

ALLENS.—Leitz Hektor f/1.9 7.3-cm. Lens, £20/10, including filter ; Miniature Marvel, Xenon f/2, R. Comp., £9/15.

ALLENS, the Miniature Camera Dealer, 168, Oldham Rd., New Cross, Manchester 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087

KODAK Six-20, f/4.5, O.P.S. shutter, L/case, filters ; cost £6/10 ; perfect condition, £4/10, or nearest offer.—Box 9683, c/o "The Amateur Photographer." [5235

SUPER Ikonta (16-on-2¼×3¼), f/3.5 Tessar, Compur, leather case ; cost £18 ; slightly used only ; real bargain, £12.—Box 9695, c/o "The Amateur Photographer." [5258

£4/5 Baldax, 16-on-120, f/3.5 Meyer, Compur, case ; perfect bargain.—Robertson, Horsburgh Avenue, Kilsyth. [5274

ROLLEICORD, f/3.5, month old, with original guarantee, cost £17/10, £14 ; Amplus Enlarger, 3¼×2¼, f/6.3 lens, iris mount, perfect, cost £5/12/6, £3/10.—Box 9703, c/o "The Amateur Photographer." [5283

ROLLEICORD 1936, Triotar f/3.5, case, filter, 1/300th sec. ; almost unused ; bargain, £12.—Box 9716, c/o "The Amateur Photographer." [5299

CAMERAS AND LENSES

LEICA IIIa, Summar, f=5-cm. 1:2, condition as new, in ever-ready leather case ; quick sale, £32 ; seen at—Suzae, 46, Gt. Russell St., W.C.1. [5314

VOIGTLANDER 2¼×4¼, f/4.5 Skopar, Compur, case, perfect ; 8×25 Prism Binoculars, case ; together £6/15 ; deposit system.—Box 9771, c/o "The Amateur Photographer." [5317

SOHO Reflex 5×4, f/4.5 Wollensak, 6 double holders, F.P. and R.F. adapters, hooded focussing back, leather case ; listed over £50 ; excellent condition, £20.—P. Ross, A.R.P.S., 19, Mayow Rd., Forest Hill, S.E.23. Phone, FOR. 3042. [5323

3¼×2½ Zeiss Ikon Press Camera, new condition, 12-cm. f/3.5 Tessar, 3 D.D. slides, F.P.A., case ; price, £20.—Monty Horsey, Streatham Ice Rink, S.W.16. Phone, Streatham 1432. [5327

VOIGTLANDER Bessa, f/4.5, D.A. Prontor shutter, 1/120th, trigger, case and filter ; cost £5/16 ; deposit ; £4.—Pike, 22, Furnival St., London, E.C.4. [5328

LEICA III, Summar f/2, case, £26 ; also Contax, Sonnar f/2, slow speeds, case, hood, focussing flange for enlarger, £27/10.—Box 9784, c/o "The Amateur Photographer." [5329

9×12 cm. Zeiss Ikon Tropical, revolving back, double extension, rising front, 6-in. f/4.5 Tessar variable Adon Telephoto 12-in. f/7.7 Dallon Teleanastigmat, Zodellar wide-angle anastigmat Proxar-Distar, Compur shutter, 10 metal slides, leather case ; total cost well over £80 ; good condition, £22.—Box 9781, c/o "The Amateur Photographer." [5331

ROLLEIFLEX Non-auto 6×6, f/3.8 Zeiss Tessar, Compur 1/300th ; excellent condition, leather case ; sacrifice £8/15.—Box 9786, c/o "The Amateur Photographer." [5334

LEICA III, Elmar f/3.5, perfect, £21 ; Zeiss Miraphot Enlarger, f/4.5 Tessar, 9×12, list £14/15, bargain, £6/10 ; Zeiss Helinox Fixed Focus, 3×4 cm. to 3¼×2½, complete, 21/-.—Ellis, 110, St. James Rd., Bridlington. [5357

CAMERAS AND LENSES

LEICA IIIa, f/1.9 Hektor; purchased in March of this year by careful amateur; cost £54; bargain at £36, or exchanges with cash.—B. Salter & Son, 34, Castle St., Shrewsbury. [5336

N. & G. Baby Sibyl, Ross Xpres f/4.5, 2 cases, pack adapter, plate-holders, filters, etc.; a perfect outfit, guaranteed; cost over £23; a real bargain at £10/10.—Below.

T.-P. Reflex, f/2.9 Plaubel lens, postcard size; perfect condition, unscratched; cost £48/10; accept £12/10.—Below.

SUPER Ikonta, f/4.5 Tessar, case; as new; 3½×2½; cost £18; accept £13/15.—Below.

HIGHEST Part-exchange Allowances; write for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. [5337

ROLLEIFLEX, Tessar f/3.8, 6×6, filter, sky-hood; excellent condition, £10.—Edwin Brown, 130, Broadway, West Ealing, W.13. [5340

4.5×6 cm. Ernemann Folding Reflex, f/3.5, Ernemann, 3 slides, F.P.A., case, £7, or offer; exchange for 3¼×2½ Etui.—Box 9789, c/o "The Amateur Photographer." [5342

SUPER Ikonta 3¼×2¼, Tessar f/4.5, hide case, Zeiss filter, lens hood, tripod; cost £21; as new, £12/5.—Tetburie, Hermitage Rd., Woking. [5345

LEICA II, Model III built-in telescope range-finder, Hektor f/2.5, slow-speed attachment, equal Model III; perfect, £18/10; without attachment, £17.—33, High St., Aberdeen. [5346

SUPER Ikonta 530/2U, f/4.5 Tessar, D.A. Compur, E.R. case, £13.—131, Spon St., Coventry. [5347

ZEISS Ikoflex, Novar f/4.5, Derval shutter, shop-soiled, £6/10; Baby Ikonta, Novar f/3.5, Compur Rapid, shop-soiled, £7/5; approval, part exchange, deferred terms; any camera supplied.—Dent's, Bolton Rd. West, Ramsbottom, Manchester. [5348

CONTESSA Nettel 10×15, Zeiss Tessar f/4.5, focal-plane, 1 to 1/2,800th, 6 double slides, leather case; excellent condition, £7/17/6.—35, Kingsway, Lincoln. [5351

CONTAX I, Tessar f/2.8, latest shutter and range-finder, 2 cassettes, filter, Albada finder, hood, purse, tank, Magniphot enlarger; cost £50; all perfect, £27.—Tilzey, Kingston, Yeovil. [5352

KOLIBRI, f/2.8 Tessar, case, excellent condition, green filter, lens hood, 2 Proxars, ball-and socket head, £10/10; approval, deposit.—Rivington, 67, Warrender Park Rd., Edinburgh. [5353

CONTAX III, Sonnar f/2 exposure meter built in, ever-ready case; perfect, as new, £50.—Box 9791, c/o "The Amateur Photographer." [5358

AGFA Standard Roll Film, 4½×2½, Agfa anas. f/6.3, solid leather case; cost £6/12/6; as new, little used, £3.—Below.

1-PLATE Sanderson Field, all movements, 3 D.D. slides, R.R. lens; perfect, £3/5.—Below.

GOERZ V.P., Dagor f/6.3, Compur to 1/250th, F.P.A.; good condition, £1/15.—Below.

1-PLATE T.-P. Amber Stand, 3 D.D. slides, Wray R.R. lens; perfect, £1/10.—Below.

5×4 Palmos, Tessar f/6.3, 5 D.D. slides, leather case; good condition, new blind, £6, nearest.—Box 9793, c/o "The Amateur Photographer." [5359

CONTAFLEX, f/2 Sonnar, as new, perfect, Continental scale, £46; deposit system.—Box 9794, c/o "The Amateur Photographer." [5360

IKOFLEX, f/4.5, £5; Retina, f/3.5, £7; Alton Enlarger, 2-in. lens f/4.5, for miniature negatives, £4/10; Zeiss Miraphot Enlarger 3¼×2½, Novar f/6.3, £4/10.—Cobb, 422, High St., Lewisham. [5361

LEICA IIIa, Chromium, Summar f/2, as new, bargain, £33, no exchange, leather case.—Box 9800, c/o "The Amateur Photographer." [5362

BRADSHAW'S.—3½×2½ T.-P. Rubyette Reflex, f/4.5 Dallmeyer, revolving back, 4 clip-on slides, patent roll-film adapter, cost £15, £10/17/6; Baby Ikonta, 16-on-V.P., Tessar f/3.5, Compur Rapid, cost £10/10, £7/15; Super Junoplex V.P. Daylight Tank, cost £1/15/6, 27/6.—Below.

ENSIGN Auto-Range, Ensar f/4.5, Mulchro, cost £7/10, £5/15; Ensign Miniature Enlarger, Dallmeyer f/4.5, cost £6/17/6, £5/10; all above in showroom condition, cartons and instructions.—Bradshaw's, 61, Hyde Rd., Gorton, Manchester. Phone, East 0732. [5366

3-IN. Aldis Anastigmat f/3, 38/-; 4-in. Aldis, semi-sunk mount, f/4.5, 45/-; 2½-in. Cooke Anastigmat f/3.1, 30/-.—Below.

CONDENSER Lenses, first-hand, 4½-in. 10/- pair, bayonet mounted, 13/6; 5¼-in. 16/6, 5½-in. 18/-; mounted 22/-; all sizes, 1 in. to 10 in. diameter; Enlarging Lenses, Projection, Cinemas, Portraits, and all purposes, cheap; lists free stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [5364

BARGAIN HUNTERS

Here you are

3¼×2½ Cocarette Roll Film, f/4.5 Zeiss Tessar, Compur shutter and D.V. and brilliant finders..... **£5 17 6**

3¼×2½ Enolde, with coupled view-finder, f/4.5 Enolde anastigmat, Vario shutter and leather case.... **£3 7 6**

9.5-mm. Pathe Motocamera B, f/3.5 anastigmat lens, leather case..... **£3 18 6**

9.5-mm. Coronet Cine Camera, f/3.9 anastigmat lens and leather case..... **£2 5 0**

3¼×2½ Ensign Roll Film Reflex, f/4.5 Dallmeyer anastigmat lens and case..... **£3 0 0**

3¼×2½ Model I Makina, f/2.9 Plaubel lens, delayed Compur shutter, 3 slides, F.P. adapter, Plaubel roll-film holder, all in leather case. In nice condition..... **£10 18 6**

3-in. Double Plano Condensers, in metal mounts. Price, each, **10s. 9d.**

3¼×2½ F.P. Kodak Self-erecting, Achromatic lens **8s. 9d.**

3¼×2½ Ensign Speed Roll Film Reflex, f/4.5 Aldis anastigmat lens and case..... **£4 4 0**

V.P. Goerz Tenax, f/6.8 Dagor lens, 6 slides and leather case..... **£1 17 6**

7×25 mm. Serie Prism Binoculars and leather case **£1 18 6**

3½×2½ T.-P. Junior Reflex, f/4.5 Cooke lens and 6 slides **£5 19 6**

Linhoff Cine Tripod, 3-section adjustable legs, pan. and tilt, in case. List price £6 6s. As new..... **£3 18 6**

16-mm. 400-ft. Reels (second-hand), 3 for..... **3s. 3d.**

6×6 cm. Rolleicord, f/3.8 Triotar, Compur shutter, E.R. case..... **£11 12 6**

¼-pl. Cocarette Roll Film, f/6.3 Zeiss Triotar lens, Compur shutter..... **£2 7 6**

¼-pl. Box-form, f/6.5 Cooke anastigmat lens, Unicum shutter, 12 D.D. slides and case..... **£1 12 6**

3×4 Vertical Enlarger, f/2 lens, condenser and base-board..... **£2 12 6**

No. 1a F.P. Kodak, f/6.3 anastigmat lens and case **£1 17 6**

No. 2 Folding Brownie, f/7.9 Kodar lens, and case **£1 9 6**

No. 1 Pocket Kodak, self-erecting front, f/6.3 lens, Diomatic shutter..... **£2 7 6**

V.P. Agfa Speedex, f/3.9 anastigmat, Compur shutter **£3 17 6**

9×12 cm. Etui, rack and pinion focussing, f/6.3 Goerz Dogmar, Compur shutter, 2 slides..... **£2 5 0**

9×12 cm. Etui, as above, f/5.4 Steinheil anastigmat, Compur shutter, 2 slides..... **£2 5 0**

¼-pl. Uno Cameo, Aldis f/7.7, Unicum shutter, 2 slides **15s. 0d.**

¼-pl. Ernemann, double extension, f/6 Eurygraphe, Koilos 7-speed shutter, 3 slides, F.P. adapter.. **£1 12 6**

¼-pl. Klito Double Extension, f/7.7 Aldis, Lukos III (7-speed) shutter, roll-film adapter..... **£1 1 0**

3½×2½ Cameo, double extension, Cooke f/6.8, Lukos III shutter, 3 slides..... **£1 15 0**

No. 1a Pocket Kodak, R.R. lens..... **12s. 6d.**

¼-pl. T.-P. Field, double extension, R.R. lens f/8, T.-P. shutter, 1 D.D. slide..... **£1 10 0**

Oak Cine Cabinets, 15 in. high, 21 in. long, depth 9 in. Carriage 1s. 6d. extra. Each..... **9s. 6d.**

Adjustable Masking Frames, with metal margin printer for all sizes up to 5×4 in. Each..... **5s. 3d.**

½-pl. Papier Mache Dishes. Two for..... **2s. 3d.**

¼-pl. Papier Mache Dishes. Two for..... **1s. 6d.**

6-in. All-metal Print Trimmers. Each..... **3s. 3d.**

All-metal Ball-and-Socket Heads. Each..... **2s. 4d.**

4-in. Steinheil Orthostigmat W.A. Lens, iris.. **£1 17 6**

8½-in. Dallmeyer Stigmatic f/6, iris..... **£1 18 6**

1-in. f/2.9 Ross Xpres, iris..... **£1 7 6**

Phone: Holborn 0664 (3 lines). Established 1889

The Service Company Ltd LONDON

289, HIGH HOLBORN, LONDON, WCI

CAMERAS AND LENSES

12-IN. Dallon Telephoto Lens f/5.6, new 1935, leather case, Alpha filter, also panel to fit T.-P. ¼-pl. Special Ruby Reflex; cost £16/10; bargain, £10/10.—Box 9787, c/o "The Amateur Photographer." [5335

ROSS Telecentric 12-in. f/6.8, perfect, £3/12/6; deposit system.—Dupré, Tisbury, Wilts. [5350

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [5367

FILM Hire.—9.5-mm. Supers, 1/- per two days; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

CINE Amateur has quantity of 9.5 Super Reels for disposal at 8/6 each; also 9.5 apparatus; send stamp for list.—B. B. H., 8, St. Andrews Square, Surbiton. [5296

ENSIGN 100-B 16-mm. Projector, 100-watt, 400-ft. capacity, Dallmeyer lens, cost £17/10; perfectly new condition, £9/10.—Apply, H. G. B., 10, Aberdeen Terrace, Blackheath, S.E.3. [5322

REDUCED Film Hire.—9.5 Supers, 1/- per reel; send P.C. for particulars and second-hand list.—Camera Craft, 446, Green Lanes, Palmers Green, N. [0050

FOR Sale.—Kodascope 8-mm. Projector, motor driven, overhauled by Kodaks, £5/5; also Cinecraft Universal Titling Apparatus, £2/10, or £7/10 the two.—Apply, M. Silverman, 8, King Edward St., Oxford. [5341

MOVIES at Home.—How to make your own Cinema Projector; particulars free.—Moviescope (A), Pear Tree Green, Doddinghurst, Essex. [5365

EUMIG 9.5 Super Projector, £29 model, 110-220 volts A.C. or D.C., 250 watts direct illumination, pilot lamp, stills, reversing, rewinding, easy threading, easy cleaning, no wear on films, spare driving belts, oiler, 30×22 silver screen, instructions, as new, £20.—Shaw, 97, Russell Rd., Nottingham. [5324

TALKIE Projector, Pathe 17.5-mm.; demonstration model; new condition, only £35; list price £60.—Box 9792, c/o "The Amateur Photographer." [5368

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

MIRAPHOT Enlarger, Zeiss Tessar f/4.5, ¼-pl., in perfect condition, £7/10; Practos Exposure Meter, in leather case, 15/-; Dallmeyer Patent Portrait Lens, Series 3B, Waterhouse stops, £7.—Carlile, 56, Lounsdale Drive, Paisley, Scotland. [5303

ZEISS Miraphot Enlarger 3¼×4¼, Novar f/6.3, without focussing mount; hardly used, £6; deposit system.—Cree, 166, Bath St., Ilkeston. [5306

ZEISS Miraphot Vertical Enlarger, f/4.5 Tessar, 3¼×2½; cost £10/15; as new, £5/10.—9, Moreton Gardens, Old Brompton Rd., S.W.5. [5319

ZEISS Miraphot Vertical, ¼-pl. and 3½×2½, Novar anastigmat f/6.3, all accessories, new, £7/10; after 6 p.m.—Crossman, 30, Ferme Park Rd., Stroud Green, London. [5326

ENLARGER, Zeiss Miraphot, 9×12 or ¼-pl.; good condition, £6.—Box 9782, c/o "The Amateur Photographer." [5332

SALEX de Luxe Enlarger, oak, extra long extension, adjustments for raising, lowering, tilting, swinging and revolving; finest quality crystal plano. lens, ¼-pl.; as new, £9.—Box 9783, c/o "The Amateur Photographer." [5333

ENSIGN

"ECONOMIC" MOUNTING PADS



A series of art boards made up into perforated pads—convenient for use and containing 12 assorted sheets (4 black, 4 cream, 4 white) also available in cream or white only.

Style A, assorted. Style B, cream. Style C, white.

No. 1 Size 10×8 ..... 1/-
No. 2 ,, 12×10 ..... 1/6
No. 3 ,, 15×12 ..... 2/-

"CLUB" MOUNTINGS

For Enlargements and Exhibition Pictures.

Flexible linen-faced mounts in the standard sizes accepted by exhibition committees.

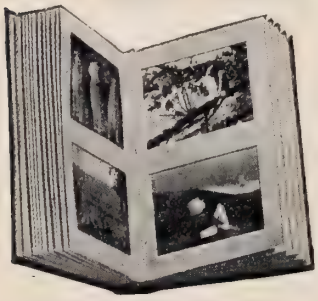
Style I. Front Fawn ; back Cream.
Style II. Front Grey ; back White.

Size	Per doz.	Size	Per doz.
10×8	1/6	20×15½	5/6
12×10	2/-	24×19	10/-
15×12	3/-		

ENSIGN PHOTO LIBRARY

FOR A PLACE ON EVERY BOOKSHELF

LIBRARY ALBUMS



The new idea in albums. Strongly bound in tasteful brown, resembles a book, it will stand on your bookshelf and not look out of place with the volumes already there.

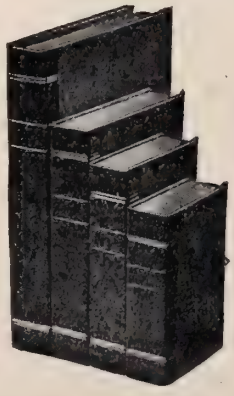
SLIP-IN for 100 3¼×2¼ prints, two on a page.

No. 3085. **2/6**

PASTE-ON, with 72 pages for 3¼×2¼ and all sizes up to Postcard. No. 3086. **3/6**

BOOK BOXES

A simple method of storing your pictures systematically on the bookshelf. 100 prints are contained loosely in each box. Finished to look like books. With cloth backs and edges blocked.



No. 0. All sizes to 3½×2½ **1/-**
No. 1. Postcard 5½×3½ **1/3**
No. 2. ½-plate 6½×4¼ **1/6**
No. 3. 1/1-plate 8½×6½ **1/9**

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

ACCESSORIES

BELLOWS.—All sizes stocked ; lowest prices ; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

ACCESSORIES.—1,000 Items Photographic Apparatus and Accessories ; must be cleared.—Lloyd's, 230, Westminster Bridge Rd., S.E.1. [5120

SOMETHING New.—Convert your Tripod into a Floodlight Stand, every possible angle of lighting arranged for, complete with cable, switch, and adapter, 7/9 ; approval.—Pallett, Shamrock, Berkhamsted. [5300

627 Weston Leicameter, £2/17/6 ; Green Slip-on Filter, 12/6 ; Whole-plate Leica Printing Board, 30/- ; Vidom and Case, 50/- ; 5½-in. Double Condenser, 15/- ; all as new.—Cyril Howe, Cheap St., Bath. [5318

21 KODAK Tank, thermometer, 8 powders, 12/6.—24 Byers, 59, High St., Lockerbie. [5320

WESTON Meter Model 630, as new, £5/9 ; 17-in. Teleros f/6.3, optically perfect, £9/17/6 ; 5-in. Condenser, as new, £1/5 ; Zeiss Helios Meter, very good condition, case, £4/2/6 ; 5¾-in. f/6.3 Zeiss Tessar, focussing mount, £3/17/6.—N. J. Bowyer-Lowe, 3, Commerce Lane, Letchworth, Herts. [5325

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas ; complete outfits purchased, however large ; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers ; good prices given ; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes ; call or write ; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras ; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED.—Two or Three Good Optical Lanterns ; good price given.—54, Lime St., London, E.C.3. [5189

WANTED.—Combinable Protar or similar lens in shutter.—70, Thurlestone Rd., S.E.27. [5298

WANTED.—¼-pl. Camera, with slides, D.E., rising front, reasonable price.—Gilson, Rayleigh. [5302

WANTED.—Rolleiflex, case, exposure meter, book, etc.—Garage, New St., Worthing. [5305

WANTED.—Reflex, exchange Voigtlander Brilliant, f/6.3, case, filter, meter.—English, 8, Goddard Avenue, Swindon. [5311

WANTED.—Telephoto Lens, fit N. & G. Folding Reflex, state price.—Young, 53, Amelia St., Warrington. [5313

SHEW Xit 3½×2½, perfect condition essential.—Stewart, 6, Clifton Place, Glasgow, C.3. [5315

WANTED.—Very efficient Lantern Lens, focus about 10 or 12 in.—Smith, 47, Canterbury Rd., Folkestone. [5316

WANTED.—Baby Ikonta, Novar f/4.5, Derval ; perfect.—Stubbs, Granville House, Alveston, Bristol. [5321

WANTED.—45×107 or 6×13 Reflex, condition immaterial, also Taxiphote.—Box 9785, c/o "The Amateur Photographer." [5330

EXCHANGE Agfa R.F., 3¼×2¼, f/4.5, speeded (new condition), for 3×2, 2¼ square, or V.P.K. in new condition with anastigmat.—Burdon, 16, The Green, Richmond, Surrey. [5338

SELF-FIXING Projection Screen 5×5 ft., also Stand for lantern ; offers to—A. J. Winship, 3, Post Office Terrace, Cambridge. [5339

LEICA Stereo Attachment (Stereoly) wanted, also Viewer and Leica II.—Box 9790, c/o "The Amateur Photographer." [5343

WANTED.—Superior Optical Lantern, also opaque screen, price, particulars.—Cooper, 84, Corn Exchange, Leeds. [5344

WANTED.—¼-pl. Electric Enlarger, vertical preferred ; particulars.—Harben, 59, Lancaster Rd., N.4. [5349

WANTED.—12-bore Hammerless Gun, exchange Zeiss Ikon 9×12 cm., perfect condition ; particulars.—Collitt, Chemist, Holland-on-Sea. [5355

WANTED.—Soho ¼-pl., recent model, also Kodak View Camera, studio stand.—Hills, 51, Chassen Rd., Flixton, Manchester. [5356

PORTABLE FLOODLIGHT REFLECTOR



For use with 200-watt Nitraphot Lamp.

The Wire Frame can be hung from a wall or stood on a table or other support. The Reflector can be adjusted to any desired angle. The lamp holder is made of bakelite and takes lamps with screw-cap fitting only. The Reflector is of the collapsible type, silvered on the inside. Complete with 6 ft. flex and wall plug fitting. Can be used from a lampholder by means of an adapter.

Price 7/6.

200-watt Nitraphot Lamp, 6,000 lumens **7/6**

Please state voltage when ordering

SANDS HUNTER & Co. LTD.
37, BEDFORD ST., STRAND, W.C.2

IN BATH NEXT WEEK

Exhibition of

HOME MOVIES AND HOME TALKIES at the FORUM CINEMA

Wednesday, November 11th, till Saturday, November 14th, 3 to 10 p.m.

LECTURE, "The Film in Education," Wednesday, November 11th, 8 p.m.

TALK on "A Ciné Camera at the Zoo," by J. E. Saunders, Esq., F.Z.S. Sat., November 14th, 8 p.m.

Tickets for this lecture obtainable from

CYRIL HOWE, Abbey Churchyard, BATH

THE CINE EXCHANGE OF THE WEST

For ALL CAMERAS, PROJECTORS AND CINÉ ACCESSORIES

Highest Allowance on your present apparatus in Part Exchange

ALL MAKES IN STOCK!

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

MATHER'S *for*

CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES

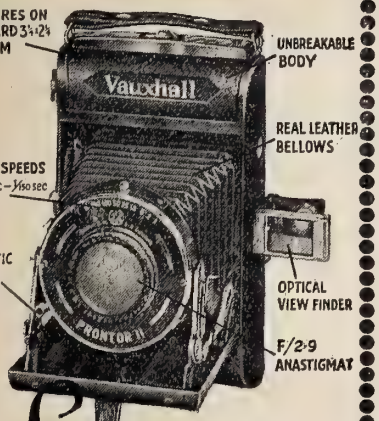
Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.

17, JOHN DALTON STREET, **MANCHESTER**

The Best Value



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR **8/9** down and 11 similar monthly payments.

Or with Compur "S," £6 15 0. Compur Rapid, £7 19 6

Wanted for Cash!

Ciné Apparatus and High-class Cameras

GLASS SCREENS

STAGGERING VALUE



Finest Crystal Glass Beaded Surface.

30×40 **32/6**

COMPLETE WITH STRETCHERS.

Also in finest Silver Surface:

30×40 **17/6**

52×40 **21/-**

COMPLETE WITH STRETCHERS.

Carriage and packing 1s. 6d. extra.

Only obtainable from

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1. TELEPHONE: VICTORIA 5482 AND 5483

52, Cheapside, E.C.2. TELEPHONE: CITY 5482

EXCHANGE AND WANTED

CONTAX II, f/1.5, wanted, second-hand in exchange for latest Makina II Outfit, cost £43/10; cash adjustment.—Box 9801, c/o "The Amateur Photographer." [5363

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4¼×2¾ 3/6, 3¼×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-; 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3¼×2¼, 1/6 72 sheets, 2/6 gross; 4¼×2¾ and ¼-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3¼×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2¼, 9/-; 2½×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2¼, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ¼-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2¼, 10/- dozen, 2½×4¼ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Catalogue free. Satisfaction guaranteed.

ATTWOOD.—Genuine Surplus Glossy Gaslight Paper, vigorous and normal, 3¼×2½, 1/6 gross.

ATTWOOD Bromide Paper, glossy, velvet and matt, normal and vigorous: ½-pl., 72 sheets 2/6; whole-plate, 4/-; also Cream, Natural and Silky Grain.

ATTWOOD First Quality Bromide and Gaslight Postcards, all grades: 50 1/6, 100 2/9, 500 12/-, 1,000 21/-.

ATTWOOD Bromide and Gaslight, Singles, Postcards, commercial, all grades: 1/9 100, 15/- 1,000; Bromide Strips, 15/6 1,000.

ATTWOOD Special Line.—½-plates, 300 and 400 H. & D., 2/9 dozen, 4 dozen 10/-; reliable for outdoor work.

ATTWOOD Mounts, paste-on, for ½-pl., white, grey, brown, 50 3/6; for whole-plate, 6/-.

1-PLATE Grey Folders, two-piece, 2/- dozen; for 2 whole-plate, 3/- dozen; all post paid; prompt dispatch; satisfaction guaranteed.—Attwood, Chapel Lane, Hadleigh. [0025

ALLENS.—Super Gaslight (the quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

Buy SECOND HAND and SAVE POUNDS!

SECOND-HAND CINÉ CAMERAS.

7661. 9.5-mm. Pathé Motocamera de Luxe, Zeiss f/2.7 Tessar lens. In excellent condition.. **£10 10 0**

7539. 9.5-mm. Alef Cine Camera, f/2.8 Meyer anastigmat lens. List price £9 9s. Shop-soiled only **£7 7 0**

7489. 9.5-mm. Cine-Nizo Camera, f/2.8 Cassar lens, 16-32 pictures. List price £12 10s. Shop-soiled only **£9 9 0**

7652. 16-mm. Model B Cine-Kodak, f/3.5 anastigmat lens, takes 100-ft. film. In good condition.. **£8 8 0**

7681. 16-mm. Model BB Cine-Kodak, 50-ft. capacity, with f/3.5 anas. lens, leather case **£9 12 6**

7615. 16-mm. Bell & Howell 70, f/3.5 Cooke focussing anastigmat lens, leather oese.... **£20 0 0**

7657. 16-mm. Ensign Kinecam, f/2.8 Cinar anas. lens, direct-vision view-finder, leather case **£15 15 0**

7602. 16-mm. Zeiss Ikon Kinamo, shop-soiled only, f/2.7 Zeiss Tessar lens. The smallest 16-mm. camera. List price £24. A real bargain at **£10 10 0**

7092. 16-mm. Victor, in excellent condition, 1-in. f/3.5 Dallmeyer anastigmat lens in focussing mount, complete in leather case..... **£15 15 0**

7699. 16-mm. Victor, turret head model, 1-in. f/3.5 Dallmeyer and 1-in. f/1.5 Dallmeyer lenses, iris vignette, in case. All in good condition **£35 0 0**

11552. 16-mm. Cine Camera, with f/3.5 Laack lens, 50-ft. capacity. In new condition.. **£8 0 0**

11554. 16-mm. Agfa Movex, Model 30-B, with f/1.5 Agfa Symmetar lens and 8-cm. f/3.5 Tele-anastigmat lens, leather case..... **£25 0 0**

7695. Model B Cine-Kodak, f/1.9 lens. In good condition..... **£17 10 0**

SECOND-HAND CINÉ PROJECTORS.

7651. 9.5-mm. Pathe Projector, Super attachment and resistance. In good condition..... **£7 12 6**

7649. 9.5-mm. Pathe Projector, Super attachment, motor and resistance..... **£7 12 6**

7678. 9.5-mm. Pathe Projector, Super attachment and motor, 2 resistances and carrying-case. All in new condition..... **£8 17 6**

7961. 9.5-mm. 200-B Pathescope Projector, for 110 volts. In excellent condition. List price £15. For..... **£10 10 0**

7675. Model C Kodascope, and resistance, 100-watt lamp. In good condition **£7 12 6**

7326. Motor-driven Kodatoy 16-mm. Projector, for all voltages 100/250 ..... **£3 3 0**

7013. 16-mm. Gwyerscope, 110-watt lamp, complete with resistance from 110 to 250 volts, A.C. or D.C..... **£10 10 0**

7198. 16-mm. Model A Kodascope, 250-watt lamp. Stock-soiled only. List price £75. For.... **£35 0 0**

7568. 16-mm. Victor Projector, Model III, 250-watt lamp, resistance and case. Original price £54. For **£39 10 0**

7414. 16-mm. Ensign Portable, 50-watt lamp, and resistance for any voltage A.C. or D.C. In perfect working order **£12 12 0**

7647. 16-mm. Model C Bolex Projector, adjustable resistance, storage case..... **£17 12 6**

7346. 16-mm. Ensign Silent Sixteen, 100-watt lamp, metal carrying-case. Cost £15 15s... **£10 12 6**

7680. 16-mm. Kodascope A, 200-watt lamp, complete with resistance, recently overhauled by maker. In good condition **£25 0 0**

7682. 16-mm. Filmo Projector, for 50 volts, in good condition, with carrying-case (no resistance) **£22 10 0**

"AMERICAN PHOTOGRAPHY"

Articles by experts on Nature photography, Ciné photography, Colour photography, Miniature Camera photography. Reviews of new apparatus, books, etc. Profusely illustrated.

Price 1s. 6d. monthly, postage 3d. extra.

Twelve Months' Subscription, 17s. 6d. post free.

Specimen Copy 9d., post free.

BRITISH JOURNAL ALMANAC, 1936 EDITION. NOW OUT OF PRINT.

A few left, 2/6 each, post paid.

SANDS HUNTER & CO. LTD

37, BEDFORD ST. STRAND LONDON, W.C.2.

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including :—

Leica, Super Ikonta, Rolleicord, Rolleiflex, Exakta, Makina, Super Nettel, Contax, Retina, etc., etc., etc.

Write for Special offer stating what you have and your requirements.

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

FINLAY COLOUR PROCESS

AUTUMN TINTS

Photograph these, and take flash-light photos in your home during the winter.

CALL OR **C. BAKER** WRITE TO :

Colour Photography Specialists

244, HIGH HOLBORN, W.C.1

Sole London Distributors for Amateur and Scientific supplies of FINLAY COLOUR MATERIAL or Trade enquiries and Process Houses to

FINLAY COLOUR (LONDON) LIMITED
174, MILL LANE, HAMPSTEAD, N.W.6

HERE'S QUALITY AT THE RIGHT PRICE !

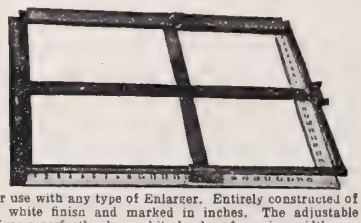
Your film Developed and 1 Velox glazed print made from each negative : V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4½×3¼ **1/3**—5½×3½ **1/6**. **Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen ; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

"GNOME" Masking Frame



Ideal for use with any type of Enlarger. Entirely constructed of metal, base in white finish and marked in inches. The adjustable metal mask gives a perfectly clean white border of varying width.

For all sizes up to 10×8 in.....22s. 6d.
For all sizes up to 12×10 in.....27s. 6d.

For all further particulars write to :

THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1 *Telephone : Museum 4142*

"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday. 4d.

MATERIALS

£2,313 VALUE Surplus End Season Stock. Amazing Bargains.—3½×2½ Vigorous Glossy Gaslight Paper, 1/- gross ; Gaslight Postcards, in Soft, Normal, Vigorous and Extra Vigorous, offered at 1/6 100, post 6d. ; full clearance list with ordinary list and generous packet samples free ; kindly mention " A.P."—Kimber's (Kimber of Brighton), 61, Grand Parade, Brighton. [0001

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes ? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

BURT'S for Reliable Plates, Postcards, Papers, etc. ; all goods guaranteed ; we pay postage ; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards : Gaslight and Bromide, vigorous and normal ; all surfaces : First quality, 1/6 50, 2/9 100 ; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal ; all surfaces : 3½×2½, 1/- 72 sheets, 1/10 gross ; 4½×2¾ and ¼-pl., 1/9, 2/9 gross ; ½-pl., 1/6 36 ; whole-plate, 2/6 36. [0026

CHRISTMAS Novelties.—New Designs, Greeting Postcard Folders, slip-in corners, samples, 13 designs, 9d. stamps ; 32-page Illustrated List free ; write for this list to-day ; nothing else in trade like it.—Crown Manufactory, Rotherham.

CHRISTMAS Novelties.—Slip-in Greeting Postcard Folder Mounts, 20 beautiful designs, 2/- ; selection for 3¼×2¼. 12 designs 1/- ; 24 superior quality, 2/6 post free.—Crown Manufactory, Rotherham.

CALENDARS 1937.—Wonderful new designs, plain and fancy shapes, sample selection, 12 Calendars 3½×2½ 2/6 ; Selection 18 Calendars, Postcard, 4/3 ; Monster Sample Selection 30 Postcard Calendars, 6/9 post free.—Crown Manufactory Rotherham.

CHRISTMAS Novelties.—Gilt Adhesive Greetings, 2/- 100 ; Calendar Date Tabs, 2/6 100 ; Greeting Seals, 1/3 100 ; write to-day for 32-page Illustrated List.—Crown Manufactory, Rotherham. [5223

12/6 BUYS 20-gross Bromide and Gaslight Papers and Cards, Ilford Tonelle, Kodak Nikko, etc., 12×10 to Postcard, half quantity, 7/6 ; no lists, clear-out sale.—Lloyd's, 230, Westminster Bridge Rd., S.E.1. [5354

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists : 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each ; Developing and Printing and all Photographic work undertaken ; trade specially catered for ; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc. ; price list free.—Slater, Sawtry, Huntingdon. [3407

GLAZED Enlargements : ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6 ; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable ; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

SNAPS Enlarged, 8×6, framed, 2/3.—Howard, 127, Bell Hill, St. George, Bristol. [5165

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics : miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted ; instruments insured whilst on premises ; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

SPECIAL OFFER !!



FRENCH MANUFACTURER'S STOCK OF

8×26 MM. PRISMATIC POCKET TELESCOPES

with Case Complete **37/6** EACH Post Free.

AT LESS THAN HALF USUAL PRICE

Weight 7 oz. Length 4½ in.

An Ideal Pocket Companion.

BROADHURST, CLARKSON & CO.
Telescope House,
68, FARRINGDON ROAD, LONDON, E.C.1

NO MORE FAILURES!

LET **GALLOWAYS**

VICTORIA SQUARE,

BIRMINGHAM

DEVELOP AND ENLARGE YOUR **LEICA** NEGATIVES

We guarantee the best possible results. *Phone : MID. 5670*



"AKRISKOP" FOCUSSING MAGNIFIER

Simple to use and positive in results, the "Akriskop" eliminates all waste due to poor focussing with vertical enlargers and assures the best possible results from miniature negatives. It is accurate to a microscopic degree which cannot be attained by the unaided eye. Price **£3 : 3 : 0**

SANDS HUNTER & CO. LTD.
37, BEDFORD STREET, STRAND, LONDON, W.C.2

G. E. BECKETT & CO.

Stockists of all leading makes of

CAMERAS and HOME CINÉ AND ACCESSORIES.

PART EXCHANGE. :: HIRE PURCHASE.

77-79, OXFORD RD. (Open 9 a.m. to 8 p.m.) **MANCHESTER, 1**



"CRAFTSMAN" DE LUXE
ENLARGING BROMIDE

ALL SURFACES for Exhibition Work.

12 sheet packets, 8½×6½, 1/5, 10×8 2/-, 12×10 2/10, 15×12 4/9. Post free. Also in 6d. and 1/- packets.

Send for full list of Plates, Papers, Postcards, Mounts and Tissue.

MARSHALL & CO. (Nottm.) LTD., Dept. M
PHOTO WORKS, NOTTINGHAM.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41–42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17–19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

"ELTRON" HEATER



The "Eltron" is the most convenient and quickest method of heating a developing solution to the requisite temperature.
The "Eltron" can be used in any room where a supply of electric current is available. It is safe in use and can be immersed in a glass or other vessel and the solution quickly brought up to the temperature required.
Universal pattern "Eltron," for use on any voltage, with plug and lamp adapter.
Price 15/-.

SANDS HUNTER & Co. LTD
37, BEDFORD ST., STRAND, W.C.2

Buy EMPIRE BRAND

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*

	144 Sheets		144 Sheets
3½×2½	2/6	6½×4¾	7/-
4½×2¾	3/4	8½×6½	12/8
4¼×3¼	3/8	10×8	18/3



Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross ; Postcard Enlargements, assorted, 2/- dozen ; per negative, 1/6 dozen, 12/- gross ; surfaces : matt, semi-matt, cream, glossy ; Leica Service. —Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

LEICA Prints, Continental style, wide margins, deckle edged, cream or white, 3½×5 in. 3d. each ; superior to any competitors.—George Childe, Ltd., 228, Roundhay Rd., Leeds, 8. [0005

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d. ; for 2/6 we develop and print 7×5 in. your six or eight exposure film ; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

DEVELOPING and Printing, quality work, returned same day as received : 3½×2½ 1/- ; Postcards 2d. ; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [5011

FILMS Developed and Printed, 3½×2½ 10d., post free ; Prints 1d. ; Postcards 1d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

SPECIAL Offer.—Send for particulars to—G. Franklin, 2, Derwent St., Sunderland. [5294

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

MISCELLANEOUS

TRANSFORMERS.—200 volts to 240 volts A.C. to 12 volts A.C. 1 amp., absolutely new, 3/6 each ; cost 25/- ; cash refunded if not satisfied ; postage 9d. extra.—Barnes, Ltd., 48, Kingston Rd., Portsmouth. [5290

THE AMERICAN ANNUAL OF PHOTOGRAPHY, 1937

The 51st Volume. Edited by FRANK R. FRAPRIE, Editor of "American Photography."

NOW READY

Crown 4to, approximately 300 pages, with about 160 illustrations, including 100 full-page Photographic Studies.

CLOTH BOUND, 12s. 6d. net. PAPER COVERS, 8s. 6d. net, Postage, inland, 6d. ; abroad, 10d.

SANDS HUNTER & CO., LTD.
37, Bedford Street, Strand, London, W.C.2



GUARANTEED BARGAINS

Foth-Flex 8×6, f/3.5 and leather case. Perfect.. **£6 12 6**
Ensign Model B Reflex, ¼-pl., Ross Xpres 6-in. f/4.5, rev. back, 3 D.D. slides, leather case. New condition **£7 10 0**
Baby Ikonta 3×4 cm., Novar f/3.5, Comp. As new **£5 17 6**
Zeiss Kolibri 3×4 cm., Tessar f/3.5, Comp. New condition **£6 15 0**
Baldax 16-on-120, Meyer f/2.9, D.A. Comp. As new **£5 15 0**
Kodak Six-20 Duo, f/4.5, 4-speed shutter. As new **£4 0 0**
Leitz Elmar f/6.3, 10.5 cm. As new..... **£6 10 0**
Vidom Finder. As new..... **£3 3 0**
Contax III, Sonnar f/2, as new, returned from hire purchase, with E.R. case..... **£50 0 0**
Contax I, Sonnar f/2, E.R. case, perfect, wedge finder **£25 0 0**
Leica III, black, Sonnar f/2, non-collapsible. New condition **£25 0 0**
Voigtlander Superb, Skopar f/3.5, E.R. case.... **£12 15 0**
Victor Turret, Dallmeyer 1-in. f/3.5, 2-in. f/2.8, case **£21 0 0**
Dallmeyer Tele Cine, 6-in. f/3.5. As new..... **£10 10 0**
Correx Tanks, 120 and 127. As new.....**17s. 6d.**

GEORGE CHILDE LTD
PHOTO-CHEMIST
228, Roundhay Rd., Leeds Phone: 42057

LARGODREM

ELECTRIC EXPOSURE METER FOR ENLARGING ON BROMIDE PAPER

Something quite new to photography ; a meter that has long been needed. The "Largodrem" is simply laid on the baseboard or easel of the enlarger, the light switched on, when the correct exposure for any make of bromide paper can be read on the scale.

Price 30/-

Including Paper Tester.

IMPORTANT.—When ordering, please state the voltage of the electric supply.

DREM PRODUCTS, LIMITED
37, Bedford St., Strand, London, W.C.2

NORFOLK CAMERAS

are obtainable only from

SHEFFIELD PHOTO Co., Ltd.
6, NORFOLK ROW (FARGATE)

XMAS CARDS

From your own films are the most acceptable Greetings.

6 P.C. Enlargements
6 Beautiful Greeting Cards in COLOUR
6 Good Quality Fancy Envelopes
2/6 Post Free.

25 complete for 7/9.

KODAK Greetings instead if desired.

POST EARLY—IN FACT DO IT NOW.

NUVA SNAPS 59-61, CAPE HILL, BIRMINGHAM

FREE MOUNTED CALENDAR, size 15×11 in., of H. M. The King in full colour. Given with Orders of 25 or over.

NEW MODEL AMPROSOUND EQUIPMENT

16 mm. Model M. 500-watt, 110-volt lamp, 1,600-ft. arms, 4-stage amplifier, 8 watts output, A.C.–D.C. current 100–125 v. 10-in. diameter speaker. Complete outfit in two carrying-cases. Total weight, 53 lb. Price

£115:0:0

Transformer for A.C. 200–250. **£6:10:0**

In stock at our Stock Exchange Branch, 1, Copthall Chambers, London, E.C.2.

MINIATURE CINÉ THEATRES at

1, Copthall Chambers, E.C.2.
28, Old Bond Street, W.1.
12, George Street, Croydon.
537, Pinner Rd., North Harrow.
73, Lord Street, Liverpool, 2.

Zeiss Nitraphot Lamp and Reflector, 500-watt, 210-volt. *As new.* List £2 3s. 6d..... **£1:17:6**

3¼×2½ Dollond Owl No. 4, Wray f/4.5 lens, self-erecting, 3-speed. *Good condition.* List £2 15s. **£2:7:6**

3×4 cm. Foth-Derby, f/2.5 Foth, delayed shutter, purse. *Good condition.* **£5:15:0**

3×4 cm. Zeiss Baby Ikonta, f/3.5 Novar, Rapid Compur. *As new.* List £8 7s. 6d..... **£6:15:0**

3½×2½ Ica Bebe, Zeiss Tessar f/4.5, Compur, 3 slides, F.P. adapter. *Good condition*..... **£7:12:6**

3×4 cm. Unnamed, 4.5-cm. Xenar f/2, Compur 1/300th, case. *Good condition*..... **£8:15:0**

4.5×6 cm. Planovista Pocket Roll Film Reflex, 7.5-cm. Meyer Plasmat f/2.7, delayed Compur, case. *Good condition.* List £16 7s. 6d. **£12:17:6**

9×12 cm. Ernemann Focal-plane, 15-cm. Ernon f/3.5, 6 D.D. slides, F.P. adapter, case. *Good condition* **£12:17:6**

7.3-cm. Hektor f/1.9 Lens, auto. coupled, rectilinear focussing, for Leica. *Good condition.* List £29 4s. **£19:10:0**

4½×3½ Linhof Universal Triple Extension, revolving back, 13.5-cm. Zeiss Tessar f/4.5, delayed Compur, 6 slides. *As new.* Cost £45 ..... **£19:17:6**

9×12 cm. Zeiss Miroflex, 15-cm. Tessar f/4.5, 6 slides, case. *Good condition.* Cost £43 15s..... **£22:10:0**

Leica Model III, Elmar f/3.5. *As new.* List £30 10s..... **£23:10:0**

Above are at

28 OLD BOND ST.
London, W.1

Telephone: Regent 1228.

LET US KNOW YOUR REQUIREMENTS—WE MAY HAVE THE VERY ARTICLE YOU WANT!

A FULL HOUSE FOR ALL NEEDS

Special allowance on your own projector in part payment

The new KEYSTONE 750-watt

16-mm. Keystone Model A-81, theatre quality steadiness and brilliancy. Picture size almost unlimited. Reverse, motor rewind, resistance, case..... **£36:10:0**





8-mm. KEYSTONE '8,' 200-watt, motor rewind, swivel roller guides, adjustable tilt, speed control, stills, etc., takes 200-ft. film. **£13:13:0**

KEYSTONE '8'

Simplest 8-mm. camera. Size only 6-5/16ths×2⅜×1¾ in., f/3.5 lens, 3-speed, takes 25 ft. 16-mm. film. Interchangeable lenses available.. **£10:10:0**

Let us send you descriptive leaflets.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Latest literature post free anywhere. Please state requirements.

3½×2½ Goerz Tenax, Dagor f/6.8, speeds 1 to 1/200th sec., T. and B., 3 slides, F.P.A., roll-film adapter, case. *Good condition* **£3:0:0**

52×40 in. Self-Recta Screen, *Shop-soiled only.* List £4 ..... **£3:12:6**

4½×3½ Ensign Folding Reflex, 5½-in. Ross Xpres f/4.5, 3 D.D. slides. *Fair condition*..... **£5:0:0**

3×4 cm. Baldi, Meyer Trioplan f/3.5, Compur, zip case. *As new.* List £6 15s..... **£5:5:0**

4½×3½ T.-P. Special Ruby Reflex, 6-in. Busch Neostigmar f/4.5, revolving back, 12 slides, F.P. adapter, case. *Good condition* **£5:15:0**

3¼×2½ Ensign Carbine 7, Ross Xpres f/4.5, delayed Compur, case. *Good condition*..... **£6:6:0**

4.5×6 cm. Zeiss Ikon Minimum Palmos Focal-plane, 7.5-cm. Tessar f/4.5, self-capping, F.P. adapter, case. *Good condition*..... **£7:0:0**

Leica Valoy Enlarger. *As new.* List £9 11s. 6d..... **£7:10:0**

3¼×2½ Ensign Carbine 7 (for roll film and plates), Zeiss Tessar f/4.5, delayed Compur, rise and cross, 4 slides, screen, case. *Splendid condition*... **£7:15:0**

2¼×2½ Automatic Rolleiflex, Tessar f/3.5, Compur Rapid, 1/500th sec., E.R. case, light filter. *Good condition.* List £27 5s..... **£20:0:0**

Above are at

12 GEORGE ST. CROYDON

Telephone: Croydon 0781.

Slow-speed Attachment (Heboo), for Leica I or II, 1/8th to 1 sec. *Good condition.* List £3 1s..... **£1:17:6**

3¼×2½ Kodak Six-20 Junior, f/6.3 Kodak. *Splendid condition.* List £3 5s..... **£2:2:0**

3¼×2½ Auto. Kodak Special, Cooke f/6.5. Compur. *Good condition* **£3:15:0**

3¼×2½ Ensign Carbine 6, Aldis Uno f/4.5, Compur, case. *Fair condition*..... **£3:17:6**

3¼×2½ Cocarette, f/4.5 Zeiss Tessar, Compur, case. *Fair condition* **£5:5:0**

4½×3¼ Ensign Popular Reflex, reversing back, 6-in. Aldis-Ensign f/4.9, F.P. adapter, case. *Good condition* **£5:10:0**

2½×1⅝ Goldi, f/3.8 Xenar, Compur. *As new.* List £8 15s. **£6:15:0**

3½×2½ Mentor Sports Reflex, 4½-in. Meyer Helioplan f/4.5, lens hood, 3 slides, F.P. adapter, case. *Good condition.* **£8:15:0**

3½×2½ Ensign Special Reflex SR51, 5½-in. Ross Xpres f/4.5, 3 slides, F.P. adapter. *Fair condition.* Cost £16 2s. 6d..... **£9:17:6**

3½×2½ N. & G. Folding Reflex, 6-in. Dallmeyer Dalmac f/3.5, 3 D.D. slides, F.P. adapter, case. *Splendid condition.* List £56.. **£23:10:0**

3½×2½ Zeiss Ikon Miroflex, Tessar f/3.5, 6 slides, F.P. adapter, roll-film holder, case. *Good condition.* Cost £58 12s. 6d..... **£29:10:0**

Above are at

281 OXFORD ST.
London, W.1

Telephone: Mayfair 0859.

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750

OPTICIANS TO H.M. GOVERNMENT

Cinecraft Titler, for Pathe camera. *As new*.....**15s. 0d.**

3×4 cm. Zeiss Baby Ikonta, f/4.5 Novar, soft case. *As new.* Cost £4 5s. **£3:3:0**

3¼×2½ Agfa Standard, Agfa f/4.5, speeds ½ to 1/100th sec., case. *Good condition*..... **£3:3:0**

Ensign Title Maker. *Good condition.* Cost £5 5s..... **£3:10:0**

3×4 cm. Goldi, Zecanar f/2.9, Compur. *As new.* List £7 7s..... **£6:6:0**

9.5 Pathe Motocamera Luxe, f/2.9 Hermagis. *Shop-soiled.* Cost £18 ..... **£7:10:0**

3½×2½ Ensign Focal-plane Roll Film Reflex, Aldis-Butcher f/4.5. *As new*..... **£8:8:0**

5×4 Revolving Back Graflex Reflex, for film packs, 7½-in. Kodak f/4.5, case. *As new* **£10:10:0**

36×24 mm. Beira, 36 exposures on 35-mm. film, f/3.5 Xenar, Compur, case. *As new* **£10:10:0**

3¼×2½ Welta Sclida, Radionar f/4.5, Compur, coupled range-finder. *As new.* List £12 17s. 6d. **£10:17:6**

3¼×2½ Zeiss Super Ikonta, f/4.5 Tessar, Compur. *As new*..... **£15:15:0**

Above are at our Stock Exchange Branch

1 COPTHALL CHAMBERS
Throgmorton St., London, E.C.2

Telephone: Metropolitan 5351.

3×4 cm. Foth-Derby, f/3.5 Foth. *Good condition*... **£3:17:6**

8½×6½ Studio, mahogany and brass, double extension, uncut panel, without lens, 3 book-form D.D. slides. *Splendid condition* **£4:4:0**

3¼×2½ Dollond Owl, f/4.5 Dollond, Compur, frame finder, rising front, red window cover. *Good condition* **£4:4:0**

Episkop, for projecting miniature size prints up to 3 in. square, 2 masks, 100-watt lamp. *As new.* List £6.... **£4:10:0**

Weston 650 Universal Meter, case. *As new.* List £6 9s..... **£4:15:0**

3½×2½ Voigtlander, Skopar f/4.5, Compur, case. *Good condition*..... **£5:17:6**

3¼×2½ Glanz, Tessar f/4.5, delayed Compur, case. *As new* **£6:10:0**

4½×2½ Kodak Six-16 Model C, Zeiss Tessar f/4.5, Compur, case. *£11 7s. 6d. Excellent condition*..... **£8:8:0**

Retina, f/3.5 Xenar, Compur Rapid. List £12 ... **£9:18:6**

Above are at

35 LUDGATE HILL
London, E.C.4

Telephone: City 1540.

3½×2½ Enolde, f/4.5 anastigmat, in 3-speed shutter, coupled to patent telescope finder. *As new* **£3:3:0**

2½×1⅝ Agfa Billy Speedex O, f/3.9 Solinar, Compur. *As new* **£4:0:0**

3×4 cm. Baby Ikonta, Novar f/4.5, delayed Telma. *Very good condition*.. **£4:2:6**

9.5 Pathe Motocamera Luxe, f/3.5 lens. *Good condition*..... **£4:10:0**

2½×1⅝ Icarette, Zeiss Tessar f/4.5, Compur. *Very good condition* **£4:15:0**

3½×2½ Agfa Speedex, Apotar f/4.5, delayed Compur. *As new* **£5:5:0**

3×4 cm. Piccochic, Vidanar f/2.9, Compur. *Very good condition* **£5:5:0**

9.5 Pathe Home Movie, double claw, super attachment, resistance. *Good condition.* Cost £8 17s..... **£5:5:0**

4½×3½ Goerz Tenax Double Extension, 13.5-cm. Goerz Tenaxiar f/4.5, Compur, 6 slides, F.P. adapter, screen. *Very good condition* **£6:17:6**

Above are at

37 BOND ST. LEEDS, 1

Telephone: Leeds 25106.

Expert Service at all Addresses

London:
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch,
1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
13, High St., Kensington, W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd., W.1.
2, Northumberland Avenue, W.C.2.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Holloway.—66a, Seven Sisters Rd.
Crouch End.—17, Topsfield Parade.
North Harrow.—537, Pinner Rd.
Croydon.—12, George St.
Kingston.—30, Thames St.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.

GB EQUIPMENTS
Gebescope DEALER

16-mm. "Gebescope," Model A; comprising projector, 2 speeds (silent and sound), 2½-watt amplifier and loud speaker..... **£95:0:0**

Other Outfits—Illustrated Folders free—at

Our Stock Exchange Branch

1, Copthall Chambers, E.C.2.
28, Old Bond St., W.1.
12, George St., Croydon.
537, Pinner Road, North Harrow.

MOVIES IN THE HOME



COME TO BOND STREET WHERE WE HAVE EVERYTHING FOR TALKIES AND MOVIES. EXPERT ADVICE AND DEMONSTRATIONS FREE.

ACTUALLY IN STOCK

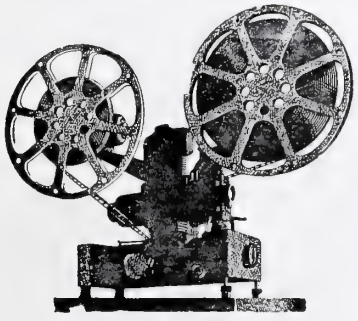
The FAMOUS DE VRY 16-mm. INTERMITTENT TALKIE OUTFIT

The first 16-mm. Sound Projector with the famous sprocket intermittent and silent chain drive. **No lost loops,** so frequent with the claw movement. Operates in an enclosed oil system. Has radio-type illuminated control dials. Has double sound filter to ensure even flow of all sound frequencies. 1,000-watt concentrated filament lamp. Complete in two carrying-cases .... **165 gns.**

GEBESCOPE MODEL B

16-mm. portable sound equipment, composed of 2 carrying-cases, one containing the projector unit and the other twin moving-coil speakers. Shows remarkably clear pictures 10 ft. wide at a distance of 70 ft. Gives splendid volume. **£135:0:0**

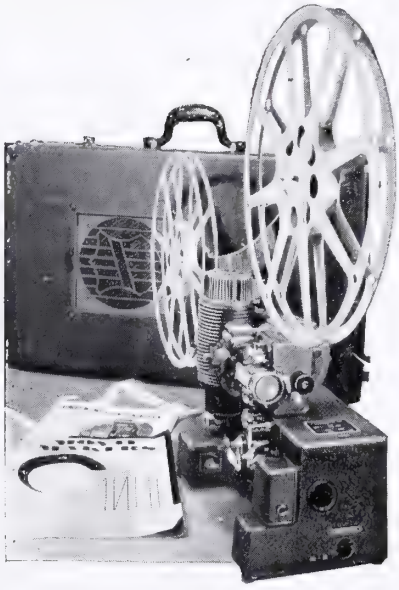
The first of nine monthly payments secures any talkie outfit.



BELL-HOWELL'S "FILMO" 1,000-WATT PROJECTOR

The most powerful 16-mm. projector yet produced—with its new optical system, provides 80 per cent greater screen brilliance than 750-watt projector, with only a 33⅓ per cent lamp wattage increase. Fully adequate cooling, 1,630-ft. film capacity..... **£129:0:0**

Let us give you a demonstration.



BELL-HOWELL "138" FILMOSOUND

Filmosound is sold complete in one case. In use the combined projector and amplifier unit is removed from the case, while the cover serves as the baffle for the self-contained loud-speaker. Two models are available, the 138A, with 500-watt lamp and two film speeds (for running either silent or sound films), and the 138B, with 750-watt lamp, which operates at sound speed only **£138**

MINIATURE CAMERAS, ENLARGERS, AND EVERY ACCESSORY ACTUALLY IN STOCK. SEE PAGE 1 OF THIS ISSUE FOR OUR OTHER ANNOUNCEMENTS. LISTS OF ANYTHING SENT FREE ON RECEIPT OF 2d. POSTAGE.

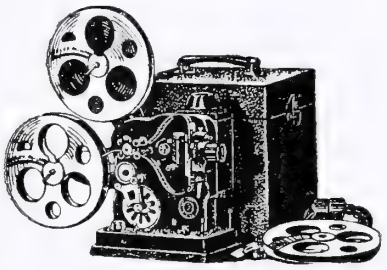
BY APPOINTMENT

BRITAIN'S FINEST FILM LIBRARY

Every latest title in 9.5 and 16 mm. silent and 16-mm. sound-on-film is included. Hundreds of new films (exclusive to Wallace Heaton customers) have just been added. The selection is the greatest you will find anywhere to-day. It is just as cheap to order them by post as at our counter, because the time taken in transit is deducted from hiring charge. Why not take advantage of this fine entertainment aid ?

EASY TERMS AND EXCHANGES

We give you nine months to pay, and you start using your purchase after making the first payment. No harsh formalities. Only 5 per cent is added to cash price—or 5/- if under £5. You can make your choice from the finest range of apparatus in the country. Why not let us have your used apparatus in part payment for your fresh purchase ? We make the trade's highest exchange allowances.



BOLEX D.A.

For both 9.5 and 16 mm. Films.

Fitted with 110-volt, 250-watt lamp ensuring perfect illumination. Grey stove enamel finish. Chromium-plated parts. Automatic reverse. Pilot light for loading purposes. First-class optical system, **Hugo Meyer "Kinon"** Projection Lens f/1.6. Automatic device for stopping on Pathés' notched 9.5-mm. titles. Improved "still" picture device. Will take lamps of 250 watt or 400 watt at will. Price, ready for mains 100–125 volts (A.C. or D.C.) with 400-watt lamp..... **£37:10:0**

Nine monthly payments of 87/6.

Call and see our Exhibition of Contax and Contaflex pictures at 127, New Bond Street. Admission Free !

Wallace Heaton Ltd.

If you want the best films for Xmas —book them now from our splendid library of silent and sound films.

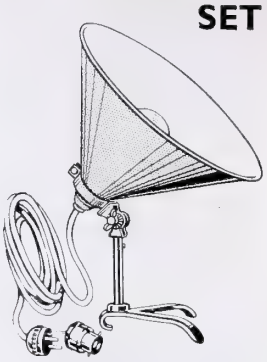
127, NEW BOND STREET, LONDON, W.1

Phone : MAYFAIR 7511 (8 lines). Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8



NIGHT PHOTOGRAPHY INDOORS

SELO LIGHTING SET



The Selo Lighting Set is of superior design and of especially strong manufacture and comprises an extra large spun aluminium reflector mounted on a solid stand, complete with Photoflood Lamp, 3 yards of flex and universal connecting plug. Price **17/6** Obtainable from all photographic dealers.

No longer must your camera be put away to "hibernate" during the winter. With the arrival of the long dark evenings it now offers you a new fascination — photography by your own fireside—picture-making in the comfort of your own home.

Ilford research, culminating in the introduction of reliable hypersensitive films and plates, has made this possible. Now, it is as easy to "snapshot" at home by night as outdoors on a sunny day, and to every camera user is opened up a vast new field of photographic enjoyment.

For Roll Film Cameras

SELO

Hypersensitive

PANCHROMATIC ROLL FILM

For Plate Cameras

ILFORD

Hypersensitive

PANCHROMATIC PLATES

FREE



This interesting book of "Night Photography—Picture Making at Night—Indoors and Out"—contains 28 pages of clear information with photographs and diagrams. Please mention this paper.

Made in England by ILFORD LIMITED - ILFORD - LONDON

The Hobby for the long dark evenings

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

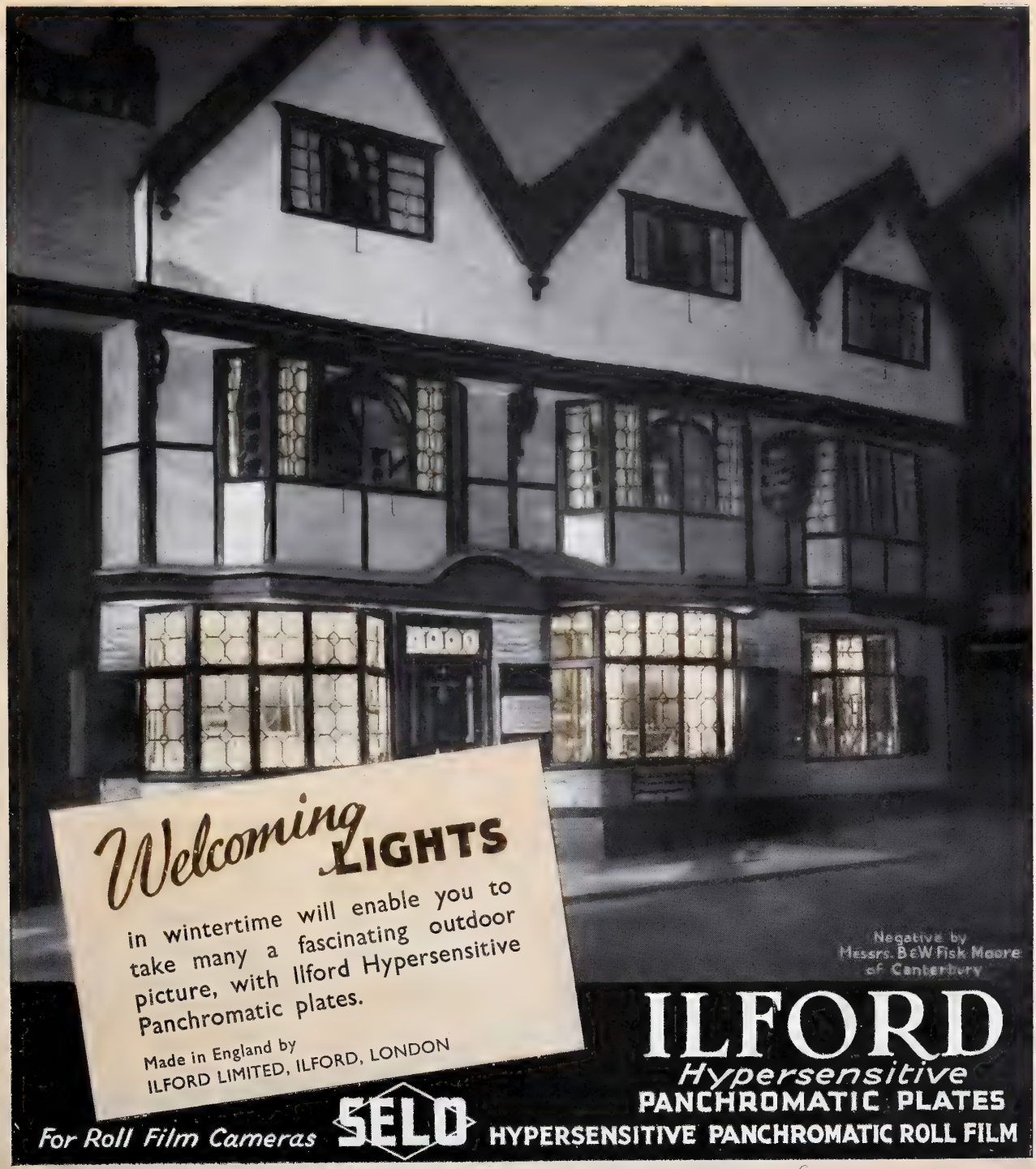
The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, November 11th, 1936. No. 2505.

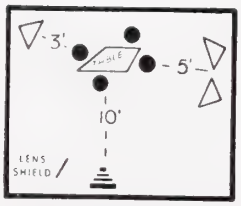


Copyright—Registered as a Newspaper for transmission in the U.K.

A 'New Deal'

for Amateur Photographers





How the above picture was made: 3 "Photoflood" Lamps in "Kodaflector" Reflectors were used as shown in diagram. Exposure: ½ sec. f11 on Kodak S S Pan Film.

Photography made easy at times when it used to be difficult and in places where it used to be impossible; placed on an all-through-the-year, all-round-the-clock basis; given the freedom of the home as well as of the field and beach — it is not too much to say that the introduction of Kodak Super Sensitive Panchromatic Film and the Kodak Night Photography Aids has meant a completely 'New Deal' for everyone with a camera. Have you taken advantage of them yet?

See your Kodak Dealer about the "Photoflood" Lamp (2/6); the "Kodaflector" Reflector (3/-); the "Kodaflector" Outfit, including Reflector, Stand, and 9 ft. of flex (7/6).

KODAK SUPER SENSITIVE PANCHROMATIC FILM

and the KODAK NIGHT PHOTOGRAPHY AIDS

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

ARE YOU AWAKE..

TO YOUR POSSIBILITIES AS A SNAPSHOTTER ?

THEN ENTER OUR

"OPEN COMPETITION!"

for good photography by any amateur with any apparatus



If you have not already sent in your effort for this splendid competition, do so at once. Any subject is eligible—trees, landscapes, churches, children at play—close-up or distant pictures of any subject you care to choose. None of the tricks of the fully-fledged worker are allowed to improve his chances of winning—only photographs made straight from untouched negatives are eligible. No retouching, faking or combination printing—just good photography. Photographs must not be retouched or worked up in any way, except that simple spotting to remove pinholes is permitted. Enlargements, of course, are allowed—in fact we recommend an 8½ × 6½ enlargement as always looking best. A prize of 21/- will be awarded for the best picture received each week in addition to the first prize of £25, which will be awarded for the best effort received during the competition (October 1st to December 31st). For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s. ; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. Acceptance of the rules is a specific condition of entry.

An exhibition of the best prints submitted will be held, at the close of this competition, in our new Galleries at 127, New Bond Street, W.1, prior to the return of prints to their owners.

While we do not ***guarantee*** *to return prints, every endeavour will be made to do so when they are accompanied by suitably stamped envelopes.*

£25 FIRST PRIZE AND 21/- WEEKLY PRIZE

See that all prints have your name and address on the back, and that full postage is paid on the package.

ADDRESS YOUR ENTRIES TO "OPEN COMPETITION,"

WALLACE HEATON LTD

127, NEW BOND STREET, LONDON, W.1

COUPON *which must be affixed to the back of each entry.*

WALLACE HEATON LTD
"OPEN COMPETITION"
November 11th, 1936.

NOT ONLY CAMERAS, BUT . . .



. . . We have, actually in stock, all the finest books and literature on every miniature camera. There is no reason why the new "miniaturist" should not be able to tackle the most advanced miniature work with the aid of these books. "The Leica Manual," for instance, contains nearly two hundred full-page illustrations of outstanding Leica photographs, with full technical data, and full information on night photography, street lighting photography and for stage-lit and all indoor subjects. Below are but a few of the books from our comprehensive range. Choose the one to suit your particular camera, and the versatility of your work will improve by leaps and bounds. Over 500 Leica accessories in stock, as well as the complete range for every other miniature camera.

The Leica Manual. 500 pages, 300 illustrations. **21s. 6d.**

Ski Kamerad Toni. By Paul Wolff. A similar book of winter sport pictures. German. **10s. 0d.**

My First Ten Years with Leica. By Paul Wolff. New English edition. 200 pictures with technical tables and reading. **21s. 0d.**

Leica Amateurs Picture Book. 160 pages of Leica pictures with some reading matter and all technical data. **21s. 0d.**

How to Use Your Miniature Camera. Contains 56 pages of illustrations and rudimentary instruction in loading and handling the Leica. **10s. 6d.**

The Exakta Handbook. Just published. All about the Exakta and its many uses. **3s. 6d.**

Portraiture with a Miniature Camera. By Minicam. **3s. 6d.**

GUARANTEED "SECOND-HANDS"
IN MINIATURE APPARATUS

1—Contax I Miniature Camera, Sonnar f/2 lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £41 £32 10 0
2—Zeiss Contaflex Miniature Camera Reflex, built-in exposure meter, f/2 Sonnar lens, focal-plane shutter, ½ to 1/1,000th sec., E.R. case. Cost £74..£62 10 0
3—Leica II, black, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s.....£19 19 0
4—Leica Model I, black, f/3.5 Elmar, focal-plane shutter, 1/20th to 1/500th sec. Cost £15..£10 10 0
5—6×6 Auto. Rolleiflex Twin-lens Reflex, Tessar f/3.8 lens, Compur shutter, 1 to 1/300th sec. Cost £22 10s.....£16 16 0
6—6×6 Super Ikonta R.F., Tessar f/2.8 lens, D.A. Compur Rapid shutter, 1 to 1/400th sec., E.R. case. Cost £29 16s. 6d.....£23 15 0
7—4×4 Rolleiflex Twin-lens Reflex, Tessar f/3.5 lens, Compur shutter. Cost £22 10s.....£14 14 0
8—Contax I Miniature Camera, f/2 Sonnar lens, focal-plane shutter, ½ to 1/1,000th sec., coupled range-finder. Cost £41.....£32 10 0
9—Sonnar 13.5-cm. f/4 Telephoto Lens, for Contaflex (chrom.). Cost £21 7s. 6d.....£17 17 6
10—Zeiss Sonnar f/2 8.5-cm. Lens, for Contaflex (chrom.). Cost £37 2s. 6d.....£32 10 6
11—6×6 Rolleicord Twin-lens Reflex, Triotar f/4.5 lens, Compur shutter, 1 to 1/300th sec. Cost £11 15s. £9 17 6
12—Leitz Elmar 13.5-cm. f/4.5 Long-focus Lens, for Leica, coupled. Cost £14 17s. 6d.....£11 11 0

OUR NEW "MICROLUX" SERVICE OF MINIATURE DEVELOPING

If you want the finest possible results, send us your films for development by our "MICROLUX" and "INDIVIDUAL" Systems.
MICROLUX yields the finest grain of all, but requires that films be over-exposed.
Films processed in this way receive the most careful handling possible.
Price per 36 exposure strip, **4s. 6d.**
18 exposures (35-mm.), **3s. 6d.**
Ask for descriptive MICROLUX leaflet
You are invited to Free Exhibition of Contax and Contaflex pictures at 127, New Bond Street.

ALL THE NEW DEVELOPERS

"W.H." Paraphenylene-Diamine. The finest fine-grain developer. Sufficient per tin for 20 oz. **1s. 0d.**
Tetenal Ultrafin. Non-poisonous fine-grain developer, can be used six times.....**4s. 0d.**
Supramin. Non-poisonous paraphenylene developer. Can be used repeatedly.....**2s. 4d.**
Johnson's Fine-grain Developer. Can be used repeatedly .....**1s. 0d.**
Buffered Borax, per tin for 32 oz.....**1s. 9d.**
Agfa Atomal .....**2s. 0d.**
Johnson's new Ultra Fine-grain Developer, containing Meritol, per 20-oz. tin .....**2s. 0d.**
Eukobrom. The new compensating developer for enlargements. Per tin .....**3s. 6d.**

WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS
127, NEW BOND STREET, LONDON, W.1 . . . . . TELEPHONE : MAYFAIR 7511 (8 lines).
47, BERKELEY ST., LONDON, W.1 *43, KENSINGTON HIGH ST., W.8*

HOME CINÉS, ENLARGERS AND

"CITY SALE" HAS THE LARGEST STOCK OF APPARATUS IN THE COUNTRY—ANY HOME CINÉ WILLINGLY

EASY TERMS AND EXCHANGES !

First of nine monthly payments secures any item —good allowance on your used apparatus in part exchange. Approval to post-buyers of used goods.

Pathe 200-B Projector, motor drive, complete. Good condition £11 0 0
Ensign 50 16-mm. Projector, complete with resistance. As new..... £4 18 6
16-mm. 300-watt Octacros Projector, complete with universal resistance and motor drive. Good order £12 15 0
Gebescope B 16-mm. Sound-on-Film Talkie Projector, for sound and silent films, complete with projector, amplifier and speaker units. First-class condition £93 0 0
Ensign Auto-Kinecam, 3 speeds, tube finder, fitted with f/1.9 lens, leather case..... £15 12 6
Pathe Home Movie Projector, complete with resistance £2 4 6
6×6 cm. Zeiss Super Ikonta, f/2.8 anastigmat, Compur Rapid shutter, ever-ready case.. £22 10 0
6×6 cm. Zeiss Super Ikonta, f/3.5 Zeiss Tessar lens, Rapid Compur shutter, leather case.. £20 0 0
Ensign Midget Magnaprint, automatic model, f/4.5 Dallmeyer enlarging anastigmat, complete with electric fittings..... £6 6 0

3¼×2¼ Vertical Magnaprint Enlarger, f/6.3 Ensar anastigmat, complete with electric fittings £6 10 0
V.P. Dolly Roll Film, f/3.5 Meyer anastigmat, Compur sector shutter. As new..... £4 17 6
V.P. Agfa Billy Roll Film, f/3.9 Solinar anastigmat, Compur shutter, purse case..... £4 5 0
4×4 cm. Rolleiflex Camera, f/2.8 Zeiss Tessar anastigmat, Compur shutter, ever-ready case.. £17 17 0
6×6 cm. Rolleiflex, f/3.8 Zeiss Tessar anastigmat, Compur shutter, ever-ready case..... £15 17 6
Zeiss Contaflex Camera, f/2 Sonnar anastigmat lens, ever-ready case. New condition..... £54 0 0
Model I Leica Camera, f/3.5 Elmar anastigmat, ever-ready case £8 17 6
3¼×2¼ Ensign Special Reflex, f/3.4 Aldis anastigmat, revolving back, 6 slides, F.P.A., leather case £8 17 6
¼-pl. T.-P. Horizontal Imperial Enlarger, f/4.5 Dallmeyer anastigmat, electric fittings, complete £8 17 6
3¼×2¼ Zeiss Super Ikonta, f/3.8 Zeiss Tessar anastigmat, Rapid Compur sector shutter, leather case £17 17 6
3¼×2¼ T.-P. Perfecta Enlarger, f/4.5 Dallmeyer anastigmat, electric fittings..... £7 12 6
6×6 cm. Old Pattern Rolleiflex, f/3.8 Zeiss Tessar anastigmat, Compur shutter, leather case.. £9 17 6

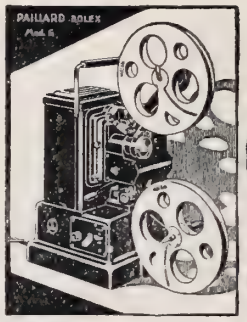
3¼×2¼ No. 7 Ensign Carbine, f/4.5 Aldis anastigmat, Compur sector shutter, rising and cross front, D.V. finder..... £6 17 6
¼-pl. T.-P. Artist's Enlarger, f/4.5 Dallmeyer Enlarging anastigmat, electrical fittings, swing carrier £10 17 6
3¼×2¼ T.-P. Horizontal Reflex, f/4.5 Dallmeyer anastigmat, 6 slides, F.P.A. and leather case £6 6 0
3×4 cm. or Leica Size Rajah Vertical Enlarger, f/4.5 anastigmat, electric fittings, complete £7 10 0
3¼×2¼ Zeiss Nettar Roll Film, f/3.5 Nettar anastigmat, delayed-action Compur shutter..... £8 2 6
6×6 cm. Rolleicord, f/3.5 Triotar, ever-ready case £14 10 0
3¼×2¼ Zeiss Miraphot Enlarger, f/6.8 Novar, electric fittings..... £6 17 6
9-cm. f/4 Coupled Elmar..... £8 17 6
3¼×2¼ Dollond Owl Roll Film, f/4.5 Lukos, Vario shutter..... £2 11 9
Kodak Retina Camera, f/3.5 Xenon anastigmat, Compur shutter, L/case..... £6 17 6
Vest Pocket Agfa Billy, f/3.9 Solinar anas. lens, Compur shutter..... £4 5 0
9×12 cm. Ernemann Focal-plane, f/4.5 Xenon anastigmat, synchronised for Sashalite, complete with reflector, 3 D.D. slides, F.P.A., L/case.... £17 17 6

59/60 CHEAPSIDE
LONDON, E.C.2 **Phone: CITY 1124/5/6**

Bargains !

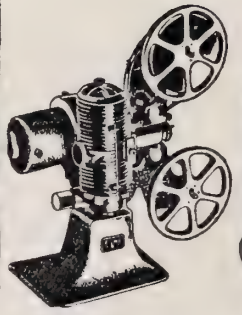
4×4 cm. Rolleiflex, f/3.5 Tessar, Compur, ever-ready case £13 13 0
Nine equal monthly payments of 31/10.
Model III Chromium Leica, f/2 Summar, ever-ready case. Cost £42 4s..... £32 10 0
Nine equal monthly payments of £3 15 9.
Model II Chromium Leica, f/3.5 Elmar and case. Cost £29 4s..... £22 0 0
Nine equal monthly payments of £2 11 3.
Model III Leica, chromium-plated, f/2 Summar, 13.5 f/4.5 Elmar, view-finder, ever-ready case. Cost £61 10s..... £41 0 0
Nine equal monthly payments of £4 15 8.
V.P. Ihagee Roll Film and Plate, f/4.5 Tessar, in Compur, focussing screen, 3 slides.. £7 2 6
Nine equal monthly payments of 16/8.
4×3 cm. Baby Ikonta, f/4.5 anastig. lens, Derval shutter..... £3 2 6
Nine equal monthly payments of 7/6.
3a Special Kodak, f/6.3 Carl Zeiss Tessar lens, Compound shutter, leather case..... £3 17 6
Nine equal monthly payments of 9/2.
3¼×2¼ N. & G. Sibyl, f/4.5 Zeiss Tessar, speeded shutter, 12 single slides..... £7 2 6
Nine equal monthly payments of 16/8.
3¼×2¼ New Special Sibyl, f/4.5 Xpres, 6 double book-form slides, leather case..... £12 10 0
Nine equal monthly payments of 29/2.
6×13 Stereo Nettel Focal-plane, f/6.3 Carl Zeiss Tessar lenses, shutter speeded from 1/10th to 1/1,200th and Time, 6 single metal dark slides, leather case £6 17 6
Nine equal monthly payments of 16/-.
45×107 Stereo Camera, f/6.8 double anastig. lens, Compur shutter, direct-vision and reflex finders, 6 slides, changing-box, leather case £4 15 0
Nine equal monthly payments of 11/2.
45×107 Taxiphote, optical cubes for increased magnification, interocular eyepieces, storage capacity for 300 views..... £12 10 0
Nine equal monthly payments of 29/2.
16-mm. Ica Kinamo, f/2.7 Zeiss Tessar, leather case £6 17 6
Nine equal monthly payments of 16/-.
9.5 Pathe Motocamera, f/3.5 anastig. lens, leather case..... £7 2 6
Nine equal monthly payments of 16/8.
3¼×2¼ Roll Film, f/3.8 anastig. lens, D.A. Compur shutter £4 17 6
Nine equal monthly payments of 11/5.
¼-pl. T.E. C.B. Field, f/6 Dallmeyer Stigmatic lens, roller-blind shutter, 2 double book-form dark slides and stand..... £5 12 6
Nine equal monthly payments of 13/2.
¼-pl. Special Ruby Reflex, sunk lens box model, 6-in. f/4.5 Heliar anastig. lens, revolving back, 6 single slides, leather case..... £8 2 6
Nine equal monthly payments of 19/-.
16-on-3¼×2¼ Balda Roll Film, f/2.9 anatig. lens, Compur shutter. As new..... £7 15 0
Nine equal monthly payments of 18/1.
¼-pl. T.-P. Revolving Back Reflex, f/4.5 Xpres, 6 single slides, F.P.A., leather case.... £8 17 6
Nine equal monthly payments of £1 0 8.
¼-pl. Lancaster's Vertical Enlarger, 5¼-in. condenser, electric fittings, f/4.5 Cooke anastig. lens £6 17 6
Nine equal monthly payments of 16/-.
3¼×2¼ Salex Focal-plane, f/4.5 anastig. lens, shutter speeded to 1/1,000th, 3 slides, F.P.A. £3 16 0
Nine equal monthly payments of 9/-.
3¼×2¼ Revolving Back Murer Reflex, S.C. shutter, speeded from 1/10th to 1/1,000th, f/4.5 anastig. lens, 3 single slides, F.P.A.. £5 12 6
Nine equal monthly payments of 13/2.
14-in. f/5.6 Dallmeyer Dallon Tele Anastig. Lens, iris. New condition. Cost £17.. £11 5 0
Nine equal monthly payments of 25/2.

84 ALDERSGATE ST
LONDON, E.C.1 **Phone: NAT. 0591**



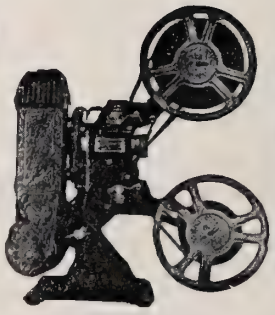
BOLEX G 916 PROJECTOR

For both 9.5 and 16 mm. Films. This machine is entirely gear driven, there being no belts whatever. When fitted with a 50-volt 200-watt lamp and the equivalent of a three-bladed shutter, the screen luminosity is 130 lumens.. **£46:0:0**
Nine monthly payments of £5 7s. 4d.



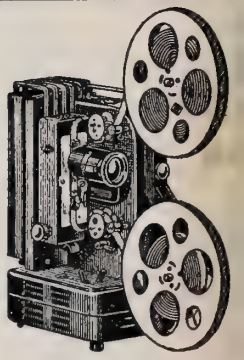
FILMO 'EIGHT'

With fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200-ft. films. For all voltages, 110 to 250.. **£40:0:0**
Nine monthly payments of 93/4.



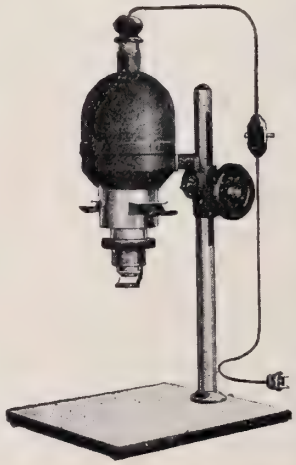
PATHÉSCOPE 200-B

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel..... **£15:0:0**
Nine monthly payments of 35/-.



EUMIG Projector

Silent running. Gives pictures up to 10 ft. wide. 25-watt illumination. Simple loading. F/1.6 Meyer Kinon lens. Three models, for 8, 9.5 or 16 mm. films **£29:0:0**
Nine monthly payments of 67/8



New EXAKTA DUPLEX LUMIMAX

Combination Enlarger and Projection Lantern

Body turns at right angles for projection.

For Exakta, V.P., 6×6 cm. and smaller sizes, enlarges to 15 times linear.

Baseboard 12×12 in. Body swings at right angles for projection, or for enlargements larger than 12×12.

PRICES :

Enlarger, with 4-in. double condenser, baseboard, stand and flex. without lens or lamp, for use with the lens on Exakta cameras **£10:10:0**
Nine monthly payments of 24/6.

Ditto, ditto, with f/4.5 Ihagee anastigmat..... **£13:0:0**

Projection attachment for body to allow for greater distances..... **17s. 6d.**

Send for our latest Enlarger List, post free from any City Sale branch. It contains the finest selection of enlargers you could wish to choose from.

BRAND NEW OFFER—

GENUINE ZEISS IKON 3½×2½ TROPICAL



CITY SALE AND

BARGAINS ON EASY PAYMENTS

DEMONSTRATED, AND THE FINEST POSSIBLE FILM LIBRARY IS HERE—CHOOSE YOUR FILMS NOW FOR XMAS

¼-pl. T.-P. Enlarger, long ex., f/6.3 anas., 5½-in. condenser, electric fittings. As new..... £5 15 0
200-B Pathe Cine Projector, adjustable resistance and case. As new..... £14 14 0
Pathe Home Cine 9.5-mm. Projector, type C motor, group resistance, super attachment..... £8 17 6
3¼×2¼ Williamson Aerial Pistol Camera, f/4.5 Ross Xpres, 12 slides, F.P.A., L/case..... £14 10 0
3¼×2¼ Zeiss Maximar, double ex., f/4.5 Tessar, D.A. Compur shutter, 8 slides, L/case.... £6 17 6
Kodak Cine-8 Camera, f/1.9 anas., L/case £9 17 6
3¼×2¼ Zeiss Miraphot Vertical Enlarger, f/4.5 Tessar, base easel, electric fittings..... £7 15 0
12-in. Dallmeyer Large Adon Telephoto f/4, for Leica, with hood and range-finder. Cost £25 10s. £17 17 0
Model II Leitz Leica, f/3.5 Elmar, ever-ready case £18 10 0
Model II Leitz Leica, coupled range-finder, f/2 Summar, ever-ready case..... £29 10 0
Model B Cine-Kodak Projector, self-threading, adjustable resistance, travelling-case. Cost £100 £21 10 0
530/16 Super Ikonta, range-finder, D.A. Compur, latest release, f/2.8 Tessar, ever-ready case £24 10 0
3¼×2¼ T.-P. Reflex, f/4.5 Cooke, 3 slides, F.P.A. and case £5 10 0

¼-pl. Soho Reflex, f/3.5 Ross Xpres, 3 D.D. slides, F.P.A., filter, hoods, magnifier, 12-in. f/5.4 Telecentric, L/case..... £23 10 0
Kodak Auto-focus Vertical Enlarger, for negs. up to 6×4 in., f/6.3 anas., electric fittings.... £4 17 6
6×13 Rolleidoscope, pair f/4.5 Tessar lenses, stereo Compur, L/case..... £37 10 0
¼-pl. Oak Enlarger, f/6.3 anas., 5½-in. condenser, electric fittings £4 17 6

WANTED to Purchase, one or two good Optical Lanterns. Send details and prices required.

3½×2½ T.-P. Horizontal Reflex, f/4.5 Dallmeyer anas., 8 slides, roll-holder..... £5 17 6
2¼×2¼ Latest Voigtlander Roll Film Superb, f/3.5 Heliar lens, pair Focar lenses, ever-ready case. As new £16 16 0
2¼×2¼ Latest Automatic Rolleiflex, f/3.5 Tessar, high-speed Compur, L/case..... £19 10 0
16-ex. on 3¼×2¼ Super Ikonta, f/3.5 Zeiss Tessar, Rapid Compur shutter, purse £13 17 6
3¼×2¼ Mentor Compur Reflex, f/4.5 Tessar, Compur shutter, 3 slides, F.P.A., L/case..... £11 17 6
3¼×2¼ Makina, f/2.9 Plaubel Anticomar, Compur, 3 slides, coupled range-finder..... £26 10 0

¼-pl. T.-P. Enlarger, all-way carrier, 8½-in. condenser, first quality obj., electric fittings..... £8 17 6
3¼×2¼ Ensign Vertical Enlarger, f/6.3 anas., electric fittings, base easel..... £6 10 0
3×4 Kolibri, f/3.5 Tessar, Compur shutter £6 15 0
9-cm. f/4 Elmar Lens, chromium, coupled for Leica £9 17 6
Model I Leitz Leica, f/3.5 Elmar lens, range-finder and case..... £9 17 6
D.A. Bolex Projector, for 16-mm. and 9.5-mm., 250-watt lamp, resistance and case..... £30 0 0
9.5 Dekko Cine Camera, f/2.5 T.T. & H. lens £5 17 6
2¼×2¼ Voigtlander Superb, f/3.5 Skopar, Compur £11 17 6

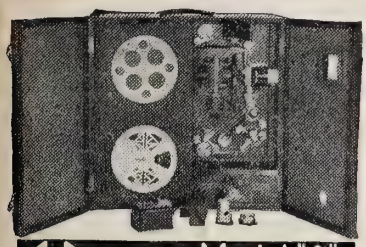
JUST OUT!
Special clearance list of 400 bargains. Write for copy, gratis and post free.

WANTED, a few good Microscopes, best prices given. Send details of your apparatus.

54 LIME STREET
LONDON, E.C.3 Phone: Mansion House 0180



ALL THE BEST HOME TALKIES

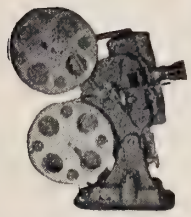


Gebescope Model "A"

Gives a performance good enough for the home or in a hall containing an audience up to 500 people. The equipment is comprised of two units. Projector, amplifier and loudspeakers contained in two carrying-cases. Easily transportable and installed in a few minutes... **£95 : 0 : 0**

Or on Easy Terms.

FIRST EASY PAYMENT GETS ANY MODEL!

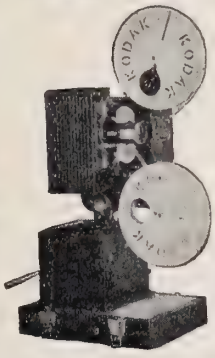


16-mm. KEYSTONE

2-in. large-aperture projection lens, motor drive, forward and reverse. Special device for stills, 500-watt lamp, fitted super optical system for added brilliancy..... **£25 : 0 : 0**

Nine monthly payments of 58/4.

IF IT'S NEW— WE HAVE IT!



KODASCOPE 16-mm. MODEL "E"

Including a novel carrying-case and vibration-proof projector stand in one. Six interchangeable lenses are available. Supplied with 2-in. f/2.5 lens. New design fixed-centre framing device. Variable speed control. Fast motor rewind. Simplified oiling system. With built-in transformer for A.C. mains, 100 to 250 volts..... **£30**

Nine monthly payments of 70/-.

ONLY HALF-PRICE!!

"ADORO"

with

F/4.5 ZEISS TESSAR LENS

For plates or film packs. Body of well-seasoned teak wood, brass bound. Double extension. Rack and pinion focussing. Ivorine focussing scale 6 ft. to infinity. Ground-glass focussing screen and deep hood. Rigid front with rising, falling and cross micrometer movements. Leather bellows, D.V. and brilliant view-finders, with spirit level. Bushed for tripod. Compur shutter, with D.A. Three single nickel plate-holders.

List Price £22 : 5 : 0 *Only* **£11 : 2 : 6**

Nine monthly payments of 26/-.

NOTHING LIKE IT FOR HARD WEAR AND PERFECT RESULTS—NEVER HAS SUCH VALUE BEFORE BEEN OFFERED.

ENSIGN AUTO-FOCUS MAGNAPRINT

For all miniature negatives, Ensign Midget, half V.P., Leica and Contax and similar sizes. F/4.5 Dallmeyer lens and 2¼-in. condenser; enlarges to all sizes from 2¼×3¼ to 15×12 in. Baseboard fitted with spring paper clamp..... **£8 : 15 : 0**

Nine monthly payments of 20/5.

T.-P. IMPERIAL ENLARGER

Micrometer screw focussing front, reversible negative carrier, spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. Without lens, ¼-pl., 5½-in. condenser... **£5 : 5 : 0**

Without lens, ¼-pl., 8½-in. condenser.. **£10 : 10 : 0**

Nine monthly payments of 12/4 and 24/6.



EXCHANGE (1929) LTD.

Bargains!

9.5-mm. Pathe Imp Projector, complete with super-reel attachment, resistance and motor £4 17 6
Model III Leitz Leica, Summar f/2, coupled range-finder, lens hood. New condition £31 10 0
¼-pl. Lancaster Enlarger, f/6.3 anastigmat, 5½-in. condenser, reversible negative carrier. Nice order..... £4 15 0
3¼×2¼ Ica Bebe, Carl Zeiss Tessar f/4.5, Compound shutter, focussing, 2 slides, F.P.A. £5 19 6
9.5-mm. Pathe Home Movie Projector, complete with motor, super-reel attachment and resistance £7 17 6
V.P. Icarette Roll Film, Carl Zeiss Tessar f/4.5 Compur shutter, focussing. Nice order £7 17 6
Super Sports Roll Film Camera, taking 16 pictures on a 3¼×2¼, 12 2¼ square, or V.P. plates, Xenar f/2.9, Compur delayed-action sector shutter, plate attachment, 3 slides and screen £11 5 0
Weston Universal Meter..... £4 10 0
3¼×2¼ No. 6 Tropical Carbine, Carl Zeiss Tessar f/4.5, Compur shutter, plate back, 3 slides and case..... £7 17 6
3¼×2¼ Graflex Reflex, Kodak f/4.5 anastigmat, Graflex focal-plane shutter, speeds to 1/1,000th, revolving back, adapter for single metal slides, 6 slides, F.P.A. and leather case..... £9 17 6
3¼×2¼ Agfa Standard Roll Film, f/4.5 Agfa anastigmat, speeded shutter from 1 to 1/100th, focussing £3 12 6
9.5-mm. de Luxe Pathe Cine Camera, f/2.5 anastigmat, Telephoto, 3 speeds, motor drive and leather case. New condition.... £15 5 0
9.5-mm. Pathe 200-B Projector, 200-watt lamp, motor drive, resistance to 250 volts. Nice order £13 5 0
3¼×2¼ Six-20 Kodak, f/4.5 Kodak anastigmat, Everset shutter, with delayed action leather case..... £4 15 0
Bewi Photo-electric Cell Exposure Meter, and leather case..... £3 7 6
16-on-3¼×2¼ Baldax Roll Film, Meyer f/2.9 anastigmat, D.A. Compur shutter, focussing adjustment..... £7 10 0
3¼×2¼ Very Compact Folding Pocket, Citonar f/4.5 anastigmat, Compur shutter, double extension, 3 slides and case..... £4 15 0
3¼×2¼ Zeiss Ikon Ideal, Carl Zeiss Tessar f/4.5, Compur shutter, double extension, 3 slides, F.P.A. and leather case..... £8 17 6
3¼×2¼ Kodak Regent, Carl Zeiss Tessar f/4.5, D.A. Compur shutter, coupled range-finder and leather case. As new..... £14 14 0
¼-pl. Goerz Manuloc Tenax, Dogmar f/4.5, Compound shutter, 3 slides, F.P.A. and leather case..... £6 6 0
Zeiss Ikon Contax Miniature, Carl Zeiss Tessar f/3.5, coupled range-finder, ever-ready case £16 17 6
4¼×2¼ Ikonta Roll Film, Carl Zeiss Tessar f/4.5, D.A. Compur shutter and leather case £7 17 6
¼-pl. Ensign Magnaprint Vertical Enlarger, f/6.3 anastigmat, negative carrier, condenser and electric fittings..... £10 10 0
Ross Tubular Bellows Enlarger, Petzval objective, 8-in. condenser, roomy light-chamber £6 15 0
¼-pl. T.-P. Enlarger, long extension, f/6.8 anastigmat, reversible negative carrier, 5½-in. condenser. Nice order..... £5 2 6
Trioflex Projector and Enlarger, can be used for enlarging, projection and Epi-projection, to take pictures up to 6×6 cm., f/2.8 Meyer anastigmat, electric fittings. New condition. Cost £12 15s. £7 12 6

90/94 FLEET STREET
LONDON, E.C.4 Phone: CENT. 9391

For all who are Picture-Makers . . .

"EVERYTHING PHOTOGRAPHIC —CINÉ AND STILL" . . . . .

Whether you make your pictures one at a time with a "still" camera, or in scores at a "shot" with a ciné apparatus, for whatever you may need go to the WESTMINSTER—you cannot do better. You cannot have a wider range of choice, a more helpful, expert service—nor greater and more attractive facilities for Buying OUT-OF-INCOME or EXCHANGING your present equipment. Call, or write to any of "the Four Westminsters."



"DEKKO" 9.5-mm. CINÉ CAMERA

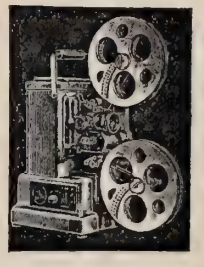
With 20-mm. Dallmeyer anastigmat (fixed focus), interchangeable mount, variable speeds, half to normal and slow motion, 64 pictures per sec., single picture device, spring drive motor, taking full 30 ft. at one winding, built-in teleascopic finder.

Nine payments of 16/2. **£6 : 18 : 6**

F/2.5 Taylor-Hobson anastigmat (fixed focus) **£7:16:6**
Nine monthly payments of 18/3.

F/1.9 Dallmeyer, with micrometer focussing **£10 : 18 : 6**
Nine monthly payments of 25/6.

BOLEX PROJECTOR for 8, 9.5 and 16 mm.



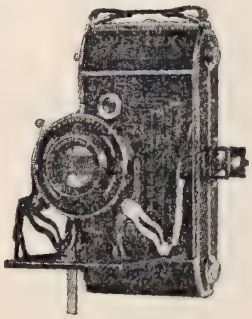
2-in. Dallmeyer projection lens, electric motor drive with forward and reverse movements; all gear-driven "still" picture device, motor rewind, air-cooled lamphouse and mechanism, separate controls for lamp and motor. Stainless steel pressure plate and gate, simple masking device, ammeter, and variable resistance to lamphouse, direct lighting system. Very efficient outfit. Light and compact.

Price with 110-volt, 400 or 500-watt lamp for use on A.C. or D.C. current. Complete with resistance for use with voltages up to 250 volts, and carrying-case..... **£66:15:0**
Nine monthly payments of 155/9.

Also G916, 9.5 or 16 mm., 500-watt lamp, case and resistance. **£53:15:0**
Nine monthly payments of 125/5.

D.R., 9.5 or 16 mm., 400-watt lamp, case and resistance..... **£41 : 7 : 6**
Nine monthly payments of 96/7.

The "WESTEX FOUR-FIVE"..



Takes 8 or 16 on normal 3¼×2¼ film. Very highest quality in every detail. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, plated edges, best leather covering and bellows. Quick self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back, panchromatic safety windows. Easy and delightful to handle, yet suitable for the most advanced work anywhere. By far the best all-round value offered. Obtainable only at the Westminster.

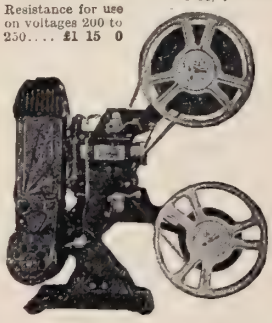
£4 : 8 : 9
Nine monthly payments of 10/5.
Velvet-lined Leather Case, 6/9 extra.

PATHÉSCOPE 200-B PROJECTOR

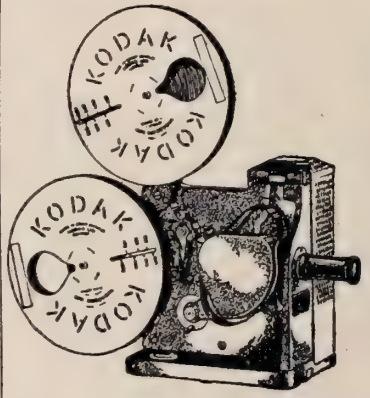
9.5-mm. Highly efficient 200-watt direct lighting system, giving a brilliant screen picture 10 ft. wide. Flickerless projection. Fan-cooled and asbestos-lined lamphouse. Universal tilting movement. Motor rewind, A.C. or D.C. supply, complete with lamp and motor drive for 100-volt circuit, 300-ft. empty reel and flex.

£15:0:0 Nine monthly payments of 35/-.

Resistance for use on voltages 200 to 250.... £1 15 0



KODASCOPE MODEL "D" PROJECTOR



Gives a brilliant, steady picture, 40×30 in., at 14 ft. Takes 400 ft. of 16-mm. film, amply sufficient for fifteen minutes' continuous running. "Stills" at will, and rapid rewind. Smooth-running motor drive, just plug-in to house supply. 300-watt lamp, fan-cooled lamphouse.

With supplementary resistance, splicing and oiling outfits ..... **£25 : 0 : 0**
Nine monthly payments of 58/4.

VICTORIA 2.9

F/2.9 Schneider Radionar anastigmat, Rapid Compur shutter, 1 to 1/400th sec., T. and B.

£7 : 19 : 6
Nine monthly payments of 18/7.



New PATHÉSCOPE 9.5-mm. MOTOCAMERA

Model "H." Remarkably compact and extremely simple,. Loaded in a few seconds. Size 4½ in. square by 2½ in. thick, weighs only 2½ lb. Anastigmat f/2.5 lens. Extra smooth running silent mechanism, single pictures at will.

£6 : 6 : 0 Nine monthly payments of 14/9.



"FILMAREX" AND "FAM" (Automatic) VERTICAL ENLARGERS

F/4.5 anastigmat, one-hand lever, rise and fall, with automatic locking, in three models, for negatives up to 4×4 cm., 6×6 cm., 3¼×2¼.

Model 1, 4×4 cm., enlarges 2 to 10 times linear. Complete with condenser.

£9 : 13 : 6
Nine monthly payments of 22/7.

Model 2, 6×6 cm., complete with condenser..... **£11:8:6**
Nine monthly payments of 26/8.

Model 3, 3¼×2¼. **£17 : 17 : 0**
Nine monthly payments of 41/8.

"FAM" (Automatic)
Model f/4.5 anastigmat. 4×4 cm. **£14 : 14 : 0**
Nine monthly payments of 34/4.

Ditto, 6×6 cm..... **£18:18:0**
Nine monthly payments of 44/1.



THE WESTMINSTER PHOTOGRAPHIC EXCHANGE Ltd.

119, Victoria St., S.W.1

VICtoria 0669.

And 81, STRAND, W.C.2 *TEMple Bar 2710.* || 111, OXFORD ST., W.1 *GERrard 1432.* || 24, CHARING CROSS ROAD, W.C.2 *TEMple Bar 7165.*

Rolleiflex does it again!

WINS "DAILY HERALD" FIRST PRIZE THE SECOND YEAR RUNNING

£3,000

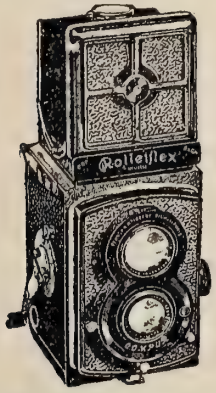
FIRST PRIZE THIS YEAR for the Rolleiflex picture on the right—taken by Mr. F. H. Done, of Northwich.

£2,500

FIRST PRIZE LAST YEAR for a Rolleiflex shot—taken by Mr. R. Jenkins, of Bayswater.

The competition was open to any amateur, no matter what his camera, so the Rolleiflex beats all comers. To carry off the biggest prize in photographic competitions two years in succession is surely a record unparalleled in photographic history. No wonder the photographic trade is agog with this astounding news.

There is no doubt that the unique design and the marvellous versatility of the Rolleiflex enabled both Mr. Done, this year, and Mr. Jenkins, last year, to pull off these big prizes.



By permission of "Weekly Illustrated."



By permission of the "Daily Herald."

Rolleiflex is only a medium-priced camera. It has a one-lever Compur shutter speeded to 1/500th sec., T. and B., a Zeiss Tessar f/3.5 lens, and takes 12 pictures on 3¼×2¼ 8-exposure roll film for 1/-. As equally suited to winter photography as summer snapshots. And it costs **£25**. A large range of accessories include plate adapter, ciné-film attachment, stereo attachment, Proxar lenses, etc.



. . . and this

Rolleicord

PICTURE WON £100

"WEEKLY ILLUSTRATED" FIRST PRIZE

It was taken by Mr. K. M. Kershaw, of Newcastle-on-Tyne. Congratulations are due to Mr. Kershaw, of Newcastle-on-Tyne, not only on his superb picture, but on his discrimination in choosing the right camera. Messrs. Jenkins, Done and Kershaw must be very grateful to their cameras for these considerable prizes.



Rolleicord, with Zeiss Triotar f/3.5 lens..... **£17:10:0**

Rolleicord, with Zeiss Triotar f/4.5 lens..... **£14:10:0**

SEE THEM AT YOUR DEALERS!

Please Give Generously

NOV. 11

REMEMBRANCE DAY

Write for illustrated literature from the Sole Importers:

R. F. HUNTER LTD.

"Celfix House," 51, Gray's Inn Rd., London, W.C.1

Phone: HOLborn 7311/2.



"Snap" this opportunity!

A free copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new, up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Please send me a free copy of the New Illustrated "Granville Guide" plus Free Voucher worth 6d. to 3/-

NAME .....

ADDRESS .....

..... A.P.

GEVAERT FILMS

for Miniature Cameras

in the popular Gevaert Cartridge

Varieties		Cartridge or Spool
F. G. ORTHO	: 500 H. & D., 19 Sch. ...	3s. 0d.
SUPERCHROM	: 1300 H. & D., 23 Sch. ...	3s. 3d.
PANCHROMOSA	1700 H. & D., 24 Sch. ...	3s. 6d.
MICROGRAN	: 700 H. & D., 20 Sch. ...	3s. 6d.

(Special Fine Grain Panchromatic).

Call it Gay-vert.

Gevaert PERFECT PICTURES

for LEICA, CONTAX and RETINA CAMERAS

GEVAERT CARTRIDGE

The simplest and most convenient daylight loading method. A patent rigid light-weight bakelite container with removable locking cap for dark-room removal of exposed film. No spool chamber required. Fits all above camera models.

DAYLIGHT SPOOL

For loading into Leica spool chamber or direct into Contax camera in daylight in usual way.

UNSPOOLED LENGTHS

Trimmed ready for loading Leica and Contax standard cassettes.
F. G. Ortho and Superchrom 1/10 ea.
Panchromatic varieties 2/- ea.

Cartridges, Spools and Refills all with usual 36-exp. picture numbering.

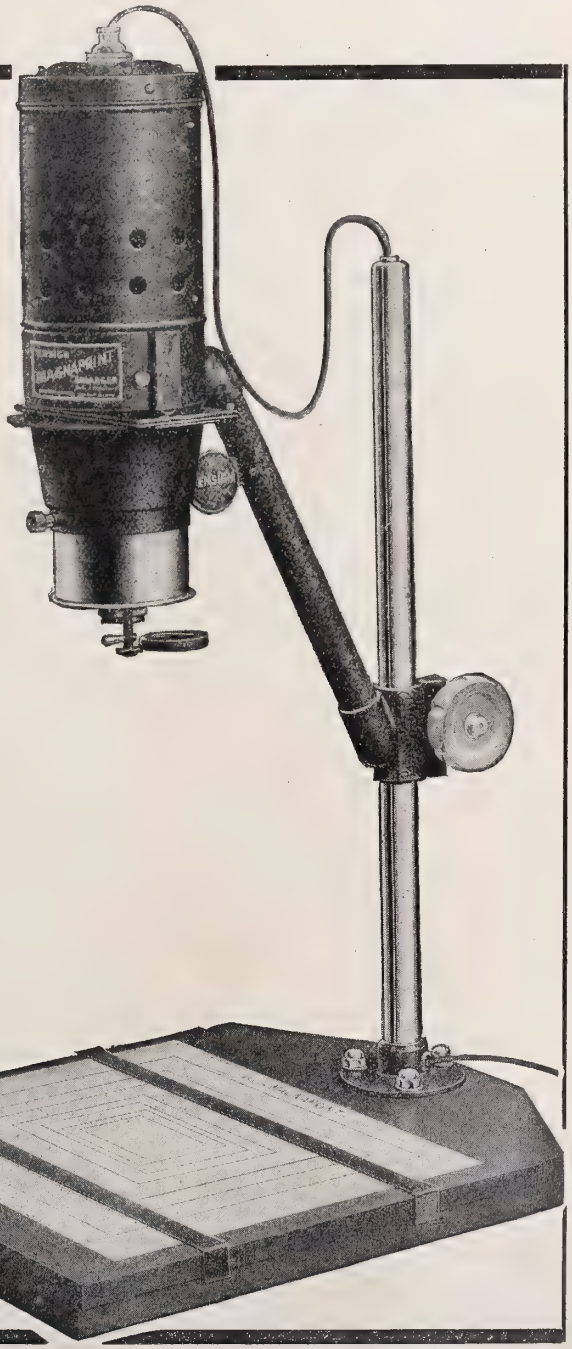
GEVAERT LTD. : WALMER ROAD : LONDON, W.10

ENSIGN

MAGNAPRINT ENLARGERS

NEW MODELS

WITH FRICTION DRIVE RAISING MECHANISM



These new models in the Magnaprint Range incorporate a new and most efficient type of raising mechanism.

The body is moved up or down on the standard by a friction drive operated by a large white knob. Fine focussing is then carried out by the helicoidal lens mount which is provided with a large knob which locks it firmly in position at the required point, the scale ranging from ¼-pl. up to 15 × 12 size.

The super speed condenser, combined with diffused lighting, ensures perfect quality grainless enlargement from even the smallest negatives, together with exceptional speed.

For all sizes up to 2¼ × 2¼ in. (6 × 6 cm.). Fitted with 4-in. Condenser. Enlarges 2¼ × 2¼ up to 15 × 15 in., other sizes in proportion.

Model V/10, with ENSAR f/6.3 enlarging anastigmat .. £7 15 0

Model V/10M, with MAGNAR f/4.5 enlarging anas. £9 10 0

For all sizes up to 2¼ × 3¼ in. (6 × 9 cm.). Fitted with 4½-in. Condenser. Enlarges 2¼ × 3¼ in. negatives from P.C. up to 15 × 12 in. Smaller size negatives in proportion.

Model V/11, with ENSAR f/6.3 enlarging anastigmat .. £8 10 0

Model V/11M, with MAGNAR f/4.5 enlarging anas. £10 0 0

ENSIGN "SPECIAL ASSORTMENT" PACKET OF BARNET BROMIDE ENLARGING PAPER



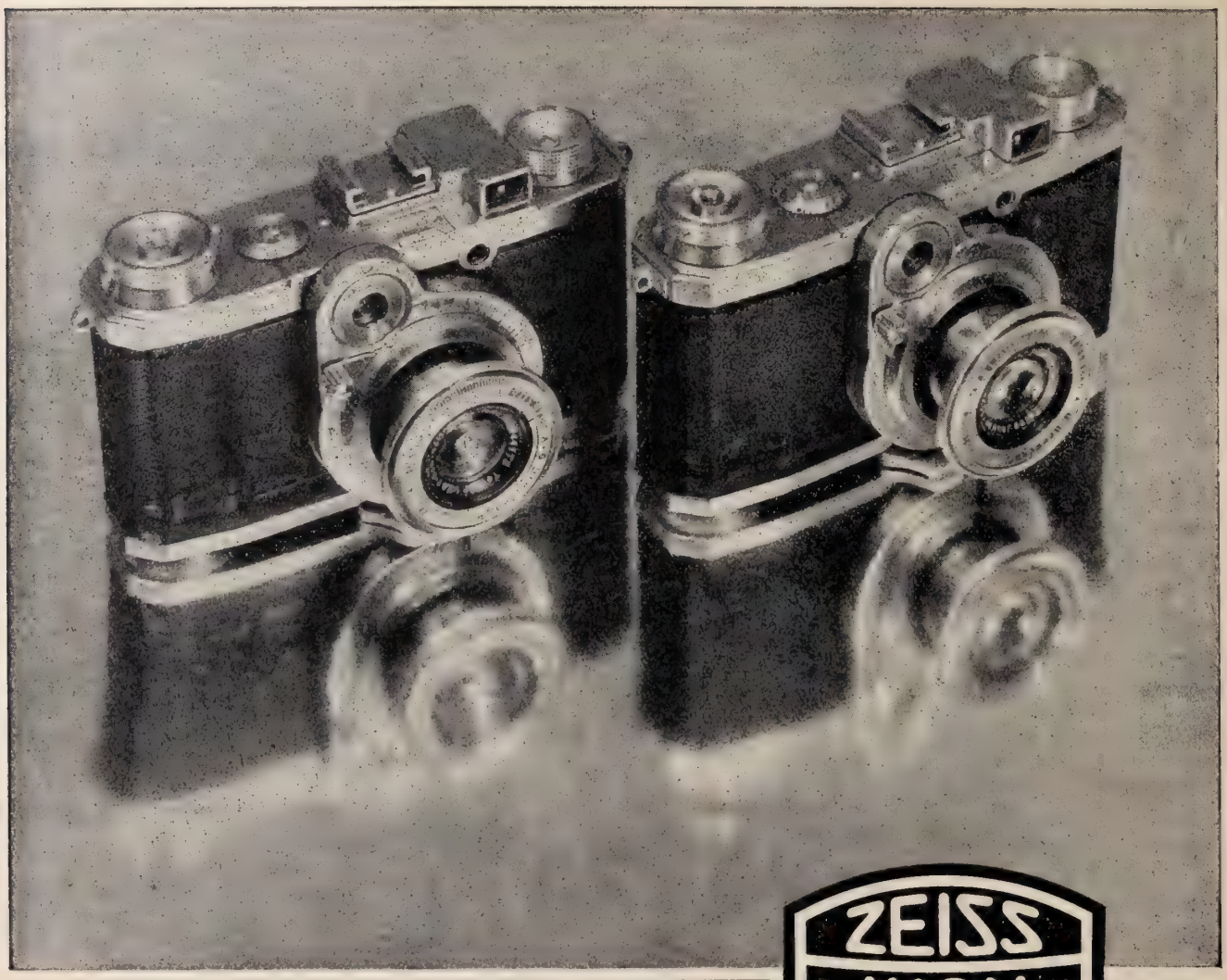
Contains 12 sheets Whole-plate size Double Weight paper consisting of 3 sheets of each of the following finishes :—

Cream Crayon Smooth Natural Surface.
Cream Crayon Rough Natural Surface.
Smooth Ordinary White.
Medium Rough White.

Price 3/-

Each variety of paper separately packed and marked.

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1



ZEISS IKON

Interchangeable ZEISS LENSES

focussed by coupled distance meter are the key-note of the new Zeiss Ikon Nettax. The Nettax, while not so versatile as the Contax, nevertheless provides a choice of wide-angle and long-distance Zeiss lenses to be used interchangeably with the standard Zeiss Tessars of f/3.5 and f/2.8.

THE NETTAX

has the all-metal Contax type incorrodible focal-plane shutter speeded from 1/5th to 1/1,000th second, and the back is detachable for cleaning, and is designed to take a plate back.

The Nettax is £11 5s. 0d. cheaper than Contax II, and it will appeal to those requiring an instrument providing interchangeable lens facilities, but without the extensive selection available with the Contax.

Ask for our new publication, entitled "Unfettered Photography," post free on request, and your dealer for a Nettax demonstration.

ZEISS IKON LTD., 11, Mortimer House, Mortimer St., London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, NOVEMBER 11TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2505.

TOPICS of the Week

WE are glad to hear from so many readers that *The Amateur Photographer* Diary for 1937—recently published, is being so well appreciated. It meets the need for a handy pocket-size book that not only contains the usual diary spaces and a useful exposure guide and record, but also a very complete series of practical formulæ for general use and with standard materials. As the amateur's constant companion it will more than repay its nominal cost of 1s. 6d., as a great number of the problems that the worker will encounter when taking photographs or in developing and printing, etc., are dealt with in its pages. Those who have not already seen "The A.P." Diary should ask for it at their newsagents, bookstalls or dealers. We have no doubt they will want to secure a copy as soon as they see it.

A New Agfa Process of Colour Photography.

As many of our readers are aware, the Agfa factory has produced for a number of years a special "lenticulated" colour film, which was based (as were also a number of other similar processes) on an invention of Berthon. This process requires special camera and projector filters to produce the coloured images, so that specially designed apparatus was needed for satisfactory results. A new process has just been announced by the firm, and the difference between the new Agfa chemical process and the Agfa lenticulated film is that in the case of the former it is possible to use the film without any modification of the optical equipment of the camera or projector. Any amateur can thus get satisfactory results from the process. Moreover, it is possible to examine the colour images direct with the naked eye, which was not possible in the Berthon lenticulated film process, for the new film is coloured instead of being black-and-white. Since there is no necessity to use a heavy filter with the new material, the sensitivity of the film is increased in practice, and the actual camera exposure required for it will be very much the same as that used for the normal amateur reversal films. For projection, too, no colour filter will be required, as the image is pure colour with no black silver whatever. Further details of the new process will be given later.



A NOVEMBER DAY IN TOWN.

See article in this issue on "November Mist and Picture-making."

The P.D.A. Dinner.

The happy and prosperous state of the photographic trade was reflected in the Annual Dinner of the Photographic Dealers' Association, held on Wednesday of last week at the Park Lane Hotel, London. Over 500 from all parts of the country were present, including representatives of every branch of the photographic industry, with Mr. J. Lancaster, of Leeds, President of the P.D.A., as chairman. Many ladies were among the guests, and the function—which was followed by a cabaret and dance—was a brilliant success. Lord Dunedin, himself an amateur photographer of very long standing, replied for the guests, and during the evening a handsome presentation was made to Mr. Wallace Heaton on his retirement from the office of Hon. Secretary. Much of the present success of the P.D.A. and of these annual gatherings, which have steadily increased in size and importance from year to year, has been due to Mr. Heaton's untiring work on behalf of the Association.

So Many Uses.

Just two examples of uses of photography that a rambling journalist heard about on the same day. One was at the recent National Smoke Abatement Conference at South Kensington, where Dr. J. S. Owens, in describing the investigation of atmospheric pollution, mentioned that for ascertaining with reasonable accuracy the effect of city smoke in robbing us of health-giving daylight and ultra-violet, the action of light on photographic paper was the most helpful method. A piece of sensitised paper is exposed to the light under an opaque plate, perforated with a line of small holes, above which is an optical wedge of neutral-tinted glass which allows light to penetrate in a gradually increasing quantity from one end of the wedge to the other. By counting the number of spots appearing on the paper a measure of the amount of light is obtained. The other instance was given at a meeting of the Institution of Mining and Metallurgy, where an engineer described how on the Rand photography is used in the endeavour to obtain some knowledge of the direction of the dip of underlying beds. After making a bore-hole, a photographic record is made simultaneously of the orientation of the scoremark of the core, the deflection of the borehole, and the magnetic direction and so on.

Photography in National Parks.

An Oxford student making a grand tour of America sends us some literature about the Yellowstone National Park, a vast reservation in Wyoming about equal in area to the counties of Lincolnshire and Leicestershire combined. One feature of the literature is the way in which the American authorities look after the interests of visiting photographers. They give directions as to the various places in the park where there are photographic laboratories, as they call them, and where the photographer can get all the dark-room and printing-bench service that he wants. In addition the places are specified at which photographic material can be purchased, and, of course, the shops and the stands in the hotels and lodges where the visitor without a photographic outfit can buy prints, enlargements, plain or coloured lantern slides, and even motion-picture films. The Americans at least are wide awake to the value of the tourist photographer as an advertising agent.

Wanted—the Picture.

Some people say, in these days of wireless, that they prefer to listen rather than to see. They would rather hear the Coronation at their sets than catch a glimpse of it. They have learned, from the perfection of the apparatus of listening, how to reconstruct the scene from their imagination. Frankly, we are sceptical of all this. Listening is an unsatisfactory substitute for seeing, and always will be. A glance at a photograph of a man we have never seen tells us far more about him than a talk on the telephone. A photograph of a landscape tells us what can never be conveyed in a description, because words can only present the facts one after the other, whereas a picture presents all the facts together in the places and relations which nature gave them.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Blue-Black Slides.

I have tried to get blue-black lantern slides for winter subjects, mist effects, etc., by using thiocarbamide, but find the results uncertain. Can you suggest a more reliable procedure?
P. S. A. (Deptford.)

Probably the finest slides in blue-black and blue-grey have been produced with thiocarbamide, but even in the most experienced hands the process is "tricky." Even slight variations in temperature make great differences in the results, and the element of chance seems to play an unusually important part.

Some years ago Mr. J. J. Hartley described his method of producing the fine slides, often of snow and frost subjects, which gained him many awards, and which were, no doubt, just the sort of thing at which you are aiming.

It may seem strange that warm-tone lantern plates should be used, instead of black-tone plates which would apparently be more promising for the purpose. Instead of using one of the developers recommended for producing warm tones, however, the following single solution is substituted. An exposure is found that will give a black-tone image, with full detail, but on the soft side, as the after-treatment results in considerable intensification, and this must be allowed for.

The developer formula is:—

Metol	50 grs.
Sodium sulphite	500 grs.
Sodium carbonate	500 grs.
Hydroquinone	40 grs.
Potassium bromide	25 grs.
Water to	20 oz.

The slide is fixed and washed as usual. The washing must be very thorough, as the least trace of hypo will cause trouble during the next operation—that of bleaching and redeveloping.

In 10 oz. of hot water dissolve ½ oz. of mercury bichloride, and let it stand till cool. Decant the liquid, leaving the sediment behind, and add 30 minims of hydrochloric acid. The solution is a powerful poison. Pour some of this solution over the slide, rocking the dish at intervals until the image is white right through to the back.

Rinse the slide well, and redevelop the image with the same developer as before. It will be blue-black, but on the strong side, and lacking in brilliance and transparency. The final stage is to clear it with Farmer's reducer. This is plain hypo, say, 4 oz. to the pint, to which, immediately before use, enough potassium ferricyanide solution has been added to make it a pale yellow colour. The slide soon clears and brightens, but great care must be taken not to continue the action long enough to remove delicate light tones, or the effect will be spoilt.

Spotting Lantern Slides.

Do you recommend white ink for spotting and titling lantern slides? If not, what is the best alternative? R. T. (Durham.)

White "ink" is quite commonly used for these purposes, but it must be a good brand. Some whites soon powder with the heat of the lantern, and particles shake down on to the image and make serious blemishes on the screen. Many slide-makers use discs of white paper. If there is room on a black mask to write in white ink, there is room to stick down a slip of white paper and write in black.

In our opinion there is nothing to beat spot binding strips. One strip in four is printed with spots, two coming on the face of the slide and two on the top, and also with blank spaces for numbers, short titles and name.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Successful Free-Lancing

By GEORGE L. WAKEFIELD.

Some practical hints on a subject that always makes a great appeal to the amateur photographer.

THE requirements of a photograph intended for submission to a newspaper or periodical were summed up by the representative of one of the large photographic agencies. He said that a picture must have human interest, and tell a story without the aid of a lengthy caption. Attractive pictures of animals and children " doing something " are nearly always sure of a market.

The making and marketing of prints for reproduction is as absorbing and important an occupation as the selection of suitable subjects.

The Right Sort of Print.

Always make glazed black-and-white prints, and wherever possible they should not be less than whole-plate or 10 by 8 inches. For specially interesting subjects, 12 by 10 inches, or even larger, is not out of place. While a print will never sell on account of its size alone, editors are only human, and are naturally attracted to a big print.

The beginner is often given the advice to make his prints strong and contrasty for Press purposes. It should be noted, however, that contrasty does not mean black, choked-up shadows and bald high-lights. The shadows should be rich, with plenty of detail, and the high-lights bright; between these extremes should be a full range of half-tones. This ideal can only be attained by the use of the correct grade of paper for the negative, and full development of the print.

A wide white border serves another purpose beyond mere decoration. A print that has been through the post several times often becomes a little damaged at the edges. In such a case, a narrow strip can be trimmed from each edge, and the photograph restored to its pristine tidiness.

The Back of the Print.

Your name and address should be on the back of each picture, but the caption should be on a separate slip of paper, pasted by one edge only to the back of the print. This enables an editor, if he wishes, to scrap your caption and provide one of his own to fit in with special circumstances.

When writing name and address on the back of a print always use a soft pencil and write lightly with the print face down on a hard, smooth surface, otherwise the writing may be visible on the front of the glazed print and spoil it for reproduction.

To prevent prints being damaged in the post, use stout envelopes of ample size, and enclose a sheet of stiff card, half an inch smaller all round than the envelope. Always enclose a stamped, self-addressed envelope for the return of pictures in the event of their being unsuitable.

A long letter is unnecessary when submitting photographs. A note on these lines is sufficient :—

The Editor.

Dear Sir,

I enclose herewith a photograph which perhaps you might find suitable for publication, at your usual rates.

Yours faithfully—

The Best Markets.

Now for the selection of markets. This is most important. Many an excellent photograph has been returned with thanks, not because it is a failure, but because it has been sent to the wrong paper. A useful market guide for the budding free-lance is the *Writers' and Artists' Year Book*, published at 3s. 6d. by Messrs. A. & C. Black. It contains a full list of papers and periodicals, both British and American, with a summary of their editorial requirements, as regards articles and illustrations.

Helpful as this book is, however, it cannot replace an actual study of the papers to which you intend to submit prints. The news room at the public library is an ideal place for this, and by spending a few hours noting briefly in a notebook the characteristics of the various papers, many of those terse and disheartening rejection slips can be avoided.

Topicality.

Notice particularly how the different papers treat the captions to their illustrations, and watch how all of them try to infuse a touch of topicality into the most mundane of subjects. Topicality is the flesh and blood of all newspapers, and the simple subject that is useless as a Press picture to-day may, owing to its suddenly becoming topical, be news to-morrow. A commonplace landscape may become saleable many times if the site of the photograph is bought by the National Trust, or if archæological discoveries are made in the vicinity. Try and cultivate a news sense in these matters, and you will reap many useful guineas.

You will need a print record book, which can be an exercise book ruled in columns, and in this, note the date, and the title, and paper to which each print is sent. When sold, or rejected, note these particulars also.

It is wise to keep a note of all expenses, such as photographic materials, postage and stationery. This enables a clear idea to be obtained of your profits, and is also useful when sending in Income Tax returns.

Series.

Now a few words about series. A series of pictures often sells better than a single picture. Let us say, for example, that you have a good print of a litter of puppies. It may be a perfect photograph, but as there are so many of the same kind of subject, you might find difficulty in selling it. If, however, you have a series of the same litter, showing pictorially, say, a day in their life, you would find it easy to sell several, or all, of the prints to widely differing papers. A paper often devotes the whole of its back page to a series of pictures, and the free-lance can often supply them.

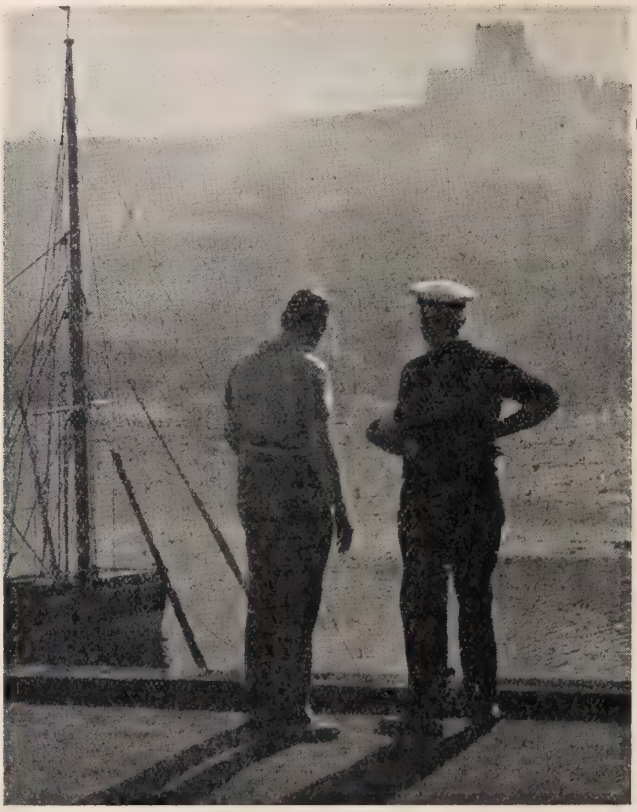
Specialising.

If you specialise in a particular branch of photography, say the study of bird life, you have excellent opportunities for making interesting series. Not only would scientific journals print them, but, happily captioned, they would appeal to the readers of daily and weekly papers.

Practical " how-to-do-it " pictures have a ready sale with the practical periodicals, either as series or as single pictures. Gardening, motoring, home-making, and radio, are only a few of the many subjects which lend themselves to such work. Your own hobbies will suggest plenty of ideas.

There is no infallible recipe for success in the thrilling game of free-lancing, but if you can make pictures of humanity going about its daily work and recreation, and will give a little thought to the writing of captions, you are well on the road to publication.

A scrap-book in which to keep reproductions of your work will not only be useful as a record of your success, but will act as a tonic in lean times.



Mist in the Harbour.

November Mist

By DONALD G. SHELDON.

WHATEVER photographers may think of the shortcomings of our climate, the regular occurrence of mist in autumn is a compensation which is lacking in many drier and sunnier regions. There is a world of difference between the harsh glare and inky shadows of the Tropics and the pearly glow and delicate half-tones of a misty morning in this country.

In our early photographic days we seldom appreciate how valuable an ally mist is. We regard "clearness" as the chief of photographic virtues, and the more detail we get the more pleased we are. It is when we have passed beyond this stage that we realise that an "effect" is better than mere wealth of detail. When we have learnt to sacrifice the detail for the sake of the effect, we are well on the way to success in picture-making.

When mist is present, near objects stand out boldly from a delicate background; those farther away appear successively paler on account of the increasing thickness of the intervening layer of mist. The scene appears divided into "planes," giving an almost stereoscopic effect. Only the near objects show detail; those more distant are "massed" into grey shapes, but are still sharp in outline.

This effect is very beautiful, and when we photograph it a smallish stop should be used so as to retain the sharpness of distant outlines. It is quite different from the results obtained by "differential focussing" with a large aperture; this will certainly show detail in near things and make them stand out prominently, but the background is often degraded into a meaningless and irritating blur.



A Misty Evening in the Suburbs.

Another valuable property of mist is that the colours of all but the nearest objects are subdued. Most of the scene will appear to be composed of varying depths of grey tone, almost as it will be shown in the print. This almost monochrome appearance destroys the deceptive lure of colour, which so often leads us to waste films on subjects unsuitable to photographic representation.

These properties of mist enable us to obtain pleasing pictures of many scenes which would be hopelessly ugly in the revealing



The Fountain.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

and Picture-Making

glare of a mistless day. Hackneyed subjects take on a new glamour when photographed in the soft sunshine of a misty morning. The simplification obtained by "massing" will often allow us to create bold patterns where there would normally be a jumble of discordant details.

The finest mist effects are got when there is sunshine, especially when the camera is pointed towards the sun. For this *contre-jour* lighting a lens-hood is advisable; but there is little fear of fogging, since the veil of mist scatters a good many of the rays which might prove too strong in a clearer atmosphere. For this lighting the exposure should be doubled, as we are photographing the darker side of the objects shown. Across the reflections of sunshine a foreground of water or wet pavements will often make subjects in themselves, especially when darker objects are silhouetted against them.



The Sun breaks through.



Mist in Dockland.

If possible, the scene should be so arranged that some prominent object is shown fairly near the camera, where it will act as a foil to the background of delicate greys. In a *contre-jour* lighting, these objects cast shadows which are valuable for filling an otherwise empty foreground.

Every photographer has seen and admired the effect which often occurs in churches, where a shaft of sunshine, entering by some upper window, crosses the building like the beam from a motor-car headlamp, and illumines a pillar or other stonework. The beam is shown up against darker surroundings by the slight dust suspended in the atmosphere, and was often "assisted" by photographers of the older school who shook a mat or other dusty object in order to increase the amount of floating dust. This effect can often be caught when photographing amongst trees on a misty day, when the sunshine is broken up by the foliage into shafts of light which the mist emphasises.

Orthochromatic materials serve admirably for mist photography. Since the colours are subdued there is little to be gained by using panchromatics (one of the rare occasions when this can be said); and ortho materials will render the scene pretty much as the eye sees it. It is advisable, however, to use backed plates or one of the 'chrome films, so as to lessen the chances of halation if a *contre-jour* lighting is employed. No colour filter should be used, as this would cut out much of the haze on which the effect depends.

Exposures should be generous, for with any trace of under-exposure the contrasts of the picture would be too harsh and the delicacy of the effect would disappear. This is especially the case when near objects are included, as they will be shown as black silhouettes if under-exposed. There is little excuse for under-exposure nowadays, for the speed of several of the 'chrome films is very high. Still, as a reserve it is a good plan to carry a tripod so that brief time exposures may be given if necessary.



Mist and Sunshine in Old York.

Develop for no more than two-thirds the normal time, or the delicate gradations of the misty background will be destroyed. Even after this curtailed development it will probably be found best to print or enlarge on a soft grade of paper, for too vigorous a paper will not render properly the full delicacy of the lighter tones.

We can sum up the secrets of successful mist photography in a brief and easily memorised note: "'Chrome film, no filter, full exposure, short development and soft printing paper." Add to these the ability to see the pictures when mist makes them, and there is nothing more to be said.

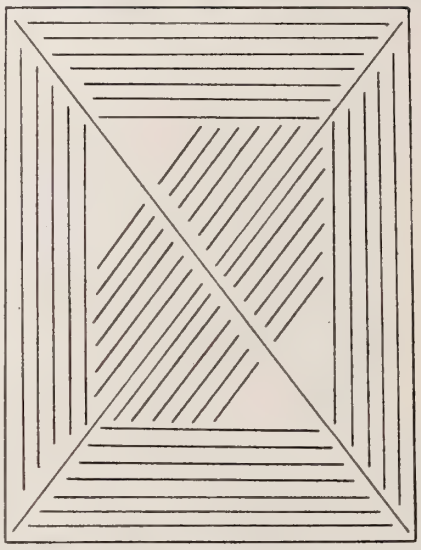
Readers' Hints, Tips and Gadgets

HAIR-LINE FOCUSSING.

THE use of a focussing screen when enlarging enables the best to be obtained from a negative when detail is the first consideration. I have used one, made as described below, during the past few months, and found it entirely satisfactory.

After soaking an old glass negative in hot water for a few minutes, remove the emulsion with a safety-razor blade and a piece of clean cloth. After drying, apply a coat of clear, liquid gum to one side, and place lengths of human hair in various positions on the gum as shown in sketch. Then put the screen away for a few days in a horizontal position to get thoroughly dry and hard.

Roughly focus the negative on the easel, remove it from the carrier and replace with the screen in the same position and facing the same way. If the negative is on a glass plate, it is only necessary to put the focussing screen into the carrier so that the side bearing the hair takes the place of the emulsion side of the negative. If, however, the enlargement is being made from a film, some care is necessary. To remove the film, together with the two pieces of glass between which it is sandwiched, and to put the screen in the place of the whole is not correct, for this will put the hairs at a different distance from the lens than was the image. The film must be removed, together with the sheet of glass next its back (shiny side), and the screen must be placed in the carrier with the hair side resting on the glass which previously supported the front (dull side) of the film.

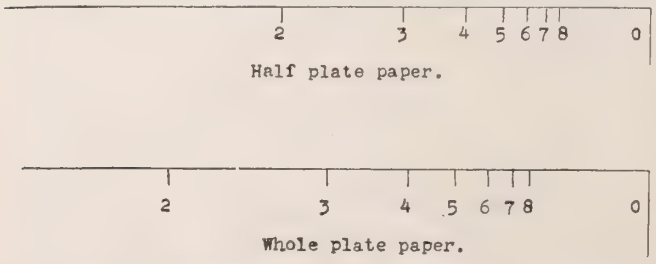


Now carefully focus up and adjust the carrier or easel until the hairs are clearly defined over the whole of the enlarging area. After replacing the screen with the negative make the exposure in the usual way. The enlargement will then show all the fine detail contained in the negative.

C. M. CROSBY.

AN ENLARGING AID.

MANY semi-automatic enlargers on the market now are fitted with duplicate scales showing the degree of enlargement, pointers on the lens mount and lantern being set to the same figure to ensure sharpness of focus. Unless the degree of enlargement required is known, this system necessitates either a certain amount of trial and error work with the enlarger itself, or preliminary measurements on the negative and subsequent arithmetical calculations.



If a series of scales is made according to the design shown here, the degree of enlargement necessary to bring any picture up to any of the standard paper sizes may be read off directly from a contact print using the appropriate scale. Each scale is made on cardboard named with a standard size of paper, e.g., whole-plate, but the points on it are marked with enlarging ratios instead of inches. Thus, since whole-plate paper is $8\frac{1}{2}$ in. long, the point $4\frac{1}{4}$ in. from the zero is marked $\times 2$, the point 2.83 in. from the zero (i.e., one-third of $8\frac{1}{2}$ in.) is $\times 3$, and so on. Similar scales are made for other standard sizes of paper as required.

To use the scales, contact prints from the negatives to be used in the enlarger are needed. A print is taken and masked in the usual way with L-shaped pieces of card until the required picture is isolated. If this is to be printed, say, half-plate size, the scale marked "half-plate" is used to measure the length of the picture enclosed by the masks, and instead of the actual length in inches, the degree of enlargement is read off directly.

A certain amount of experienced judgment is required to ensure that the picture will not be too wide for the paper chosen, or a set of scales may easily be made to measure the width magnification as well as that for the length. It is then merely necessary to see that the width enlargement is not greater than the length, otherwise a larger sheet of paper must be chosen and masked. Photographers who habitually mask their prints will obviously need to rule their scales to fit the slightly reduced dimensions of the space available for printing.

M. L. HASELGROVE.

AN AID to ACCURATE ENLARGER FOCUSSING.

IN order to make perfect enlargements the focussing must be carried out accurately, but this is not always an easy matter.

The device described here, however, will be a great help in accurate focussing on horizontal enlargers.

A small section, say about $3\frac{1}{2} \times 2\frac{1}{2}$, must be cut out of the centre of the focussing easel of the enlarger.

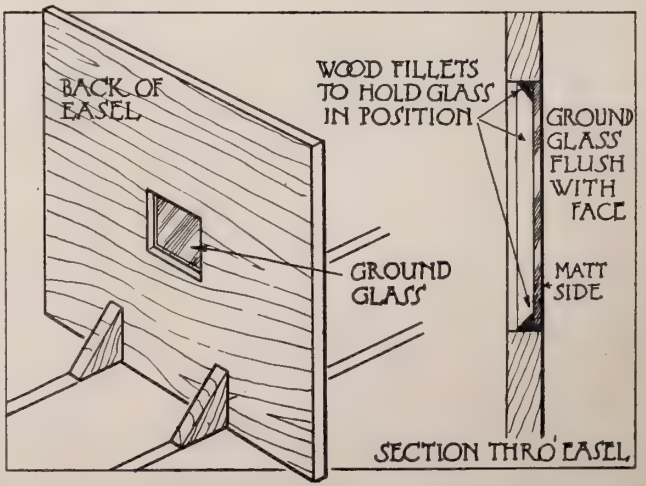
In this is placed a piece of ground glass of the same size and fastened in place so that the matt surface of the glass is flush with the inside of the easel, i.e., the side on which the bromide paper is pinned.

The focussing is carried out in the usual way on the white surface of the easel, and in order to ascertain whether the image is dead sharp it is viewed on the ground glass in the same way as a focussing screen of a plate camera. That is, the image is viewed from the back of the easel.

The ground glass can be effectively held in place by fixing a framework of four thin strips of wood behind the glass.

If a strong glue is applied to the framework, and the glass pressed tightly against it, it will hold in place quite well.

L. G. CHILMAN.



THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

PRESS PHOTOGRAPHY *with a Miniature Camera*

By JAMES JARCHÉ.

SPEAKING as a press photographer —and press photography is entirely different work from ordinary photography—I find after twenty-nine years of Fleet Street experience that the miniature camera is the finest outfit for the news-picture man.

Of course, we have not yet the perfect camera for the purpose. Miniature cameras to-day have what I consider to be drawbacks, such as range-finders, noisy shutters, slow loading devices . . .



Mr. Maxton speaking at a Literary Luncheon on "If I were Dictator." 1/8th sec., f/2, Super Pan. film.

and others which would take too long in this short article to explain. At the same time they have advantages for the press photographer which no other camera can give.

I have been using the miniature camera now for about two years, and I find one of its chief advantages is that it enables you to take pictures of people without their knowing. . . . For example, I took a very good series of Mr. Bernard Shaw in his study, and when I had got enough pictures of him I let him see that I was trying to take pictures of his room. He amazed me by saying: "Hello! You have got a Leica camera there?" I said, "Yes, Mr. Shaw, I am experimenting with this." He replied, "I have two, but I cannot get good results, and I am positive you will not be able to take pictures in this room."

He must have been astonished when he saw in the *Weekly Illustrated* a full page of pictures of himself talking to the literary editor of the *Daily Herald*.

To cover the sound of the shutter each time I made an exposure I had to cough—and you can imagine how difficult it is to hold your camera still for one-eighth of a second exposure and cough at the same time.

Another occasion when I found the miniature camera very useful was in the paddock at a fashionable race-meeting, where press photography is not encouraged. The camera held in the usual way looks somewhat like field-glasses, and all the time I was taking pictures I was chatting to a policeman, who every time I put the camera to my eye thought I was having a look through binoculars. Thanks to this, I was able to obtain a page of "Fashions at Ascot."

Again, in the studios at Elstree, when Elizabeth Bergner was making the film "As You Like It," I was able to secure several good press photographs with my miniature camera and Summar lens at f/3.5 aperture, and shutter at 1/30th of a second. Immediately after the shot the camera disappeared into my specially-built poacher's pocket, until wanted again.

I had great opportunities when I had H. V. Morton in my car on his trip "In Search of Wales" and "In Scotland Again." It was then that I could have used a miniature with the greatest effect if I had known their capabilities, but unfortunately at that time I thought it was almost impossible for anybody to produce work good enough for newspaper reproduction with a miniature camera.



A life-saving demonstration as seen from under water. 1/100th sec., f/6.3, Super Pan. film.



Elizabeth Bergner in "As You Like It." 1/30th sec., f/3.5, Super Pan. film.

I went on a trawler in the North Sea, and, believe me, they were "seas." I went down a coal mine in South Wales, where, if I had had a miniature camera, I could have produced some of the most remarkable pictures ever taken below the surface of the earth. . . . Perhaps such opportunities will occur again!

When I was writing my book "People I have Shot," I asked Mr. Hannen Swaffer to write the foreword, and in a very dimly-lit room, whilst Swaffer was dictating the foreword to his secretary, from a sitting position with my Leica on my knee I was able to hold a half-a-second exposure at f/2—and Swaffer did not know it, until he saw his own portrait as frontispiece to my book.

It will be seen from this that the miniature camera has placed a new power in the hands of the press photographer and enables him to secure subjects that would be impossible with the usual press camera.

Perhaps the most interesting thing of all in miniature photography is that one has to start again from the beginning. I mean that though the ordinary rules of photography, such as light facts, temperature, and dark-room procedure, etc., still hold good, you need something else as well. Special methods of development must be studied and you have to know your camera thoroughly, and exactly what it is capable of doing. With a modern "precision" miniature, the finest results are only to be obtained in this manner; and when you have a camera and materials you understand—stick to them.

Interiors with a Miniature

TO catch the atmosphere as well as the furniture and to include figures in a room lit in the way that is familiar to all who use it, usually means a very long exposure, or a miniature camera.

With great depth of focus at relatively large lens stops the miniature camera offers great scope for dealing with this problem satisfactorily; but it must be remembered in the absence of a rising front or swing back, the question of correct uprights is of paramount importance.

There are occasions when the camera can be pointed at an angle to advantage, but to do it in a way that will produce slightly convergent lines will generally mean adverse criticism.



A Difficult Interior.

Average well-lit interiors usually require relatively slow exposures, even with a miniature camera, and, due to the small size of the negative with correspondingly big enlargements, there must be no chance of camera movement. As a rule, a tripod is not necessary; there is often a door frame, wall, or other upright that can be utilised to rest the camera against.

The accompanying illustrations were taken on 35-mm. panchromatic film in this way with an exposure of about ¼ of a second at f/4.5. The great depth of focus at this stop can be seen, and the fact that no artificial light has been used means that there are no conflicting shadows.

When interiors are taken at night, the camera should be arranged as far as possible to avoid the inclusion of the light source. It is often helpful to employ a photo-flash bulb, and switch on the ordinary lighting for a fraction of the exposure. In this way it is possible to arrange the flash to give a general lighting, and still retain the character of the usual lighting without over-exposing the high-lights in relation to the shadows.

When planning the composition, bear in mind that bold shapes will help to knit the picture together, and simple direct lighting tends to give the maximum reality. Look out for bad reflecting surfaces, and try not to include in the same photograph both brilliant light through a window as well as dark recesses.

BERNARD ALFIERI, JUN.

Carrying a Miniature

OWNERS of miniature cameras have frequently had pointed out to them the many advantages which they hold over those possessing the larger type, and not the least of these is the ease with which a small camera may be carried about. It may seem that always to carry a camera weighing one pound or thereabouts is no easy matter, but if the method illustrated be adopted there should be no difficulty.

All that is required is a leather strap and spring clip. The latter is clipped on to the carrying-handle, the strap slung over the right shoulder and the camera placed in the hip pocket. In this way the strain is taken off the pocket, and the presence of the camera is hardly noticeable. With the coat on it is invisible, and if the depth of the camera is no more than about one inch there is no bulge to disclose its existence. The very compact miniature can be placed in the waistcoat or coat pocket without pulling it out of shape, but the hip-pocket method has proved very efficacious for those which are too large for this method of transport.



Camera in Hip Pocket.

Should the strap tend to slip off the shoulder a shoulder-loop could be sewn on to the shirt or waistcoat and the leather strap kept in position by that means. Alternatively, the pad produced by a well-known concern to prevent camera-straps from slipping could be used. The leather strap should be of sufficient length to permit the use of the camera without the necessity of its being unfastened, though with the spring clip it is in any case a simple matter to detach it.

Finally, it is an advantage to leave the camera as nearly ready as possible. The best way of doing this is to focus it for an average distance—say, 20 ft.—and stop down to f/8 or f/6 in the winter and leave the shutter ready to set at 1/25th.

F. C. COLE.

The Non-Miniaturist

A Fable in Rhyme

HIS eye was wild but firm his hand,
As slow he strode across the land;
About his neck a leathern strap
And on his head a sporting cap.
When lo! A view (so fair a scene
To photograph, had never been)
Unfolds before his ravished gaze.
He justly gives it naught but praise.
The "human element" is near,
An aged peasant, full of beer.
A "foreground feature" also, bright,
Outlined with all the midday light
He sees. He swiftly steps aside,
"The intersecting thirds," he cried.
His calculator opes with haste,
He turns the discs, the minutes waste.
Exposure time soon known, he draws
His reflex from its case, a pause
While he erects his tripod there
And levels it with rapid care.
Now levers move and screws revolve,
Stop, speed and distance all dissolve
The quickly fleeting moments; soon
The "human element," near noon
Strolls off for beer. Behind a cloud
The sun departs, nor is allowed
To reappear. O what a sigh!
His cam'ra's ready 'neath his eye;
His scene has gone. His trembling hand
Repacks his reflex, folds away
His tripod. Then upon his way
With furrowed brow and look of pain
He strides, with wand'ring eyes, again.

R. ACHESON CROW.

When enlarging, it may take ten minutes to focus and arrange the picture, and to make a test-strip for determining exposure and grade of paper. But it only takes ten seconds to expose your print. So make NOW all the prints your friends are likely to demand, with one over for yourself.

If it takes three minutes to develop an enlargement, it also takes three minutes to develop six, if you put them all in at once.

But if over-exposed, so that it takes only a minute and a half to develop, it will take nine minutes to develop six; because unless individually watched they will go too dark. Also, being overexposed, they will be bad prints.

From which we conclude that correct exposure saves time, as well as improving prints.

Stains are not due to exhausted hypo, but to exhaustion of the acid in the hypo, which is used up by developer carried over. Rinse, therefore, between development and fixation. Also, since metabisulphite is cheap, you can always put in an extra supply for luck.

A fine-grain developer that you know well is a better developer—for you—than a finer-grain developer that you have never tried.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

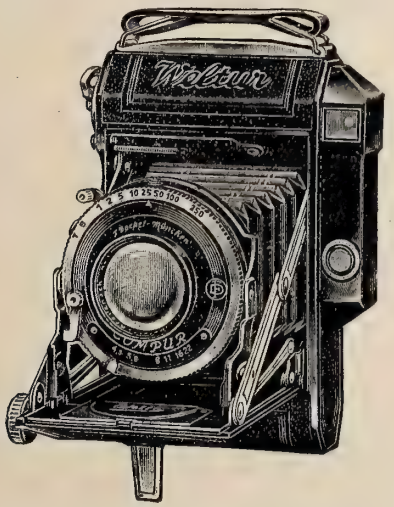
Modern Miniature Cameras

THE WELTA "WELTUR" CAMERA.

THE Welta "Weltur" camera takes 16 pictures 1-11/16ths × 2¼ in. on an 8-exposure roll of 3¼×2¼ film. Its over-all size is 5½×4×1⅞ in., including all projections.

This camera is a *de luxe* model of its class and has a coupled range-finder combined with the view-finder. On looking through the view-finder, which is of direct-vision type and reduces by a little less than two diameters, the view is seen lightly coloured yellow, except for a small disc in the centre. It is within this disc that the image is seen double until the focussing is correctly adjusted.

Focussing is performed by a rack and pinion movement, which carries forward a sliding baseboard bearing the lens front. The back of this baseboard is attached to a lever which operates the range-finder



which appears to be of the tipping mirror type. The base of the range-finder is 1⅛ in., and its accuracy is sufficient to detect with certainty a change of distance of 6 in. at 10 ft. The depth of focus of the lens fitted, even at its full aperture of f/2.9, will cover an error of just double this amount, so that in spite of the fact that the range-finder shows a diminished image it remains amply accurate.

The camera is scaled in feet from infinity to 4 ft. It actually extends a little past this latter point and appears to focus to one metre (39 in.). Although not marked on the scale the range-finder, of course, allows for focussing to this distance.

The camera is self-erecting, opening to infinity at a touch on the button. It always does open to infinity, for wherever the focussing may have been left it is sent back to the infinity position on closing the camera. We were glad to note that the front of the camera when opened is extremely rigid.

The back of the camera hinges open for loading and reveals two swing-out spool-holders fitted with automatic grips for the spools. Care has evidently been taken in design to keep the film flat, for each spool-holder contains a tensioning spring, and there is a pressure-plate decidedly wider than the picture which holds the film close up to the picture-aperture.

As always with the sixteen-exposure cameras two red windows are provided. These are fitted with sliding covers, both of which are simultaneously withdrawn by moving a small button along a slide. A depth-of-focus table in feet is attached to the top of the range-finder and is used in conjunction with the scale of distances, which shows through a small aperture in the baseboard immediately in front of the lens.

The camera is available with the following four lenses, all of 7.5-cm. focal length:—

F/2.9 Radionar, at £17 17s. 6d.
F/2.8 Xenar, at £19 17s. 6d.
F/3.5 Tessar, at £18 10s. 0d.
F/2.8 Tessar, at £22 19s. 6d.

All the above prices are with standard delayed-action Compur shutter, but the Compur Rapid shutter may be had instead at an extra charge of £1 8s. 6d.

A wire release is included in the price of the camera, together with a small but very informative handbook.

The Welta cameras are marketed by Messrs. Peeling and Van Neck Ltd., 4–6, Holborn Circus, London, E.C.1.

Miniature Camera Gossip

By LANCELOT VINING.

THE miniature camera opens up so many new and unlimited fields for exploration that winter will become as busy a time as the summer, and I quite expect to find future exhibitions will show many more winter subjects (both in and out of doors) than they have done in the past.

Eyesight Worry.

Are you worried with having to wear glasses when using your camera? I am. I need glasses for setting my lens and shutter, but not for using my range-finder. My greatest trouble is when I am working in a theatre; I am continually taking my glasses on and off to keep pace with the changing light. Sometimes they reach the breast-pocket of my coat as intended, at others they land on the next person's lap, and they have many times been rescued from the floor.

Mr. Bertram Park has altered all that for me, and I now work in comfort. I met him at a dress rehearsal one evening and noticed that he was wearing glasses with half-lenses in the lower half of the frame. I at once had a pair made and now find the lens is in the right position when I look down at my camera, but no longer in my way when I use the range-finder (see illustration).



Using camera with half-lens glasses.

Cleaning.

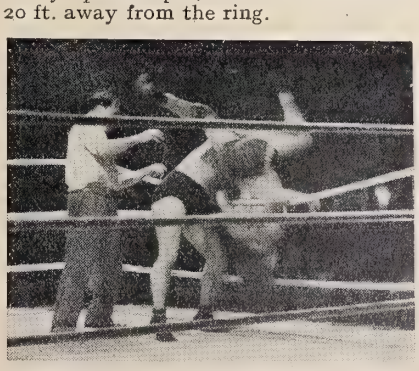
Range and view finder lenses require to be constantly kept clean; this is not an easy matter, owing to their small size.

Try this. Buy a packet of a dozen drawing stumps (small size) and always carry one in your waistcoat pocket. It lasts a long time and does its work well.

Condensation.

Watch for this nuisance during the winter when working indoors. I went into Lane's Club recently for an all-in match and had not been in my usual position long when I noticed a man sitting two rows in front kept looking round, as I thought, at my camera, but I am quite used to this, as the wretched chromium plate catches everybody's eye. Presently he pointed at my camera, and as I am often asked what stop I am using, I called out "f/1.5." He shook his head, so I called out "Contax II." He then replied, "Look at your lens."

The heat in the club is very great and the evening had a cold nip in the air, and it was quite a long time before my lens warmed up; I usually get warned by my range-finder lens, but that evening I was not using my range-finder. I was in my special spot, which I know to be 20 ft. away from the ring.



At Lane's London Club.

Ice Hockey.



Ice Hockey at Wembley.

The season is now some weeks old and rinks are to be found all over the country. Have a try at securing a picture next time you have a chance, but do not forget that it is the fastest game in the world.

I am not going to give you the stops and exposures, as no two rinks have the same strength of light, and it would spoil for you more than half the fun of mastering a difficult subject; but I will place the London rinks in order as to how I have found their lighting.

(1) Streatham, (2) Richmond, (3) Wembley and Harringay, (4) Earl's Court.

The light at Streatham has been very carefully tested at ice level, and I am assured that it is 47 candle-power per square foot, and that this is 12 candle-power better than any other rink.

White Borders *to Enlargements*

HOW TO GET EVEN MARGINS.

THE masking frame is widely used as a combined paper-holder and mask when making prints with the aid of a "miniature" vertical enlarger. Some users find difficulty in making the mental calculations necessary to set the arms for even masking, especially when frequent changes from horizontal to vertical pictures occur in dealing with a series of negatives.

It is a good plan to have a fixed margin as a basis, varying this, if required, from print to print, but returning each time to the original setting before making the next print.

An Even Margin.

Suppose half-plate paper ($6\frac{1}{2} \times 4\frac{3}{4}$ in.) is in use, one may decide on a $\frac{1}{4}$-in. margin as a standard. The stops are set back $\frac{1}{4}$ in., and the frame is set to $6 \times 4\frac{1}{4}$ in. Reading from the stop outwards, one thus gets $\frac{1}{4}$-in. margin, $4\frac{1}{4}$ in. of picture, and the remaining $\frac{1}{4}$ in. required to make up the total of $4\frac{3}{4}$ in. will again be margin.

Thus the frame is set to the size of the paper *less* double the width of the margin. The settings for this should be memorised or marked.

An even white border is less effective than a border which is widest at the bottom of the print. In making a horizontal print this is obtained by sliding upwards the lower masking strip to the desired extent. If the next picture is to be vertical, the frame is reset to its original position to give the uniform $\frac{1}{4}$-in. margin, and then the band at the bottom of the picture is moved up by the required amount. If the bottom of the picture falls at the end of the frame where the stop is placed, first the stop is moved back to the extent necessary to give the wider margin, and then the masking band at the top of the picture is moved in by exactly the same amount. That the band has been moved is obvious; do not forget that the stop also requires resetting to get back to the standard position.

It will be noticed that this simple procedure assumes that a horizontal picture will be made a little narrower than the maximum the paper will accommodate, while a vertical picture becomes more nearly square. If a horizontal picture is too long, or a vertical one too wide, it becomes necessary to move both masking bands and one stop if the picture is to be centred on the paper. In doing this mistakes are easy; it is usually preferred to bring in the masking band at the side of the picture as far as may be necessary to give the required shape, and then to trim off the excess margin on that side.

The handling of the frame can best be learnt by taking some sheets of (non-photographic) paper, cutting them to the size of the enlarging paper to be used, and setting the frame to give whatever combination of margins you care to think of. Put the paper in the frame and run a pencil round the picture opening. On taking the paper out you will see at once whether the "picture" is correctly positioned on the paper.

Centimetre Sizes.

Some frames of Continental origin are marked in centimetres instead of inches. To get a 5-mm. margin the opening must be set to 10 mm. each way less than the printing paper. For this, a knowledge of the dimensions of the paper in centimetres is necessary. Metric equivalents of the commoner English sizes are given in the accompanying table.

$4\frac{1}{4} \times 3\frac{1}{4}$ in.	..	108 × 82 mm.
$5\frac{1}{2} \times 3\frac{1}{2}$,,	..	140 × 89 ,,
5 × 4 ,,	..	127 × 101 ,,
$6\frac{1}{2} \times 4\frac{3}{4}$,,	..	165 × 120 ,,
7 × 5 ,,	..	178 × 127 ,,
8 × 6 ,,	..	203 × 152 ,,
$8\frac{1}{2} \times 6\frac{1}{2}$,,	..	216 × 165 ,,
10 × 8 ,,	..	254 × 203 ,,
12 × 10 ,,	..	304 × 254 ,,

A. L. M. S.

Fine-Grain Developers.

FOUR OFFICIAL FORMULÆ.

THE following four developers are recommended by different makers of films and plates. All belong to the borax M.Q. type of developer of high sulphite concentration. We have not experimented with them all, but they are given here as a matter of interest, and as material for experiment for those whose tastes incline in that direction.

Gevaert Fine-Grain Developer:

Metol	12 grs.	1.4 grm.
Sodium sulphite (anhydrous)	620 grs.	72 grm.
Hydroquinone	16 grs.	1.8 grm.
Resorcine	12 grs.	1.4 grm.
Borax	12 grs.	1.4 grm.
Water (distilled)	20 oz.	1,000 c.c.

Time of development, about 8 minutes at 65°.

Dupont Fine-Grain Developer:

Metol	22 grs.	2.5 grm.
Sodium sulphite (anhydrous)	1½ oz.	75 grm.
Hydroquinone	26 grs.	3 grm.
Borax	44 grs.	5 grm.
Water to make	20 oz.	1,000 c.c.

Time of development, 6 to 8 minutes at 65°.

Agfa Borax Developer:

Metol	18 grs.	2 grm.
Sodium sulphite	2 oz.	100 grm.
Hydroquinone	44 grs.	5 grm.
Borax	18 grs.	2 grm.
Water	20 oz.	1,000 c.c.

Time of development, about 15 minutes at 65°.

Ilford Fine-Grain Developer I.D.11:

Metol	20 grs.	2 grm.
Sodium sulphite (anhydrous)	2 oz.	100 grm.
Hydroquinone	50 grs.	5 grm.
Borax	20 grs.	2 grm.
Water to make	20 oz.	1,000 c.c.

Time of development, 12 minutes at 65° for super-speed panchromatic films.

All these are made up by dissolving the metol in a portion of the water at 120° F., and then dissolving about a quarter of the sulphite, together with the hydroquinone (and resorcine, if used) in a little more hot water. This is then added to the metol solution. Finally the rest of the sulphite and the borax are dissolved in the remainder of the water at 160° F. and mixed with the solutions already made up.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

CHOOSING A FILTER.

When buying a filter should one purchase the filter made specially by the makers of the camera (a Rolleiflex) or the filter made specially by the makers of the film one intends to use? W. E. L. (Northampton.)

The camera-makers offer you a filter which will give a certain amount of correction when used with any orthochromatic or panchromatic emulsion. It is in a mount which fits your particular camera in the most convenient possible way.

The film-makers offer you a series of filters which give known and specified degrees of correction with their particular sensitive material, the correction in every case being obtained with the absolute minimum of increase in exposure. The mount they offer may or may not fit your lens; almost certainly you will not be able to use your lens-hood in conjunction with it.

Evidently you require the film-maker's filter in the camera-maker's mount; this you can doubtless get fitted up for you if you care to pay for it.

In everyday practice we doubt whether you could tell the difference between a photograph taken through the film-maker's filter and one taken through any other filter that looked, to the eye, about the same depth and tint. Except possibly for very special purposes, we think you will lose nothing by using the camera-maker's filter, so gaining the mechanical convenience of a carefully-designed mount.

BOOKS ON MINIATURE PHOTOGRAPHY.

I have just bought a miniature camera, and find that I am getting on less well with it than I had expected. I feel that this is due to my not yet having acquired the "miniature touch," and think that a careful perusal of one or two books dealing with miniature photography would probably put me right. Where can I get such books?

J. M. S. (Oxford.)

If you apply to Messrs. Sands Hunter & Co., of 37, Bedford Street, Strand, London, W.C.2, for a catalogue of their books on miniature photography we think you are certain to find among them some that will suit your needs.

LENS SHUTTER OR FOCAL-PLANE?

I am intending to buy a miniature camera, and in examining the catalogues and lists of the various models I notice that one group uses a between-lens shutter while another group uses a focal-plane shutter. What are the advantages of the two types?

F. T. (Lincoln.)

There are, of course, advantages on both sides. The between-lens shutter is the cheaper, and generally allows the camera to be rather smaller than would be possible if a focal-plane shutter had to be built into the camera body. Further, it is usually the more silent in action of the two. The focal-plane shutter offers the advantages of a higher maximum speed, which is occasionally useful in photographing fast-moving objects. Much more important is the fact that since the shutter is immediately in front of the film it is possible to remove the lens and replace it by one of different focal length without fogging the film.

Another very important point is that the release of the focal-plane shutter is always on the camera body, allowing a firm grip of the camera to be taken. It is only fair to add that in some few lens-shutter models this point has been appreciated and a release on the camera body has been provided. In most focal-plane models the action of setting the shutter automatically advances the film, which is a convenience.

AN ENLARGER QUERY.

In the advertisement of an enlarger, the purchase of which I am considering, it is stated that "it will enlarge Leica size to 12×10 in." Since 36×24 mm. and 12×10 in. are entirely different shapes, how can this be?

A. B. M. (Luton.)

We should expect an enlarger so described to be capable of enlargement sufficient to bring the smaller dimension of the negative (24 mm.) up to the smaller dimension of the paper. This will be an enlargement of just over 10 diameters, since 24 mm. is a little less than an inch. The whole picture projected will then be 10×15 in., of which you will use as much as the 12×10 paper will contain.

MINIATURE CAMERAS

We are the only firm in Great Britain specialising exclusively in miniature photography. Leicas, Contaxes, Rolleiflexes, Exaktas, Super Ikontas—we have every model, lens and accessory always in stock. Our Miniature Camera Repair Service is unique, and, once again, we are the only people undertaking exclusively the processing of miniature films. Our staff will be glad at any time to give absolutely frank advice about the choice of suitable apparatus or accessories. We claim that, as genuine miniature camera specialists, the service we can offer miniature enthusiasts is unparalleled.

THE FOLLOWING LIST REPRESENTS A VERY SMALL SELECTION OF OUR GUARANTEED SECOND-HAND MINIATURE CAMERAS AND ACCESSORIES, ALL OF WHICH ARE SUBJECTED BEFORE RESALE TO THE MOST CAREFUL TESTS. OUR USED MINIATURE CAMERAS MAY BE PURCHASED WITH THE SAME DEGREE OF CONFIDENCE AS NEW ONES. THE PURCHASE OF APPARATUS FROM US IS AT ALL TIMES A GUARANTEE OF ITS MECHANICAL AND OPTICAL PERFECTION.

CONTAXES:

Contax Model II, f/1.5 Sonnar lens. As new £52 10 0

Contax Model I, latest wedge-type range-finder, f/1.5 Sonnar lens. As new.....£39 10 0

Contax Model I, latest wedge-type range-finder, f/2 Sonnar lens. As new £29 10 0

Contax Model I, latest type shutter, f/2.8 Tessar. Practically as new.....£19 10 0

Plate Back for Model I Contax.....£2 10 0

LEICAS:

Leica Model III, black, f/2 Summar lens, ever-ready case. Practically as new.....£29 17 6

Leica Model III, black, f/2 rigid Summar lens, ever-ready case. Practically as new.....£26 17 6

Leica Model I, non-interchangeable f/3.5 Elmar, case. Practically as new.....£8 17 6

Another, as above. In good average condition £7 15 0

Leitz 5-cm. f/2 Summar, non-collapsible. New condition £10 10 0

Leitz 13.5-cm. f/4.5 Elmar, coupled. Excellent condition £11 10 0

Flashlight Attachment for Leica Model II or III £3 7 6

Other Miniature Cameras fitted with coupled range-finders:

Dollina II, coupled range-finder, f/2.8 Tessar. As new £13 17 6

Plaubel Roll-Op, f/2.8 Anticomar, Rapid Compur. As new £15 15 0

Voigtlander Super Bessa, f/4.5 Helomar lens, Compur Rapid. As new.....£12 10 0

Super Ikonta 530, f/3.5 Tessar, normal Compur, case. Practically as new.....£13 0 0

Super Ikonta 530/LCpR, f/3.5 Tessar, Rapid Compur, ever-ready case. As new.....£14 7 6

Super Ikonta 530/16, f/2.8 Tessar. As new..£20 0 0

Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur, ever-ready case. As new.....£17 17 6

Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur, case. As new.....£14 7 6

Super Ikonta 530/2, f/4.5 Tessar, normal Compur, case. As new £13 7 6

Super Nettel, f/3.5 Triotar. As new.....£12 17 6

Nettax, f/2.8 Tessar, 2 filters, ever-ready case. Practically unused. Cost £34 10s.....£26 10 0

Cameras taking 16 exposures on V.P. size film:

Nagel Vollenda, f/3.5 Tessar, Compur, filter, Proxar. Excellent condition £8 15 0

Zeiss Baby Ikonta, f/3.5 Novar, Compur. Excellent condition.....£5 15 0

Plaubel Makinette, f/2 Supracomar, Rapid Compur. Excellent condition £15 15 0

Nagel Pupille, f/2 Xenon, Compur. Excellent condition £12 12 0

Cameras taking 16 exposures on V.P. size film—contd.

Nagel Pupille, f/3.5 Leitz Elmar, Compur. Excellent condition £9 9 0

Voigtlander Perkeo, f/3.5 Skopar, Compur. Excellent condition £5 15 0

Foth-Derby, f/3.5 lens, focal-plane shutter. Excellent condition..... £3 12 6

Baldi, f/2.9 Trioplan, Compur. As new.....£5 15 0

Baldi, f/4.5 Vidanar, Vario shutter. As new..£3 3 0

Korelle, f/2.9 lens, Compur shutter.....£3 17 6

Piccochic, f/2.9 Vidanar, Compur shutter....£3 17 6

MINIATURE REFLEXES:

Primarflex, f/3.5 Tessar. As new.....£27 10 0

Exakta Model C, latest lever wind, f/2.8 Tessar, 3 slides and focussing screen. As new.....£24 10 0

Primarflex, f/3.5 Tessar. As new.....£27 10 0

Exakta Model B, latest lever wind, f/3.5 Exaktar lens. As new.....£15 15 0

Exakta Model B, f/1.9 Dallmeyer Super-Six, case. Practically as new.....£25 10 0

Exakta Model A, latest lever wind, f/1.9 Dallmeyer Super-Six. As new.....£21 10 0

Exakta Model A, f/3.5 Tessar. Excellent condition £13 17 6

It is with pleasure that we are able to announce that the film that won for Mr. E. Bishop a share in the Leica competition first prize was processed by us. Mr. Bishop, a keen amateur who usually undertakes his own work, decided to have this particular film processed by our special paraphenylene-diamine service, with this gratifying result.

We now receive miniature films for special fine-grain development from all parts of the world. Keen miniature photographers realize that only a genuine specialist service will give them satisfactory negatives capable of producing large, grain-free and flawless enlargements. Write for details of our special services.

Exakta Model A, f/2.9 Xenar. Excellent condition £3 17 6

Automatic Rolleiflex 6×6, f/3.5 Tessar, Compur Rapid, ever-ready case. As new.....£19 17 6

Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur, ever-ready case. Excellent condition.....£15 15 0

Automatic Rolleiflex 4×4, f/2.8 Tessar, case. As new £15 15 0

Automatic Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur, case. As new £19 17 6

Rolleicord, f/3.8 Triotar, ever-ready case. As new £11 7 6

Rolleicord Model II, f/3.5 Triotar, case. As new £13 17 6

Noviflex, f/2.9 Trioplan, filter, case. As new £9 17 6

Voigtlander Superb, f/3.5 Heliar, ever-ready case. As new £13 17 6

Voigtlander Superb, f/3.5 Skopar, case. As new £11 17 6

Welta Superfekta, f/2.8 Tessar, 2 filters. As new £18 15 0

MISCELLANEOUS:

Dollina I, f/2.9 Radionar, Compur shutter. As new £6 17 6

Kodak Retina, f/3.5 Xenar, filter, case.....£6 19 6

Kodak Six-20 Duo, f/3.5 lens, Compur shutter, case. As new.....£7 17 6

Kodak Six-20 Duo, f/4.5 lens, Compur shutter. As new.....£6 18 6

Kodak Six-20 Duo, f/4.5 lens, 3-speed shutter. As new £4 0 0

MINIATURE ENLARGERS:

Latest Model 6×6 Filmarex, with new special negative holder and condenser. As new.....£9 10 0

Exakt Model II, for 6×6 negatives. Practically as new £14 17 6

Miniature Magnaprint, f/6.3 lens, with supplementary adaptation for Leica. As new.....£3 17 6

Leitz Fylab, to take Leica lens.....£6 10 0

Praxidos, Automatic 6×6, No. 506, with tall lamphouse and double condenser. Cost £21 13s. 6d. As new £15 15 0

Praxidos, automatic condenser model, to take lens of Contax camera.....£8 5 0

MINIATURE ENLARGERS

A NEW FREE BOOKLET ON THE SUBJECT BY R. G. LEWIS

Customers are continually writing to ask our advice about various types of miniature enlargers. We therefore thought it a good plan to produce a comprehensive booklet in which all the leading miniature enlargers are not only fully described, but are frankly discussed with regard to their suitability for use with various negative sizes and their adaptability for different special purposes. This booklet, which is now ready, we shall be very glad to send free on request.

Half the satisfaction in photography is associated with the production of one's own enlargements, and the choice of a suitable enlarger makes just the difference between working in comfort and working under difficulties. Not only do we keep in stock every enlarger worth having, but we see to it as a matter of professional pride that our customers get the right apparatus for their purpose. The purchase of a miniature enlarger from us is in itself a guarantee of satisfaction.

Other new free literature we shall be very pleased to send:

THE FASCINATING ART OF ENLARGING

HOW TO TAKE GOOD SPORTING PHOTOS WITH A MINIATURE CAMERA

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1

(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

Coming Soon!

2 New 'KODASCOPES'

'KODASCOPE' MODEL E · 16 mm.

● *Quiet, cool operation* ● *Vibration proof base* ● *Carrying Case forms projection stand* ● *Interchangeable lenses* ● *300-watt lamp* ● *Fast motor rewind* ● *Fixed centre framing device* ● *30° tilting adjustment* ● *Variable speed control* ● *Two models : A.C. (built-in transformer) or Universal (resistance)* ● *Any voltage 100-110 or 200-250 volts.*

Price with projection case, oiling and splicing outfit, 2-in. *f*2.5 lens **£30.0.0.** Hire purchase : **£4.10.0** down and 12 monthly payments of **45/-.**

Accessory lenses (extra) : 1-*inch*, *f*2.5 **£3.0.0** 1½-*inch*, *f*2 **£3.0.0** 2-*inch*, *f*1.6 **£4.15.0** 3-*inch*, *f*2 **£6.10.0** 4-*inch*, *f*2.5 **£7.10.0**

'KODASCOPE' EIGHT MODEL 35 · 8 mm.

● *200-watt lamp* ● *Internal plug-in resistances for 100-110 or 200-250 volts, A.C. or D.C.* ● *Screw focussing Lens* ● *Fast motor rewind* ● *Cooling fan* ● *Screw tilting adjustment* ● *Takes 200 ft. reels (16 minutes projection).*

Price : With 1-inch lens, oiling and splicing outfit ... **£10.10.0**
Hire purchase : **20/-** down and 12 monthly payments of **17/-**

Complete outfit consisting of "Kodascope" Eight-35, No. 1 "Kodascope" Roller Screen (size 22 x 16 inches) and three Ciné-"Kodagraphs" **£12.0.0**
Hire purchase : **£2** down and 12 payments of **18/-.**

Look out for them at your Dealer's

or write for free descriptive literature to : Mr. A. P. Puddick, Dept. 6A

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

RAINES & CO.

(EALING) LTD.

Processed the film and made the enlargement that won the

£3,000

DAILY HERALD PRIZE

Send for particulars to

THE STUDIOS, EALING, W.5

A 'RYTOL' developed print which caught the judge's eye



A FIRST-PRIZE WINNER "SUNDAY DISPATCH" BABY CONTEST 1935

This portrait won for Mr. S. C. Hurricks, Ipswich, a silver cup and £50 cash (first-prize in its class). The photograph was developed with TRADE MARK 'TABLOID' BRAND 'RYTOL' TRADE MARK UNIVERSAL DEVELOPER, which developer Mr. Hurricks has used constantly for 25 years.

1/6 *Cartons, from Photographic Chemists and Dealers*

BURROUGHS WELLCOME & CO., LONDON

Pho. 1642

Copyright

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLIX.

M. EMILE LAEVAERT.

From information communicated to our Special Representative.

"FOR many years I have been a humble follower of the art of negative and print making. About two years ago I made myself an enlarger, which has served me ever since, and it is from that time that I became seriously interested in photography. I have never regretted it, for no other hobby or pastime has given me so much pleasure.

"My favourite subjects are landscapes and marine pictures, in which I seek, above all, for beautiful skies and subtle effects of atmosphere. I also like to photograph flowers, but only in their natural surroundings, or with the sky as background. Cut flowers interest me much less.

"At the present moment I have three cameras. One is for plates $3\frac{1}{2} \times 2\frac{1}{2}$ in., with double extension, and a Zeiss Triotar of 5-in. focal length, rising and cross front both ways. It has two film-pack adapters, one always loaded with orthochromatic films, and the other with panchromatic. The other cameras are a Kodak Six-20, and a little Korelle taking sixteen pictures on V.P. I use Kodak negative material almost exclusively —Verichrome, Panatomic and Super Sensitive, according to the subject to be photographed and the effect desired. The Verichrome film I reserve for misty and foggy subjects and *contre-jour* effects. I never use plates.

"I develop my films, according to subject, with either Kodak D76 or D72, using dishes and working in total darkness, and giving twelve or five minutes respectively at 65 degrees Fahr. As far as possible I endeavour to obtain a negative of normal density with plenty of detail in the shadows.

"I never make contact prints. After development the negatives which seem to me of little interest are immediately destroyed; from the others I make enlargements about 7×5 or 9×7 in. The best of these are reserved for a still greater degree of enlargement.

"My prints for competitions or exhibitions are always made on Kodak Royal or Old Master bromide paper, white or tinted, normal or soft, according to subject and effect. In some cases I use Agfa Brovira paper. I always develop my enlargements in a normal M.Q. solution.

"I endeavour to make my prints as 'straight' as possible, the necessary modifications being obtained entirely by control when enlarging. When the prints are thoroughly dry they are mounted, and slight defects corrected with pencil and retouching knife.

"A pleasing composition of the picture, and as truthful a reproduction as possible of the conditions prevailing at the moment of exposure, are to me of vital importance. This is a golden rule. I would add that, in my opinion, two qualities should be the basis of work of all real amateur photography—patience and cleanliness. Patience is necessary in seeking and selecting the subject, in arranging it in the picture-space, and in awaiting the best moment for making the exposure; patience also, and absolute cleanliness in all the subsequent operations, from the very beginning up to the time when the mounted print is submitted to the judges.

"In conclusion I would say that the careful study of so interesting a paper as *The Amateur Photographer* is one of the surest aids to progress. To it I owe the greater part of such success as I have achieved in various exhibitions and competitions, and of the pleasure I have derived from this inexhaustible pastime."



PASTORAL. *Emile Laevaert.*

(*A further example of Mr. Laevaert's work is reproduced on one of the centre Art pages.*)

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"EVENING SHADOWS," *by H. Walther.*

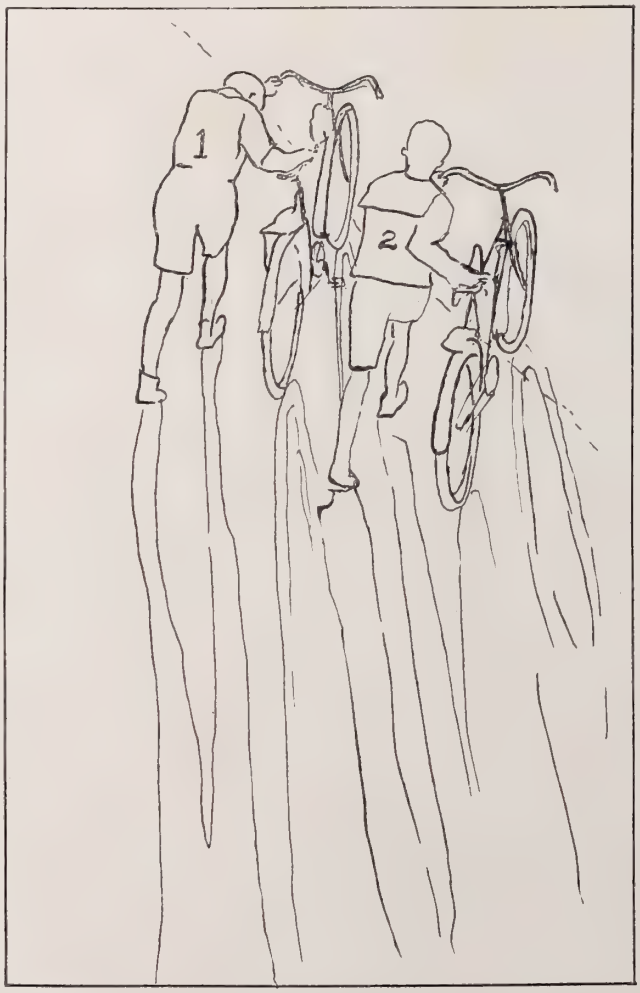
THESE transitory effects of sunshine and shadow, which only rarely occur and which only exist for the passing second, are most difficult to secure and are seldom caught. Moreover, when they *are* seen, it is a chance in a thousand that a camera is available, and, if it does happen to be at hand, the instrument is not ready for action. By the time it is, the picture has usually passed for ever, unless, perchance, the photographer is equipped with one of the miniature cameras of to-day.

For all practical purposes, they are always ready for immediate action. They can be carried in the pocket or slung over the shoulder, where they are scarcely felt. When the subject comes along, it is the work of an instant to set the shutter if it is not already wound; to pull out the lens and set the diaphragm; to focus the subject through the range-finder and release the shutter; whereupon the subject is recorded once and for all. In fact, the whole series of operations can be carried out in less time than it takes to read this description.

In this particular instance we are advised that the camera was a "Contax," and that the exposure was 1/100th of a second at f/3.5. This is a comparatively large aperture, but, even so, there is no evidence of any lack of defining power anywhere in the print, which affords ample testimony in respect of its depth of focus, as well as indicating the accuracy with which the distance was calculated. The lighting, in view of the time of day, could not have been very powerful, but there is not the slightest hint of under-exposure, and the shortness of the exposure has effectively prevented any sign of subject movement from making an appearance. There is no indication of any technical deficiency. Rather the reverse; but the chief thing to note is that a fine subject has been secured, where, in the normal way, it would have passed before it could have been obtained.

In but a fraction of a second later the figures would have entered the region of shadow towards the top and the motive would have disappeared entirely. It may be that other types of camera could secure an equal result, assuming that the presence of the figures had been anticipated and the apparatus had been previously prepared and set in readiness, but, even so, the facilities would scarcely be equal, for, with a larger instrument, it would not be feasible for either the same aperture or the same shutter speed to be employed.

In connection with the arrangement, a like degree of efficiency is displayed. The subject might be described as a "close up," and is one with which the camera is supremely capable of dealing. It is a foreground study, and ample justification for its length is provided by the long shadows cast by the evening sunshine.



The interest, of course, centres in the two figures, of which (1) assumes priority because of his superior scale and stronger placing. The fact that he is somewhat higher in the picture space than (2) heightens the impression, as also does the greater contrast of tone within his outline, while the more effective way in which he is isolated from the setting further enforces his pre-eminence. No. 2 is of appreciably smaller size; he is not so well distinguished from the background; and, while he has enough of a pull to maintain his place in the scheme, he is not so insistent that the dominance of the other is impaired. There is a sufficient connection between the two figures to maintain good grouping, and, altogether, their placing seems excellently contrived.

The feeling of evening light, which, after the group, forms a secondary motive, arises from the brilliance of the illumination outlining the figures and from the length of the cast shadows. It gets across most effectively and lends an added interest that greatly appreciates the charm of the impression.

The criss-cross of line, too, creates an idea of pattern which enhances the sense of order in the composition. It also helps in conveying an impression of originality and freshness of outlook.

A further feature is the fine sense of action that the pose of the figures suggests, and, altogether, the picture has points which command our admiration and create the wish to emulate its manifold attractions.

"MENTOR."



EVENING SHADOWS. By H. Walther.

(A Contax exposure, 1/100th sec. at f/3.5, from the Zeiss Ikon Exhibition at the Wallace Heaton Gallery, Bond Street.)



POWDER PUFF. By Walter Bird.

(From the London Salon of Photography.)



THE CALL.

By
Emile Laevaert.

(*See article, "How I make my Exhibition Pictures."*



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Zell-em-See, Austria.*" *By J. H. Weston.*

2.—"*Calf Bay, Cumberland.*" *By J. Underwood.*

3.—"*By Quiet Waters.*" *By A. Rhodes.*

4.—"*A Fair Wind.*" *By L. M. Lee.*

5.—"*Dreamy Devon.*" *By N. S. Parkes.*

6.—"*The Jetty.*" *By F. A. Larner.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

IN Nos. 1 and 2 of the prints reproduced on the opposite page—"Zell-em-See," by J. H. Weston, and "Calf Bay," by J. Underwood—there are two somewhat similar subjects, more or less similarly treated, except for the fact that No. 1 includes a spread of foliage along the top and No. 2 is free from any such intrusion.

Inadvertent Inclusions.

Looking at the two prints as they stand, most people will—perhaps without knowing exactly why—find themselves preferring No. 2. But if the two subjects be considered, it will be found that in the case of No. 1 the overhanging branch of foliage creates an impression of an inadvertent inclusion, or, if not that, a suggestion that had the effect been foreseen it would have been avoided—an impression that does not exist in the second.

The sense of inadvertence seems to be confirmed by the sloping inclination of the line where water meets mountain in the distance. A line of this character would be strictly level and should be so represented in the print. It is obviously wrong as it is, and no one with any pretensions to experience would have permitted such a fault to be seen in a picture which is supposed to be finished. Were it not for this, it might have been possible to credit the author with the intention—even if mistaken—of including the foliage in question; but the two faults occurring at the same time in the same print not only indicate the hand of the novice, but lead to the conclusion that they were both regrettable oversights.

Moreover, had the arrangement of the subject been given proper consideration, it is highly improbable that so little foreground would have been included at the base, and the wisdom of arranging for more of the hillside on the right to be brought into view would have been apparent. There is now, unfortunately, nothing that can be done towards correcting these faults of arrangement, but the levels can, of course, be adjusted by trimming the print.

Competent Workmanship.

In comparison, No. 2 appears to achieve a much higher standard of competence. The level lines are truly horizontal; there is nothing that seems to convey the impression of inadvertency; and the inclusion of the fence in the foreground seems to indicate a creditable attempt to provide a needed relief to what would otherwise be an empty waste of waters.

Nevertheless, it might have been improved if it had been found possible to have compressed the amount of space allotted to the foreground, as might be done by lowering the level of the viewpoint and increasing the proportion given to the sky. The gradation in the latter might be better brought out, and, judging from what is visible, a little local extra printing is all that would be necessary.

No. 3, "By Quiet Waters," by A. Rhodes, also shows a like competence in workmanship, but the rendering is somewhat impaired by the blankness of the sky. The same expedient—local overprinting—would afford some improvement, but if it had been possible to have found a higher and downward-looking viewpoint so that the sky could have been excluded altogether, it would have provided a better arrangement and a better setting for the figure.

Printing Depth.

At present, the brightness of the sky creates an interest which its function neither warrants nor justifies, and which naturally diminishes that which should attach to the figure.

If its tone be lowered as suggested, or if it could have been eliminated, the position would be corrected and the figure be able to maintain the attraction it should. Looking at the print as it now is, the figure is barely distinguishable, but cover up the sky and it immediately leaps into prominence.

It really should exhibit a similar prominence without adjustment or masking, and, if it did, not only would the picture seem to attain a better composition, but it would also achieve a much higher artistic level.

No. 4, "A Fair Wind," by L. M. Lee, is a more difficult type of subject, for choice of viewpoint is by no means under like control, and there is little possibility, except by careful selection of the precise moment for making the exposure, of securing a good form of arrangement. The fact that the near boat, which is the centre of interest, is mixed up with one or two in the rear may, therefore, be excused, and the hope expressed that fortune will be more kind on another occasion. There is less excuse, however, for the sombre tone in which the print is rendered, for it simply seems to be attributable to a miscalculation of the depth to which printing should be carried.

The Quality of Light.

The consequence is that all the sense of luminosity which the picture should possess, and which would be a feature of the actual scene, is absolutely lost, and with it goes most of the appeal.

An appreciably lighter print would convey a much better impression, a fact which can easily be proved by the expenditure of a little time in experiment. No. 5, "Dreamy Devon," by N. S. Parkes, is inclined to err in the opposite direction, and, instead of creating an idea of the quality of light, is more suggestive of blankness or lack of gradation, particularly in the upper region.

If printing were carried a stage or so farther, the rendering of the subject would be improved, although it is also probable that, in the darker edition, the unevenness which is noticeable now towards the left-hand side would be much more marked. There are many possible causes for markings of this description, ranging from lack of covering power in the lens; reflections from the interior of the camera; uneven development or fixation; to uneven illumination during printing. But it is likely that careful enquiry into procedure at each and every stage would bring it to light.

In the case of No. 6, "The Jetty," by F. A. Larner, the print is of a much higher level of craftsmanship. In fact, its tones, with the exception of the sky, are very well rendered indeed. The sky is rather over-bright for the rest, but it could have been made to assume a more decided tone by the use of an appropriate light filter, or, now that the negative is made, the expedient of local extra printing might be tried.

In choice of material it scarcely reaches the same standard, for its interest is purely topographical, and, that being so, it can only be regarded as a record.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SUITING THE PAPER TO THE NEGATIVE.

IT is really impossible to deal with this question in a brief manner, and I can only give a few simple general ideas about it; but every beginner who makes his own negatives and prints must have some knowledge of this important subject. That it is often ignored is shown by the frequency with which "Mentor" advises beginners to use a different grade of paper for a particular negative to improve the result.

More than once it has been stated that the ideal negative is one that will give a satisfactory print with any and every printing process. Then all I can say is that the ideal negative is purely imaginary, and does not and cannot possibly exist. Often I am asked to say whether a negative has been developed far enough; whether the contrast—the range of densities—is right, too little or too great. The only answer is that it depends on the purpose for which the negative is required.

As it is impossible to give much idea of the character of a negative from a reproduction on paper, I think it will be better to approach the matter from the printing end. After all, the most usual purpose of a negative is to produce a print.



Fig. 1.

Leaving out a few minor qualifications and exceptions we may take it that the "scale" or "range" of all the usual printing papers runs from the blank surface of the paper itself to the darkest tone it will give, and that between these extremes there lie something like a hundred distinguishable intermediate tones. On a gaslight paper, for example, the extremes of the scale will be white and black.

It does not follow that we want the whole scale, or anything like it. In a copy of a pen drawing on white paper we require only the extremes, white and black, with nothing between. We want one set of tones for a high-key print, another set for a low-key subject, and often a very full range for all sorts of subjects.

In a negative we want all the different densities that correspond inversely to all the relative brightnesses found in the subject; and the print from the negative must reproduce all these differences correctly if our rendering of the subject is to be a truthful one. No paper can show a greater number of differences in tone than there are differences in opacity in the negative; but it may quite easily show a smaller number.



Fig. 2.

The point that is so often overlooked is this. Although the papers used may have approximately the same possible range of tones they have a very different "exposure scale." Let us see what this means.

If we take, say, a piece of gaslight paper, we can find by experiment how much exposure to a certain light, at a given distance, will give, with full development, the faintest tone that can be distinguished from the white base. We can also find the exposure required to produce the deepest black the paper will give. Between these two lies a whole series of exposures that will give all the intermediate tones.

The difference between the times of exposure for the lightest grey and the deepest black is the "exposure scale" for that particular paper. Thus, if it took one second to get the grey and fifteen seconds to get the black the exposure scale for that paper is 1 to 15. Very roughly the scales of certain papers are something like this: vigorous gaslight, 1 to 10; normal gaslight, 1 to 20; vigorous bromide, 1 to 30; normal bromide, 1 to 50; fast bromide (and many P.O. papers), 1 to 60; carbon, 1 to 80.

But when we expose a print we give it the same exposure all over. The differences in light action are brought about by the differences in transparency and opacity of the negative. It is evident, therefore, that the range of opacities in the negative must be such as to suit the exposure scale of the paper.

Fig. 1 is from a print on normal bromide paper, the four strips having exposure in the ratio of 1, 2, 3, 4.



Fig. 3.

The short exposure for strip 1 has given nothing darker than the grey of the figures. Strips 3 and 4 show the darkest tones required, but only at the expense of making all the light tones too dark. The densest parts of the negative were not sufficiently opaque to withstand the long exposure necessary to bring out the blacks.

Had a vigorous paper, with a shorter exposure scale, been used, the blacks would have come up in a shorter time, and the lighter tones would not have been overdone.

Fig. 2 is a print on the same paper, with longer exposures, but still in the ratios of 1, 2, 3, 4. Strips 3 and 4 show good blacks, while the lighter tones are retained, because in this case they were represented in the negative by opacities capable of stopping the proper amount of light.

Fig. 3 is on the same paper, but received the same exposure all over. This has brought out the darker tones, but some parts of the negative are too opaque, and required a longer exposure. But this would have overdone the black and dark greys. A paper of a "softer" grade, with a longer exposure scale, would have put matters right.

This is not all the story, but it must suffice for the present. W. L. F. W.

Exhibitions and Competitions

CURRENT AND FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in the issue of October 28.

Wallace Heaton "Open Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

Lincoln Camera Club.—Open, October 15–November 12. (Miss E. Redfern, 146, Burton Road, Lincoln.)

Third Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, National Gallery of Canada, Ottawa, Canada.)

Eighth International Photographic Salon of Japan.—Open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo, Asahi, Shimbun, Tokyo, Japan.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

G.E.C. (Coventry) Third Annual Exhibition. Open classes for members of Midland Federation Clubs.—Open, November 9–14. (P. H. Crosby, Hon. Sec., G.E.C. Photographic Society, General Electric Co., Ltd., Coventry.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.)

Royal Photographic Society Sub-standard Film Competition during December. (J. F. Marshall, Hon. Sec., Kiné Group, R.P.S., 35, Russell Square, London, W.C.1.)

Borough of Ealing Public Libraries Photographic Exhibition and Competition.—December 9–10. Open to all residents in the Borough. (M. L. Hodges, Librarian, Hanwell Public Library, London, W.7.)

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Entries, November 15; open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr., 69, Antwerp.)

Camera Club Members' Exhibition, 1936.—Entries, November 18; open, November 25–December 18. (The Secretary, The Camera Club, 17, John Street, Adelphi, London, W.C.2.)

Fourth (Third International) Wilmington Salon of Photography.—Entries, December 15; open, January 18–31. (Secretary, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.)

Fourth Scottish Amateur Film Festival, Final Adjudication and Public Show, February 20; entries, December 31. (Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.) Cash prizes.

Preston Scientific Society Twelfth Annual Open P.S.—Entries, January 8; open, February 1–13. (E. Eastham, 130b, Church Street, Preston, Lancs.)

S. London P.S. 41st Annual Exhibition.—Entries, January 18; open, February 13–March 13. (H. S. Adams, 40, Stockwell Park Road, S.W.9.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

29th Scottish National Salon.—Entries, January 23; open, commencing February 20. (John J. Robertson, Hon. Sec., Scottish National Salon, Art Gallery and Museum, Perth.)

Ilford P.S. International Exhibition.—Entries, January 30; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

IVe Salon International Albert Ier.—Open, March 2–16; entries, January 31. (M. Roger Populaire, 18, rue de l'Egalité, Charleroi, Belgium.)

Western Eighth Annual Salon of International Photography.—Entries, February 1; open, February 20–27 (Russell Town Studio). Also at the Dorothy Café, Esplanade, Weymouth, from March 8–13. (W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol.)

Runcorn C.C. North-West Cheshire Salon of Photography.—Entries, February 6; open, March 10–13. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Hackney P.S. 48th Annual Exhibition.—Forms due, February 9; exhibits, March 1; open, March 3–6. (Walter Selfe, 24, Pembury Road, Clapton, London, E.5.)

L.M.S. (London) P.S. Twelfth Annual Exhibition, open to Great Britain and Northern Ireland.—Entries, February 12. (Clarence Pursell, Chief Accountant's Office, L.M.S. Rly Co., Euston Station, London, N.W.1.)

Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1, open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

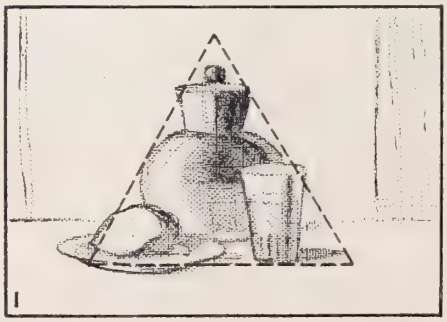
Picture Points

No. 25 (New Series) *by RICARDO*

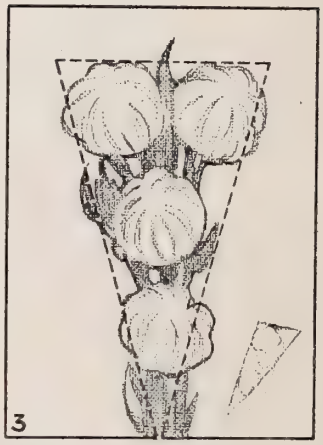
Pyramid Construction.

ANOTHER constructional device that is often used as a "frame" for pictorial arrangement, the triangle or pyramid, lends itself in a variety of ways and is very useful where it is desired to give the suggestion of stability.

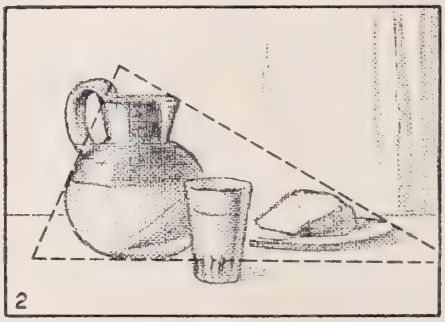
Sketch No. 1 gives a clear explanation of how this device is used, but suffers from using a triangle of equal sides and following the shape too closely. As a result, the entire arrangement looks mechanical and monotonous, but there is no doubting the sturdiness of the group. Because of this, it is an excellent device to use for objects that are rather delicate in their construction —flowers, etc.


1

Sketch No. 2 shows how the first sketch can be improved while still using the triangle shape as a contour. Because the sides and angles are all different the triangle has a pleasing variety in its shape and this is reflected in the group itself. If the glass and the jug handle were not breaking through the lines then there would have been the danger of making the triangular shape too obvious. So far, the pyramids have been shown vertical, but there is no reason why they should not be in any other position providing they do not look as though they are balancing precariously on one point like that in Sketch No. 3. If the group is considered satisfactory then it is necessary to strengthen the base as suggested in No. 4. It would help further if the top bloom were made the principal point of interest by lighting, colour, etc., and so attract the eye away from the weakest point.


3


4


2


5

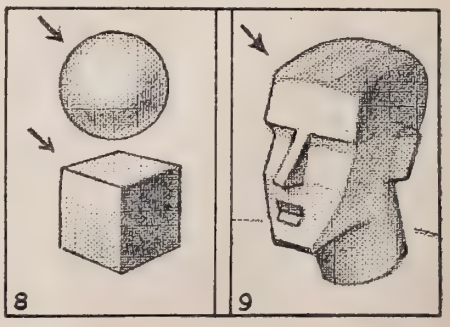
No. 5 shows another example of stabilising the inverted triangle suggested by the faces, by making full use of the weight of the shoulders of the figures.

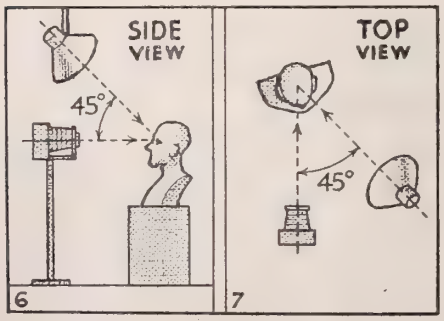
Lighting Angles, 45° Front.

FOLLOWING up the point on modelling discussed in last week's series, we should examine the angles of the lighting used, suitable for expressing good modelling or "solidity."

Without doubt, the most suitable angle and direction for nearly all objects is what is known as 45° front lighting. This is best understood by referring to the diagrams in Figs. 6 and 7. The 45° angle applies to both the side and top views, but it is immaterial whether it is placed on the right or left of the subject since this depends on the position of the subject itself.

This angle of lighting approximates that of normal daylight, and for this reason shows objects in the same light and shade in which we normally see them, a point to bear in mind for good portraiture.





If we were to place a sphere and a cube in this angle of lighting we should get something similar to the modelling suggested in Fig. 8. It is undoubtedly orthodox lighting, and many will argue that it is therefore commonplace. This is true, but before the uninitiated attempt the clever lighting effects that experienced workers use, they are well advised to master the 45° front lighting first. They can then proceed to practical experiments with other directions of lighting and arrangement.

Putting the principle into practice, let us imagine a head that is simplified in its various planes, and we shall get a shape similar to Fig. 9. Although it is a complex arrangement of various spherical and flat surfaces, we still treat it as a combination of a sphere and a cube, and for the best interpretation of solidity the same 45° front lighting is ideal.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The first informal meeting of the newly-formed Miniature Camera Group of the Royal Photographic Society will be held at 35, Russell Square, on November 12th, at 7 p.m., when Mr. G. Ahrens will speak on "Some Emulsions for Miniature Work." Those interested in miniature camera work will be welcome at this meeting, and tickets may be obtained on application to the Secretary, Mr. H. H. Blacklock, Royal Photographic Society, 35, Russell Square, W.C.1.

The weekly award of 21s. for the prize-winning print in the Wallace Heaton Weekly Competition has been awarded to Mr. F. W. Baynes, Pembridge Gardens Hotel, Notting Hill Gate, W.2. Details and full particulars regarding this competition appear every week in our advertisement pages.

The Leica Exhibition of enlargements from negatives by Dr. Paul Wolff is being held in Sheffield at 68, Fargate until Saturday, the 14th November. The pictures will be on view daily from 10 a.m. until 9 p.m., Sundays excluded.

In the Directory of British Amateur Cinematographic Societies, published in the issue of "The A.P." dated October 28th, an error occurred in the announcement regarding the Brondesbury Ciné Society. Club nights are Wednesdays and Fridays, and the annual subscription has been reduced from £2 2s. to 10s. 6d. for men and 5s. for ladies.

At the Wimbledon Ciné Club entries for the "Brunel Cup" and "Harris Cup," which are awarded for the best film of the year and the best processed film respectively, will be judged on Friday, 13th inst. Other activities of the club include special meetings for the associate members, which is a new type of membership just introduced, also the 6th Annual Ciné Dance, which will be held at the Wimbledon Baths Hall on Saturday, 12th December. Copies of the 1936–37 Syllabus may be obtained from the Hon. Secretary, Mr. C. W. Watkins, 79, Mostyn Rd., Merton Park, S.W.19.

In the October 28th issue of "The A.P.," in referring to the Ilford Photo-Electric Exposure Meter, the price of an ever-ready case was given as 5s. We have now been informed by Messrs. Ilford Ltd. that the price of £3 3s. includes a neat leather case.

A special sale of photographic apparatus of all kinds has been announced by Dollonds, of 35, Ludgate Hill, E.C.4, prior to their removal to larger premises at 20, Ludgate Hill. The attention of our readers who are in search of bargains is directed to the goods which are offered this week at greatly reduced prices.

The prize competition organised by Messrs. E. Leitz for photographs taken with the Leica brought in a very large entry of excellent pictures that amply demonstrated the capabilities of this popular miniature camera. The Editor of *The Amateur Photographer* was the judge, and the prize-winners are as follows: First Prize (£25 divided), Edward Bishop and J. B. Rustomjee. Second (£10), Edward Certon. Third (£5), E. Ramsden Hall. Fourth (5 prizes of £2 each), H. How, F. G. Johnson, G. C. Kingham, Gordon Lang and I. Morris. Fifth (10 prizes of £1 each), C. F. Crompton, Leif Dybwad, Capt. O. H. Frost, C. Hopwood, W. Leach, E. Mills, J. Scott Pitcher, H. Steele, S. Tomiyama and J. F. de Villiers.

The "Wellcome" Photographic Diary for 1937 is now available. As in previous years, this book contains all necessary detail for the use of "Tabloid" photographic chemicals, which comprise developers, toners, intensifiers, reducers, and stains. Covering all these the book is no less than a comprehensive handbook to photographic processes. In addition, the well-known exposure calculator is incorporated, together with instructions for its use. Full tables of development times, film, plate, and paper speeds, and all the necessary data are given. Some forty pages are allotted for records of exposure, and there is also a diary arranged with one week to a page. The "Wellcome" Diary can be obtained from any photographic dealer at 1s. 6d. per copy.

An illustrated Lantern Lecture, under the auspices of the Camping Club, entitled, "Seeing Britain with Camera and Caravan," by Bertram Hutchings, will be given at the London Central Y.M.C.A., Tottenham Court Road, London, W.1, on Thursday, November 19th, at 7.30 p.m. Admission to the lecture is free and any readers of "The A.P." will be welcomed.

At Bath an exhibition of Home Movies and Home Talkies will be held at the Forum Cinema (which has a car park adjoining), from November 11th to 14th inclusive, between 3 p.m. and 10 p.m. each day. Admission is free. All the latest sound and silent sub-standard apparatus will be shown and demonstrated. Two entertaining lectures will be given, admission to which is by ticket only, obtainable free on application to Mr. Cyril Howe, Abbey Churchyard, Bath, under whose auspices the exhibition will be held.

In our September Competition the second prize in the Intermediate Section was awarded to Mr. G. Warren Parrett for a print which was actually entered for the Advanced Workers' Section. We have now awarded the second prize to Mr. C. Banbury, Maiden, Hertford, and a Certificate to Mr. C. G. Jagannathadas, 459, Mint Street, Park Town, Madras, India.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

49. CONCENTRATED DEVELOPERS

THE following formulæ will produce developers that can be stored in a highly concentrated form and need only the addition of water for use. They produce negatives stainless in character and bromide prints with good black-and-white tones.

PARAMIDOPHENOL.

Paramidophenol	1 oz.	(100 grm.)
Potassium metabisulphite ..	3 oz.	(300 grm.)
Warm water	10 oz.	(1,000 c.c.)

After the above ingredients are dissolved add pure caustic potash or soda in saturated solution, a little at a time, until the precipitate first formed is just dissolved and the solution becomes clear. Do not add more of the caustic potash or soda than is required just to clear the solution.

For use take one part concentrated solution and dilute with from 10 to 40 parts water. A normal developer for negatives is one part in twenty, or one in thirty for bromide prints, with a drop or two of 10 per cent of bromide of potassium.

METOL-HYDROQUINONE.

Metol	..	90 grs. (14 grm.)
Hydroquinone ..	..	350 grs. (54 grm.)
Warm water	..	15 oz. (1,000 c.c.)

When dissolved, add 2½ oz. (180 grm.) of sodium sulphite (anhydrous). Stir for two minutes. This will produce a greyish white precipitate, then add pure caustic soda (220 grs., or 34 grm.), stir until all the soda is dissolved, the white precipitate will then disappear; filter and store for use.

For prints and films one part of the M.Q. concentrated developer is mixed with 15 parts of water. For bromide paper the same strength can be used, with the addition of two or three drops per oz. of 10 per cent bromide of potassium solution.

With these developers containing strong caustic alkali a hardening bath should be used for films, plates and papers, and the temperature should not be above 70°Fahr. or there may be a tendency for the gelatine to soften.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

TROUBLE WITH SPOOLS.

SIR,—I do not use roll film as a rule, but took an ordinary $3\frac{1}{4} \times 2\frac{1}{4}$ roll-film camera with me on my holiday as usual. Before I left home I put a colour film in this instrument and used it without any trouble.

I bought a Kodak Verichrome film in North Wales but found that I could not get the spool on to the pins in the camera. Thanks to a damaged thumb and a dented knife blade, I managed to open out the holes in the spool a little, and then got it in place, working it all through correctly.

I then bought a Selo film, but to my surprise found that the spool was exactly the same size and I had to repeat the enlarging process—minus further damage to the thumb. But here I was stranded, as no persuasion would get the empty spool on to the winding-key, and being in "Wild Wales" I had no tools. A friendly dealer gave me a wooden hafted spool, which I put in the camera and thus I was able to use the second spool; but this was finis. On my return I will see what I can do to reduce the size of the pins and winding-key in my camera, and also in an adapter which I have, but it has certainly been something of a nuisance, to say the least, to be caught out in this way. I write to warn other people whose cameras may not be the very latest. The films were quite fresh, "to be developed before August, 1938."—Yours, etc.,

"THE NOMAD."

D. & P. WORK.

SIR,—I recently sent a roll of $2\frac{1}{4} \times 3\frac{1}{4}$ Panatomic film direct to Messrs. Kodak, Ltd., with instructions to develop same in fine-grain developer and make a 20×16 enlargement from the best negative on a roll of suitable paper; I have recently received my films back again and also the enlargement, and must congratulate the firm on an excellent piece of work. There is not a grain showing in the enlargement (from a Rolleiflex picture $2\frac{1}{4} \times 2\frac{1}{4}$), and each negative is excellent in its class; the work seemed extremely cheap, the charges being 6d. for the development and 6s. for the enlargement. The charge for developing is the same as that of my dealer; but this letter is actually to criticise the charges advertised by one or two other firms for fine-grain developing. These are in the region of 3s. 6d. for a complete roll of eight or twelve negatives, and although they announce that individual attention is given to each roll film, I cannot conceive that they would go to all this trouble, use fresh developer each time a roll was completed, and thus justify the charge of 3s. 6d. to 4s. 6d. for 36 negatives on a roll. Further, if they could improve on the developing of the film referred to above, I imagine they must be something very extraordinary.—Yours, etc., C. PHILIP PRESTON.

TWELVE-EXPOSURE FILMS.

SIR,—My present camera is a miniature one for 35-mm. films, using 36-exposure films.

When I first intended obtaining it, 12-exposure films were obtainable, but I now understand that they can no longer be bought.

These I should prefer, even at a slightly higher cost, except for the summer holiday period.

I do not develop my own films, and understand that my dealer would charge 1s. for developing any length up to 36 exposures. I would suggest that 9d. should be sufficient for developing a 12-exposure film, if the films were obtainable. I fully agree with what Mr. R. J. Hoblyn says about the 12-exposure film in a recent issue.

I, too, think that the 12-exposure film at a shilling would be more useful than the 36-exposure film to the majority of amateurs who possess miniature cameras.—Yours, etc.,

BM/NNHR.

QUICK DEVELOPMENT WORK.

SIR,—"'e swope down to the ground and then I see'd 'im drop this." Further elucidation discloses that the groundsman at Denham Aerodrome is speaking on the telephone; that an exposed 16-mm. film has arrived wrapped in a parcel of rags with a long streamer attached and that this film has just made a happy landing, together with a message requesting Messrs. P. F. M. Limited to process the film and return immediately.

As we write this, one of our directors is giving instructions to Denham for his engine to be warmed up in order that he may return the completed film to the sender.

It will be appreciated that by this method, if required, films may be taken in the morning at places as far away as Ostend and shown the same evening.

We would ask you to point out to your readers that where films are sold at an inclusive price for processing, collection and delivery by air are *not* included!—Yours, etc.,

P. F. M. LIMITED.

THE "OPTOCHROM" TANK.

SIR,—I should like to corroborate the remarks of Mr. J. C. Jenkin in a recent issue about the "Optochrom" tank. Perhaps I may be allowed briefly to relate my own experiences with it. The operation of the tank is simplicity itself and it is a god-send for panchromatic films. The first film I attempted to develop in it was hopelessly spoilt through rushing at the job, and when I had removed it from the tank, all bent and crinkled up, I decided that it would have been wiser to have read the excellent sheet of instructions which the makers send out with each tank. I accordingly read, marked, learnt and inwardly digested and then acted upon the instructions and warnings and advices in that sheet, and since then I have had nothing but clean, clear, well-developed negatives free from all marks, scratches, etc. The secret is to pull the backing paper out very slowly and very gently. If care is taken over this for the first five minutes, the battle is over and anybody who fails to obtain complete satisfaction from the tank has only himself or herself to blame. The usual disclaimer.—Yours, etc., H. W. ARMSTRONG.

A STOLEN CAMERA.

SIR,—As a regular reader of "The A.P.," I notice that you insert from time to time notices of cameras lost or stolen.

I wonder if you would be good enough to publish in your columns the notice of the following camera, which a well-spoken gentleman recently took away with him, giving in exchange a cheque which proved to have been from a stolen cheque-book. Incidentally, the camera was advertised in "The A.P.," so perhaps my experience may prove to be of value to the, I hope, few readers of "The A.P." who may be tempted to accept cheques without waiting to have them cashed.

The camera was a Rolleiflex No. 258609, lenses Heidoscop No. 1397524 and Tessar f/3.5 No. 250571, and was stolen on the 21st October by a fair-haired man of medium height with an educated accent, and well dressed.

Incidentally, I am prepared to pay a reward of £2 for the recovery of the camera.—Yours, etc.,

A. G. D. MADGAVKAR.
(42, Denning Road, London, N.W.3.)

MINIATURE ENLARGERS.

SIR,—Now that the low-priced semi-miniature camera has become so popular, why is it that manufacturers are so bashful in coming forward with an enlarger to match?

It is, I believe, only recently that an enlarger has been produced suitable for the half $3\frac{1}{2} \times 2\frac{1}{2}$ negative, the price being between seven and eight pounds.

What is now wanted is a simple and cheap instrument with a 4-in. condenser—or even $3\frac{1}{2}$-in.—capable of turning out a passable enlargement from quarter-plate upwards from a negative exposed in a camera which may have cost no more than three or four pounds.

By purchasing the essential parts, the handy-man can knock up an affair which does do the work for less than a couple of pounds, and it does seem that a manufacturer ought to find it possible to produce something to sell at round about four pounds.

No refinements are necessary, and for the sake of cheapness the instrument could be of the horizontal type.

Good-quality lenses with automatic focussing and other virtues can come later when the beginner has graduated to a fifty-guinea camera.

Now then, manufacturers!—Yours, etc.,

GUY LANKESTER.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Editing and Splicing

By T. F. LANGLANDS.

GENERAL technical excellence does not satisfy for long, and good material must be skilfully arranged in order to make the effect thoroughly pleasing. To clean up and edit, the first action must be the removal of every foot, every frame, that is not perfect in the photographic sense.

Next, arrange it all roughly into sequence and run through it, noting what appears too long or too short, and what gaps there are in the story; finally, when these are rectified then is generally the time to have titles made and start all over again to complete the final edition.

It sounds long, weary, uninteresting labour; actually it can be the most absorbing part of the whole game. The snag to so many is the splicing operation; some struggle for ten minutes over one splice which immediately falls apart directly they go on to the next. A splicer that cuts both ends cleanly is essential; anyone should be able to do two good splices per minute, and four a minute if the job is planned carefully.

Always work with the film travelling in one direction, say starting with the full reel on the right, splicing and rewinding towards the left. To cut out one shot, say the second one, proceed as follows: rewind Shot 1 on the left hand, tear it at the desired spot, immediately clip end of 1 into the left-hand side of the splicer, put the severed leading end of Shot 2 under a paper-weight on the right-hand side of the splicer; run along Shot 2 until Shot 3 is met, tear there, drop end of Shot 2 and forget it, then immediately put leading end of Shot 3 into other side of splicer and make the join. To insert Shot 2 again between Shots 4 and 5, tear film at end of 4, clip it into splicer and drop the leading end of Shot 5; pick up leading end of Shot 2 (under paper-weight), insert in splicer, join, then pick up free ends of Shots 2 and 5 and splice again.

There is no need to stop every minute to argue with oneself whether a shot is upside-down, when once a rule has been made to keep each piece of film laid out in one direction.

The best cement to use is the film-maker's own brand. With Kodachrome it is essential to use cement sparingly, as if it splashes over it will cause colour patches on adjacent frames.

Always use a water-pot, and with a small, stubby brush moisten the gelatine before scraping—it will come off easier.

The way of ensuring a good join is to cut down the cement brush until it will hold only the slightest trace of cement; then wipe quickly over both severed ends and snap down the press at once. Just—wipe, wipe—snap; as quickly as that.

If the film will lift out without strain this can be done after six seconds or so; if the pins of the splicer stand high so that the film does not disengage easily, file them down. With careful planning 250 splices can be done in one afternoon's session without great fatigue.

Professional films are made finally at the hands of the editor; the producer gets all the limelight but it is the editing people who marry the most suitable scenes together and make the jig-saw puzzle intelligible, and if the amateur is directing his attention to more ambitious efforts than a holiday scrap-book, some kind of planning is essential.

Beginners are in the direst need of some window-dressing of this sort, but seem to be the least concerned about it all.

The way to go about it is to view one's proudest and despised efforts alike as "junk," and, absolutely ruthless, without shame, use everything possible to make a picture out of it all.

The man who thought the camera could not lie lived before the days of motion pictures; so let us take all those holiday films that together go to portray our fortnight's hectic activities and try to get them into some sort of connected story. Think that you have to show them to company who have never before met your family, do not know you, don't want to, and are not greatly interested in any of you. How are you going to make them interested?

The rule must be to make the film interesting even to strangers, therefore cut out all intimate personal references in titles, etc., and avoid Christian names; the family knows who's who; outsiders do not; delete "Bessie's morning dip" and "George's dinner," and substitute titles of more general interest.

Next, work in all kinds of scenes that did not happen in that particular story, but which are needed to bolster it up. We need here a few shots showing the start from home. Never mind if we have none, make some next week-end. Pack up the car with all manner of luggage and get the family to rehearse a really hilarious and ludicrous send-off.

Or if you went by train, then go and take some shots of a train of holiday-makers setting off. It doesn't matter



November at the seaside. The above photograph of a popular promenade during an early winter gale suggests a likely ciné film depicting the seasonal changes at familiar places. Such a series of shots should be started without delay.

if the train is not the one you went by. Take it just the same! If you cannot afford time to go to Waterloo, look in at Paddington or Victoria; get some shots of any train, anywhere; the station, porters, luggage, people waving from windows. He will be a wise guy who can spot the deception in one or two five-second shots.

After that there is no harm in going farther and introducing two or three other bits of railway scenery taken at any time convenient to yourself; a shot of a departing train disappearing into the distance (in any direction!), and before leaving the railway do not forget a few feet of an incoming train; no instructions where this is to go need be given.

Another way of adding to one's store of good scenes, and this is a method of comparative transparent honesty, is to make up a length of 30 or 50 feet of useful general shots and get a duplicate positive made. You can then make a short shot of, say, a procession re-appear over and over again, sandwiched between different close-ups, and so balance up what would otherwise be a scrappy one-sided view. Many view shots that have been cut too short in the camera can be saved by having duplicates joined on.

To any beginners who experience difficulties in rapid splicing and editing the writer will gladly advise suggestions for particular films on application through the Editor of *The Amateur Photographer and Cinematographer.*

A Permanent Screen for Home or Clubroom Use

By S. E. L. MOIR.

MOST clubs and many amateurs prefer an out-of-the-ordinary screen to one of a commonplace type. They want their screen surface to be as highly efficient as possible, and they want its proscenium or surround to be at least distinctive. The screen illustrated and described below is intended to satisfy in each of these particulars.

The Screen Surface.

The most important part of any screen is its surface. There is no "best" surface for any screen used under varying conditions; but, if we will admit certain minor compromises, one surface comes very close to deserving that lofty title. I refer to the surface possessed by a new beaded material — which I have found better than anything I have previously seen, and is advocated for use in the screen now under discussion.

This material may be purchased in cut lengths at a flat rate of 2s. 6d. per square foot from Reliance Screens, 19, Broad Street, Wardour Street, London.

The material is made in rolls, 52 in. wide—hence it is suitable for any size of screen up to a width of 5 ft. 10 in.

For best results, the largest sizes only should be used, and it is necessary to follow as closely as possible the mounting instructions given below.

Other Details.

The marginal surround of the screen should be of thin plywood, dull-stained before affixing and mitred at the four corners. Cushion or masked corners have been avoided, since they add to the constructional difficulties and are not at all necessary where the projector gate aperture is kept clean.

A small tablet of thicker plywood should be blackened and centrally affixed to the upper margin, as shown in the sketch. The purpose of this is to carry the club initials or the personal monogram of the owner. These may be executed in carved wood, metal or transfer—or they may be specially enamelled by a sign writer.

There is a plain back-board of 4.5-mm. plywood; also a removable dust-cover of thinner ply. The lower edge of the screen proper carries a rebated moulding to support this cover, which, in turn, has a similar moulding to retain firm contact with the top of the screen. A glance at the sketch will further explain this arrangement, the central recess at the top of the cover being necessary to avoid obscuring the permanently-visible monogram plate.

Practical.

The back-board should be cut slightly larger all round than the super-bead material. The board should then be rested against a warm radiator (or at a close yet safe distance from any kind of fire) and a viscous solution prepared by blending equal quantities of amyl acetate and "peardrop" cement.

When the board feels warm to the touch it should be placed on a smooth bench and an outline of the beaded material roughly drawn in charcoal, pencil, or crayon. The whole of the area so inscribed should then be quickly and evenly coated with a cold application of the cement mixture—none whatever being applied to any part of the beaded fabric.

The back of the latter should now be placed in contact with the tacky board, using the charcoal guide-lines for rapid positioning. A rubber roller should be run from the centre to the edges of the material in order to expel trapped air and to secure a faultless, even surface; if a wooden roller be used, it must first of all be draped in a single length of clean muslin.

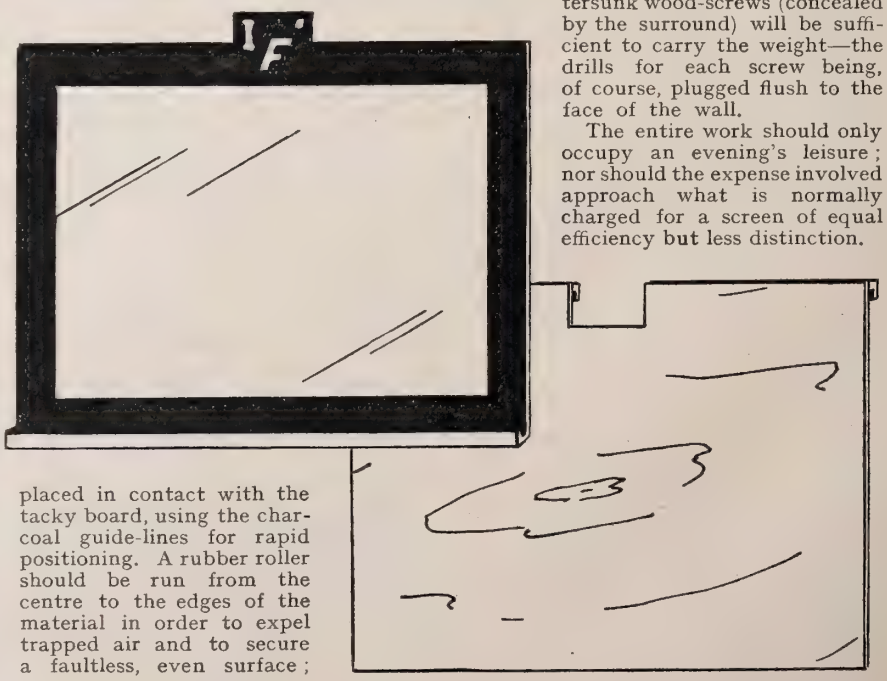
To avoid cockling during the drying (which is very rapid), the plywood loose cover may temporarily be placed over the face of the screen. In the interval, attention may be given to the marginal surrounds and the monogram tablet. These are sufficiently simple to warrant no further description here, though it is imperative to use *spirit* black for the staining if it be intended to finish the job without undue delay.

The cover board may now be taken from the screen proper and the mouldings affixed. It is necessary also to stain these, a neat finish of matt black adding greatly to the harmony of the whole.

Erection.

At this stage, the body of the screen should be lifted and permanently secured to the wall of the theatre. In doing this, care must be taken to allow space for the cover beading to be slipped over the upper edge of the screen. Four countersunk wood-screws (concealed by the surround) will be sufficient to carry the weight—the drills for each screw being, of course, plugged flush to the face of the wall.

The entire work should only occupy an evening's leisure; nor should the expense involved approach what is normally charged for a screen of equal efficiency but less distinction.



THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, November 11th.

Battersea Men's Inst. C.C. "Photography by Night." C. W. Hovey.
Bays. and Padd. P.S. "Pictorial Work with Modern Roll Films." S. Whiteley.
Bethnal Green C.C. Practical Work.
Birkenhead Y.M.C.A. P.A. Joint Exhibition. W. R. Hodgson, G. J. de la Mare.
Birmingham P.S. (Ciné Section). "Colour Film." A. L. Lancaster.
Borough Poly. P.S. "A Knapsack Holiday in Lakeland." G. E. W. Herbert.
Brighton and Hove C.C. "The Delights of Colour Photography." R. M. Fanstone.
Bristol P.S. Stereoscopic Evening.
Cheltenham C.C. Beginners' Meeting.
Chorley P.S. Negative Quality. Members.
Coventry C.C. "A Dutch Fishing Village." T. H. Cox.
Croydon C.C. Ciné Lecture (Colour). J. H. D. Ridley.
G. E. Mechanics' Inst. P.S. Competition Evening. Prints and Slides.
Hinckley and D.P.S. 1936 Alliance Competition Slides.
Leek P.S. Print Criticism. S. Bridgen.
L.M.S. (London) P.S. "A Tour in Germany." G. R. Bolton.
Northallerton and D.P. and C.S. Gadget Evening and Print Competition.
Northampton N.H.S. "Pictorial Photography." R. Chalmers.
Partick C.C. S.P.F. Colour Slides and G.D.U. Slides.
Phœnix C.C. S.P.F. Portfolio.
Rotherham P.S. Whist Drive and Presentation of Awards.
Solihull P.S. "Successful Picture-Making for Beginners." E. A. W. Cave.
South Essex C.C. Visit Ilford Society.
S. Suburban and Catford P.S. "El Moghreb el Aksa." H. G. Neville.
Worcestershire C.C. Members' Evening.
York P.S. "Black-headed Gull at Home." F. Vear.

Thursday, November 12th.

Armley and Wortley P.S. "'Twixt Cartmel and Calder Abbey." S. Greenwood.
Ashton-under-Lyne P.S. "Still Life by Artificial Light." H. Kitchen.
Bath P.S. "Exeter Cathedral." (Lantern Lecture.) F. E. Haynes.
Blyth and D.C.C. "Castles of Northumberland." C. J. Young.
Bolton C.C. L. and C.P.U. Slides.
Brighouse C.C. Ciné Show. P. Schofield.
Bury P.S. "Across Scotland by the Wonderful Waterway." G. B. Kearey.
Camberwell C.C. One-Man Show.
Cardiff C.C. Seascape Competition.
Coatbridge Co-op. C.C. "Enlarging." J. Roberts.
Dunfermline P.A. "A-Roving in the Wilds of Ross and Sutherland." P. W. G. Gunn.
Greenock C.C. "Ancient Egypt." Dr. A. M'Aulay.
Hampshire House P.S. "A Tour in Southern Ireland." Miss E. A. Miller.
Harrogate P.S. Whist Drive at Church House.
Hull P.S. Bromoil Demonstration. D. J. T. Bagnall.
Isle of Wight C.C. "Pictorial Work with Modern Roll Film." Messrs. Kodak.
Keighley and D.P.A. Demonstration—"This Pictorialism." C. McDonnell.
Kinning Park Co-op. C.C. Bromoil Demonstration. J. Rosin.
Letchworth C.C. "Gadgets."
Liverpool A.P.A. "Art and the Camera." R. A. Johnson.
N. Middlesex P.S. Social Evening.
Padiham and D.P.S. A Talk on Lighting. E. Bradshas.
Preston C.C. Whist Drive.
Richmond C.C. "Westminster Abbey." H. W. Fincham.
Sinclair P.C. Photographic Competition.
Singer C.C. G.D.U. Lantern Slides and S.P.F. Colour Slides.
Stourbridge Inst. P.S. "The Oil Process." W. L. F. Wastell.
Stretford C.C. L. and C.P.U. Portfolio.
Sunderland P.A. "The Last Ounce." W. F. T. Pinkney.
Todmorden P.S. Development.
Urmston and D.P.S. Auction and Camera Night.
Watford C.C. Bromoil Demonstration. N. Gryspeerdt.
Wimbledon C.C. "With a Camera in Portugal and Spain." J. E. Roberts.

Friday, November 13th.

Royal Photographic Society. "How to get the best out of Dufaycolor." J. Mitchell.
Bethnal Green C.C. Judging and Criticism of Monthly Competition. W. Selfe.
Colne C.C. "Picture-Making and Worth-While Photography." H. G. Grainger.
Cowlairs Co-op. C.C. "The Ciné Camera." Talk and Demonstration. G. Paterson.
Dartmoor Lit. S. (Photo Section). Lantern Slide Postal Club.
Harrogate P.S. Y.P.U. Portfolio Prints.
King's Heath and D.P.S. Members' Lantern Slide Night.
Leigh Lit. S. "Faults in Negatives." Geo. Lee.
Newcastle and D.A.C.A. Dance.
Southend-on-Sea and D.P.S. "Amateur Photographer" Prize Slides, 1936.
St. Helens C.C. "Home Portraiture." J. H. Lee.
P.S. of Ireland. "Port Photography." C. J. Buckley.
Walkden and D.P.S. "Arts of the Medieval Wood Carver." J. E. Balshaw.
Wimbledon Ciné C. "Brunel and Harris" Cup Night.

Saturday, November 14th.

Accrington C.C. Social. Closing Night of Exhibition.
Hackney P.S. Outing—Chelsea.
Howard De Walden P.S. Informal Discussion.
Oldham Equitable P.S. Whist Drive and Dance.
Reading C.C. Social.
Walthamstow and D.P.S. Annual Dinner.

Monday, November 16th.

Ashington and Hirst P.C. Portraiture and Development.
Blackburn and D.P.S. First Night of Inter-Club Prints and Slides.
Blackpool and Fylde P.S. Talk on Composition. J. Smith.
Bournemouth C.C. Monthly Print Competition.
Bradford P.S. "Celluloid and its uses in Photography." H. G. Grainger.
Brighton and Hove C.C. Informal Portrait Evening.
City of London and Cripplegate P.S. "Hearty Homely Herts." H. Rose.
Derby P.S. "Making the Exhibition Print." S. Bridgen.

Monday, November 16th (*contd.*).

Dewsbury P.S. Y.P.U. Print Portfolio.
Erdington and D.P.S. Enlargers and Enlarging.
Finchley A.C.S. Films. Arranged by Mr. Lunniss.
Glasgow P.A. "Glasgow as Seen by the Artists of 100 Years Ago." J. Baillie.
Howard De Walden P.C. Closing date for "Daily Record" Competition.
Ipswich and D.P.S. Members' Contact Prints through the Episcope.
Kidderminster and D.P.S. "Dufaycolor." G. H. Sewell.
Kingston C.C. "The Evolution of the Competition Print." S. J. Gollop.
Lancaster P.S. "The Bromoil Process." I. Jackson.
Leeds C.C. Hayward Trophy Competition.
Leeds University P.S. "Still Life." D. Holmes.
Leek P.S. "Amateur Photographer" Prize Slides, 1936.
Liverpool A.P.A. "Thiocarbamide." R. L. Okell.
Newcastle (Staffs) and D.C.C. "Some Lecturettes." E. J. Warrillow.
Oldham Equitable P.S. "History of Middleton Church." T. K. Driver.
Oxford P.S. "Sark" (Autochrome Colour Pictures). L. Barrow.
Padiham and D.P.S. Criticism of Landscape Competition Prints. A. T. Bailey.
Preston C.C. "Amateur Photographer" Prize Slides, 1935.
Southampton C.C. "Through Denmark into Sweden." K. Baker.
Southport P.S. Demonstration—Enlarging. J. T. Rigby.
S. London P.S. Practical Portraiture Evening.
St. Helens C.C. "More Memories." C. E. Collings.
Tunbridge Wells A.P.A. "Early Days in Photography." E. R. Ashton.
Wallasey A.P.S. "Swiss and Italian Lakes." Miss A. M. Cann.
Walsall P.S. R.P.S. 1935 Competition Slides.

Tuesday, November 17th.

Royal Photographic Society. "Scottish Wanderings." G. B. Kearey.
Basingstoke C.C. Photographic Alliance Competition Prints, 1935.
Birmingham P.S. "Light, Colour and the Photographer." J. N. Cockin.
Blackpool and Fylde P.S. "Cairo and Round About." R. Sheridan.
Bridge of Allan P.S. "Romance and Reality in the Life of a Mining Engineer."
Cambridge P.C. Annual Autumn Competition.
Doncaster C.C. Lantern Slides—Demonstration. F. Moat.
Dunfermline P.A. "Composition and Nature." P. S. Smythe.
Exeter C.C. The Lantern Slide Postal Club.
Grimsby P.S. "The Story of Beverley Minster." F. Atkinson.
Guildford and D.C.C. "Portraiture by Artificial Light." Mr. Box.
Hackney P.S. "Miniature Photography." S. Clark.
Halifax P.S. Competitions. Closing date for House Exhibition Entries.
Harpenden and D.P. and C.S. "A Talk on Miniature Camera Work." W. G. Briggs.
Harrow C.C. Monthly Competition (2)—Still Life.
Howard De Walden P.C. "Night Photography." Messrs. Ilford Ltd.
Leamington and D.P.S. "Miniature Negative Photography." Messrs. E. Leitz.
Leeds P.S. "Lugano, Como and the High Pyrenees." J. C. Holmes.
Leicester and Leicestershire P.S. "Haunts and Nesting Habits of British Birds.'
Manchester A.P.A. Rambles Print Competition. J. White.
Monkland P.S. Lantern-Slide Making.
Morecambe and Heysham and D.P.S. "Some Natural History Subjects." J. Clegg.
Newcastle and Tyneside P.S. Members' Print Competition Criticism.
Norwich and D.P.S. "Modern Aids to Indoor Portraiture." Messrs. Kodak Ltd.
Norwood C.C. Lecturettes. Members of Bromley C.C.
Nottingham and Notts P.S. Display of 9.5-mm. Travel Films. A. G. Brown.
Palmers Green Ciné S. Projection Evening.
Peterborough P.S. "Here and There in East Anglia." B. G. A. Snelson.
Portsmouth C. and Ciné C. Lecturette: "Holiday Snapshots." H. Coker.
Rotherham P.S. "Child Portraits." Marcus Adams (Alliance Portfolio).
Rugby and D.P.S. "Landscape" Competition Evening.
Sheffield P.S. "Colour Filters." S. Brigden.
Small Heath P.S. "Tales of Dartmoor." F. W. Pilditch.
South Shields P.S. "Bromoil." H. S. Becke.
Stafford P.S. "The Amateur Photographer" Prize Slides, 1936.
St. Bride P.S. "Processing Colour Films." R. Harding.
Warrington P.S. L. and C.P.U. Print Portfolio.
Whitehall C.C. "Westminster Abbey." A. J. Mason.
Willesden P.S. Criticism of Members' Prints and Slides. J. H. Clark.
Windlesham C.C. "The Western Highlands of Scotland." A. E. Higgens.

Wednesday, November 18th.

Battersea Men's Inst. C.C. Lecturettes—"When We Started in Photography."
Bethnal Green C.C. Photographic Alliance Competition Prints, 1936.
Birkenhead P.A. Lantern-Slide Making—Demonstration.
Birmingham P.S. (Ciné Sec.). Holiday Film Competition.
Borough Polytechnic P.S. Third Slide Competition, 1936.
Brighton and Hove C.C. "Through Denmark into Sweden." K. Baker.
Bristol P.S. "Roderick J. Fry" Straight Photography Competition.
Cheltenham C.C. Beginners' Meeting.
Chorley P.S. "The Changing Countryside." F. Sellers.
Coventry P.C. Some Pictures and How they were Produced.
Croydon C.C. "A Naturalist on the Amazon." E. A. Robins.
Ealing P.S. Second Pictorial Competition and Criticism.
Edinburgh P.S. "The Print and Enlargement." J. G. W. Thomson.
G.E. Mechanics' Inst. P.S. "After-Work on the Print." W. E. Ginger.
Hinckley and D.P.S. Federation Prints and Slides.
L.M.S. (London) P.S. "Miniature Cameras." R. M. Fanstone.
London School of Hygiene P.S. "Enlarging." A. H. Durrant.
Luton and D.C.C. Members' Evening.
Northallerton and D.P. and C.S. "Carbro and Carbon." T. Ambler.
Partick C.C. Visit to Messrs. Photo Finishers, Ltd.
Phœnix C.C. Members' Night.
Shropshire C.C. "Colour Filters." Messrs. Ilford Ltd.
South Essex C.C. Members' Night.
S. Suburban and Catford P.S. Colour Evening.
Worcestershire C.C. "Dufaycolor." W. Hodson.
York P.S. "Pictorial Work with Modern Roll Films." S. Whiteley.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Time in See-saw Development.

In developing a roll film in a dish by the see-saw method, how much extra time, in addition to that given by the tables, should I allow to make up for the fact that any one part of the film is only in the developer for part of the time?

P. P. (Worcester.)

In the ordinary way you can quite ignore the fact that the film is not submerged the whole of the time; it becomes saturated with developer which continues its work even while the film is temporarily out of the dish. You therefore do not need to increase the development time at all.

Sunsets in Colour.

I have had some very successful pictures in Dufaycolor but have not yet been courageous enough to attempt a sunset. Can you give me any idea of the exposure likely to be required?

L. C. (London.)

It is quite impossible even to suggest exposures for sunsets. To begin with, a great deal depends upon atmospheric conditions and to what extent landscape or sea will be included. In the second place, directly the sun has actually set, the exposure time goes up by leaps and bounds. We are afraid that the only real guide is experience, but this certainly becomes rather expensive in the case of colour films. One or two experiments, noting down in each case the intensity of the light as determined by a photo-electric or extinction meter, should at least put you on the right track.

Freckles.

In taking portraits I find that freckles, although very faint in real life, appear as ugly black spots in my print. I may add that I use "Verichrome" film.

R. H. M. (London.)

To minimise the dark tones of the freckles you should use a yellow filter on the lens, choosing one that will increase the exposure about three times. You will probably do even better if you use the filter in conjunction with a panchromatic film.

Drying Marks.

I have a negative which, after being partly dried in a cool place, I removed to a warmer place to accelerate the drying. The result of this is that the part which dried last is appreciably denser than the rest. Is there anything I can do to remedy this, or is the fault irreparable?

G. S. (Peterhead.)

It is difficult, and sometimes impossible, to remedy such a trouble with a negative. If the difference in density is slight, it may be minimised, or even remedied, by giving the negative a long soaking in clean water and allowing to dry in an even temperature. A more drastic remedy is to bleach and redevelop it, but this, of course, involves some risk. It would be safer, and probably equally effective, to counteract the differences in density by shading the less dense portion of the negative during printing. If, by test strips, you find the different exposures that give prints of equal depth from each part of the negative, you will know exactly how long to shade.

Diffused Light for Enlarging.

Some time ago you published an article on diffusing screens for an enlarger. I think the type of glass was opal, but it might have been pearl. Will you please confirm this and let me know how the two sheets should be placed?

H. G. (Plymouth.)

We often refer to diffusing screens, and have had several articles dealing with the subject. Either finely ground glass or opal will answer the purpose, and, in the latter case, one sheet may be sufficient, as two will cut out a considerable amount of light. The diffusers are placed between the light and the condenser or negative; rather closer to the latter than to the former. If you are using electric light you should choose an opal bulb, which will enable you to get even lighting with less diffusion than would be needed with a clear or "pearl" bulb.

Home-made Epidiascope.

I am desirous of constructing an epidiascope and should be glad if you would give me an outline of the optical system, with dimensions and distances to serve as a guide. The projection distance will be 8 to 10 feet, and I shall use a lens of 16-in. focal length.

H. J. H. (Southall.)

In the usual form of epidiascope the object is laid face up on a horizontal support and the lens is above it as though the image were to be thrown on the ceiling. Just above the lens a mirror, about three inches square in your case, is placed at an angle of 45° so as to reflect the image forward on the screen. For the distances you mention the lens should be from 18 to 20 inches from the object, being adjustable over this range for focussing.

Enlarging with Ciné Lens.

Is the "Mira" special Kino-objective lens of 6-cm. focal length suitable for enlarging from $1\frac{1}{4} \times 1\frac{1}{8}$ in. negatives?

D. A. C. (Guildford.)

We are not acquainted with the particular lens you mention, but in general a cinematograph lens, being designed to cover only a very small negative, will not be satisfactory for enlarging from negatives $1\frac{1}{4} \times 1\frac{1}{8}$ in., since it will either throw no image at the corners or will alternatively leave the corners unsharp.

Film Speeds.

I have a Zeiss Diaphot exposure meter which is fixed at "26 Scheiner," and have been using Kodak Panatomic film, giving twice the exposure shown as I believe the film to be about 20 Sch. While away I was unable to get this film and used another make which I was told was 26 Sch. I accordingly used the exposure shown. The result, nearly a whole film underexposed. Am I right in thinking that this other film is not so fast as advertised?

F. P. (Cheshire.)

In giving the Panatomic film double the exposure worked out for 26 Scheiner you have actually been treating it as 23 Scheiner. For 20 Scheiner you would have to give not double, but four times the exposure.

We sympathise with you in losing a film, but the whole system of marking emulsion speeds is in such a state of utter confusion that you are bound to be misled at times. When you have such an experience as you describe your only course is to treat the film in future as though its speed number were lower, choosing a new figure that corresponds to its speed as you have found it by your own experience.

A Uniform Stain.

How can I get rid of a pinkish stain which appears on my films when finished? I think it comes from the anti-halo backing, and does not yield either to ordinary acid hypo or an acid hardening bath.

J. B. (Broxburn.)

The stain to which you refer generally disappears in an acid fixing bath and the subsequent washing. In some cases it yields to a very weak solution of ammonia. The usual course, however, is to ignore it, as, being even over a whole negative, it can have no other effect than possibly to increase the printing time.

An Impossible Task.

Would you kindly let me know what developer was used for the enclosed film, and the time taken in developing?

A. S. (London.)

We are sorry, but it is quite impossible to discover either the developing agent or the time of development from inspection of a finished film.

Miniature

1½×1½ Folding Univex de Luxe, self-erecting, frame finder, hinged back, size only 4×2×⅞ in., for snaps and Time. *As new.* Cost 15s... **9s. 6d.**
The Univex takes Gevaert Ultra-chrome 6-exposure roll film, 9d.

Ensign Midget 22. *As new.* List £1 2s..... **18s. 6d.**

Ensign Midget 55, Ensar f/6.3. *Shop-soiled.* List £2 15s..... **£2:2:0**

3×4 cm. Fotet, Vidar f/4.5, 3 - speed. *As new* **£2:6:6**

13×18 mm. Minifex, Vidar f/3.5, 3-speed (36 pictures 13×18 mm.). *Good condition* **£2:19:6**

3×4 cm. Ensign Double-8 Model D/20, Ensar f/4.5. *As new.* List £3 12s. 6d..... **£3:3:0**

13×18 mm. Minifex, Cassar f/3.5, Compur (36 pictures 13×18 mm.). *Good condition* **£4:19:6**

Kodak Retina, f/3.5 Xenar, Compur, case. *As new.* List £10 14s. 6d..... **£5:19:6**

3×4 cm. Goldi, f/2.9 Zecanar, Compur. *As new* **£6:6:0**

2½×1⅝ Goldi, f/3.8 Zenar, Compur. *As new* **£6:12:6**

3×4 cm. Zeiss Baby Ikonta, f/4.5 Tessar, Compur. *As new*.... **£6:19:6**

Kodak Retina, f/3.5 Xenar, Rapid Compur 1/500th. *As new.* List £12 **£8:17:6**

24×36 mm. Dollina Model II, Zeiss Tessar f/2.8, Rapid Compur 1/500th, coupled range-finder, external focussing, automatic counting and film locking device. *As new.* List £18 18s..... **£16:16:0**

Leica Model III, Summar f/2. *As new.* List £39 10s..... **£30:0:0**

Ciné Projectors

16-mm. Kodascope C, resistance 250 volts, case. *Good condition* **£7:17:6**

16-mm. Ensign Mickey Mouse, motor drive. *Shop-soiled* **£8:15:0**

16-mm. Ensign Silent Sixteen, 100-watt, resistance. *Good condition* **£8:17:6**

16-mm. Bolex D, resistance. *Shop-soiled* **£25:0:0**

Ciné Cameras

9.5 Pathe, f/3.5 lens, Camo motor, leather case. *Good condition*.... **£2:10:0**

9.5 Miller, f/3.5 lens. *As new*... **£5:5:0**

9.5 Pathe Motocamera Luxe, f/3.5 lens. *Shop-soiled only.* Cost £10 10s... **£5:5:0**

16-mm. Bolex, f/3.5 lens, takes 50-ft. Kodak spools, case. *Good condition* **£7:10:0**

Focal-plane

6½×4¾ Goerz Anschutz, 8-in. Aldis f/4.5, self-capping 1/15th to 1/1,200th sec., T. and B., 3 D.D. slides, leather case. *Good condition* **£6:10:0**

4½×3½ Tropical Anschutz, 13.5-cm. Dogmar f/4.5, 3 D.D. slides. *Good condition* **£8:15:0**

10×15 cm. Nettel Deckrullo, 18-cm. Zeiss Tessar f/4.5, self-capping ½ to 1/2,800th sec., 3 D.D. slides, case. *Good condition*.. **£9:17:6**

3½×2½ Ernemann, 12.5-cm. Ernostar f/1.8, self-capping 1/20th to 1/1,400th sec., T. and B., 3 D.D. slides. *Good condition* **£25:0:0**

Roll Film

Thornton-Pickard Stereoscopic Puck, boxform, takes 3¼×2¼ roll film, viewer. *As new.* Cost £1 1s. **10s.6d.**

4¼×2½ No. 1a Kodak Junior, R.R. lens, 3-speed, case. *Fair condition* **18s.6d.**

Agfa Clack, 16-on-3¼×2½ film, Agfa f/8.8. *As new.* List £1 12s. 6d. **£1:2:6**

3¼×2½ Ensign Carbine No. 3, Ensar f/6.3 anastigmat, 3-speed. *Fair condition* **£1:7:6**

4½×3½ Kodak No. 3, f/6.8 Kodak anastigmat, 5 speeds, ½ to 1/100th, rise and cross. *Good condition* **£1:10:0**

4½×2½ Kodak Junior No. 1a, f/7.7 anastigmat, Diomatic 1/10th to 1/100th sec., T. and B., case. *Very good condition*..... **£1:17:6**

3¼×2½ Dollond Owl No. 4, Wray f/4.5, 3 - speed. *Shop-soiled.* List £2 15s. **£1:19:6**

3¼×2½ Kodak Special, f/6.3 Kodak anastigmat, Optimo 1/300th sec. *Good condition* **£2:10:0**

3¼×2½ Ensign Selfix 20, f/4.5 Ensar. *As new.* List £3 15s..... **£3:3:0**

5½×3½ Nettel Duroll, 15-cm. Nettei Citonar f/6.3, Compur, double extension, rise and cross, plate back, 3 slides, screen. *Very good condition*..... **£3:19:6**

4¼×3¼ Goerz Tenax, Dogmar f/4.5, Compur, micrometer focussing. *Good condition*..... **£5:10:0**

3¼×2½ Zeiss Ikonta 520 IT, f/4.5 Novar, delayed Telma. *As new.* List £6 2s. 6d..... **£4:17:6**

3¼×2½ Voigtlander, f/4.5 Skopar, Compur, hinged back, direct finder, leather case. *Good condition*..... **£5:5:0**

Baldax, 16-on-3¼×2½ film, f/3.5 Meyer Trioplan, Compur. *As new.* List £6 6s. **£5:5:0**

3¼×2½ Glunz, Tessar f/4.5, delayed Compur, case. *As new*.... **£5:15:0**

3¼×2½ Ensign Auto - Speed Focal-plane, 4-in. Aldis Uno f/4.5, rise and cross, case. *Slightly shop-soiled.* Cost £14 10s. **£7:10:0**

4¼×2½ Kodak Six-16 Model C, Zeiss Tessar f/4.5, Compur, leather case. *Excellent condition.* List £11 7s. 6d..... **£7:15:0**

Baldax, 16-on-3¼×2¼ film, Meyer Trioplan f/2.9, delayed Compur. *As new.* List £9 5s..... **£7:17:6**

Reflex

3¼×2½ Ensign Focal-plane Roll Film, Aldis-Butcher f/4.5, leather case. *Good condition* **£5:15:0**

3¼×2½ Kodak Revolving Back Graflex Junior, 5½-in. Cooke f/4.5, 3 D.D. slides, F.P. adapter, case. *Good condition*.... **£8:8:0**

3½×2½ T.-P. Junior Special, Cooke f/4.5, revolving back, 3 slides. *As new* **£9:17:6**

3½×2½ Ensign Special, 5.3-in. Wray Lustrar f/3.2, 3 slides. *Shop-soiled*..... **£9:17:6**

3½×2½ Ernemann Ernoflex Folding, 13.5-cm. Ernon f/3.5, 3 D.D. slides, F.P. adapter, case. *Good condition* **£12:17:6**

REMOVAL SALE

Prior to removal to larger premises at 20, LUDGATE HILL, optical and photographic goods are offered at greatly reduced prices.

Any item sent on five days' approval against cash or C.O.D. . . . Generous exchange allowance.

DOLLONDS

Dollond & Aitchison Ltd. Estd. 1750

OPTICIANS TO H.M. GOVERNMENT

35 LUDGATE HILL

LONDON, E.C.4 Telephone: City 1540.

Field and Studio

6½×4¾ Double Extension Unnamed Field, R.R. lens f/8, rising front, 5 book-form D.D. slides, tripod. *Fair condition*..... **£1:2:6**

10×8 in. Mahogany Studio Square Bellows, double extension to 25 in., rise and fall, reversing back, R.R. lens, 3 book-form D.D. slides (2 have whole-plate adapters), wooden tripod. *Good condition.* **£3:3:0**

6½×4¾ T.-P. Imperial Triple Extension, reversing back, swing, rise and cross front, R.R. lens f/8, 3 D.D. slides, case, tripod. *Splendid condition* **£3:10:0**

8½×6½ Studio, mahogany and brass, double extension, uncut panel, no lens, 3 book-form D.D. slides. *Splendid condition*..... **£4:4:0**

15×12 in. Square Bellows Studio (Farrow), double extension to 37 in., rise and cross, reversing back, uncut lens panel, 1 book-form D.D. slide with 10×12 in. adapter, case. *Excellent condition*.. **£5:5:0**

Plate

3½×2½ Contessa Suevia, rising front, Aplanat f/7.7, Derval shutter, 6 slides. *Fair condition*... **15s.0d.**

3½×2½ Glunz, double extension, 120-mm. Helioplan f/6.8, Ibsor 1 to 1/100th sec., T. and B., rise and cross, 3 slides, F.P. adapter, case. *Good condition*.. **£1:19:6**

6½×4¾ Sanderson, double extension, all movements, reversing back, T.-P. roller-blind shutter, no lens, 3 D.D. slides, case. *Good condition*.. **£3:10:0**

3½×2½ Ensign Double Extension Cameo, 4½-in. Dallmeyer Serrac f/4.5, Acme 1/300th, rise and cross, direct finder, 3 slides, F.P. adapter, case. *Good condition*..... **£4:7:6**

3½×2½ Zeiss Ikon Trona 214/3, Tessar f/3.5, delayed Compur, rise and cross, frame finder, double extension, F.P. adapter, case. *Splendid condition.* Cost £19 10s. **£9:9:0**

Unclassified

Five-Section Brass Tripod. *Good condition* .....3s. 6d.

Posograph Exposure Meter, case. *Good condition* ....3s. 6d.

(Five only) Cinophot Exposure Meters. *Good condition,* at, each .....5s. 0d.

Dremophot Exposure Meter, case. *Fair condition* ....5s. 0d.

1¼-in. Zeiss Circular Sky Filter, in holder, case. *As new.* List 18s. .....5s. 6d.

Ensign Midget Daylight Developing Tank. *Good condition* ..... **6s. 9d.**

Pathe Single Resistance, with ammeter. *As new.* List 17s. 6d..... **9s. 6d.**

Pathe Camo Motor, for Pathe camera. *Good condition*..... **12s. 6d.**

Ica Range-finder, case. *As new* ... **15s. 0d.**

40×30 in. Silver Screen, roller type. *As new*.. **18s. 6d.**

170-mm. Berthiot Anastigmat f/5.7, in ordinary mount. *Good condition* ..... **19s. 6d.**

Bausch & Lomb Casket of Lenses, in Unicum shutter, 1 sec. to 1/100th sec. (6 lenses), covers ½-plate. *Good condition* **£1:0:0**

7-in. Beck Steinheil Unofocal Lens f/6, in standard iris mount. *Good condition*.... **£1:1:0**

×5 Dollond Mark V Directvision Binoculars, in case. *Good condition* **£1:5:0**

Bewi Exposure Meter. *As new*.... **£1:5:0**

15-cm. Hekla f/6.8 Anastigmat, in Compur 1/250th. *Good condition*.... **£1:7:6**

7.2-in. Beck Isostigmar f/5.8 Lens, in standard iris mount. *Good condition*.. **£1:10:0**

2-in. Steward Liquid Compass, case. *Splendid condition* **£1:10:0**

6-in. Ship's Compass, in oil, on gimbal, in oak box. *Good condition* **£1:17:6**

14-in. Busch Bis-Telar f/9 Telephoto Lens. *Good condition*.. **£1:19:6**

Metraphot Exposure Meter, case. *Good condition.* Cost £4 4s. **£2:10:0**

Photoscop Exposure Meter, case. *Good condition*... **£2:10:0**

3-in. Stanley Prismatic Compass, aluminium divided circle with automatic lifter, hinged shades and mirror, case. *As new* **£3:3:0**

40×30 in. Celfix No. 1 Screen, silver surface. *As new.* List £4 12s. 6d. **£3:3:0**

Electro Bewi Meter, in case. *As new.* List £4 15s. **£3:3:0**

Crouch Microscope, inclinable to horizontal, slide focussing, screw fine adjustment, 2 objectives 1/6th and ¼ in., 2 eyepieces, case. *Good condition* **£3:3:0**

9.5 Pathe B Motocamera, f/3.5 lens. *Very good condition*.. **£3:17:6**

2¼-in. O.G. Codrington 3-draw Portable Telescope, pancratic eyepiece ×15, ×20, ×25, case and slings. *Excellent condition*.. **£4:4:0**

2-in. O.G. Ross Naval Telescope No. 4, power ×20, open 31 in., closed 25 in., nickel silver mounts, black leather covering. *As new.* List £11.. **£5:15:0**

Kodascope 8-30. *Good condition.* List £9 9s. **£7:10:0**

3-in. Dollond Astronomical Telescope, astro. eyepieces ×80 and ×120, terrestrial ×45, tall tripod, trunnion head, case. *Good condition* **£16:16:0**

LEICA CAMERAS purchased for SPOT CASH

To those about to Exhibit—

Don't fail to take full advantage of the unique qualities of MEZZOTONE:—Warm tone printing by simple direct development combined with a working speed that permits enlarging as with bromide paper. Remember, too, Mezzotone's long scale of gradation, useful latitude and range of exhibition surfaces. MEZZOTONE Lantern Plates for your Lantern Slides, per dozen 1s. 10d.

★ MEZZOTONE ★

The Criterion CHLORO-BROMIDE

Paper and Lantern Plates

Silky, Silky Rough, Silky Lustra, Grained Silky, Opal Silky, etc.

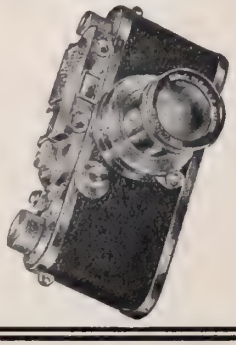
CRITERION (Plates, Papers, Films) LTD., STECHFORD, Warwickshire. London Showrooms: 35, Essex St., Strand, W.C.2

The very wide scope of a Leica

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera, in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f/2 Summar lens, automatic focussing, shutter speeds to 1/1,000th sec. at £43, or 9 monthly payments of £5 0s. 4d.



THE

WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669) 81 Strand, W.C.2 (*Temple Bar* 2710)

111 Oxford Street, W.1 (*Gerrard* 1432) 24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

THE WORLD'S FINEST PRECISION INSTRUMENT



"EXAKTA" F1.9

MEYER PRIMOPLAN

£39/10

ANY LIGHT DAY OR NIGHT

A POSITIVE "REFLEX"

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action 1/1,000th to 6 secs.

Other models of 'MULTI-SPEED' MODEL B

ZEISS TESSAR f/2.8 ..... £27 10 0
ZEISS TESSAR f/3.5 ..... £23 10 0
EXAKTAR Anas. f/3.5 ..... £19 10 0

EXAKTA HANDBOOK

Just published. Fully explains this beautiful camera. Post free, 3s. 6d.

Illustrated Brochure of Cameras and Accessories post free

CARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.



Be sure!!! use SUPERFIX

THE QUALITY PASTE

AND NOTE THE DIFFERENCE.

Obtainable from all Stationers, Stores, Photographic Dealers, etc., from whom FREE SAMPLES are available.
9d. and 1/6. Bulk Tins: 1lb. 2/3, 7lb. 8/9.

Sole Distributors: BLICK OFFICE EQUIPMENT LTD., 68, Lant St., S.E.1

Made by Middlemass & Co., Ltd., Penryn, Cornwall.

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

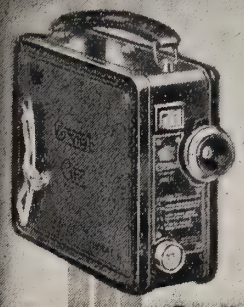
From **£10 : 10 : 0**

With F/3.5 Victar.

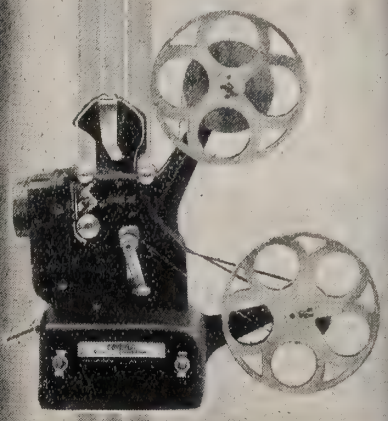
R. A. FLEMING & Co., LTD.

32, LORD ST., LIVERPOOL, 2

Coronet



CINE CAMERA MODEL B, 9.5-mm. Fitted best anastigmat f/3.9 lens, British clockwork motor, film footage indicator, brilliant direct view-finder, strong leather handle. All-metal case panelled with embossed real leather. Metal parts chromium plated and triple-coated black enamel. Tripod socket.....75/-



CORONET NEW 9.5-mm. PROJECTOR Sprocket driven. Absolutely self-contained. Flickerless pictures. High-geared rewinds. Combined lamp and wall plug. Fan cooled. 1-in. anastigmat projection lens giving brilliant picture 36×27 in. at 10-ft. throw. Any voltage 100-250. Any current, A.C. or D.C. 30-ft. to 400-ft. reels without adjustment etc. HAND-DRIVEN MODEL, **5 gns.** Motor unit, which fits into base 45/-

THE CORONET SILVER SCREEN

CORONET SILVER SCREENS Coated special aluminium dope, sprayed black border, black enamelled wooden rollers. In two sizes: For pictures 40×30 in., 15/6: For pictures 30×20 in., 7/6

FROM ALL GOOD PHOTOGRAPHIC DEALERS.

Birmingham 19

Cheap— ★ YET JUST AS EFFICIENT!



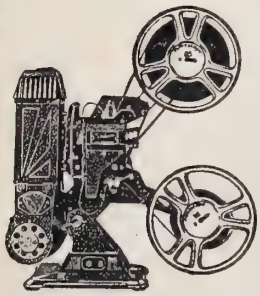
The **CORONET** 9.5-mm. Projector No Claws. Self-contained. Flickerless and Brilliant Illumination. Geared Rewind. Any Voltage or Current. Hand-driven **5 Gns.** Motor-driven. Complete **£7**

● **PRICES TO SUIT ALL PURCHASERS**

IMMEDIATE DELIVERY

PATHÉ 200-B

Finest Value Obtainable.



Brilliant and Steady. Motor Rewind. Takes the Standard 300-ft. Reels.

YOURS FOR **26/3** ONLY And 11 similar monthly payments. Or CASH **£15**

● SPECIAL CINÉ BARGAINS

1 16-mm. Outfit Complete

Including, Agfa f/3.5 Movex 30-B Camera, f/3.5, Telephoto 35/80, leather case. 16-mm. Domestino Projector.

A Genuine Bargain .. **£30 : 0 : 0**

1 16-mm. Stewart-Warner Camera, f/3.5, with sling case. New condition. Price **£4 : 19 : 6**

1 shop-soiled only 8-60 Kodascope Projector .. .. .. **£20 : 0 : 0**

1 S.H. Pathe Home Movie 9.5-mm. Projector, hand-driven .. **£3 : 15 : 0**

1 16-mm. Siemens Camera, cassette loading, f/2.8 Busch Glaukar lens, variable speeds. Shop-soiled only **£25 : 0 : 0**

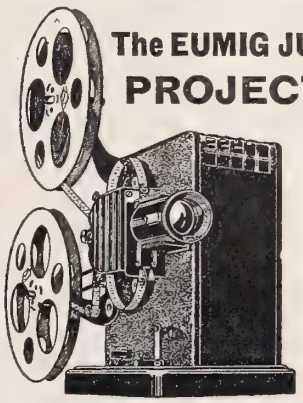
PHOTO TRADING COMPANY, LIMITED

CHANGE ALLEY, SHEFFIELD 1

TEL. 26255

NEW! NEW! NEW!

The EUMIG JUNIOR PROJECTOR



250 Watts

£17 : 17 ONLY.

Immediate Delivery.

YOURS FOR **31/3** down and 11 similar monthly payments.

Available for 8 mm., 9½ mm. or 16 mm.

This new **EUMIG** Projector is without doubt the **Best Value** in High Grade Ciné Projectors, and incorporates many refinements which were previously only to be found in much more expensive machines. Still picture device. F/1.6 Meyer Kinon lens. Very compact. Amazing Brilliance. No resistance required.

Send for leaflet giving full details.

The Best Value



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements, such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR **8/9** down and 11 similar monthly payments.

Or with Compur "S," £6 15 0. Compur Rapid, £7 19 6

Wanted for Cash!

Ciné Apparatus and High-class Cameras

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1. TELEPHONE: VICTORIA 5482 AND 5483

52, Cheapside, E.C.2. TELEPHONE: CITY 5482

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

ENSIGN

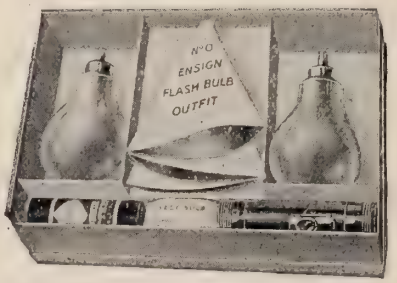


MULTIFLOOD OUTFIT

Easily adjustable to any angle or position. Intense light wherever you want it. Will stand or hang anywhere.

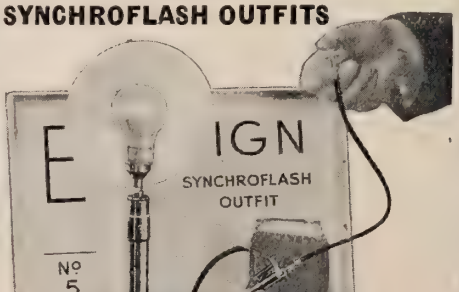
Outfit includes reflector, fitted with bakelite lampholder, 6-ft. flex and plug, and universal head stand. In box (without lamp).....6/-
Osram Photoflood lamps, for use with above.....2/6

FLASH-BULB OUTFITS



Complete outfits containing everything necessary for Flash-Bulb photography, including 2 Philips Photoflux bulbs (small), reflector, torch, battery and test bulb.
No. 0.—With Silverlite folding reflector.....5/6
No. 1.—With Multiray metal reflector.....12/6

SYNCHROFLASH OUTFITS



For genuine indoor snapshots with Flash-Bulbs or Powder. Fitted in a moment. Models for all cameras. Complete outfit.....27/6

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.
For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S Bargains, week by week.—Foth-Derby, new pattern, with pan. windows, f/2.5, D.A. shutter to 1/500th, leather case ; as new, £5/15.—45, Newington Butts, S.E.11. [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

ALLENS.—Leitz Summar f/2 Lens, £12/10 ; Green Screw-in Filter, 15/- ; 4×4 Praxidos 502, with condenser and f/3.5 lens, £12/17/6 ; Negative Holder, 13/6 ; Faltus Masking Board, 19/6.

ALLENS.—4×4 Automatic Rolleiflex, Tessar f/3.5, £10/10 ; Super Ikonta, Tessar f/4.5, Rapid Compur, £13/17/6 ; 3×4 Magnaprint Enlarger, Dallmeyer f/4.5, £4/15.

ALLENS.—6×6 Brilliant, f/6.3, £2/15 ; 3½×2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5, £4/5 ; 3×4 Piccochic, f/2.9, Compur, £4/10.

ALLENS, the Miniature Camera Specialists, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m! [0087

ROLLEICORD II, Zeiss f/3.5 lens, D.A. Compur, E.R. case ; new condition ; never used ; makers' guarantee, approval. £12 ; cost £18/10.—Box 9770, c/o "The Amateur Photographer." [5309

LEICA III, f/3.5 5-cm. Elmar ; as new ; deposit system, £21.—Hay, Borde Hill, Westerham. [5372

1-PLATE Miroflex, f/2.7 Tessar, focal-plane 1/3rd to 1/2,000th, 6 slides, F.P.A., case ; perfect, £20 ; exchanges.—Box 9841, c/o "The Amateur Photographer." [5375

35/- F/4.5 3½×2½ Ensign Folding ; Ditto, 8 speeds, 42/6.—22, Wharncliffe Rd., Shipley. [5378

TWO Perfect Outfits.—Adams' Reflex 5×4, ½-pl. adapters, 8-in. Cooke f/3.5, £15 ; Postcard Sanderson Tropical, 10-in. Zeiss Tessar f/4.5, Compound, £15.—Box 9843, c/o "The Amateur Photographer." [5383

CAMERAS AND LENSES

SUPER Ikonta, 8-or-16-on-4½×2½, f/4.5 Tessar, normal delayed Compur, ever-ready case ; excellent condition, £12.—Below.

PRISM Binoculars, Barr and Stroud, C.F. 5, 6×24 mm., central focussing, case ; new, £3/10.—Box 9842, c/o "The Amateur Photographer." [5382

ROLLEIFLEX, latest 6-cm. Tessar f/3.5, E.R. case, condition perfect, £18 ; approval deposit system.—Box 9848, c/o "The Amateur Photographer." [5385

ROLLEICORD, f/4.5 Triotar ; splendid condition ; bargain, £7.—Nuttall, Chemist, Staveley, Derbyshire. [5389

REFLEX Bargains.—T.-P. Ruby de Luxe 2¼×3¼, f/4.5 Tessar, cost £35, with accessories, bargain, £9/17/6 ; Ensign 3½×2½ Film Reflex, f/4.5, perfect, £5 ; Ensign Model A, ¼-pl., f/4.5 Tessar, cost £20, £8/10.—Cunningham's, 3, King St., Twickenham. [5390

IKOFLEX, Novar f/4.5, 3-speed shutter ; as new, case, £6/5.—Rubie, 7, Lyndhurst Rd., Wolverhampton. [5392

CONTAX, f/2 Sonnar lens, leather case ; cost £42/10 ; guaranteed absolutely perfect and as new in every way ; bargain at £28.—Below.

T.-P. Reflex, f/3.5 Dallmeyer, Stevens' screen, case, pack adapter, etc. ; definitely used for two packs only ; cost £19/19 ; accept £15/15.—Below.

SUPER Ikonta 530/2UCp, f/4.5 Tessar, case ; all as new ; cost £18 ; bargain at £13/15.—Below.

HIGHEST part-exchange allowances ; write for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. [5393

ROLLEICORD, f/4.5, case, "A.P." prize winner, £7/17/6 ; prints.—1, Ringwood Crescent, Nottingham. [5394

KODAK Six-16, Tessar lens f/4.5, in Compur delayed-action shutter, self-erecting front, new this year ; very little used ; Kodak leather case ; reasonable offer accepted.—Box 9855, c/o "The Amateur Photographer." [5404

24 MONTHLY

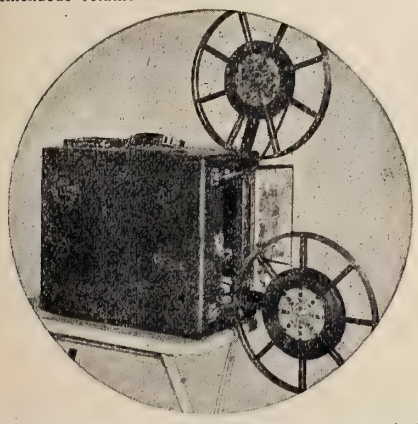
Payments will buy any Brand New Camera, Enlarger, Lantern, Cinema, Talkie or Apparatus to value £25 upwards.

All makes apparatus supplied. Tell your friends about the EDWIN GORSE "Twenty-four" easiest of easy payments plan. Write TO-DAY.

Announcing

New "CHALLENGER" New

HERE, NOW, the New Talkie Projector with (1) 35-mm. purity standard size sound head, and (2) ELEVEN WATTS tremendous volume £125 0 0



The New 16-mm. De Vry "Challenger" Sound Projector leads the world to a new highest purity and quality with its 35-mm. full-size standard sound head. The projector of quality everyone has been waiting for.

16-mm. De Vry "Challenger" Talkie Projector, 750-watt direct coiled-coil illumination by larger 35-mm. size condensers and booster reflector, full purity 35-mm. sound head, 11 watts large volume, of genuine rating sufficient for large halls, schools; yet can be tuned to a whisper for homes. Silent or sound speeds by pushing a switch only, latest easy threading via minimum sprockets and balanced spacing. Dual shuttle movement. New removable aperture-plate for easy cleaning. "One-point" oiling system, to all parts. Rotary barrel shutter, flickerless and maximum light value. Ball-bearing shafts mounted in cast aluminium with the famous "De Vry" sprocket idlers. Perfectly matched 35-mm. sound system with the very latest filtration device for sound purity of low and highest frequencies, microphone and gramophone sockets, tone, volume controls. **Double exciter** lamps (the 35-mm. De Vry Feature, slide one in position without stopping show if the other fails, no other 16-mm. projector has this superb feature). 1,600-ft. capacity (takes any reel 50 ft. to 1,600 ft.) Illuminated controls via translucent panel resembling onyx marble. Large latest dynamic speaker. Latest new pressure plate device, can't scrape sound track. (The new De Vry is the only 16-mm. Projector with this new non-scratch track feature.) The whole outfit complete in two light portable carrying-cases.

"CHALLENGER"—The De Vry answer to the PERFECT Talkie. Amazing purity of 35-mm. quality.

● THE TALKIE OF THE YEAR. ●
Only £125 0 0 New.

BOOKLET FREE. SEVEN DAYS' APPROVAL.
£5 MONTHLY SECURES. EXCHANGES.
INSIST on the "Challenger."

De Vry leads the world in actual Cinema sales—160 machines to Ford Motors Co., U.S.A.; 60 machines Firestone Tyre Co., Standard Oil, Goodyear Tyres, etc. etc. **INSIST on De Vry.**

Stocked by all leading dealers—Messrs. Wallace Heaton, Ltd.; City Sale & Exchange (1929), Ltd.; J. Turner, Leicester; F. Bromhead, etc., etc.

OTHER DE VRY PRODUCTS.

16-mm. De Vry Silent Projector, 200-watt.... **£14 14 0**
16-mm. De Vry News Reel Camera, 100-ft..... **£18 18 0**
16-mm. De Vry Intermittent Sprocket (35-mm. action), silent projector, 1,000-watt, 1,600-ft., in case, **75 gns.**
16-mm. De Vry Intermittent Sprocket Sound Projector, 1,000-watt direct illumination, 15-watt large genuine volume, 1,600-ft. capacity. The super luxe projector **165 gns.**
35-mm. De Vry News Reel Camera, used by news reels throughout the world..... **£45 0 0**

EDWIN GORSE

Sole Agents "De Vry" Cinemas,

86, ACCRINGTON RD., BLACKBURN

London Depot: 96, WEYMOUTH ST., W.1

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

$3\frac{1}{2}\times2\frac{1}{2}$ Mentor Sports Reflex, rising front, deep hood, wire-frame finder, quick-wind focal-plane shutter, 1/14th to 1/1,300th and Time, fitted Helioplan f/4.5, focussing, 3 slides, F.P. adapter, roll-holder, release, leather case, £7/15.

POSTCARD Shew Xit Camera, aluminium bound, fitted Busch Detective Aplanat, Automat shutter, 1 to 1/100th, 3 D.D. plate holders, leather case, £1/15.

5×4 Century Grand Senior Folding Hand or Stand, double extension, wide angle rack, revolving back, high rising and swing front, spirit levels, 3 roller D.D. slides, F.P. adapter; fair order, £2.

POSTCARD Goerz Taro Tenax Folding, double extension, rising and cross front, reversible finder, Kalostigmat f/6.8, Ibso shutter, 1 to 1/100th, 3 slides; fine order, £2/10.

$3\frac{1}{2}\times2\frac{1}{2}$ Ensign Folding Pocket, single extension, reversible finder, extra Rapid Aplanat f/8, speeded shutter, 12 slides, leather case, 10/-, plus postage.

9×12 Ica Ideal Folding, double extension, rack rising and cross front, reversible and wire frame finder, fitted Carl Zeiss Protarlinse f/6.3, Compur shutter, 1 to 1/250th, 11 slides, F.P. adapter, leather case, £3/17/6.

POSTCARD Goerz Tenax Folding, double extension, rack rising and cross front, reversible finder, fitted Goerz Dagor f/6.8, Compound shutter, 1 to 1/200th, 3 slides, F.P. adapter, £2/15.

5×4 No. 4 Roll Film Kodak, rack rising and cross front, reversible finder, fitted Goerz Syntor f/6.8, Compound shutter, leather case, £1/10.

PATHESCOPE Imp-Roved Home Cine Projector, complete with motor, super attachment and resistance; as new, £5.

LEITZ Leicameter, Model 627, with instructions; perfect working order; list price £8/10; our price, £3/15.

2A Box Brownie, as new, 10/-; No. 0 Box Brownie, 1/6; 2a Box Brownie, 5/-; No. 2 Box Brownie, 5/-; No. 3 Box Brownie, 7/6; 2a Box Brownie, 5/-; No. 3 Box Brownie, 5/-; No. 3 Box Brownie, as new, 7/6; No. 2a Folding Autographic Roll Film Brownie, R.R. lens, Kodex shutter, leather case, 15/-; No. 2a Folding Autographic Brownie, R.R. lens, Kodex shutter, canvas case, 15/-; ¼-pl. Folding Pocket Kodak, R.R. lens, T. B. and I., leather case, 5/-; $3\frac{1}{4}\times2\frac{1}{4}$ Butcher's Roll Film Carbine, focussing, rack rising front, reversible finder, Velos anastigmat f/7.7, Lukos II shutter, leather case, £1/5; all plus postage.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms: Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

N. & G. Baby Sibyl, 4½×6 cm., Zeiss Tessar f/4.5, 12 slides (single), 2 leather cases, F.P.A.; all perfect condition, £5.—Maxwell, 453, Brighton Rd., South Croydon. [5396

$3\frac{1}{2}\times2\frac{1}{2}$ T.-P. Special Ruby Reflex, Ross Xpres f/4.5, sunk lens box, 2 D.D. slides, F.P.A., filter, case; perfect, £7.—155, Golders Green Rd., N.W.11. [5398

1-PLATE N. & G. Sibyl, Ross Xpres f/4.5, 6 4 slides, F.P.A., 2 focussing screens, leather case, £5/10.—Box 9855, c/o "The Amateur Photographer." [5403

GRAFLEX ¼-pl., Bausch and Lomb Tessar f/4.5 lens, for roll films; in fairly good condition; reasonable offer accepted.—Box 9856, c/o "The Amateur Photographer." [5405

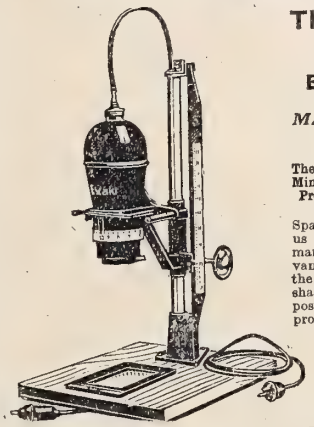
LEICA III, f/2 Summar, £28/10, and Model II Leica, f/3.5, 16 guineas, both chromium and as new, bought for experimental work; also Chromium Universal View-finder, £3/3, and Waist-level Finder, £1; Combination Case for Leica and accessories, £1; and Ombrux Exposure Meter, 30/-.—Box 9857, c/o "The Amateur Photographer." [5406

WELTA Gucki, Meyer f/2.9 Trioplan, Compur, 16 on V.P.; as new, £3/10.—64, Arlington Rd., Teddington, Middx. [5409

£6 Retina Miniature, f/3.5, latest model; snip.—Green, 48, Manchuria Rd., S.W.11. [5429

ENLARGERS

ON SERVICE DEFERRED TERMS.



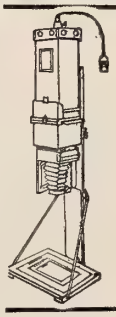
The EXAKT DE LUXE ENLARGER.

MADE IN NINE MODELS.

The Ideal Enlarger for Miniature Specialists and Professional Operators.

Space does not permit us to enlarge on the many features and advantages associated with the "Exakt," but we shall be pleased to send post free descriptive prospectus.

Prices from
£12 : 15 : 0



No. 2 "AMPLUS" ENLARGER

Form A, for use with your own camera.
Form B, to accommodate your own lens.
Form C, complete with lens.

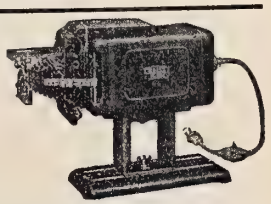
PRICES:

	$3\frac{1}{4}\times2\frac{1}{4}$ in.	¼-plate.
Form A	£2 12 6	£3 15 0
Form B	£3 7 6	£4 10 0
Form C, with Achromat lens	£3 17 6	£5 0 0
Form C, with f/6.3 anastigmat	£5 2 6	£6 10 0

Deferred Terms any Model.

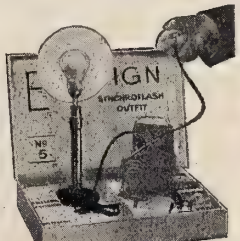
THE MIRAX

For use with own camera, $3\frac{1}{4}\times2\frac{1}{4}$ or ¼-pl. Diffusa type electric fittings.
¼-plate £3 7 6
$3\frac{1}{4}\times2\frac{1}{4}$ Adapter, extra, 2s. 6d.
Mirax Easel and Stand, for vertical use, extra £1 17 6



Mirax used horizontally.

SYNCHROFLASH OUTFITS



For snapshots with flash-bulbs or powder. Simple to operate. No exposure guessing.

Model 1, complete outfit, for Compur shutter ...17s. 6d.
Model 2, for Ever-set and roller-blind shutters.....17s. 6d.
Model 3, Synchroflash attachment and adapter, to use with existing flash-bulb outfit, Compur shutter only 10s. 6d.
No. 5, complete outfit, with torch and heavy stand reflector and 4 flash-bulbs 27s. 6d.
Also Synchroflash attachment for Leica and Rolleicord 12s. 6d.

Write for Synchroflash booklet. Post free.

SERVICE BROMIDE POSTCARDS

GLOSSY, SEMI-MATT AND MATT
Hard or Normal.

2/9 per 100. Post 4d. extra.
1/9 per 50. „ 3d. „

Phone: Holborn 0664 (3 lines). Established 1889

The Service Company Ltd LONDON

289, HIGH HOLBORN, LONDON, W.C.1

SAVED!

ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .

"TEITEL'S *Scratchproof*"

will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions

POST **5/-** FREE.

Obtainable from all reputable dealers.

TO CINÉ USERS ! We also supply Teitel's **NEW LIFE** for rejuvenation of old films.

Write for particulars

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

YOU GET
"A GOOD DEAL"
from the
NEWPORT CAMERA EXCHANGE
5, HIGH STREET, NEWPORT, MON.

ALL CAMERAS FROM A BROWNIE TO A LEICA

Zeiss Kolibri, as new, f/3.5 Novar lens, Telma shutter. Cost £8 12s. 6d..... **£4 : 5 : 0**

Ensign Midget, f/6.3 lens. Cost 55s. As new ..... **£1 : 15 : 0**

Rolleidex, f/3.5 Tessar lens, £25 model. Shop-soiled only..... **£19 : 17 : 6**

Kodak Six-20, latest model, f/6.3 lens. Cost £3 12s. 6d. As new..... **£2 : 15 : 0**

Zeiss Icarette 3½ × 2½ Roll Film, f/4.5 Tessar lens, Compur shutter. Cost £13 5s. As new..... **£7 : 5 : 0**

Ensign ¼-pl. Reflex, f/4.5 Aldis-Butcher lens, 6 slides and leather case. Perfect condition..... **£3 : 15 : 0**

Ensign Multex, f/3.5 Ensar lens, focal-plane shutter, 1 to 1/500th sec. Cost £16 16s. As new ..... **£10 : 5 : 0**

Contax I, f/2.8 Tessar lens, ever-ready case. Cost £35. In perfect condition.... **£19 : 15 : 0**

Kodak Six-20 Duo, f/4.5 anas. lens, Compur shutter. Cost £5 7s. 6d. As new **£5 : 15 : 0**

Ensign Auto-Speed 3½ × 2½, focal-plane shutter, 1/15th to 1/500th sec., f/4.5 Ensar lens. Cost £12. As new..... **£5 : 10 : 0**

Voigtlander Avus 3½ × 2½ Plate, f/4.5 Skopar lens, Compur shutter, 6 slides. Perfect condition ..... **£4 : 15 : 0**

CAMERAS AND LENSES

ROLLEICORD, f/3.8 Triotar, 1/300th, Compur, E.R. case, Rolleiflex filter; excellent condition, £10; wanted—Auto. Rolleiflex.—60, Congleton Rd., Macclesfield. [5416

CERTO Super Sport, f/2.9 Meyer Trioplan, Compur D.A., 6 slides, F.P.A., case; almost new, £7/5.—Below.

ERNEMANN Miniature Ernoflex, 6½ × 4 cm., f/3.5 Ernon, quick-wind focal-plane, 1/10th to 1/1,000th, 6 slides, F.P.A., leather case; very good condition; cost £26; £7/10.—Below.

ROLLEICORD I 6 × 6, f/3.8, as new, £10; Zeiss Nettar, f/4.5, Compur, list £7/10, for £6/5, shop-soiled.—Below.

LEICA, Contax II, Rolleiflex, Ikontas, all in stock; before you exchange your present apparatus let us quote you; you'll be surprised. —Below.

GERMAN Quality Pro-prints and Enlargements that will please; send trial order; standard prices.—Below.

PELLING, 17, Turnham Green Terrace, Chiswick, W.4. Chis. 2784. [5421

MINIATURE Cameras.—Leica Model III, chromium, f/2 Summar, perfect condition, cost £41, for £32/10; Leica Standard Model, f/3.5 Elmar, almost new, £17, for £11/19/6; Kodak Retina, f/3.5 Xenar, takes Leica film, Compur shutter, 1/300th, £13, for £7/10; write for Second-hand Miniature Lists.—Norman Brown and Co., Miniature Specialists, 36, North Lindsay St., Dundee. [5425

LEICA III, chromium, Elmar f/3.5, No. 1 filter, lens hood, E.R. case, £22; deposit system.—Box 9872, c/o "The Amateur Photographer." [5431

LEICA I, non-interchangeable, f/3.5, focal-plane, £6/5.—Box 9874, c/o "The Amateur Photographer." [5433

REFLEX, 3½ × 2½ T.-P. Rubyette I, Dallmeyer f/4.5, Popular Telephoto f/6.5, 6 slides, F.P.A.; good condition, £10.—Box 9877, c/o "The Amateur Photographer." [5436

ZEISS Super Ikonta, f/2.8 Zeiss Tessar lens, with additional special view-finder, portrait attachment, ever-ready case, and latest tilting head stand; whole outfit as new, only 2 months old; cost £34 odd; first £23 secures.—Box 9880, c/o "The Amateur Photographer." [5439

LEICA II, black, Elmar 5-cm., in ever-ready case or purse; perfect condition, £18.—2, Weaponness Valley, Scarborough. [5441

CONDENSER Lenses, first-hand, 4½-in. unmounted, 10/- pair, mounted 13/6; 5½-in. unmounted, 16/6; 5½-in. unmounted, 22/-; all sizes 1 to 10 in.—Below.

SPOTLIGHT Lenses, Enlarging, Projection, Cinema and Lenses for all photographic purposes; quantity 6 to 10 in. diameter condenser lenses, cheap, slightly chipped; lists free, stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [5419

ROSS Teleros, 11-in., and Sinclair lens hood, £6.—54, Buchanan Gardens, Willesden. [5373

CONDENSER Lenses (new), 5⅛-in. diameter, covers up to ¼-pl., 15/6 pair, post paid.—Mogge, 34, Hereford Rd., London, W.5. [5414

LEICA Sumarchrom f/2, chromium, new, £10; Efernkup f/4.5, 13.5-cm., coupled, purse, £9/10; Licht Synchronised Flashlight Attachment for Leica, 8/-; Ombrux Electric Light Meter, E.R. case, £1/10; all perfect order.—33, High St., Aberdeen. [5415

ALDIS Anastigmat 3-in., iris, f/3, normal mount; perfect, 38/-.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [5420

13.5-CM. Elmar f/4.5, coupled, as new, £10; 3.5-cm. Elmar f/3.5, chromium, coupled, unused, £7.—30, St. Mary's Rd., Smethwick. [5424

ABSOLUTELY as new.—Meyer Plasmat f/1.5, for Contax, hood, case, £23; cost over £30.—Box 9871, c/o "The Amateur Photographer." [5430

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [5367

FILM Hire.—9.5-mm. Supers, 1/- per two days; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

REDUCED Film Hire.—9.5 Supers, 1/- per reel; send P.C. for particulars and second-hand list.—Camera Craft, 446, Green Lanes, Palmers Green, N. [0050

MIDAS Camera-Projector 9.5, complete outfit; as new; cost £9; £4, genuine bargain.—E. H. Mortimer, 79, James St., Rugby. [5376

CAMPRO Cine Projector Camera, with leather case and 3 unused films; what offers?—83, Salisbury Rd., High Barnet. [5369

ANNUAL SALE

Voigtlander Bessa, 8 or 16, Skopar f/4.5, D.A. Compur. As new..... **£5 15 0**

Kodak Six-20 Junior, K. anastigmat f/7.7. As new **£1 10 0**

Icarette 3½ × 2½, Tessar f/4.5, Comp., case. Perfect **£3 17 6**

Voigtlander Bessa, 8 or 16, Voigtar f/4.5, Pronto. As new..... **£3 7 6**

Zeiss Kolibri 3 · 4 cm., Tessar f/3.5, Comp. Perfect **£6 12 6**

Ensign Doutle-8, 3 × 4 cm., Ensar f/4.5. List £3 12s. 6d. As new **£2 7 6**

Zeiss Ikonta 16 on 120, Novar f/4.5, Telma. Perfect **£4 0 0**

Baldi 3 × 4 cm., Meyer f/3.5, Comp. As new.... **£5 5 0**

Super Ikonta 530, Tessar f/3.5, Compur. As new **£12 15 0**

Kodak Retina, Xenar f/3.5, Compur, leather case. Perfect **£6 17 6**

Baby Ikonta 3 × 4 cm., Novar f/3.5, Compur. As new **£5 17 6**

Baby Ikonta, 3 × 4 cm., Tessar f/3.5, Rapid Compur. As new..... **£7 15 0**

Baldina, 36 pictures on 35-mm., Meyer f/3.5, Comp. As new..... **£6 10 0**

Super Ikonta 530, 16 on 120, Tessar f/3.5, Rapid Comp. As new **£13 5 0**

Foth-Flex 6 × 6 cm., Foth f/3.5, focal-plane shutter, case **£6 12 6**

Voigtlander 6 × 6 cm., Skopar f/4.5, Comp. As new **£4 5 0**

Rodenstock Clarovivid, 8 or 16, Trinar f/3.9, Comp., range-finder coupled to view-finder. List £16 7s. 6d. **£12 0 0**

Auto Rolleiflex 6 × 6, Tessar f/3.5, Rapid Comp. As new **£18 10 0**

Zeiss Ikonta, 8 or 16, Novar f/4.5, Comp. As new **£7 17 6**

Voigtlander 6 × 6 cm., 45/- model. As new..... **£1 12 6**

Voigtlander Superb 6 × 6, Skopar f/3.5, Comp., E.R. case **£11 17 6**

Contax I, wedge-finder, Sonnar f/2, E.R. case. Perfect **£25 0 0**

Contax I, wedge-finder, Tessar f/3.5. As new.... **£18 0 0**

Contameter, for Contax. New condition **£7 5 0**

Leica III, black, non-collaps. f/2 Summar. Perfect **£25 0 0**

Leica II, black, Hektor f/2.5, E.R. case..... **£20 0 0**

Elmar 9-cm. f/4. As new..... **£8 10 0**

Elmar 10.5-cm. f/6.3. As new..... **£6 10 0**

Hektor 13.5-cm. f/4.5. As new..... **£13 10 0**

Vidom Finder. As new..... **£3 0 0**

Valoy Enlarger. As new..... **£7 10 0**

Exakta Multi-speed, plate back, Tessar f/2.8. Shop-soiled **£22 0 0**

GEORGE CHILDE LTD
PHOTO-CHEMIST
228, Roundhay Rd., Leeds Phone 42057

CINÉ PROJECTORS
Silent or Sound

We offer you an exceptional selection

GEBESCOPE TALKIES,
BELL & HOWELL FILMO,
BOLEX, SIEMENS,
EUMIG, KODAK,
KEYSTONE, PATHÉSCOPE,
and all Accessories.

EXPERT SERVICE.
A LARGE FILM LIBRARY.
Many Second-hand Bargains.

BRADY & MARTIN
CINÉ SPECIALISTS, LTD.
29, MOSLEY STREET
NEWCASTLE-UPON-TYNE

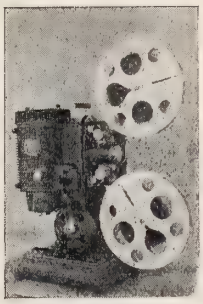
The AMPRO 16 mm: PRECISION BUILT MOTION-PICTURE EQUIPMENT

SIMPLICITY IN OPERATION
COMPACTNESS, PORTABILITY
THEATRE-LIKE PROJECTION
Sums up AMPRO PROJECTORS



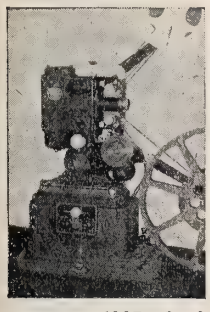
MODEL JS.
500 WATT
Ideal for Home Use
Supplied complete with Accessories in De-luxe case.
PRICE
£42 : 10 : 0

MODEL KS.
750 WATT
Recommended for use in large halls. Complete outfit with Accessories and De-luxe carrying case.
PRICE
£50 : 0 : 0



CONVERTIBLE SILENT to SOUND
Model N/C enables the purchaser to have an up-to-date silent projector which can at a later date be converted for Sound Film. Price.... £60

AMPROSOUND



A.C. or D.C.
WITHOUT USING CONVERTERS
is only one of the amazing features of the new Sound Film equipments available in two models, each designed for trouble-free operation. Extremely compact and light in weight, Amprosound provides Talking picture equipment second to none at low cost.

MODEL M £115 : 0 : 0 Total weight only 53 lb.
MODEL N £127 : 10 : 0 Total weight only 57 lb.

Ask your Dealer for the New Catalogue.

M. W. DUNSCOMBE LTD
BRISTOL
AMPRO
SOLE TRADING DISTRIBUTORS FOR THE UNITED KINGDOM & IRELAND
5, ST. AUGUSTINE'S PARADE, BRISTOL

CINEMATOGRAPH APPARATUS

KODASCOPE Projector 16-mm., 2-in. lens, variable 200/250-volt resistance, 250-watt lamp, nearly new, cost £51; price £15.—Below.

ENSIGN Titler, with box of capitals and lower-case letters, complete, without lamps, 25/-; Four 100-ft. Ensign 16-mm. Films, two Charlie Chaplin and two Mickey Mouse, unscratched, as new, cost £3/16, price £2.—W., 2, Little Forest Mansions, Bath Rd., Bournemouth. [5381

CINE-KODAK Model K, f/1.9 lens, filter, leather case; like new, cost £36, accept £22.—A. Vincent Bibbings, Queen St., Newton Abbot. [5397

SECOND-HAND Silver Screen for sale, good condition; approx. 9×6 ft., £2.—B. S. Productions, 1, Mitre Court, London, E.C.4. [5399

MOVIKON, Zeiss 16-mm., coupled range-finder, f/1.4, case; finest camera obtainable; first £75.—86, Accrington Rd., Blackburn. [5408

CINE-KODAK BB, f/1.9, used twice, leather sling case; bargain, £10/10.—37, College Rd., Harrow. [5410

CEBESCOPE 16-mm. Talkie Outfit, complete, nearly new, £50, film included.—Cocks, Dolgelley. [5413

PATHE Home Projector, 9.5-mm., super attachment, C motor, group resistance, with ammeter, accessories; excellent order, £7/17/6; Three Super Films, 10/- each.—M., 34, Clarendon Villas, Hove. [5422

PATHESCOPE 200-B Projector, double resistance 200-250 volts; as new, £10/10.—Box 9876, c/o "The Amateur Photographer." [5435

16-MM. Ampro KD, 750-watt, latest, case; just as new; first £35.—Below.

16-MM. Gaumont-British Talkie; cost £175; hardly used; bargain, £115.—Below.

G916 BOLEX and resistance; perfect; bargain, £29/10.—86, Accrington Rd., Blackburn. [5440

PHOTO-ELECTRIC Cells, caesium, potassium, selenium, highest sensitivity; bargain lists.—Cefa Products, 11, Ramsden Rd., S.W.12. [5445

PATHESCOPE Motocamera B, perfect condition, £6/6, for £3/10; Set Extra Lenses, 21/-, for 13/6; Ensign Auto-Kinecam, f/2.6 lens, leather case, £18/18, for £8/10; Silent Sixteen Projector, 100-watt, resistance, metal case, bargain, £7/10.—Brown, 36, North Lindsay St., Dundee. [5426

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

THORNTON-PICKARD Enlarger, 5½-in. condensers, complete, £3; also Midas Camera - Projector, as new, with case, £3/10.—Fisher, 62, Hamilton Rd., Felixstowe. [5370

VERTICAL Miniature Enlarger, Meyer f/3.5 anastigmat, special masks, adjustable metal printing-frame; cost £24; little used, accept £12/10.—Wilkinson, 65, Bents Rd., Parkhead, Sheffield. [5371

ROSS Science Lantern, in perfect condition, all details, in case, electric; offers.—Kalemie, Vicarwood Avenue, Derby. [5380

VERTICAL Magnaprint Enlarger, 3⅛×2½ and portion ¼-pl., f/6.3 anastigmat; as new, £5/10.—Box 9858, c/o "The Amateur Photographer." [5407

OPTICAL Lanterns.—Large selection of Second-hand Models and Accessories; lists on application.—Brown, 36, North Lindsay St., Dundee. [5427

ZEISS Magniphot Enlarger, with lamp and lens, recently purchased new for £13/2/6; accept £7.—115, Talbot Rd., Old Trafford, Manchester. [5418

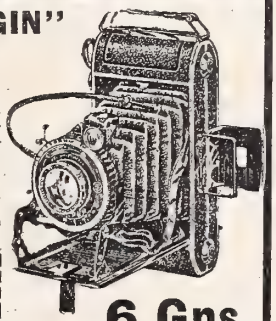
LEICA Focomat Enlarger, with 40-in. column, as new, £13; Elmar Lens, 9-cm., f/4, £9; Frame Finder and Purse, 24/-.—Cobb, 422, High St., Lewisham. [5428

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

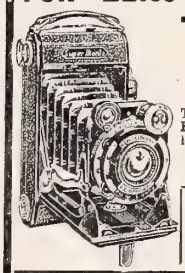
GAMAGES

The "WIRGIN" SPECIAL
ROLL FILM CAMERA
Takes 8 or 16 pictures on standard 3¼×2¼ spool.
Fitted D.A. Compur shutter, f/3.9 Rodenstock lens, self-erecting front, hinged back, optical D.V. finders, pressure plate. A camera that embodies every refinement and is perfectly finished.



EASY TERMS: 12 MONTHLY PAYMENTS OF 11/3
6 Gns.

EASIEST OF EASY TERMS FOR ZEISS IKON CAMERAS
—12 MONTHS TO PAY



ZEISS IKON SUPER IKONTA
Takes 8 or 16 pictures on 2¼×3¼ film. F/3.8 Tessar, New Rapid Compur, coupled range-finder
£22:10s.
DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF £1:19:6

SECOND-HAND BARGAINS

620 KODAK DUO (16 on 2¼×3¼), f/4.5 anastigmat, Compur shutter, yellow filter. List £8 10s. New condition £6:17:6
ENSIGN DOUBLE 8 (16 on V.P.), f/4.5, 3-speed shutter. List £3 12s. 6d. As new £2:12:6
16-on-2¼×3¼ BALDA, f/3.5 Meyer, Compur shutter, D.V. optical finder. As new £6:18:6
16-on-V.P. (3×4) VOIGTLANDER PERKEO, f/3.5 Skopar, Compur shutter. Cost £10 5s. As new.. £5:7:6
LATEST 8-or-16-on-2¼×3¼ ENSIGN SELFIX, f/4.5, 3-speed shutter. List £3 10s. Excellent condition £2:10:0
2¼ SQUARE 6-EXPOSURE ROLLEIFLEX, f/4.5 Zeiss Tessar, Compur shutter, leather case. Good condition £8:7:6
16-on-V.P. (3×4) FOTH-DERBY, f/2.5 anastigmat, D.A. focal-plane shutter, in case. List £7 10s. £4:17:6
STANDARD MODEL LEICA, f/3.5 Leitz Elmar, interchangeable mount, angular view-finder, separate range-finder, leather case. Cost nearly £20. All in excellent condition £13:7:6
ROSS PANROSS POSTCARD PRESS CAMERA, f/6 Dallmeyer Stigmatic, first-class focal-plane shutter, speeded 1/15th to 1/1,000th sec., F.P. adapter. Cost £20 ..... £3:17:6
3¼×2¼ MURER REFLEX, f/4.8 T.-P. Ruby anastigmat, 6 slides and leather case £3:15:0
16-on-2¼×3¼ ZEISS IKONTA, f/4.5 Tessar, Compur shutter. Cost £10. Slightly soiled only..... £8:7:6
16-on 2¼×3¼ ZEISS IKONTA, f/3.5 Tessar, Rapid Compur. List £12 7s. 6d. As new £10:12:6
LEICA VALOY ENLARGER, for use with interchangeable lenses, complete with 11×8 copying board. List £9 5s..... £4:17:6
3¼×2¼ ZEISS IKON MIRAPHOT ENLARGER, f/6.3 anastigmat. List £8 2s. 6d. As new..... £6:12:6
2¼×3¼ ZEISS NETTAR ROLL FILM, f/4.5, Compur shutter. List £7 5s. Shop-soiled only..... £5:15:6
KODAK CINE 8 CAMERA, f/3.5. List £9 7s. 6d. Shop-soiled only..... £6:12:6
14-on-V.P. (3×4 cm.) ENSIGN MULTEX MINIATURE, f/3.5 Ensar anastigmat, coupled range-finder, focal-plane shutter, 1 to 1/500th sec., automatic film wind. List £16 16s. Shop-soiled only..... £11:17:6
BEIRA 35-mm. CINE FILM MINIATURE, f/4.5 anastigmat 3-speed shutter. Excellent condition..... £1:17:6

★ Good quality Ciné Cameras urgently required for cash. Highest prices paid.

GAMAGES
HOLBORN, LONDON, E.C.1 *Phone: HOLborn 8484*

BAKER'S of HOLBORN

This Week's Bargains!

Standard Leica, f/3.5 Elmar, range-finder and case. Exceptional condition..... **£10 10 0**

3¼ × 2¼ Ensign Autorange, f/4.5 Ensar, D.A. Compur and case. All as new. Cost £10..... **£7 10 0**

3¼ × 2¼ Voigtlander Roll Film, f/4.5 Skopar, D.A. Compur. New condition..... **£6 6 0**

No. 5 Ensign Carbine, f/6.3 Aldis, Trichro shutter and case. New condition. Cost £5 5s..... **£2 5 0**

3¼ × 2¼ Ica Folding Reflex, Tessar f/4.5, 3 D.D. slides and case. New condition..... **£15 0 0**

¼-pl. Ica Reflex, f/4.5 Tessar, 6 slides, F.P. adapter **£7 10 0**

¼-pl. T.-P. Special Ruby Reflex, f/4.5 Aldis, M.W. adapter, 12 envelopes, roll-holder and case..... **£6 10 0**

¼-pl. Roll Film Sibyl, Tessar f/6.3. Perfect condition **£6 6 0**

½-pl. Ica Tropical, 3 D.D. slides, F.P. adapter, Tessar f/6.3 and case. New condition. A bargain. Cost £60 **£15 0 0**

¼-pl. Zeiss Ikon Maximar, f/4.5 Tessar, 3 slides, F.P. adapter. As new, with case..... **£11 0 0**

4½ × 6 cm. Ernemann Min. Focal-plane, f/4.5 Dogmar, 3 slides, F.P. adapter. New condition..... **£11 10 0**

¼-pl. Ica Press Camera, f/4.5 Tessar, 12 lock-in slides **£12 10 0**

CINÉ :

Simplex Pockette 16-mm., f/3.5 anastigmat. New condition..... **£13 0 0**

Ensign Auto. Kine 16-mm., f/2.9 Cinar and case **£12 0 0**

LIBERAL ALLOWANCE ON YOUR OWN CAMERA IN EXCHANGE.

C. BAKER

244, HIGH HOLBORN, W.C.1

SALANSON LTD.

"Best in the West."

Selected Guaranteed BARGAINS

3 × 4 cm. Dolly, f/2 Xenar, Rapid Compur, zip suede pouch..... **£10 15 0**

531/2 Zeiss Super Ikonta II, f/3.8 Tessar, Rapid Compur, leather case. As new..... **£23 15 0**

3¼ × 2¼ Ensign Autorange, f/4.5 Ensar, Mulchro **£5 12 6**

¼-pl. Roll Film and Plate Zeiss Nixe, f/4.5 Tessar, Compur, 6 slides, focussing screen, 3 Distars and leather case..... **£6 12 6**

4.5 × 6 cm. Goerz Tenax, f/6.8 Dagor, Compound shutter, 6 slides, leather case..... **£2 12 6**

3½ × 2½ Voigtlander Tourist, f/3.5 Heliar, Compur, 12 slides, F.P. adapter, filter, 2 Frontars, leather case..... **£11 15 0**

¼-pl. Cameo, f/6.3 Tessar, Compur, 8 slides, canvas case..... **£3 17 6**

5½ × 3½ Ensign Klito, f/6.3 Dallmeyer, Ilex Gen. shutter and **Trichrome Repeating Back,** complete with D.D. slides, filters and density scale.. **£4 15 0**

Bolex D.A. Projector, for 9 or 16 mm., 40-mm. lens, 400-watt lamp, complete with resistance and case **£32 15 0**

Pathescope 200-B Projector, 210-volt model, complete with case..... **£12 15 0**

Pathescope Home Movie, clip gate, super attachment, motor resistance and case..... **£9 9 0**

4 × 4 Rajah Enlarger, f/4.5 anastigmat, and masks **£6 10 0**

¼-pl. Coronet, f/6.8 Dagor, runner board, easel, special carrier for roll film in strip..... **£10 10 0**

Comprehensive stock of all leading Cameras, Cinematographs and Enlargers. LARGE CINÉ LIBRARY.

HIGHEST ALLOWANCES IN EXCHANGE.

20, HIGH STREET, BRISTOL AND 119, QUEEN ST., CARDIFF

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED for cash, Leica Accessories: Belun, Betab, Firgi, Figro, Fipos, Toosf; quote.—Lee, Broomfield, Alexandra Rd., Farnborough. [5374

£30 offered for Contax II, f/2 Sonnar; good condition.—22, Wharncliffe Rd., Frizinghall, Bradford. [5377

WANTED.—16-mm. Projector, resistance, titling letters, tripod, lenses.—Keesey, Blythe, Alvechurch, Birmingham. [5379

WANTED.—Adjustable Adon, Reflex with Cooke f/2.5 or faster lens.—Box 9844, c/o "The Amateur Photographer." [5384

WANTED.—Correx Tank, 17 oz. preferred, reasonable.—58, The Grove, Isleworth, Middlesex. [5386

ROLLISCOPE, must be in perfect condition; lowest price.—R. Foulquies, The Park, Leek, Staffs. [5387

WANTED.—Baldi or Baldax, f/2.9, or Dollina, f/2, cheap.—32, Westminster St., Gateshead. [5388

WANTED.—Standard Films and Projector; cheap for cash.—Holmwood, Grove Rd., Sutton, Surrey. [5391

WANTED.—Latest Automatic Rolleiflex, Tessar f/3.5.—Percival, Leighton, Shinfield, Reading. [5395

WANTED.—Good Quality 16 and 9.5 mm. Projectors, for cash or exchange.—City Sale and Exchange (1929) Ltd., 59, Cheapside, E.C.2. [5402

WANTED.—Latest Large Rolleiflex and cash in exchange for Leica III, f/2 outfit.—45, Victoria Rd., Stechford, Birmingham, 9. [5411

WANTED.—Rolleicord II or Rolleiflex, reasonable price.—E. R. Hallows, The Nook, Bramhall, Cheshire. (Phone, Bramhall 186.) [5412

EXCHANGE.—Agfa V.P., f/3.9, Compur, as new, for K.W. f/4.5 Reflex.—Gibson, Beckside, Coniston, Lancs. [5417

EXCHANGE.—3½ × 2½ Certotrop, f/2.9 Xenar, double extension, 8 slides, R.F.H., F.P.A., cost £20, for 8-mm. Cine Outfit.—9, Manston Avenue, Southall. [5423

WANTED.—Baby Ikonta, anastigmat lens, Compur; exchange, almost new Barlet Portable Typewriter.—Box 9875, c/o "The Amateur Photographer." [5434

WANTED.—Ideal 250/3, 3½ × 2½, roll-holder, Proxar, Distar, filters, folding pocket tripod, etc.—Box 9878, c/o "The Amateur Photographer." [5437

WANTED.—Enlarger for Miniature Negatives, to take Contax lens preferred, also collapsible Contax Lens Hood.—Box 9879, c/o "The Amateur Photographer." [5438

PYE Radiogram All Mains Superhet, cost 26 gns., perfect, little used, for Super Ikonta 530/16, f/2.8, or similar, cash adjustment.—Leadbeater, 60, Alcester Rd. South, Kings Heath, Birmingham. [5443

ROSS Teleros 12-in. and Zeiss Tessar f/3.5 or f/4.5, 6-in. sunk; good condition; state price, etc.—Box 9883, c/o "The Amateur Photographer." [5444

LEICA IIIa, f/2 Summar, chromium, as new; exchange for Zeiss Ikonta or Rolleiflex and cash adjustment.—Bell, 16, Dean St., Soho. [5446

ACCESSORIES for Rolleicord II wanted, priced.—Box 9884, c/o "The Amateur Photographer." [5447

MATERIALS

£2,313 VALUE Surplus End Season Stock. Amazing Bargains.—3½ × 2½ Vigorous Glossy Gaslight Paper, 1/- gross; Gaslight Postcards, in Soft, Normal, Vigorous and Extra Vigorous, offered at 1/6 100, post 6d.; full clearance list with ordinary list and generous packet samples free; kindly mention "A.P."—Kimber's (Kimber of Brighton), 61, Grand Parade, Brighton. [0001

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002

COUPLED RANGE-FINDER Dollina F/2 (CERTO)



For 36 exposures 24 × 36 mm., on ciné film of standard width. **External focussing** control to set camera ready focussed while still closed. **Tubular built-in optical view-finder.** Practical horizontal size. Fully erected at a single pressure. Leather shoulder-straps. **Reverse spooling. Automatic locking and film-counting device, die-cast body, etc.**

With Schneider **XENON F/2,** Compur 1 to 1/500th sec..... **£19:19:0**

With **CASSAR** f/2.9, Compur..... **£12:17:6**

With Schneider Radionar f/2.9, Compur **£13 7 6**
With Zeiss Tessar f/2.8, Compur 1 to 1/500th sec... **£18 18 0**

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.

29, Red Lion Sq., High Holborn, W.C.1

(*Phone: Chancery* 8541).

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including :—

Leica, Super Ikonta, Rolleicord, Rolleiflex, Exakta, Makina, Super Nettel, Contax, Retina, etc., etc., etc.

Write for Special offer stating what you have and your requirements.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

ENSURE PERFECT NEGATIVES ALL WINTER INDOORS OR OUTDOORS

In the uncertain and deceptive light of winter days an accurate guide to exposure is invaluable. A modest five shillings secures it for you, in the form of the famous



'LEUDI'

The simplest, smallest and cheapest exposure meter. ONLY 5/-

Leather Purse Case 1/-

From all Dealers.

SANDS HUNTER & Co. LTD 37, BEDFORD ST., STRAND, W.C.2

TURNER'S
CAMERA EXCHANGE

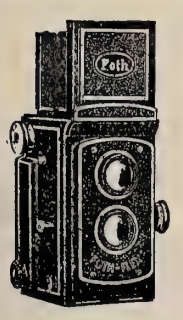
A FEW of our BARGAINS

Leica III, Chromium, f/2 Summar. Unsoiled.. £30 0 0
Leica II, f/3.5 Elmar. Perfect..... £17 10 0
F/2 Summar Lens, chromium, for Leica. Unmarked £13 0 0
F/4.5 Elmar Lens, 13.5-cm., coupled. As new.. £10 0 0
F/4.5 Elmar Lens, 13.5-cm., uncoupled. Perfect £6 10 0
13.5-cm. Hektor Lens f/4.5, chromium. As new £13 17 6
Rolleiflex 6×6, f/3.5 Tessar, E.R. case. Unsoiled £18 10 0
Rolleiflex 6×6, f/3.8 Tessar, E.R. case. As new £16 10 0
Sixtus Meter. As new..... £3 10 0
Electro-Bewi Meter, case. As new..... £3 5 0
Voigtlander Superb, f/3.5 Skopar, E.R. case. As new £13 10 0
Voigtlander Superb, f/3.5 Heliar, E.R. case. As new £13 17 6
Pathe Imp Projector, motor, super attachment, etc. £4 10 0
Pathe 9.5-mm. Camera, f/3.5. As new..... £4 0 0
Korelle Reflex 6×6 cm., f/3.5 Victar, E.R. case. As new £8 15 0
Dekko 9.5-mm. Camera, f/3.4 Dallmeyer. Perfect £4 10 0
Dekko 9.5-mm. Camera, f/1.9 Dallmeyer, case. Perfect £7 17 6
½-pl. T.-P. Imperial Enlarger, horizontal, f/4.5 Cooke £6 5 0
½-pl. Ensign Horizontal Enlarger, Magnaprint. As new £5 0 0
Plate Back and 3 Slides for Contax I. Perfect £3 5 0
3¼×2¼ Sibyl, f/4.5 Ross Xpres, F.P. adapter.... £8 10 0

All above Guaranteed in perfect condition.

LEICA SPECIALIST

NEWCASTLE on TYNE
9, PINK LANE *Phone: 22655*



The Foth-Flex

With focal-plane shutter, speeded from 2 to 1/500th sec.

Fitted with delayed-action movement on all speeds. Takes 12 pictures 2¼×2¼ in. on standard 3¼×2¼ in. roll film. Focussing magnifier. Numbering device.

With f/2.5 Foth anastigmat lens,

£13.10.0

Send for lists to Sole Importers:

PEELING & VAN NECK LTD.
4/6, Holborn Circus, London, E.C.1

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4¼×2¾ 3/6, 3¼×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-; 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3¼×2¼, 1/6 72 sheets, 2/6 gross; 4¼×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3¼×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2¼, 9/-; 2¼×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ½-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ½-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2¼, 4 dozen 5/4; ½-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2¼, 10/- dozen, 2¼×4¼ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ½-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3¼×2¼, 1/- 72 sheets, 1/10 gross; 4¼×2¾ and ½-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

CHRISTMAS Novelties.—New Designs, Greeting Postcard Folders, slip-in corners, samples, 13 designs, 9d. stamps; 32-page Illustrated List free; write for this list to-day; nothing else in trade like it.—Crown Manufactory, Rotherham.

CHRISTMAS Novelties.—Slip-in Greeting Postcard Folder Mounts, 20 beautiful designs, 2/-; selection for 3¼×2¼, 12 designs 1/-; 24 superior quality, 2/6 post free.—Crown Manufactory, Rotherham.

CALENDARS 1937.—Wonderful new designs, plain and fancy shapes, sample selection, 12 Calendars 3¼×2¼ 2/6; Selection 18 Calendars, Postcard, 4/3; Monster Sample Selection 30 Postcard Calendars, 6/9 post free.—Crown Manufactory Rotherham.

CHRISTMAS Novelties.—Gilt Adhesive Greetings, 2/- 100; Calendar Date Tabs, 2/6 100; Greeting Seals, 1/3 100; write to-day for 32-page Illustrated List.—Crown Manufactory, Rotherham. [5223

CHRISTMAS
Folders
Mounts
Calendars
1936-7

FINEST SELECTION EVER
Artistic Designs. Colourful Printing.
Exceptional Value.



BUY EARLY THIS YEAR while stocks are complete

FOR POSTCARDS, CABINETS, AND AMATEUR SIZES.

SLIP-IN AND PASTE-ON FOLDERS from **3/6** 100 to **2/6** dozen.

Send for 8-page Illustrated Price List.

SPECIAL SAMPLE OFFER.

We have prepared some special sample parcels which we are offering at the following rates:—
1/- (post free) parcel contains cheaper qualities only.
2/6 parcel contains larger selection including better class lines.
5/- parcel includes complete range of Folders and a few Calendars.
10/- parcel embraces the full range of our Folders and Calendars.
All samples are unmarked and saleable at a profit.

MARSHALL & CO. (Nottm.) Ltd.
Dept. A.P., PHOTO WORKS, NOTTINGHAM

EXHIBITION OF HOME MOVIES and HOME TALKIES. FORUM CINEMA, BATH

TO-DAY AND UNTIL SATURDAY, 3 TILL 8 P.M. EACH DAY.

To-night at 8, Lecture on

THE FILM IN EDUCATION

Saturday at 8, a Film Talk by J. E. Saunders, Esq., F.Z.S.

A CINÉ CAMERA AT THE ZOO

Admission to Mr. Saunders' talk by Ticket from

CYRIL HOWE, BATH

ADMISSION TO EXHIBITION FREE.

Please Give Generously

NOV. 11

REMEMBRANCE DAY

SHARLAND

We can supply all leading makes of

CINÉ PROJECTORS

including:

GEBESCOPE, PATHÉSCOPE, BOLEX, BELL & HOWELL, EUMIG, KEYSTONE, DEKKO.

SECOND-HAND BARGAINS

Model A Gebescope.....£60 0 0
Dekko Projector, motor-driven.....£4 15 0
Contax I, f/2.8.....£15 0 0

9/10, THAVIES INN, HOLBORN CIRCUS, E.C.1

Established 75 Years.

Central 6751

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

"The Amateur Photographer." 11/11/36.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print. Available till Monday, November 30th.

"The Amateur Photographer." 11/11/36.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print. Available till Monday, November 30th.

"The Amateur Photographer." 11/11/36.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print. Available till Monday, November 30th.

"The Amateur Photographer." 11/11/36.

PRINT CRITICISM

This Coupon to be affixed to back of print. Available till Wednesday following date of issue.

"The Amateur Photographer." 11/11/36.

ENQUIRY COUPON

This Coupon to be affixed to each query. Available till Wednesday following date of issue.

MATERIALS

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Catalogue free. Satisfaction guaranteed.

ATTWOOD.—Genuine Surplus Glossy Gaslight Paper, vigorous and normal, 3½×2½, 1/6 gross.

ATTWOOD Bromide Paper, glossy, velvet and matt, normal and vigorous : ½-pl., 72 sheets 2/6 ; whole-plate, 4/- ; also Cream, Natural and Silky Grain.

ATTWOOD First Quality Bromide and Gaslight Postcards, all grades : 50 1/6, 100 2/9, 500 12/- ; 1,000 21/-.

ATTWOOD Bromide and Gaslight, Singles, Postcards, commercial, all grades : 1/9 100, 15/- 1,000 ; Bromide Strips, 15/6 1,000.

ATTWOOD Special Line.—½-plates, 300 and 400 H. & D., 2/9 dozen, 4 dozen 10/- ; reliable for outdoor work.

ATTWOOD Mounts, paste-on, for ½-pl., white, grey, brown, 50 3/6 ; for whole-plate, 6/-.

½-PLATE Grey Folders, two-piece, 2/- dozen ; for ½ whole-plate, 3/- dozen ; all post paid ; prompt dispatch ; satisfaction guaranteed.—Attwood, Chapel Lane, Hadleigh. [0025

ALLENS.—Super Gaslight (the quality Paper), 2/1 gross, post 4d. ; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

SPECIAL Offer to 35-mm. Miniature Camera users, super-speed fine-grain panchromatic, gives crisp, sparkling negatives in the dullest winter light, and is excellent for night snapshots, 5/6 per 40 ft., three lengths for 12/6.—B. S. Productions, 1, Mitre Court, Fleet St., E.C.4. [5400

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

UNDER Entirely New Management.—Prices as previous lists : 8½×6½ 10d., Postcards 1/3 per dozen, 6 for 9d., same negative, singles 2d. each ; Developing and Printing and all Photographic work undertaken ; trade specially catered for ; prompt service.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0040

ENLARGEMENTS of Quality, Postcard Printing, etc. ; price list free.—Slater, Sawtry, Huntingdon. [3407

GLAZED Enlargements : ½-pl., Postcard, 1/9 dozen, assorted, 50 6/6 ; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable : send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics ; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted ; instruments insured whilst on premises ; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

SITUATIONS VACANT

MECHANICS experienced repairs all types photographic apparatus, permanent full-time situation to suitable applicants, apply stating age, experience and rate required to—Peeling and Van Neck Ltd., 6, Holborn Circus, E.C. [5401

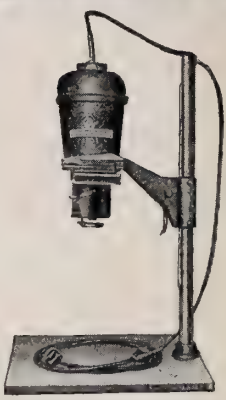
PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [5442

For Miniature Camera Negatives

PRAXIDOS VERTICAL ENLARGERS

This hand-focussing Praxidos Vertical Enlarger can be set for any degree of enlargement by releasing a lever. The lamphouse can be raised or lowered until the desired size of enlargement is obtained. Focussing is completed by means of the helical focussing mount of the lens. Single or double condensers supplied as required. Illumination is obtained from a 100-watt opal lamp. Please state voltage when ordering.



WRITE FOR "PRAXIDOS" PROSPECTUS

No. 453 Praxidos "O," for 1½ to 8 times enlargements from 4×4 cm. (1½×1½ in.) or smaller negatives, f/4.5 anastigmat lens, with iris diaphragm..... £8 10 0

No. 454 Praxidos "O," as above, without lens.. £4 12 6

No. 463 Praxidos "O," for 1½ to 6 times enlargements from 6×6 cm. or smaller negatives, f/4.5 anastigmat lens, with iris diaphragm..... £10 0 0

No. 464 Praxidos "O," as above, without lens.. £5 12 6

No. 473 Praxidos "O," for 2 to 7 times enlargements from 3½×2½ in. or smaller negatives, f/4.5 anastigmat lens, with iris diaphragm..... £15 15 0

SANDS HUNTER & Co. LTD. 37, BEDFORD ST. STRAND, W.C.2

SIMPLEX AUTOMATIC DAYLIGHT-LOADING DEVELOPING TANK

For roll films 2½×3½ in.



Is the latest and definitely the simplest tank yet obtainable. There are absolutely no spare parts whatsoever. Convenient loading in broad daylight, thereafter developing, fixing and washing are done without removing the film from the tank. Entirely constructed of bakelite, therefore proof against acids and easy to clean. NO APRON. Price, complete with wooden box for storage. **37/6**

Write for full particulars of other priced tanks for Leica and V.P. sizes to the sole importers :

THE NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone : MUSEUM 4142.

The CAMERA AND CINÉ EXCHANGE of the MIDLANDS

STOCKISTS OF EVERYTHING FOR WINTER PHOTOGRAPHY

Let us take your old apparatus in part exchange for new.

Liberal allowances made by

GALLOWAYS

PHOTOGRAPHIC CHEMISTS

VICTORIA SQUARE Opposite G.P.O.

BIRMINGHAM

Phone : MID. 5670

CITY PHOTO WORKS

Bromide, Gaslight and Chloro-bromide Papers give superb results with little trouble. Write now for FREE CATALOGUE OF ALL MATERIALS. Sample of paper free. Xmas folders, 3½×2½, P.C., ½-plate and whole-plate, samples 6d.

CAMERA BARGAINS

N. & G. New Special Sibyl 3½×2½ Roll Film, f/4.5 Ross Xpres..... £7 0 0
Ensign Midget, f/6.3, case. As new..... £1 15 0
Kodak Home Electric Enlarger. Cost £5 12s. 6d. Price £2 12 6
Brass-mounted 8½-in. Condenser..... 35s. 0d.
Goerz Anschutz 5×4, f/4.8, self-capping, 3 D.D. slides £5 10 0
Zodel 3½×2½ D.E. Plate, rise and cross front, 3 slides £2 15 0

Full cash deposit, three days' approval. Exchanges. Many Filters, Cameras and Accessories cheap. List free.

CITY PHOTO WORKS
119, Eastbourne Rd., SOUTHPORT

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

MANY SECOND-HAND AND SHOP-SOILED BARGAINS IN

CINÉ CAMERAS & PROJECTORS

Pathéscope 'Kids' from £1 5s. 0d., etc.

Best prices given in exchange.

ALL MAKES STOCKED.

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

G. E. BECKETT & CO.

Stockists of all leading makes of
CAMERAS and HOME CINÉ
AND ACCESSORIES.
PART EXCHANGE. :: HIRE PURCHASE.
77-79, OXFORD RD. (Open 9 a.m. to 8 p.m.) **MANCHESTER, 1**

MATHER'S *for*

CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.
17, JOHN DALTON STREET, **MANCHESTER**

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

LEICA Prints, Continental style, wide margins, deckle edged, cream or white, 3½×5 in. 3d. each; superior to any competitors.—George Childe, Ltd., 228, Roundhay Rd., Leeds, 8. [0005

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight-exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [5011

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

SPECIAL Offer.—Send for particulars to—G. Franklin, 2, Derwent St., Sunderland. [5294

BUSINESSES FOR DISPOSAL

IDEAL Business for amateur starting out, Photographic and Fancy, S.E. London, large premises, good district, living accommodation, comfortable income; genuine reason for selling; £275, includes £100 stock.—Box 9873, c/o "The Amateur Photographer." [5432

XMAS CARDS

From your own films are the most acceptable Greetings.

6 P.C. Enlargements
6 Beautiful Greeting Cards in COLOUR
6 Good Quality Fancy Envelopes
2/6 Post Free.

25 complete for 7/9.

KODAK Greetings instead if desired.

POST EARLY—IN FACT DO IT NOW.

NUVA SNAPS 59-61, CAPE HILL, BIRMINGHAM

FREE MOUNTED CALENDAR, size 15×11 in., of H. M. The King in full colour. Given with Orders of 25 or over.

FOR INDOOR PORTRAITURE



TYPE "S" REFLECTOR.

This new Reflector is for use with Neron-Nitraphot lamps, B.C. fitting. The light need not be switched on until all is ready for making the exposure. Spun aluminium bowl reflector 10½-in. diameter. Cast-iron base with plunger switch. Supplied complete with 9 ft. flex and B.C. adapter.....**10s. 6d.**

Neron - Nitraphot Lamp, 275-watt, B.C. 6,000 lumens **2s. 6d.**

Please state voltage when ordering.

SANDS HUNTER & Co LTD
37, BEDFORD ST., STRAND, W.C.2

Everybody's Reflex!

PILOT 6

THE LITTLE CAMERA FOR BIG RESULTS



Although amazingly inexpensive, the Pilot 6 is a **real** reflex camera in every sense of the word, and gives you the same working efficiency as much more costly apparatus.

It takes 12 exposures 2¼ in. square on 3¼×2¼ (8-exposure) film.



Shutter speeds: 1/25th, 1/50th and 1/100th sec., also B. and T. Focussing on ground-glass screen with deep hood; a magnifier for fine focusing is provided.

Dimensions: 3×3¼×4 in.

Weight: about 22 oz.

PRICES:

No. 13 Pilot 6, with f/6.3 anastigmat lens..... £3 13 6
No. 14 Pilot 6, with f/4.5 anastigmat lens..... £5 5 0
No. 15 Pilot 6, with f/3.5 anastigmat lens..... £7 10 0

Supplementary Portrait Lens, Light Filters, etc., supplied.

SANDS HUNTER & Co LTD
37, BEDFORD ST., STRAND, W.C.2

The NEW

"SUPRAMIN"

Finest of Fine-grain Developer.

The ONLY Non-poisonous, Non-staining Paraphenylene Diamine Developer.

NEW FEATURES—only obtainable from

"SUPRAMIN"

- Compensates for variations in exposures and produces uniform gradation.
- Can be used repeatedly. One 36-oz. carton will develop 4 to 6 Leica films.
- Requires no increase of exposure.
- Keeps perfectly in solution.
- Gives still finer grain.
- Negatives can be intensified and retain finest grain.

COMPLETE Development Chart. No increase of price.

To make 72 oz... **4/-** Smaller size to make 36 oz... **2/4**

Obtainable from all dealers, or direct from:

L. A. LEIGH & CO.
179, WEST END LANE, LONDON, N.W.6
Phone: MAIDA VALE 7902.
Sole Agents for Irish Free State: BROWNE & NOLAN, LTD., 41/2, NASSAU STREET, DUBLIN.

"THE AUTOCAR"
The World's Leading Automobile Journal.
Every Friday. 4d.

ANNUAL SALE

Our annual sale prices are below present values and cannot be repeated. Any item sent on five days' approval against cash or C.O.D. . . . . Generous exchange allowance. . . . . Deferred terms on application.

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750

OPTICIANS TO H.M. GOVERNMENT.

281 OXFORD ST.

London, W.1 Telephone: Mayfair 0859.

Fourteen doors West of Circus. West bound buses stop here.

Plate

4.5×6 cm. Self-erecting Ernemann Heag, focussing, Detectiv Aplanat f/6.8, 3-speed. *Fair condition* ..... **10s. 0d.**

9×12 cm. and 4½×3½ Ica, 13.5-cm. Novar f/6.8, Derval shutter, 3 slides. *Fair condition* **10s. 6d.**

4½×3½ Ernemann Heag, focussing, 13.5-cm. Detectiv Aplanat f/6.8, 3-speed, 4 slides, F.P. adapter. *Fair condition* **10s. 6d.**

4½×3½ Staley Lazytong, focussing, 4¾-in. anastigmat f/6.8, 3-speed, 3 slides, leather case. *Fair condition* ..... **15s. 0d.**

4½×3½ Klimax, rack focussing, 5½-in. Aldis Uno f/7.7, 1 to 1/100th sec., T. and B., rise and cross, F.P. adapter, case *Fair condition* ..... **17s. 6d.**

6½×4½ Unnamed Field, double extension, reversing back, Voigtlander Euryscop, Waterhouse stops, roller-blind shutter, 3 book-form D.D. slides. *Fair condition* **£1:10:0**

9×12 cm. Etui, rack focussing, rising front, 5.3-in. Dallmeyer Perfac f/6.3, Compur, 6 slides, leather case. *Good condition* **£2:15:0**

4½×3½ N. & G. New Ideal Sibyl, 13.5-cm. Zeiss Tessar f/6.3, 6 slides, case. *Fair condition* **£2:19:6**

3½×2½ Balda Venus, f/3.5 Meyer Trioplan, delayed Compur, double extension, wafer aluminium body, micrometer rise and cross, frame finder, 3 slides. *As new.* Cost £9 10s..... **£6:10:0**

3½×2½ Wirgin, f/3.5 Meyer Trioplan, delayed Compur, double extension, rise and cross, frame finder, 3 slides, F.P. adapter. *As new.* Cost £9 17s. 6d..... **£6:15:0**

Lenses

5¾-in. Cooke f/4.5, in standard iris mount, with flange and filter. *Good condition* **£2:2:0**

3½-in. Ross Zeiss Planar f/3.6, and Dallon Telenegative attachment. *Good condition* **£2:17:6**

10.5-cm. Zeiss Tessar f/4.5, in Compur 1/250th. *Good condition* **£3:5:0**

7-in. Dallmeyer Dalmac f/3.5, in iris mount. *Good condition* **£3:17:6**

12-in. Dallmeyer Adon No. 2, Series XI, f/4.5 Tele Lens, lens hood, frame finder, for use with ½-pl. reflex. *Fair condition.* Cost £14 **£7:7:0**

Cine Projectors and Accessories

Pathe Group Resistance 12s. 6d.

9.5 Pathe Ace. *As new* **£1:5:0**

Pathe 250-volt Resistance, for Pathe 200-B..... **£1:5:0**

9.5 Coronet, and resistance to 250 volts. *As new* **£1:7:6**

Pathe Type C Motor. *Good condition.* **£2:0:0**

16-mm. Bell-Howell Filmo, 2-in. lens, 200-watt, reverse, stills, case, resistance 200-250 volts. *Good condition* **£21:15:0**

Unclassified

Zeiss Ikon Developing Tank for Contax films. *Good condition.* List £1..... **10s. 0d.**

7×5 Wratten Safelight Lamp, 4 safelights and flex. *Good condition* ..... **10s. 6d.**

T.-P. Hood Magnifiers, case. *Good condition.* List £1 1s. **10s. 6d.**

Kodak Eastman Studio Scale, weights 5 grs. to 2 oz. *Good condition.* List £1 5s. ... **12s. 6d.**

Leica Glass Developing Drum, and 2 glass dishes, 8×6 in. *Good condition.* List £1 10s. **15s. 0d.**

Satrap Flood Lamp, 500-watt, 230-volt. *Good condition* **15s. 0d.**

10×8 Wratten Safelight Lamp, 3 Wratten Safelights, No. 0, 2, 3, and flex. *Good condition* **£1:0:0**

Riteway Roll Film Holder, for 3¼×2¼ N. & G. *As new.* Cost £2 15s..... **£1:12:6**

Slow-speed Attachment (Heboo) for Leica I or II, 1/8th to 1 sec. *Good condition.* List £3 1s. **£1:17:6**

Cine Cameras

9.5 Screenus Combined Camera and Projector. *As new* **15s. 0d.**

9.5 Alef, f/3.5 Laack, 3-speed. *As new.* Cost £9 17s. 6d. .. **£5:17:6**

9.5 Pathe Motocamera Luxe, f/2.9 Zeiss Triotar. *Good condition* **£5:17:6**

16-mm. Agfa Movex 12B, focussing, f/3.5 lens, motor drive, waist-level and direct negative finders. *Good condition.* Cost £10 10s..... **£6:6:0**

9.5 Alef, Meyer Trioplan f/2.8, 3-speed. *As new.* Cost £11 17s. 6d. **£7:15:0**

Focal-plane

3½×2½ Adams' Vesta, 112-mm. Ross Zeiss Tessar f/4.5, self-capping, 12 slides, F.P. adapter, leather case. *Good condition* **£5:17:6**

3½×2½ Ica Minimum Palmos, Tessar f/4.5, 3 D.D. slides, F.P. adapter, leather case. *Fair condition* **£9:15:0**

4.5×6 cm. Nettel Baby Speed Deckrullo, 8-cm. Tessar f/2.7, 3 slides, F.P. adapter, case. *Fair condition* **£9:17:6**

10×15 cm. Goerz Anschutz, 18-cm. Dogmar f/4.5, self-capping, Time valve, ½ to 5 secs., 3 D.D. slides, F.P. adapter, case. *Splendid condition.* Cost £36 12s. 6d. **£10:10:0**

3½×2½ Latest Model Ernemann Ermanox, 12-cm. Ernostar f/1.8, 3 D.D. slides, F.P. adapter, case. *Good condition.* Cost over £80..... **£32:10:0**

Meters

Lios. *Fair condition.* . **7s. 6d.**

Dremoscop. *Good condition* **10s. 6d.**

Photoscop. *Shop-soiled* **£1:17:6**

Metraphot. *Shop-soiled* **£1:17:6**

Prinsen. *Shop-soiled* **£2:2:0**

Electro Bewi, case. *Good condition* **£3:3:0**

Weston Leicameter 617, in case. *As new.* ... **£4:7:6**

Enlargers

4×4 cm. Rolleiko, for Rolleiflex large prints, f/4.5 anastigmat, 75-watt. *Shop-soiled* **£4:17:6**

Model I Rajah Vertical, all sizes up to 4×4 cm., anastigmat f/4.5, single condenser. *Shop-soiled* **£6:15:0**

Prism Binoculars

20×35 mm. French, central focussing, case. *As new* **£6:15:0**

8×25 Zeiss D.F., eyepiece focussing, case. *Fair condition* .. **£7:15:0**

12×40 mm. Zeiss Telomar, central focussing. *Good condition.* Case. List £19 10s... **£12:15:0**

18×40 mm. Schultz Perplex, central focussing, case. *Good condition* **£13:10:0**

Roll Film

Zeiss Box Tengor 54, 16-on 3½×2½ film, Frontar lens, leather case. *Good condition.* List £1 8s. 6d..... **12s. 6d.**

4½×2½ Apem, R.R. lens, 3-speed, leather case. *Fair condition* ..... **15s. 0d.**

Ensign Midget 33, All-Distance lens. *Good condition.* List £1 13s..... **19s. 6d.**

2½×1⅝ Auto. V.P. Kodak Series III, Kodar f/7.9, screw focussing. *Good condition.* List £2 2s..... **£1:2:6**

5½×3½ No. 3a Auto. Kodak, f/7.7 anastigmat, rise and cross, combination back, 1 D.D. slide..... **£1:10:0**

Ensign Silver Midget 55, f/0.3 Ensar, pouch. *As new.* List £2 15s. **£1:12:6**

4½×2½ Pocket Kodak No. 1a, Kodak f/6.3, screw focussing, Kodex shutter. Cost £3 10s. **£1:15:0**

4½×2½ Carbine, 6-in. Aldis f/6, Compound 1/200th sec., plate back, rise and cross, Rhaco direct finder, 4 slides, screen, case **£1:18:6**

3½×2½ Kodak Six-20 Junior, Kodak f/6.3. *Splendid condition.* List £3 5s..... **£2:0:0**

3½×2½ Ensign Selfix 20, focussing Ensar f/4.5. *Good condition.* Cost £3 15s. **£2:10:0**

4½×2½ Tropical Carbine 12, f/6.3 Aldis-Butcher, Compur, leather case. Cost £12 2s. 6d..... **£2:15:0**

3½×2½ Ensign Carbine 6, Aldis Uno f/4.5, Compur, leather case..... **£3:17:6**

3½×2½ Icarette, Tessar f/4.5, Compur, frame finder. *Fair condition* **£3:17:6**

4½×2½ Goerz Tenax, Dogmar f/5, Compur, rising front, micrometer focussing, leather case. *Good condition.*. **£4:19:6**

4½×3½ Nettel Duroll, 13.5-cm. Zeiss Tessar f/4.5, Compur, double extension, rise and cross, frame finder, plate back, case. *Good condition* **£5:12:6**

3½×2½ Ensign Carbine 7/51, Ross Xpres f/4.5, delayed Compur, rise and cross, frame finder. *Good condition.* Cost £11 17s. 6d. **£6:17:6**

3½×2½ Ensign Autospeed Focal-plane, Aldis Uno f/4.5, rise and cross, direct finder, case. *Stock-soiled.* Cost £10 10s..... **£8:8:0**

2½×1⅝ Eder Patent, Zeiss Tessar f/4.5, Compur, f/4.5 focussing lens, hooded screen..... **£9:9:0**

3½×2½ Voigtlander Prominent, Heliar f/4.5, delayed Compur, built-in range-finder and exposure meter, leather case. *Shop-soiled* **£15:15:0**

Zeiss Super Nettel 536/24P, f/2.8 Tessar. List £24 15s. *Stock-soiled*..... **£19:10:0**

3×4 cm. Ensign Multex Focal-plane Roll Film (14 pictures on V.P. film), Ross Xpres f/1.9, coupled focussing, E.R. case. *Good condition.* List £28 11s... **£19:15:0**

Zeiss Super Ikonta 530/16, 11 pictures 2¼×2¼ on 3¼×2¼ film, delayed Rapid Compur 1/400th sec., f/3.5 Tessar. *Stock-soiled* **£19:19:0**

Stereoscopic

4.5×10.7 cm. Nettel Citoscop Stereoscopic, 6.5-cm. Zeiss Tessars f/4.5, Compur, Zeiss focussing lens, magazine for 12 plates, 8 Autochrome plate-holders, Zeiss Ducar filters, 6 slides, case. *Splendid condition.* Cost £40 **£19:10:0**

Reflex

3½×2½ Duoflex, focussing, 4¾-in. Dallmeyer f/4.5, patent metal shutter, 1/5th to 1/800th sec. and Time, direct finder, 3 slides, F.P. adapter. *As new*.... **£3:17:6**

3½×2½ Auto. Kodak Graflex Junior Reflex, 4-in. Cooke f/4.5, 3 D.D. slides, leather case. *Fair condition*..... **£4:4:0**

4½×3½ Ica, reversing back, 15-cm. Zeiss Tessar f/4.5, 3 aperture focal-plane, 1/15th to 1/1,000th sec. and Time, 6 slides, leather case **£4:17:6**

3½×2½ Ensign Focal-plane Roll Film Reflex, Aldis Uno f/4.5, leather case. *Good condition.* Cost £8 16s..... **£4:17:6**

4½×3½ Ensign Folding Reflex, 5½-in. Ross Xpres f/4.5, 3 D.D. slides. *Good condition* **£6:6:0**

3½×2½ T.-P. Junior Special, 5-in. Cooke f/4.5, revolving back, 3 slides, F.P. adapter. *Good condition.* Cost £12..... **£6:19:6**

3½×2½ Mentor Sports Model, 4½-in. Meyer Heliplan f/4.5, lens focussing, self-capping, frame finder, lens hood, 3 slides, F.P.A., cable release, case. *Good condition*.... **£7:7:0**

4½×3½ Adams' Folding Minex A, revolving back, double extension, 6-in. Ross Xpres f/4.5, self-capping, time valve ¼ to 3 secs., 3 D.D. slides, F.P.A., case. *Fair condition.* Cost about £58 **£9:17:6**

3½×2½ Ensign Special, revolving back, 5-in. Dallmeyer Press f/3.5, 6 slides, roll-film holder, leather case. *Good condition* **£11:15:0**

5×4 Adams' B Minex, revolving back, 7¼-in. Ross Xpres f/4.5, also 6¾-in. Zeiss Protar f/6.3 (11¼-in. f/12.5), 4 D.D. slides, case. *Good condition* **£12:12:0**

3½×2½ T.-P. Duplex Ruby, double extension, 5½-in. Ross Xpres f/4.5, in sunk lens box, revolving back, 3 D.D. slides, F.P.A. *Very good condition.* Cost £30 **£14:17:6**

4½×3½ Popular Pressman, revolving back, 3-aperture, 1/15th to 1/1,000th and Time, 6½-in. Ross Xpres f/4.5, also 12-in. Ross Teleros f/5.5, 6 slides, F.P. adapter, 3¼×2¼ roll-film holder. *Good condition.* Cost £38 16s. 6d. **£15:15:0**

9×12 cm. Ernemann Folding, 16.5-cm. Zeiss Tessar f/4.5, 3 D.D. slides, F.P. adapter, filter, case. *Good condition* **£15:15:0**

5×4 Marion Soho, revolving back, 16.5-cm. Tessar f/4.5, also 168-mm. Dagor f/6.8, on separate panel, 2 D.D. slides, F.P. adapter, filters, case. *Good condition*..... **£18:18:0**

3½×2½ Mentor Compur, Zeiss Tessar f/3.5, Compur shutter, 3 slides, F.P. adapter, case. Cost £25 8s. *As new* **£19:10:0**

6½×4½ Ensign B de Luxe, revolving back, 8½-in. Ross Xpres f/4.5, 3 book-form D.D. slides, case. *Good condition.* List £53 10s..... **£19:15:0**

3½×2½ Zeiss Ikon Miroflex 859/3U, Tessar f/4.5, 6 slides, F.P. adapter, filter, lens hood, cable release, case. *Splendid condition.* List £41 ..... **£23:10:0**

9×12 cm. and ¼-pl. Nettel Miroflex, 16.5-cm. Tessar f/2.7, 6 slides, F.P. adapter, 3¼×2¼ roll-film holder, filter, Lios exposure meter, case. *Good condition*..... **£27:10:0**

. . . and you do BEST OF ALL at WALLACE HEATON'S

HOME TALKIES

FREE DEMONSTRATIONS

You can call and see and hear the latest silent and talkie models at Bond Street. Demonstrations given at any time in our model theatre. Take advantage of this opportunity to compare the models at your leisure. There is not the slightest obligation to purchase. Expert advice given free.

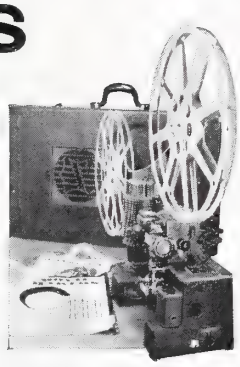
" 138 " FILMOSOUND.—Takes 1,600 ft. films. 750-watt lamp. New sound head reproducer. **£138**

MARSHALL S.O.F.—Wallace Heaton de Luxe Model, 750-watt lamp. With ample sound volume for large audience.....**£135**

DE VRY.—Intermittent sound Projector, 1,000-watt lamp. Gives a perfect show. . . **165 guineas.**

GEBESCOPE models complete at **£135** and **£95.**

AMPROSOUND.—The latest home talkie, now in stock. Model " M ".....**£115**



Filmosound £138.

HOME MOVIES

EXTENSIVE FILM LIBRARY

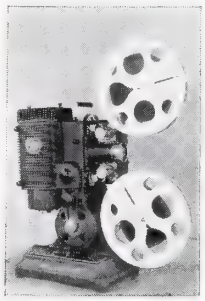
Every latest title in 9.5 and 16 mm. silent and 16-mm. sound-on-film is included. Hundreds of new films (exclusive to Wallace Heaton customers) have just been added. The selection is the greatest you will find anywhere to-day. It is just as cheap to order them by post as at our counter, because the time taken in transit is deducted from hiring charge. Why not take advantage of this fine entertainment aid ?

FILMO " 130."—Bell-Howell's famous 1,000-watt projector. Gives one-and-a-half hours' non-stop programme **£129**

BOLEX G916.—For 9.5 and 16 mm. films, with 500-watt illumination.....**£47**

KODASCOPE " D."—The popular Kodak 16-mm. projector. 300-watt lamp.....**£25**

Ensign, Pathéscope, Ampro, Keystone and every make in stock. First payment secures.



Ampro "K.S." £50.

ENLARGERS

VERY EASY PAYMENTS !

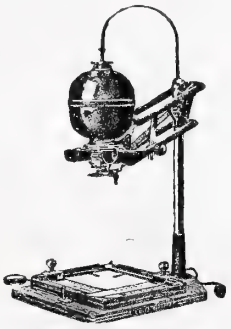
Any purchase on 9 equal monthly instalments. First payment secures goods. Only 5% added, or 5/- if under £5. Join the thousands who are buying this easy way. No harsh formalities—no personal questions—every transaction absolutely straightforward.

FOCOMAT I.—A fully automatic enlarger, for Leica and other size negatives up to 3×4 cm. Without lens.....**£16 6 6**

FOCOMAT II.—The latest Leitz enlarger. Enlarges negatives of all sizes from 18×24 mm. to $3\frac{1}{2}\times2\frac{1}{2}$ in. With f/4 lens.....**£50 12 6**

PRAXIDOS.—Gives mathematically exact focussing (all-automatic). All models in stock from **£12 15 0**

Exakt, Ensign, T.-P., Fam, Zeiss Ikon and all models in stock.



Focomat I.

"MINICAMERAS"

GENEROUS EXCHANGES

Highest allowances on your used camera in part payment for something better ; bring it to us and *save still more* !

Lists free for 2d. postage.

WE ARE THE SPECIALISTS !

Every miniature camera in stock. Here are a few of our special facilities.

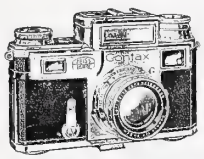
FREE INSURANCE for any miniature camera costing £10 or more. It does not matter whether you bought it from us or elsewhere.

FREE EXPOSURE RECORD CARDS for Leica and similar cameras for customers registered with us.

FREE FILM POSTING BAGS, for films to be sent for developing, etc.

AUTOMAX ENLARGEMENTS (regd.) $3\frac{1}{4}\times2\frac{1}{4}$ from miniature negatives at **2d.** each.

REGISTER YOUR CAMERA WITH US NOW and let us send you " Leica News " or any other appropriate literature, free, as published.



New Contax III.

Wallace Heaton Ltd.

127, NEW BOND STREET, LONDON, W.1

BY APPOINTMENT.

Phone : MAYFAIR 7511 (8 lines). **Also at 47, BERKELEY ST., W.1, and 43, KENSINGTON HIGH ST., W.8**

Please be Generous

NOV. 11 REMEMBRANCE DAY



NIGHT PHOTOGRAPHY INDOORS

SELO LIGHTING SET



The Selo Lighting Set is of superior design and of especially strong manufacture and comprises an extra large spun aluminium reflector mounted on a solid stand, complete with Photoflood Lamp, 3 yards of flex and universal connecting plug. Price **17/6** Obtainable from all photographic dealers.

No longer must your camera be put away to "hibernate" during the winter. With the arrival of the long dark evenings it now offers you a new fascination—photography by your own fireside—picture-making in the comfort of your own home.

Ilford research, culminating in the introduction of reliable hypersensitive films and plates, has made this possible. Now, it is as easy to "snapshot" at home by night as outdoors on a sunny day, and to every camera user is opened up a vast new field of photographic enjoyment.

For Roll Film Cameras

SELO

Hypersensitive
PANCHROMATIC ROLL FILM

For Plate Cameras

ILFORD

Hypersensitive
PANCHROMATIC PLATES

FREE



This interesting book of "Night Photography—Picture Making at Night—Indoors and Out"—contains 28 pages of clear information with photographs and diagrams. Please mention this paper.

Made in England by ILFORD LIMITED - ILFORD - LONDON

The Hobby for the long dark evenings

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

~ The Journal for Everybody with a Camera ~

Vol. LXXXII. Wednesday, November 18th, 1936. No. 2506.



A Rolleiflex PICTURE

Here's a really beautiful shot—taken with a Rolleiflex and a Duto soft-focus lens. The Duto converts any normal lens into a soft-focus lens, and is made in sizes to fit any camera.

ROLLEIFLEX and Duto form an ideal combination. Rolleiflex is so easily manipulated—all the controls are so conveniently arranged that you can concentrate on your picture and snap at exactly the right moment. It takes 12 pictures on 8-exp. 3¼×2¼ 1/- roll film. Can also be adapted for plates, 35-mm. ciné film, or as a stereo camera. With Zeiss Tessar F/3.5 lens and Rapid Compur shutter speeded to 1/500th sec., T. & B. Rolleiflex costs only **£25.**

Ask your dealer to demonstrate, or write for literature from the Sole Importers:

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Road, London, W.C.1

Phone: Hol 7311/2.

Copyright—Registered as a Newspaper for transmission in the U.K.

Carry On, Mr. Amateur Photographer!



3 "Photoflood" Lamps in "Kodaflectors"; Kodak S.S. Pan. Film; f3.5; 1/25th second.

Kodak Super Sensitive Panchromatic Film and the Kodak Night Photography Aids will help you get indoor pictures after dark no less interesting than those you took outdoors during the sunny months—help you make them with no less certainty of success.

It's no trouble at all to plug one or two "Photoflood" Lamps into the electric light sockets. Their brilliant light, concentrated, directed where you will by the handy little "Kodaflector" Reflectors, makes indoor photography not only possible, but *easy* with any camera loaded with Kodak Super Sensitive Panchromatic Film. Be sure you get Kodak "S.S. Pan.," the lightning-speed film that's extra fast to artificial light.

"Photoflood" Lamps, **2/6** *each. "Kodaflector" Reflector,* **3/-**. *"Kodaflector" Outfit, including Reflector, Stand, and 9 ft. of flex, with plug,* **7/6**.

KODAK SUPER SENSITIVE PANCHROMATIC FILM

and the

KODAK NIGHT PHOTOGRAPHY AIDS

New Night Photography Booklet ready; 24 pages of pictures, diagrams, lighting and exposure hints. Ask your Kodak Dealer for a free copy or write to Mr. A. P. Talbot, Kodak Limited, Kodak House, Kingsway, London, W.C.2.



A BOOK YOU OUGHT TO READ

A wonderful survey of photography in all its aspects, by Dr. C. E. K. Mees, Kodak Director of Research. Based on the lectures given by Dr. Mees at the Royal Institution last Christmas, this book deals with the history, science and practice of photography and cinematography in a simple, lucid way. From Kodak Dealers and Booksellers, price **7/6**

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

'MINIATURE' BARGAINS WITH A GUARANTEE

EVERY SECOND-HAND BARGAIN COSTING £10 OR MORE IS FULLY GUARANTEED FOR 3 YEARS

You can fully rely on every second-hand instrument you buy from us. These have been brought to us in part exchange for other apparatus, and in some instances are as good as new. Five days' free approval gives you a chance to prove for yourself what splendid value you are getting.

1—Leica Model III, Black, Elmar f/3.5 lens, focal-plane shutter, 1 to 1/500th sec. Cost £30 10s.....£23 10 0
2—Leica Model II, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s.....£19 19 0
3—Contax I 35-mm. Camera, Sonnar f/2 lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £41 10s.....£32 10 0
4—Contax I 35-mm. Camera, Sonnar f/2 lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £41 10s.....£32 10 0
5—Contaflex 35-mm. Reflex Camera, f/2 Sonnar lens, built-in photo-electric exposure meter, focal-plane shutter, ½ to 1/1,000th sec., E.R. case. Cost £74 £62 10 0
6—6×6 Super Ikonta R.F., Tessar f/2.8 lens, Compur Rapid shutter, 1 to 1/400th sec., coupled range-finder. Cost £28 5s.....£23 10 0
7—6×6 Super Ikonta R.F., Tessar f/3.5 lens, Compur Rapid shutter, 1 to 1/400th sec., coupled range-finder. Cost £22 10s.....£17 10 0
8—6×6 cm. Automatic Rolleiflex Twin-lens, Tessar f/3.8 lens. Cost £22 10s. £17 17 0
9—6×6 cm. Automatic Rolleiflex Twin-lens, Tessar f/3.8 lens, Compur shutter. Cost £22 10s.....£16 16 0
10—4×4 cm. Rolleiflex Twin-lens Reflex, Tessar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £22.....£16 16 0
11—4×4 cm. Rolleiflex Miniature Reflex, Tessar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £22 10s.....£14 14 0
12—Contax III 35-mm., Sonnar f/1.5, focal-plane shutter, ½ to 1/1,250th sec., delayed-action, coupled range-finder and view-finder, built-in photo-electric exposure meter. Shop-soiled. Cost £78 5s.....£69 10 0
13—Contax II 35-mm., Sonnar f/1.5 lens, focal-plane shutter, ½ to 1/1,250th sec., delayed action, coupled range-finder and view-finder combined. Shop-soiled. Cost £68 5s.....£59 10 0
14—Kodak Retina 35-mm. Miniature Camera, Xenar lens f/3.5, Compur shutter, 1 to 1/300th sec. Cost £10 10s.....£6 17 6
15—Kodak Retina 35-mm. Miniature Camera, Xenar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £10 10s.....£7 17 6
16—4×3 cm. Pupille Miniature R.F., Tessar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £15 15s.....£11 10 0
17—Vollenda R.F., Xenar f/3.5 lens, Compur shutter, ½ to 1/300th sec. £7 12 6
18—Leica Model I, Elmar f/3.5 lens, non-interchangeable lens..£8 17 6
19—Leica Model IIIa, Summar f/2 lens, focal-plane shutter, 1 to 1/1,000th sec. £37 10 0
20—V.P. Meyer Miniature Speed Camera, Meyer Plasmat f/2 lens, focal-plane shutter, 1/25th to 1/1,000th sec. Cost £60.....£19 19 0

W.H. NEGATIVE STORAGE BOOKS

Carrying 36 exposures on each side of each page.

Type A, for 10 films of 36 exposures..... 5s. 6d.
Type B, for 20 films of 36 exposures..... 8s. 9d.
Type C, for 30 films of 36 exposures..... 12s. 6d.

COME TO OUR EXHIBITION OF **MINIATURE CAMERA PICTURES** In our Galleries at 127, NEW BOND STREET.

EASY TERMS AND EXCHANGES.—Anything on nine monthly payments—our exchanges are the fairest obtainable anywhere.

WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS
127, NEW BOND STREET, LONDON, W.1 . . . . . **TELEPHONE: MAYFAIR 7511 (8 lines)**
47, *BERKELEY ST., LONDON, W.1* 43, *KENSINGTON HIGH ST., W.8*

ANY AMATEUR with ANY CAMERA can CHOOSE his OWN SUBJECT and WIN . . £25

IN WALLACE HEATON'S "OPEN COMPETITION"!



If you have not already sent in your effort for this splendid competition, do so at once. Any subject is eligible—trees, landscapes, churches, children at play—close-up or distant pictures of any subject you care to choose. None of the tricks of the fully-fledged worker are allowed to improve his chances of winning—only photographs made straight from untouched negatives are eligible. No retouching, faking or combination printing—just good photography. Simple spotting to remove pinholes, etc., is all that is permitted. Enlargements, of course, are allowed—in fact, we recommend an 8½×6½ enlargement as always looking best. A prize of 21/- will be awarded for the best picture received each week in addition to the first prize of £25, which will be awarded for the best effort received during the competition (October 1st to December 31st). For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. Acceptance of the rules is a specific condition of entry.



While we do not ***guarantee*** *to return prints, every endeavour will be made to do so when they are accompanied by suitably stamped envelopes. See that all prints have your name and address on the back, and that each package is stamped with full prepaid postage.*

An exhibition of the best prints submitted will be held, at the close of this competition, in our new Galleries at 127, New Bond Street, W.1, prior to the return of prints to their owners.

£25 FIRST PRIZE **21/- WEEKLY PRIZE**

Address entries to "Open Competition,"

WALLACE HEATON LTD.
127, NEW BOND ST., LONDON, W.1

COUPON *which must be affixed to the back of each entry.*
WALLACE HEATON LTD "OPEN COMPETITION"
November 18th, 1936.



. . . THAT IT PAYS

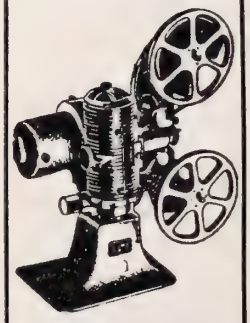
Weston-super-Mare.

"It has been a pleasure to do business with you, as our experience in the past over other transactions (not with yourselves) has been nothing but slackness and inattention, and it is refreshing to meet a more business-like outlook over exchange transactions." R. B.

Binley.

"I must assure you of my very best thanks for the prompt attention, quick delivery and, above all, great courtesy I have received at your hands. I must say that the bargain is a bargain indeed, for it has exceeded my expectations, for I must be quite candid and say that I never expected such a splendid instrument for the price." G. W.

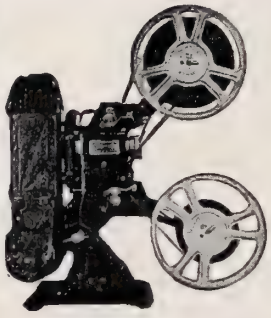
The hundreds of letters that come from every part of the country are absolute proof of our straightforward dealings. We leave no stone unturned in our efforts to give customers every satisfaction—whether they need new apparatus, bargains, or the smallest accessories. Our stock is large and varied. We stock absolutely everything for photography, movies and talkies. Free demonstrations given at any time. All the best films can be hired from our library of 9.5-mm. super films. Our staffs are experienced enough to give you full guidance on which is the best apparatus to suit your particular need. Why not get in touch with us? Latest lists sent free and post free.



FILMO 'EIGHT'

With fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200-ft. films. For all voltages, 110 to 250.. **£40:0:0**

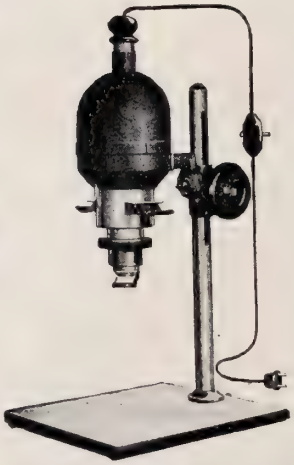
Nine monthly payments of 93/4.



PATHÉSCOPE 200-B

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel..... **£15:0:0**

Nine monthly payments of 35/-.



New EXAKTA DUPLEX LUMIMAX

Combination Enlarger and Projection Lantern

Body turns at right angles for projection.

For Exakta, V.P., 6×6 cm. and smaller sizes, enlarges to 15 times linear.

Baseboard 12×12 in. Body swings at right angles for projection, or for enlargements larger than 12×12.

PRICES :

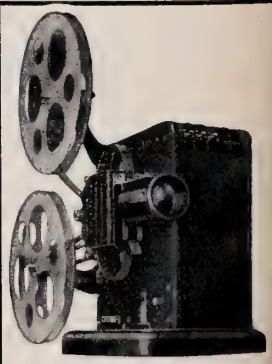
Enlarger, with 4-in. double condenser, baseboard, stand and flex, without lens or lamp, for use with the Ihagee anastigmat... lens on Exakta cameras **£10:10:0**

Nine monthly payments of 24/6.

Ditto, ditto, with f/4.5 **£13:0:0**

Projection attachment for body to allow for greater distances..... **17s. 6d.**

Send for our latest Enlarger List, post free from any City Sale Branch. It contains the finest selection of enlargers you could wish to choose from.



NEW "EUMIC" P. III

With MEYER KINON f/1.6 Lens. 250-watt lighting. Fan cooled. Optical framing. Easy loading sprockets. Detachable gate. Can be adapted for any voltage (A.C. or D.C.) **No resistance** necessary. Fast hand rewind. Very compact. Three models, for 8, 9.5 or 16 mm. films **£17:17:0**

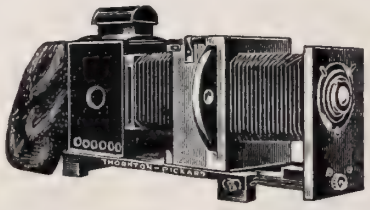
Nine monthly payments of £1 41/8.



"EXAKTA"

For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror for eye-level work and magnifier for fine work, speeds from 12 secs. to 1/1,000th sec., f/3.5 lens, from **£19 : 10 : 0**

Nine monthly payments of 45/6.

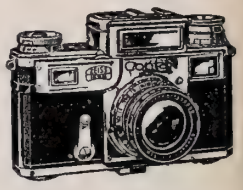


T.-P. IMPERIAL ENLARGER

Micrometer screw focussing front, reversible negative carrier, spring-controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. Without lens, ¼-pl., 5½-in. condenser ..... **£5 : 5 : 0**

Without lens, ¼-pl., 8½-in. condenser **£10:10:0**

Nine monthly payments of 12/4 and 24/6.



THE NEW "CONTAX III"

with built-in photo-electric exposure meter.

In other respects Contax III does not differ from Contax II. Fitted with Zeiss Tessar lens, 2-in. focal length.

F/3.5 ..... **£53 : 0 : 0**

F/2.8 ..... **£55:17:0**

F/2..... **£63 : 0 : 0**

F/1.5 ..... **£78 : 5 : 0**

BRAND NEW OFFER—ONLY HALF-PRICE !!!

GENUINE ZEISS IKON WITH F/4.5 ZEISS TESSAR LENS



3½×2½ TROPICAL "ADORO"

For plates or film packs. Body of well-seasoned teak wood, brass bound. Double extension. Rack and pinion focussing. Ivorine focussing scale 6 ft. to infinity. Ground-glass focussing screen and deep hood. Rigid front with rising, falling and cross micrometer movements. Leather bellows, D.V. and brilliant view-finders, with spirit level. Bushed for tripod. Compur shutter, with D.A. Three single nickel plate-holders.

List Price £22 : 5 : 0 *Only* **£11 : 2 : 6**

Nine monthly payments of 26/-.

NOTHING LIKE IT FOR HARD WEAR AND PERFECT RESULTS—NEVER HAS SUCH VALUE BEFORE BEEN OFFERED.

★ EXCHANGE Allowances

Why not let us have your surplus apparatus, still or ciné, in part payment for your fresh purchase ? We are famed for our exceptionally high exchange allowances. Send your used camera with your order and let us qucte you on it.

★ VERY EASY PAYMENTS

Do you know that the first of nine monthly payments secures any instrument at City Sale ? Why not buy this easy way and enjoy the use of your purchase while paying the balance ? No harsh formalities or personal questioning.

CITY SALE AND

TO BUY AT CITY SALE & EXCHANGE

FIRST OF NINE MONTHLY PAYMENTS SECURES ANY APPARATUS—NEW AND SECOND-HAND

BARGAIN BULLETIN

Every bargain we sell is fully guaranteed—many are as good as new, but where necessary they have been thoroughly overhauled in our technical workshops. Five days' free approval against full cash deposit lets you see the big value you are getting, before you finally clinch your purchase. Why not make your choice now—you'll save pounds!

NINE SUPER SALEX CINÉ BARGAINS!

16-mm. Latest Paillard Autocine Camera, multispeed, lap dissolve, etc., f/2.9 triple anastigmat, leather case..... **£33 15 0**

Cine-Kodak Special, as new, 1-in. f/1.9, 2-in. f/3.5, leather case and Weston meter. List price £163 10s..... **£110 15 0**

Filmo 70 DA, 1-in. f/3.5 Cooke and 2-in. f/3.5. List price £88. As new.. **£47 10 0**

Pathe Model B Motocamera, f/3.5 lens, leather case **£2 15 0**

Siemens Model B Cine Camera, f/2.8, leather case. As new. List price £32 10s. **£17 15 0**

Model B Cine-Kodak, f/1.9 lens, and 3½-in. f/4.5 Telephoto, leather case. As new. List price £45 ..... **£26 10 0**

Pathe 200-B Projector, resistance, carrying-case **£11 15 0**

8-mm. Keystone 200-watt Projector, resistance and carrying-case.... **£12 15 0**

9.5-mm. and 16-mm. D.A. Bolex, for 400 watts, resistance and case.. **£28 10 0**

8×30 Zeiss Deltrintem Binoculars, complete in leather case..... **£11 17 6**

Model III Leica Camera, f/2 Summar ens, ever-ready case..... **£31 17 6**

6×6 cm. Rolleicord, f/3.5 Zeiss Triotar anastigmat, ever-ready case.... **£14 10 0**

3×4 cm. Baby Ikonta, f/6.3 Zeiss Novar anastigmat, purse case..... **£2 12 6**

3×4 cm. Baldi Roll Film, f/4.5 Vidonar anastigmat, Vario shutter..... **£3 2 6**

Ensign Midget Magnaprint Enlarger, f/6.3 Ensar anastigmat..... **£3 11 6**

3½×2½ Zeiss Super Ikonta, f/3.8 Zeiss Tessar anastigmat, leather case.. **£17 17 6**

6×6 cm. Zeiss Super Ikonta, f/2.8 Zeiss Tessar anastigmat, Rapid Compour shutter, ever-ready case **£22 10 0**

3½×2½ Zeiss Miraphot Enlarger, f/6.8 Zeiss Novar anastigmat, complete with electric fittings..... **£6 17 6**

3½×2½ Vertical Ensign Magnaprint Enlarger, f/6.3 Ensar anastigmat, with electric fittings, complete..... **£7 2 6**

9×12 cm. Ernemann Focal-plane, f/4.5 Ernon anastigmat, 3 slides, F.P.A., leather case..... **£12 10 0**

3½×2½ Mentor Reflex, f/1.9 anastigmat lens, revolving back, 3 D.D. slides, F.P.A., leather case **£17 5 0**

VO/L Ensign Magnaprint Enlarger, for use with Leica lenses..... **£3 11 6**

3½×2½ Zeiss Ikonta Roll Film, f/3.8 Zeiss Tessar anastigmat, Rapid Compur shutter, leather case **£12 5 0**

Ombrux Exposure Meter..... £1 19 3

Zeiss Mirax Enlarging Attachment, complete with electric fittings..... **£2 7 6**

Kodak Retina Camera, f/3.5 Xenon anastigmat, Compur shutter, leather case **£6 17 6**

V.P. Agfa Speedex Roll Film, f/3.9 Solinar anastigmat, Compur shutter, purse case **£4 7 6**

3½×2½ Agfa Speedex Roll Film, f/4.5 Apotar anastigmat, Compur shutter, leather case **£4 17 6**

¼-pl. T.-P. Imperial Enlarger, f/4.5 Dallmeyer anastigmat, complete with electric fittings **£7 17 6**

3½×2½ Zeiss Maximar Camera, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, 6 slides, F.P.A., leather case **£7 17 6**

520 Zeiss Ikonta Roll Film, f/3.5 Zeiss Tessar, Rapid Compur shutter, purse case **£9 17 6**

3×4 cm. Baldi Roll Film, f/2.9 Meyer, Compur shutter, purse case.... **£6 12 6**

3×4 cm. Zeiss Baby Ikonta, f/4.5 Novar anast., Derval shutter, purse case **£3 2 6**

¼-pl. T.-P. Mahogany Enlarger, 5½-in. condenser, f/6.3 anastigmat, electric fittings **£5 2 6**

¼-pl. Oak Enlarger, long ex., good obj., 5½-in. condenser, electric fittings **£3 17 6**

¼-pl. T.-P. Enlarger, mahogany, 8½-in condenser, carrier, C. and G. Euryscope f/6 anastigmat, iris. As new.... **£9 17 6**

3½×2½ Zeiss Miraphot Vertical Enlarger, f/4.5 Tessar, electric fittings.... **£7 15 0**

Complete Enlarger Outfit, comprising Ica Enlarger, of pine, carrier, 6-in condenser, good obj., adjustable easel, pine stand, with drawer, shelf, etc., set of electric fittings **£8 7 6**

3½×2½ Zeiss Miraphot Vertical Enlarger, f/6.3 Novar anas., electric fittings.. **£6 2 6**

De Luxe Enlarging Easel, oak, glass plate front, spring base. Cost £3 10s... **£2 2 0**

16-mm. P.A. Bolex Cine Projector, 400-watt lamp, adjustable resistance..... **£21 0 0**

200-B 9.5-mm. Pathescope Projector, with resistance..... **£13 17 6**

9.5-mm. Pathe Home Movie Projector, type C motor, group resistance, super attachment..... **£9 7 6**

Model B 16-mm. Self-threading Kodascope Cine Projector, resistance, travelling-case. Cost £110. As new..... **£21 0 0**

2½ square Rolleiflex, f/4.5 Tessar, Compur, pair Proxars, L/case..... **£10 17 6**

Latest 6×6 Rolleiflex, f/3.5 Tessar, high-speed Compur, L/case..... **£19 10 0**

16-ex. on 3½×2½ Super Ikonta, f/3.5 Tessar, L/case..... **£13 17 6**

3½×2½ or 16-ex. on 3½×2½ Super Ikonta, f/3.8 Tessar, Rapid Compur. Unsoiled **£17 10 0**

Model II Leitz Leica, f/2 Summar, L/case **£29 10 0**

2½×2½ Voigtlander Superb, f/3.5 Skopar, Compur **£11 17 6**

Latest D.A. Bolex Projector, for 9.5-mm. and 16-mm. films, 400-watt lamp, adjustable resistance, travelling-case. New condition **£34 17 6**

3×4 Rolloroy, f/2.8 Xenar lens, Compur, L/case **£11 7 6**

WANTED.—Several Good Home Cine Projectors, 9.5-mm. and 16-mm. Send details.

6×6 Rolleicord, f/3.8 Triotar, plate back, foc. screen, 2 slides, 3 filters, L/case **£12 12 0**

2½×2½ 530/16 Super Ikonta, f/2.8 Rapid Compur, ever-ready case..... **£24 10 0**

¼-pl. Soho Reflex, f/3.5 Ross Xpres, 3 slides, F.P.A., filter, magnifiers, hoods, 12-in. Ross f/5.4 Telecentric, L/case **£24 10 0**

3×4 Kolibri, f/4.5 Tessar, Compur **£6 15 0**

4½×6 Bijou Reflex, revolv. back, focal-plane shutter, f/3 Meyer Trioplan, 6 slides, L/case. Cost £36..... **£12 7 6**

Cine-Kodak Eight Camera, f/1.9 anas., L/case. Cost £16 1s..... **£8 17 6**

¼-pl. Ensign Enlarger, f/4 obj., 5½-in. condenser, electric fittings..... **£4 17 6**

3½×2½ T.-P. Compact Horizontal Reflex, f/4.5 Dallmeyer, 8 slides, roll holder **£5 19 6**

3½×2½ T.-P. Reflex, self-capping focal-plane shutter, revolv. back, f/3.5 Cooke anas., 11-in. f/5.6 Dallmeyer Dallon Telephoto, interchangeable, filter, 2 double slides, special back and 8 single slides, F.P.A., L/case **£25 0 0**

16-exp. Super Ikonta, f/3.5 Zeiss Tessar, Compur shutter, leather case.... **£14 17 6**

WANTED for Cash or Exchange, Several Good Microscopes. Good prices given. Send details.

Model III Leitz Leica, Summar f/2, coupled range-finder. New condition.... **£31 10 0**

9.5-mm. Pathescope 200-B Projector, resistance to 250 volts, motor drive, complete in case. New condition **£13 17 6**

9.5-mm. Pathe Home Movie Projector, double claw, resistance to 250 volts. New condition..... **£4 12 6**

3½×2½ Goerz Tenax, Dogmar f/6.3, Compur shutter, double extension, 6 slides. Nice order **£4 19 6**

Photoskop Electric Cell Exposure Meter £2 17 6

¼-pl. T.-P. Ruby Reflex, T.-P. Cooke f/4.5, self-capping focal-plane shutter, revolving back, light filter and F.P.A..... **£5 19 6**

9.5-mm. Miller Cine Camera, Dallmeyer f/1.5, 2 speeds, motor drive. As new **£9 17 6**

3½×2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5, Cooke Telephoto f/5.8, interchangeable, focal-plane shutter, 8 slides and F.P.A. **£12 18 6**

3½×2½ Voigtlander Prominent Roll Film, Heliar f/4.5, D.A. Compur shutter, coupled range-finder, exposure meter and leather case **£13 17 6**

Kodak Autofocus Enlarger, f/6.3 anastigmat and electric fittings **£5 17 6**

¼-pl. Lancaster's Enlarger, f/6.3 anastigmat, negative carrier, 5½-in. condenser, light chamber. **£4 19 6**

16-on-3½×2½ Super Sports, f/2.9 Meyer anastigmat, Compur shutter, focussing screen, 3 slides, roll film or plate. As new **£11 5 0**

Weston Photo-electric Cell Exposure Meter £4 10 0

3½×2½ No. 6 Watch Pocket Carbine, Carl Zeiss Tessar f/4.5, Compur shutter, plate back and leather case..... **£7 17 6**

16-mm. Siemens Projector, standard model, complete with adjustable resistances, spare lamp and case. New condition **£45 0 0**

9.5-mm. Pathe Imp Projector, complete with motor, super-reel attachment and group resistance **£4 18 6**

Russian Iron Lecture Lantern, double Achromatic objective, condenser, complete in case, with box of slides **£3 3 0**

3½×2½ Agfa Speedex, f/4.5 anastigmat, D.A. Compur, shutter, complete in leather case..... **£4 19 6**

Model 57 J Bell & Howell Projector, 750-watt lamp, all gear model, resistance to 250 volts, complete in case. New condition **£55 0 0**

3½×2½ Graflex Reflex, f/4.5 Kodak anastigmat, focal-plane shutter, revolving back, 6 single metal slides, F.P.A. and leather case..... **£10 10 0**

9.5-mm. Latest Model Pathe de Luxe Cine Camera, f/2.5 anastigmat, Telephoto, 2 speeds, motor drive and leather case **£16 15 0**

Bewi Photo Cell Electric Exposure Meter and case **£3 7 6**

3½×2½ Super Ikonta, Carl Zeiss Tessar f/4.5, Compur D.A. shutter and ever-ready case **£14 17 6**

3½×2½ Zeiss Ikon Ideal, Carl Zeiss Tessar f/4.5, Compur shutter, 3 slides, F.P.A. and leather case..... **£8 17 6**

Mirax Enlarging Attachment, and electric fittings. Nice order **£2 5 0**

3½×2½ Ensign Vertical Enlarger, f/6.3 anastigmat, negative carrier, condenser and electric fittings..... **£6 15 0**

¼-pl. Horizontal Enlarger, f/6.8 anastigmat, long extension, reversible carrier, roomy light-chamber..... **£5 5 0**

¼-pl. Ensign Magnaprint Enlarger, f/6.3 anastigmat, 5½-in. condenser, electric fittings **£10 10 0**

4×4 Exakt Enlarger, f/4.5 anastigmat, and electric fittings, condenser..... **£11 7 6**

CLEARANCE FOR CASH ONLY. NO APPROVAL OR EXCHANGE BUT FULL CREDIT WILL BE ALLOWED IF RETURNED WITHIN ONE MONTH FROM DATE OF PURCHASE.

4×3 cm. Baby Ikonta, f/4.5 lens. Cost £4 5s. **£2 12 6**

Model III Chromium-plated Leica, f/2 Summar, ever-ready case. Cost £42 ..... **£30 0 0**

Model II Leica, f/3.5 Elmar, chromium-plated, ever-ready case. Cost £29 4s. **£18 10 0**

4×3 cm. Baby Box Tengor, Frontar lens ..... **8s. 6d.**

3×2 Rollette Roll Film, f/6.3 Zeiss Tessar, Compound shutter..... **£2 12 6**

3½×2½ Ensign Roll Film and Plate, f/4.5 anastig., Compur shutter, plate back with 3 slides **£2 19 6**

3½×2½ Zeiss Roll Film, f/6.3 Novar, Derval shutter **£2 2 0**

3½×2½ Ensign Auto. Speed Focal-plane Roll Film, f/4.5 Aldis, leather case **£6 15 0**

3½×2½ Salex Supreme de Luxe, f/3.8, Compur, D.A. movement..... **£4 5 0**

3½×2½ Dallmeyer Snapshot, f/6 anastig. lens, for film-packs. Cost £3 3s... **£1 7 6**

1a Zeiss Ikon Roll Film, f/4.5 Zeiss Tessar, Compur..... **£5 7 6**

¼-pl. Goerz Roll Film, f/6.8 anastig. lens, Pronto speeded shutter..... **£1 15 0**

¼-pl. Kodak Roll Film, f/6.8 Goerz, in Unicum **£1 7 6**

¼-pl. Special Kodak, f/4.5 anastig. lens, Kodamatic shutter..... **£4 10 0**

¼-pl. N. & G. Sibyl, f/4.5 Cooke, leather case..... **£7 15 0**

3a Special Kodak, f/6.3 Tessar, Compound shutter, leather case..... **£2 15 0**

4½×6 Ernemann Focal-plane, f/6.8 anastig. lens, fully-speeded shutter **£1 5 0**

4½×6 Ica Atom Folding, f/8 lens, T. and I. shutter, 4 slides .....15s. 6d.

3½×2½ New Special Sibyl, f/4.5 Xpres, 3 book-form slides and case..... **£8 8 0**

3½×2½ Dallmeyer Snapshot Film-pack Camera, f/6 anastig. lens..... **£1 7 6**

3½×2½ Tropical Model Folding, 12-cm. f/4.5 Tessar, Compur, 3 slides, F.P.A. **£5 12 6**

3½×2½ Sibyl, f/4.5 Tessar, 6 slides **£5 0 0**

3½×2½ Salex Focal-plane, f/5.5 anastig. lens, 3 slides **£2 7 6**

3½×2½ Klito, f/6.8 Nagel anastig. lens, speeded shutter, 3 slides..... **£1 5 9**

3½×2½ Speed Cameo, f/3.5 Dallmeyer, in Compur, 4 slides..... **£7 15 0**

3½×2½ Cameo, f/4.5 Zeiss Tessar, Compur, 6 slides **£5 2 6**

3½×2½ Venus Wafer, f/4.5 Tessar, D.A. Compur, 3 slides, F.P.A..... **£8 15 0**

¼-pl. New Ideal Special, f/4.5 Xpres, 12 slides, focussing screen..... **£7 2 6**

6×13 Nettel Deckrullo Focal-plane, f/6.3 Tessar lenses, 6 slides..... **£6 10 0**

6½×3½ Stereo Goerz Anschutz Focal-plane, f/6.8 Dagor, 6 double slides, leather case **£6 10 0**

45×107 Taxiphote, interocular adjustment, storage capacity for 300 views **£9 15 0**

5×4 Goerz Folding Reflex, f/6.8 Dagor, 3 D.D. slides..... **£3 15 0**

¼-pl. Graflex Reflex, f/4.5 Kodak lens, F.P.A., 1 slide..... **£5 10 0**

¼-pl. T.-P. Special Ruby Reflex, sunk lens box, f/4.5 Heliar, revolving back, 6 slides, leather case **£8 5 0**

¼-pl. Popular Pressman Reflex, f/4.5 Dallmeyer Serrac, 6 slides, F.P.A, leather case. Perfect condition **£5 17 6**

3½×2½ Salex Revolving Back Reflex, S.C. shutter, speeded to 1/1,000th, f/4.5 anastig. lens, 3 slides, F.P.A..... **£5 12 6**

59/60 CHEAPSIDE
LONDON, E.C.2 CITY 1124/5/6

54 LIME STREET
LONDON, E.C.3 Mansion House 0180

90/94 FLEET ST
LONDON, E.C.4 Phone: CENT. 9391

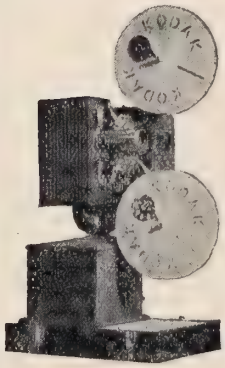
84 ALDERSGATE St
LONDON, E.C.1 Phone: NAT. 0591

EXCHANGE (1929) LTD.

Ciné & Still . . . . .

Whether your interests lie in the "single-picture" or the Ciné Camera, you can obtain the same service and facilities for either or both at the Westminster. The best and latest in apparatus and "incidentals" are in stock, awaiting your inspection—including, of course, specially generous terms for EXCHANGES and OUT-OF-INCOME purchase.

TWO NEW KODASCOPES



NEW MODEL 'E' KODASCOPE.

Model E
(as shown)

(16-mm.) Fitted with 300-watt lamp with direct lighting system, giving specially brilliant illumination. 2.5 Projection lens. Tilting movement, rapid motor rewind, variable speed, self-lubricating windings. Transformer model, 100/110 or 200/250 volts **£30:0:0**

Nine monthly payments of 70/-.

also

New 8-mm.

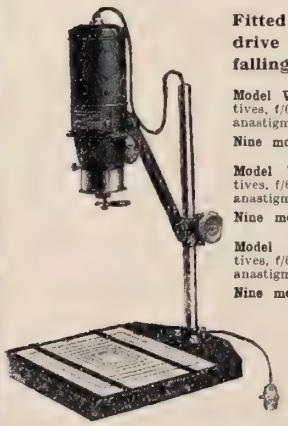
Model 8-35

With 200-watt lamp, usable on any circuit. Double the light as compared with earlier model, but only 21/- more in cost. Gives 30×22 in. picture at 14½ ft. Takes 200 ft. of film. Resistance 100/110 volts, 7/6 extra; other voltages 17/6.

£10:10:0

Nine monthly payments of 24/9.

NEW ENSIGN 'MAGNAPRINT' ENLARGER



Fitted with friction-drive rising and falling movement.

Model V/10, for 6×6 cm. negatives, f/6.3 Ensar anastigmat..... **£7:15:0**

Nine monthly payments of 18/-.

Model V/11, for 2½×3½ negatives, f/6.3 Ensar anastigmat..... **£8:10:0**

Nine monthly payments of 20/-.

Model V/2, for 3½×4½ negatives, f/6.3 Ensar anastigmat **£12:12:0**

Nine monthly payments of 29/5.

Also with 4.5 Magnar lenses.

Write for full list; post free.

ALWAYS EARLIEST WITH THE LATEST.

ASK FIRST AT THE WESTMINSTER.

IMPROVED ROLLEICORD



With its notable improvements the New Rolleicord becomes a real "Camera-de-Luxe," despite its economical price. Film wind is now automatic; overlapping of exposures impossible. New type hood and larger magnifier, and new ultra-efficient eye-level focussing arrangements. Focussing knob combines depth-of-focus indicator, and engraved exposure scales are provided. Both f/4.5 and f/3.5 models take all **Rolleiflex** accessories (angle mirror only excepted). Both models, too, are leather-covered.

Zeiss Triotar f/4.5 and Compur shutter to 1/300th sec., T. and B. **£14:10:0**

Nine monthly payments of 33/10.

Zeiss Triotar f/3.5, ditto **£17:10:0**

Nine monthly payments of 40/10.

Ever-ready Case, £1 0 0.

f/2.9 Lens WESTEX Miniature for successful Winter 'Snaps'



The "Westex" is the lowest-priced high-precision miniature, with the famous f/2.9 Radionar lens, of world-wide reputation. It focusses to 3 ft. and will give critically sharp pictures on winter days with cloudy skies; and the shutter is the well-known Prontor II, giving 1 to 1/175th sec., T. and B. Camera takes 16 pictures 4×3 cm. on standard V.P. spool, and is fitted with high-class optical direct-vision finder. Easy to manipulate, and most handy to carry **£5:12:6**

Nine monthly payments of 13/2.

Also with Vidanar anastigmat f/4.5 and Vario shutter, 1/25th, 1/50th, 1/100th sec.... **£3:12:6**

Nine monthly payments of 8/7.

Astounding Value!



2.5 FOTH-FLEX
Twin Lens Focal-plane Reflex

Takes 12 pictures 2½ square on normal 2½×3½ film. Only camera of its type with delayed-action focal-plane shutter, from 2 to 1/500th sec. and Time, f/2.5 Foth anastigmat lens..... **£13:10:0**

Nine monthly payments of 31/6.

Also as above, but with f/3.5 Foth anastigmat lens.... **£10:7:6**

Nine monthly payments of 24/2.

Bargains in Projectors

all at 24 Charing X Rd., W.C.2

Call, write, or phone TEMple Bar 7165.

9.5-mm. Pathe Kid Projector, with resistance £1 19 6

9.5-mm. Pathe Home Movie Double-claw Projector, super attachment, motor and resistance £8 17 6

9.5-mm. Pathe Home Movie, with latest type motor, 30-ft., 60-ft., with resistance £7 10 0

9.5-mm. Pathe 200-B, complete with resistance, latest pattern, 200-watt lamp. Listed £16 15s. Like new..... £14 14 0

16-mm. Model A Kodascope, 200-watt light, giving extreme brilliance, complete with all-voltage resistance..... £19 17 6

16-mm. Silent Sixteen, 180-watt, all-voltage resistance. Excellent condition £13 17 6

16-mm. Bolex G916 Projector, 500-watt lamp, all-gear drive, forward and reverse, complete with all-voltage resistance, case. Listed £53 ..... £42 17 6

16-mm. Model C Kodascope, 100-watt lamp, with clarostat control to motor, complete with all-voltage resistance £8 17 6

16-mm. Model C Kodascope, bronze pattern, 100 watts, with 1-in. lens, giving large picture with short throw, with resistance £12 17 6

16-mm. Model C Kodascope, black, 100 watts. Good condition £6 18 6

16-mm. Ensign 300-B Projector, 300-watt lighting with all-voltage resistance. Absolutely as new..... £24 17 6

16-mm. Siemens Home Projector, 200-watt super-charged lamp, forward, reverse and stills; complete with case. Excellent condition £29 17 6

17.5-mm. Pathescope Talkie Projector, complete with amplifier and speaker, in case, latest pattern, just been thoroughly overhauled by makers. In beautiful condition..... £49 10 0

16-mm. Ensign 50 Projector, with all-voltage resistance, hand-turn giving well illuminated screen picture..... £4 17 6

8-mm. Kodascope 8-30 Projector, 100-watt lamp, latest pattern, excellent condition, all-voltage resistance, incorporated £7 18 6

9.5-mm. Pathe Home Movie Projector, double-claw model..... £4 17 6

16-mm. Keystone 200-watt Projector, Excellent condition. As new.. £12 12 0

9.5-mm. Pathescope Imp Projector, complete with motor, resistance and super attachment. Listed £7..... £5 19 6

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE Ltd.

24, Charing Cross Rd., W.C.2 *TEMple Bar 7165*

And 81, STRAND, W.C.2 *TEMple Bar 2710.* || 111, OXFORD ST., W.1 *GERrard 1432.* || 119, VICTORIA STREET, S.W.1 *VICtoria 0669.*

DEAD-ACCURATE READINGS IN AN INSTANT

for ARTIFICIAL LIGHT EXPOSURES

WITH THE

TEMPiPHOT

METER WITH STRENGTHENING AMPLIFIER



75/-
IS ALL YOU PAY FOR THE TEMPiPHOT.
AMPLIFIER COSTS 37/6.
Morocco Zip-fastener cases for either (if desired)....5/- each.

Photography in artificial light presents no difficulties when you own a Tempiphot. It is the *only* meter with an amplifier which increases the range of readings for recording artificial light exposures. There are no calculations to make. Readings for strong, poor, or artificial light are all contained on a single scale. Readings up to 120 seconds at f/9 with a film of 23° Scheiner can be instantly obtained. The Tempiphot can be used with or without amplifier. The amplifier simply plugs in when required, but the meter itself is the finest you can possibly use under ordinary conditions. Tempiphot is small and compact ; meter or amplifier actually do fit a waistcoat pocket. Make sure of perfect indoor results by getting Tempiphot now. Owners of Tempiphots requiring an amplifier need not return their Tempiphots to the dealer—just order the amplifier—it simply plugs in.

SEE IT AT YOUR DEALERS

Or write for leaflet from the Sole Concessionaires

R. F. HUNTER LTD., 'Celfix House,' 51, GRAY'S INN RD., LONDON, WC1

PHONE : HOL. 7311/2.



"Snap" this opportunity!

A free copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new, up-to-the-minute, illustrated edition of the " Granville Guide " should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day for your free copy of the " Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Please send me a free copy of the New Illustrated "Granville Guide" plus Free Voucher worth 6d. to 3/-

NAME.....

ADDRESS.....

..... A.P.



"This distance meter's fine; but where's the view-finder?"

"You've been looking through it all the time. They are combined in the Contax II."

"That's a help certainly. But is the meter really accurate enough for focussing these f/1.5 and f/2 lenses?"

"This distance meter works on the wedge principle. It is patented by Zeiss Ikon, and the base, being 4 in. long, will show differences of less than one inch when focussing close-ups."

"So you can use these lenses at full aperture then. But is all this talk about night photography really practicable?"

"Absolutely! The ultra-rapid Zeiss Sonnar is actually ten times faster than an f/4.5 lens, and so you see you can easily make instantaneous exposures at night with panchromatic film, for example, in the theatre or street, with the ordinary lighting."

"H'm: the Contax certainly does open up new fields for the photographer."

The Contax knows no limitations, and you can use it every month of the year and every hour of the day. For indoor sports (boxing, skating, etc.), dancing, indoor portraits, stage photographs, intimate close-ups at dinners and functions, stage shots of dancers, acrobats, exhibitions and street scenes, the Zeiss Sonnars are supreme.

THE IDEAL FILM FOR NIGHT PHOTOGRAPHY IS ZEISS IKON PANCHROM

ZEISS IKON



CONTAX II

We invite those desirous of further information to ask their local dealer for a demonstration. Name of nearest stockist, together with full particulars, post free on request.

ZEISS IKON LTD.
11, Mortimer House, Mortimer Street, London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, NOVEMBER 18TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2506.

TOPICS of the Week

BY the time these lines are in print the Prize Set of slides from "The A.P." Annual Lantern-Slide Competition will have started on its tour among the British photographic societies. This continues until May, 1937, and every available date was booked up some time ago—a tribute to the popularity of the collection. The touring set consists of 160 slides, and includes all the plaque and certificate winners in the seven classes of the competition. A number of others purchased from those sent in, but which did not win prizes, are also in the set. While the number entered this year was far in excess of that in any previous competition, the standard was higher. There were far fewer poor slides than usual, and as a result the judging was long and arduous, as not only was every one of several thousand slides projected on to the screen, but before final decisions were arrived at in any class some were projected four or five times, the quality being so very even among the runners-up. A matter that is worth noting is that while the landscape class received the greatest support in point of numbers, and was run very close by the portrait and figure class, the architectural class received the smallest number of entries. Whether this is another indication of the gradual eclipse of the larger camera for use with a tripod, so necessary for really good architectural work, it is difficult to say; but there is little doubt that the bulk of the subjects included in most of the classes might easily have been produced with miniature or small hand cameras, and doubtless many of them were. The list of prize-winners will be published next week.



THE LUNCH-HOUR.

Often the intervals in the working day make as interesting a picture as the work itself. An article on the latter will be found elsewhere in this issue.

The R.P.S. Dinner.

An ambitious scheme was outlined by Dr. D. A. Spencer, President of the R.P.S., at the Society's Annual Dinner at the Café Monico last week. The pressing necessity for a suitable building for their future home was occupying the serious attention of the Society, and to erect and equip such a building in an appropriate manner he estimated that £50,000 would be required. With this sum available they would include in the plan a lecture hall and exhibition gallery, ciné theatre, laboratory, dark-rooms, work-rooms and library, etc.; in fact, quarters worthy of the premier society. The appeal for funds would be made not only to members of the Society, but to everyone connected with the photographic industry or interested in the subject from every angle. We are entirely in agreement with Dr. Spencer, and hope that the efforts of the Society will be crowned with success. Other speakers at the dinner were Mr. E. E. Blake, Managing Director of Kodak Ltd., who proposed the Society, with special reference to its possibilities in cinematography, and Mr. Olaf Bloch, of Ilford Ltd., who proposed the Guests, and voiced the hope that a Chair of Photography would be established at one of the Universities. (We suggest that the London University, in view of its extensions swallowing up the R.P.S. building, would be the most fitting for the purpose.) The Marquess of Salisbury replied for the guests and Sir William Pope to the toast, "Our Research Workers," proposed with characteristic humour by Mr. W. L. F. Wastell. A most successful evening, upon which the organiser, Mr. R. H. Lawton, is to be congratulated.

Ciné Portraits in Colour.

If any doubts existed in the minds of those present at the R.P.S. Annual Dinner, regarding the possibilities of Kodachrome as a practical and successful method of colour cinematography for the amateur, they were entirely dispelled by the admirable display given during the evening. All the members of the Council of the "Royal" had been filmed individually, and the series of animated portraits in colour that were projected on a 15-ft. screen were remarkable examples of what 16-mm. Kodachrome film could do. The life-like and familiar poses and expressions of each sitter as he appeared on the screen were hailed with enthusiasm by all the members present, and many of the portraits were distinguished by outstanding pictorial qualities that reflected great credit on the representative of Messrs. Kodak who was responsible for their production. The film, which was taken in the Society's studio by floodlight (during an interval in a recent Council meeting), should form a most valuable addition to the archives for the edification of future generations of members of the R.P.S.

The Vogue of the Ciné.

Mr. J. E. Saunders, lecturing at the "Royal" on new cameras, referred to the vogue of the 8-mm. ciné, an instrument which, he says, is "catching on" among people to whom the running costs of the average 16-mm. are a little more than they can afford. In one city he was told that 80 per cent of those using the small ciné were school teachers, which he hailed as a good thing, for it meant, he said, that sooner or later a lot of the stupid red tape that hedged round any attempt to get the sub-standard films into schools would be swept away. When the teachers begin to use the ciné for their own enjoyment they will very soon want to use it for teaching. Another use of the small ciné which is becoming evident is a reversion to the oldest use of professional photography—the sending of a personal record of oneself to absent friends. Those who have to do with the amateur ciné business declare that more and more people who have relations in the colonies whom they have not seen for years are keen to exchange ciné portraits, which are more revealing than the "still" portrait or even the snapshot can be.

H. and D.

To the modern photographer the initials H. and D. scarcely stand for anything human. They have the barrenness of a chemical symbol. And indeed he may be forgiven, because it is now sixty years since Dr. Hurter, revolting against the empirical basis on which photography was founded, persuaded Mr. Driffield, an engineer, to join him in a series of researches which have become classical. The work of these two men laid the foundation upon which modern photography has been built. The tenth biennial Hurter and Driffield lecture was recently delivered by the man who himself had most to do with the founding of the lecture twenty years ago, namely, Mr. F. F. Renwick.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Modifying Negative Contrast.

Will you give me working details for partially redeveloping negatives so as to remove undue density and halation?
F. R. (Bodmin.)

This process is suitable only for certain kinds of negatives, but your mention of halation suggests that you have an idea of the cases to which it applies. A dense and halated window in an interior is an example of the condition that can be modified better by this method than by any other.

The real difficulty lies in judging the correct stage at which to stop redevelopment, and this knowledge is best acquired by experiment with one or two suitable negatives of no particular importance or value. The operation can then be performed with confidence on negatives that it is important to improve rather than spoil.

If the negative has been dried it may be soaked before treatment, although this is not really necessary, as the bleaching action is carried as far as it will go, so that unevenness of action in the early stages is not important.

Make up the following solution:—

Potassium bichromate	60 grs.
Hydrochloric acid	200 min.
Alum	300 grs.
Water	15 oz.

The alum is to counteract the softening action of the acid on the gelatine.

Apply this to the negative until the image is completely bleached right through to the back. Wash very thoroughly in running water or many changes till all the removable bichromate stain has gone. At this stage the image could be redeveloped till it is stronger than it was at first, or it could be entirely removed by fixing in hypo. The method combines partial redevelopment with partial removal.

For redeveloping, an M.Q. or similar solution should be used. It should either have been used before so that it is more or less exhausted, or it should be considerably diluted. In either case, the object is to have a solution that will work very slowly and quite evenly. To the latter end the dish should be rocked gently and continuously in all directions.

The image slowly builds up again. It must be watched carefully, especially from the back, until it is seen that only the deep-seated parts of the image (which caused the trouble) are still in the bleached condition. The negative is then rapidly rinsed and transferred to the fixing bath. Here the undeveloped silver is removed, and all that remains is to wash and dry the negative as usual.

The method can be applied to any negative that is weak in shadow detail, and over-dense in the high-lights.

Renovating Bellows.

I have an old-fashioned camera the leather bellows of which have become very hard and brittle. How can I improve their condition? *L. I. (London.)*

First remove all surface dust with a brush followed by a duster, extending the bellows first as far as possible. Now rub lightly and thoroughly with a soft rag repeatedly moistened with a little castor oil. Repeat this every day for several days until the leather is soft and pliable. Sweet oil is nearly as good for the purpose.

Thenceforth, go over the bellows occasionally with a little furniture cream or polish. A suitable mixture can be prepared by dissolving a piece of bees-wax as large as a marble in an ounce of turpentine, and adding a teaspoonful of linseed oil.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Some Enlarging Points

The production of a first-class enlargement is by no means as simple as some people seem to expect, and the worker who is attempting the task for the first time this winter may be glad of a few pointers as to the best methods of dealing with the subject.

THE most important factor towards a good enlargement is unquestionably the negative. Even an expert cannot make a good enlargement from an unsuitable negative. The worker should, therefore, examine his stock of negatives and ruthlessly put aside any which are of really poor quality. Of course, there will be some which will respond to treatment, such as intensification or reduction, and these should be made into a separate pile, but the beginner will find it best to endeavour to obtain a reasonable enlargement from his most perfect negatives first, and to leave the others until more experience has been gained.

The negative, then, should be well developed, but not over-developed; it should have plenty of detail in the shadow portions and no clear glass or celluloid. The high-lights should not appear solid to the eye, and it should be quite possible to see the variations in tones in these parts.

The Paper.

Now comes the question of discovering a suitable paper for the negative. Numerous brands and grades are now on the market in the bromide family, and while chloro-bromides are more or less confined to one grade for enlargement purposes, they are not always suitable for the subject in hand.

The point is to decide which paper will suit the range of tones of the negative. If this range of tones is fairly short, that is, if there is not a very strong contrast between the brightest high-light and the deepest dark, a normal paper will probably suit, or even a vigorous if the scale is very short, but if there is a very great difference apparent a soft paper should be selected.

The surface of the paper to be used will be largely a matter of choice for the individual, unless the enlargement is intended for some particular purpose, when the customary surface should be ascertained first. It should be remembered, however, that a glossy surface shows up the imperfections much more than a matt, and is also very much more difficult on which to do after-work.

The Developer.

As the compounding of the developer has a definite relationship to the time of exposure, this subject cannot be dealt with by itself. Developers vary amongst amateurs, and although the manufacturer almost invariably includes a suitable formula, it is to be feared that very few amateurs use that particular formula.

Bromides seem to respond best to amidol developer, which gives a real black tone, and develops up to quite rich shadow blacks. The developer is easily prepared with sulphite of soda and amidol, in a proportion of one of amidol to twelve of sulphite made up quite freshly for each occasion. A typical formula is: Sulphite of soda (cryst.) 1 oz.; water 20 oz.; when dissolved add amidol 40 grs.

One fault may be mentioned here, and that is the sodium sulphite crystals may not be fresh, and the result is a brownish tinge on the enlargements, usually described as a degraded black. Many an amateur has been dissatisfied with his prints through this unsuspected cause. The crystals should have no white powder around them, otherwise they are getting stale. Of course, the anhydrous salt obviates this possibility to a great extent. Only half the quantity of the anhydrous is required.

M.Q. developer of the standard type will also produce good bromides, but this should not be overworked. Fresh developer for each print is the ideal, and certainly worth it if really good quality prints are essential. The amount of restrainer, usually potassium bromide in this developer, has a definite effect on the tones of the print if incorrectly exposed.

Exposure.

The strip method of testing the exposure, so often advocated, is definitely the best, care being taken that the timing is accurate, and, equally important, that the test strip is fully developed. Bromide paper takes from one to three minutes to develop up fully, and the cause of bad-coloured prints is often to be found in insufficient development.

It must be remembered that a bromide print does not continue to develop the longer it is in the developer, but reaches a stage of finality where development ends. This is the ideal at which to aim, because a properly exposed bromide fully developed will exhibit good colour characteristics.

It is not wise to judge a print by the dark-room light, which is usually very deceiving, and the test strip should be taken out into bright light, preferably daylight, examined to decide which is the correct exposure, and the time of both exposure and development strictly adhered to.

Other Factors.

Uneven exposure is often an unsuspected cause of poor enlargements, and this is frequently due to the bad centring of the light in a condenser enlarger. This centring should be done immediately the required degree of enlargement has been decided upon, and should be done very carefully, particularly on large work.

Spots and blemishes occurring on the enlargement are usually attributable to dirt on the carrier, or on the plate glass of the easel, or sometimes because the developer has not been flowed over the print evenly. This latter fault can to a great extent be obviated by soaking the exposed print well in water before placing in the developer, when little trouble will occur in this direction.

A mask of black paper should be placed round the negative in the carrier. Unless this is done, a certain amount of white light from the edges may "creep" on to the picture during exposure and produce fogged or uneven margins.

Naturally, the negative will have been spotted before enlarging, as black spots are extremely difficult to remove from an enlargement without the work showing. Shading, however, is very useful when making enlargements, and if it is found that the foreground becomes much too dark before the sky has had the chance to develop out, careful shading with a piece of card, kept moving all the time, will hold back the foreground while the sky gets fully-exposed. Interesting experiments can be tried with this shading card to make the utmost of every negative.

The PHOTO

By A. C. AUKER.



Busy Hands.

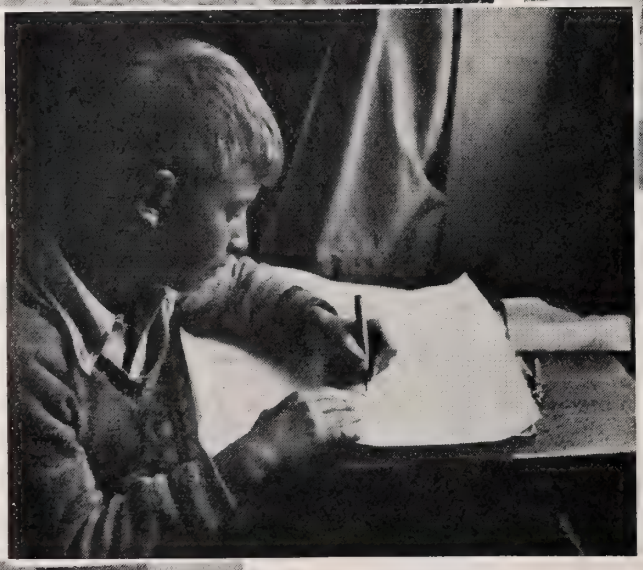


Metal Worker.

WORK is, or was intended to be, the common lot of man. Most people have some work to do, and those who have none are to be pitied, because the doing of things provides, *inter alia*, one of the chief interests in life. The universality of labour and the interest it engenders mark out this subject of work as one of the most fruitful fields for photographic endeavour.

There are times when the photographer feels that his district has been exhausted for picture-making. Then it is that he should turn his attention to the common round and the trivial task, which will often furnish rich photographic subject matter.

Begin with the children at their simple tasks. Patience and tact are, however, necessary here, but it is well repaid if the little people can be caught unawares, when interest is centred on the work in hand. It is essential to await *the* moment before shooting.



Home Work.

The home itself will provide endless subjects, if the idea of work is kept in mind. On all sides it will be realised that a variety of tasks are being accomplished day by day by the household brigade that will yield pictures, from the lady of the house to the servant girl.

People who minister to our needs, such as the milkman, baker, and shop-keeper, all offer possibilities whilst in the course of their duties.

The farmer and his workers ought to be regarded kindly by the photographer, because the farm is a place where photographic interest is concentrated in rich variety. Men, machines and animals, in many different combinations and operations, provide a wonderful field for the man after pictures. The show is never dull, in summer or in winter.

The various trades provide a whole catalogue of subjects for the photographer. The market stall-keeper, the blacksmith, the painter, the mechanic—all are worthy of study.

Why is it that a picture of a man doing a job of work makes such an appeal? It is because of its human interest, which is, after all, the life and soul of a good picture.

The best equipment for this type of photography out of doors is a camera of the automatic focussing type (whether reflex or



Another kind of Home Work.

GRAPHY of "WORK"

not), because this facilitates the vital task of rapid and accurate focussing. The lens should have an aperture of f/4.5, or, better still, f/3.5, as frequently one is faced with close-up subjects in indifferent light, and adequate exposure could not otherwise be given. With a lens of f/3.5 aperture and a super-sensitive panchromatic film or plate it is easy, too, to take pictures by artificial light. An exposure of 1/10th sec. should give good negatives of well-lighted street scenes, for instance.

If one is prepared to take the extra care necessary in the processing of



Cobblers at Work.



The Builders.

miniature negatives, and to enlarge every negative that is worth while, there is no doubt that the modern miniature precision-made camera is the ideal. The cost of the outfit is considerable, but it is superb equipment. The great advantages are that the small, light-weight camera, lens-hood and filter can all be carried in one's pockets without inconvenience, ready for those opportunities which occur at odd times when the anti-miniature photographer would not have his camera with him. Moreover, the running costs of films, etc., are small.

Perhaps even more important is the much greater depth of focus given by the small camera. This enables the full aperture of the lens to be used even for very close-up subjects, without risk of the nearest and farthest objects losing their identity through extra fuzziness.

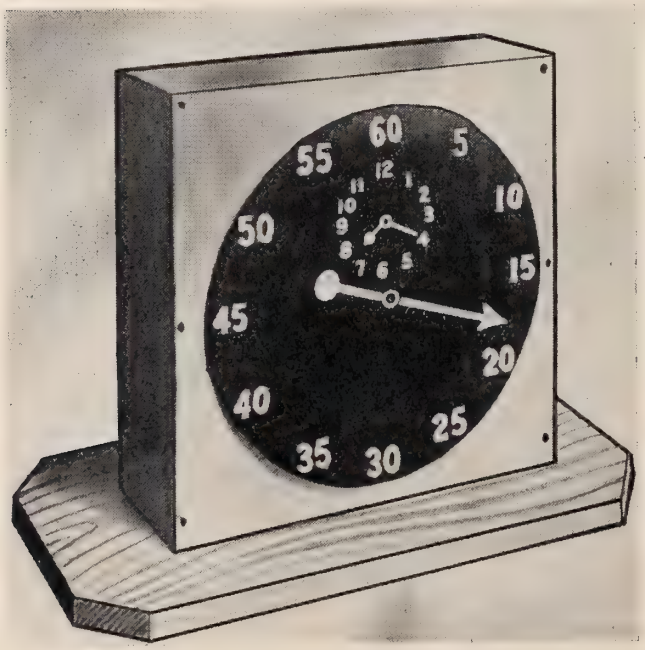
At home, when pictures of work by members of the family are being contrived, the necessity for the very large aperture lens and high-speed equipment is not so urgent. More time can be taken in dealing with the subject, and longer exposures can be given, and two or three attempts can be made if the first is not a success. During the autumn and winter evenings many such pictures can be made by artificial light, and with practically any camera, provided high-speed panchromatic films or plates are used.



Landing the Catch.

Readers' Hints, Tips and Gadgets

A DARK-ROOM CLOCK.



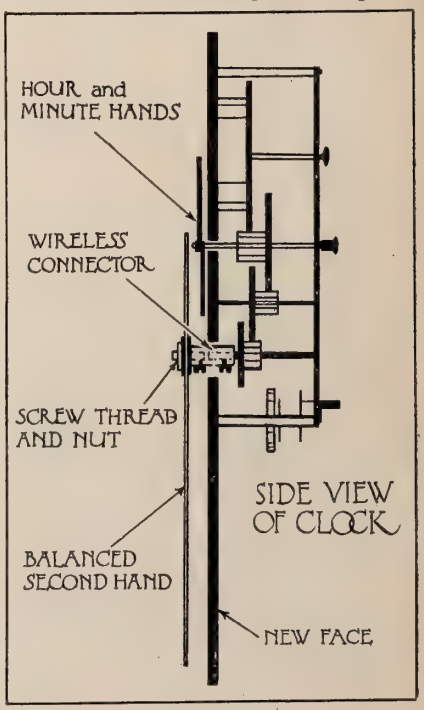
WHEN a proper dark-room clock with large second-hand is not available, an ordinary household alarm (providing it has a seconds dial) may be easily adapted to serve that purpose.

Allow the clock to run down, take the movement from its case, and take off the hands and face. Draw out a larger face, numbering it up to 60 as in the one illustrated, and paste it on to cardboard or three-ply wood. Allowing for the second-hand spindle of the clock to be the centre of this new face, mark the position of the hour and minute-hand spindle, and draw out a circle for this, numbering it up to twelve in the usual way. This dial has to be quite small.

The new hands can be cut out of thin sheet brass, taking care that the weight of the large one is equally divided each side of its spindle. As this second-hand will now revolve above the other two the spindle to which it is fixed needs lengthening. A small wireless connector will serve this purpose. One end of it is secured to the second-hand spindle, and the other holds a piece of brass thread. The big hand is placed on this thread, between washers, and a nut screwed down on top.

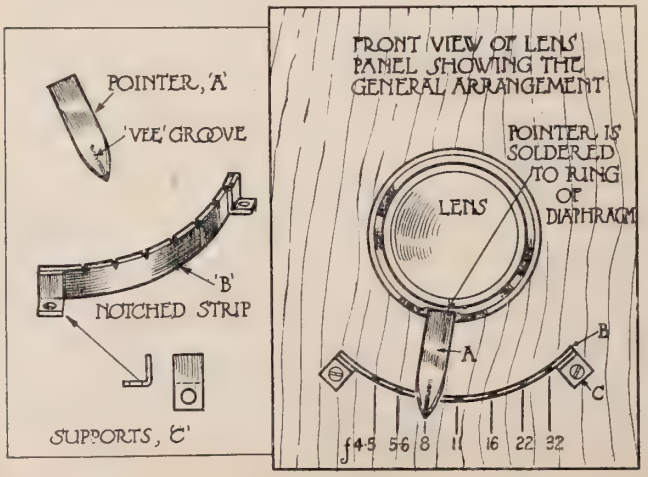
The smaller hour and minute hands are fixed on as were the original ones; that is, the hour hand on the outside of the spindle, and the minute hand on the shaft that revolves inside it. The hands and figures can be painted with white or luminous paint. Any pattern of case can be added at the discretion of the worker. With that of the type illustrated, the clock movement was first fixed in position on the back of the face, and the front of the case cut away to allow for it pushing in.

L. W. BOLTON.



A POSITIVE "STOP" FINDING DEVICE FOR HORIZONTAL ENLARGERS.

THE difficulty of reading the stop markings of an enlarger lens in the dim orange light of the dark-room led to the making of the following simple device, whereby any "stop" can be found by touch without the necessity for looking at the lens mount at all. One of the strip contacts of a pocket torch battery was cut off, and shaped to a point at one end (A). A small indentation was made by means of a screwdriver tapped sharply with a light hammer, and the pointer thus made was soldered to the movable ring on the lens mount which actuates the iris diaphragm, as shown in the sketch.



Next a thin strip of half-inch brass was obtained, and two small pieces cut off and bent to form angle brackets (C), in each of which, as can be seen, a small hole was drilled. The strip was then cut to the desired size (found by experiment), and bent to a semi-circular shape, the two angle pieces being now soldered to the ends (B). The bent strip was then held in position beneath the lens of the enlarger with the pointer resting on it, and the pointer was pulled round, the position of each stop being carefully marked on the strip, after which notches were cut at each mark.

All that remained to do was to affix the strip in its correct position on the lens panel, this being done by means of small screws passed through the holes in the angle pieces. The pointer rests on the strip, pressing lightly on it, and the small dent in the point ensures it "clicking" home each time it passes one of the notches. If desired, the numbers of the stops can be indicated on the bottom of the lens panel in large figures, thin lines being drawn from the numbers to the appropriate notch in the strip, but in practice I have found this unnecessary. By simply counting the little "clicks" (which can be felt rather than heard) it is possible to know just what "stop" is engaged.

L. G. PAULE.

Lantern Slides

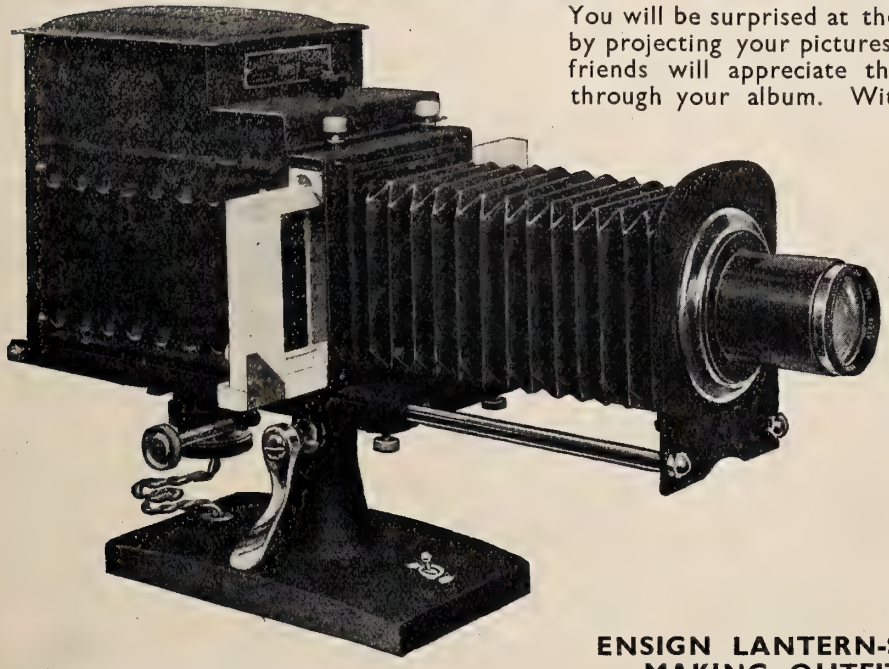
reveal all the beauty

in your pictures . . .



Project them with an

ENSIGN OPTISCOPE



ENSIGN OPTISCOPE Model 6A.

You will be surprised at the beautiful effects that are obtained by projecting your pictures with an Ensign Optiscope. Your friends will appreciate them so much more than looking through your album. With the Ensign Lantern-slide making outfit you can make a lantern slide as easily as you can make a contact print.

ENSIGN OPTISCOPE
Model 6A

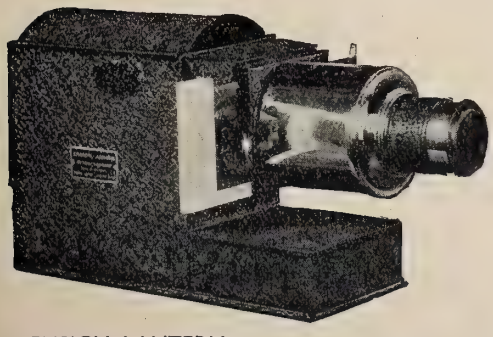
Equally suitable for black-and-white or coloured (Dufaycolor) pictures mounted as slides. For use at home or in small halls. Takes 250 or 500 watt lamps. In handsome fibre carrying-case, and including slide carrier and all necessary leads and plugs (without lamp).

With **ALDIS UNO** Projection Lens, 8 or 10 in. focus..... **£8 : 10 : 0**



ENSIGN LANTERN-SLIDE MAKING OUTFITS

Enable lantern slides to be produced simply and as easily as a contact print. Everything is provided (except actual lantern plates). Printing frame with guides for Leica or Contax Ciné negatives in strip, negative masks and glass, packet of 12 combination cover-glasses and 12 masks for either Leica, $2\frac{1}{4} \times 2\frac{1}{4}$ or $2\frac{1}{4} \times 1\frac{5}{8}$ size **5/6**



ENSIGN LANTERN.

ENSIGN LANTERN

A well-made lantern for home lectures and entertainment. Double achromatic lens, 6-in. focus, in focussing mount, 4-in. Plano Convex Condenser, slide carrier. Takes any 60-watt lamp.

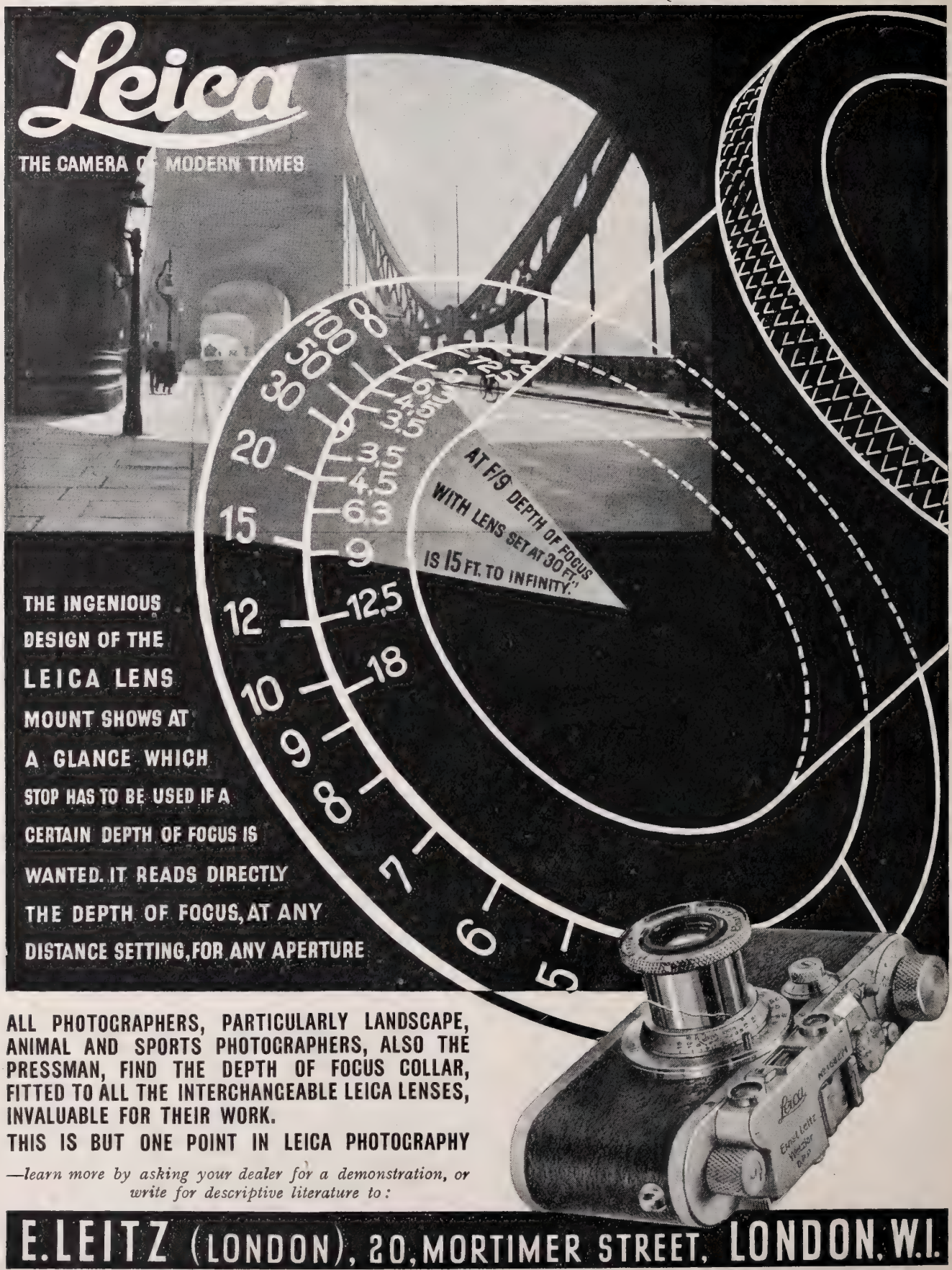
Complete in fibre carrying-case (without lamp)..... **£2 : 15 : 0**

Ask your dealer for a copy of "Optiscope Projectors for All Purposes," by Ensign, or write to ENSIGN, Limited.

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

Leica

THE CAMERA OF MODERN TIMES



THE INGENIOUS DESIGN OF THE LEICA LENS MOUNT SHOWS AT A GLANCE WHICH STOP HAS TO BE USED IF A CERTAIN DEPTH OF FOCUS IS WANTED. IT READS DIRECTLY THE DEPTH OF FOCUS, AT ANY DISTANCE SETTING, FOR ANY APERTURE

ALL PHOTOGRAPHERS, PARTICULARLY LANDSCAPE, ANIMAL AND SPORTS PHOTOGRAPHERS, ALSO THE PRESSMAN, FIND THE DEPTH OF FOCUS COLLAR, FITTED TO ALL THE INTERCHANGEABLE LEICA LENSES, INVALUABLE FOR THEIR WORK.

THIS IS BUT ONE POINT IN LEICA PHOTOGRAPHY

—learn more by asking your dealer for a demonstration, or write for descriptive literature to:

E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON, W.1.

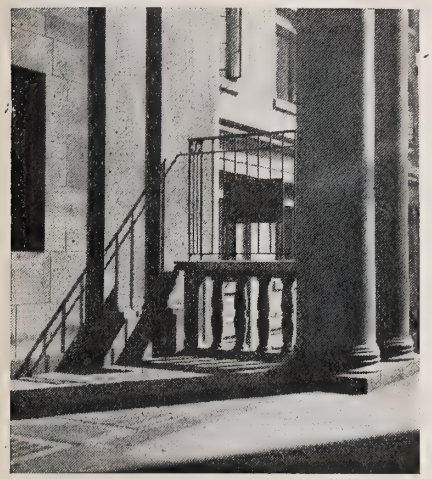
THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

The Small Square Reflex

By F. READ.



Bush House.

THERE must be many readers of "The A.P." who weekly look with covetous envy at the new types of cameras advertised at prices of anything from £20 to £80.

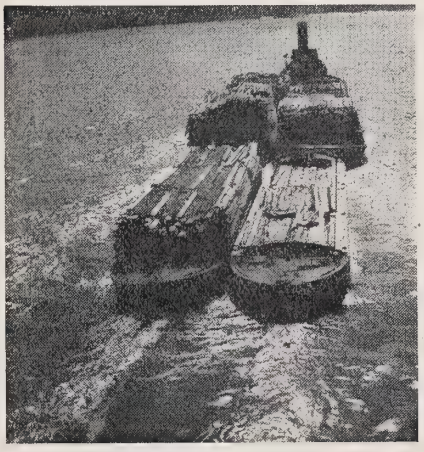
"It would not be so bad," think they, "if one only knew for certain that such cameras could really turn out work every bit as good as my larger instrument." The writer himself thought so for quite a long while, and had intended to go on with his well-tried quarter-plate camera, feeling confident that no smaller camera could hope to beat it. Yet such is the frailty of his character that he recently bought a $2\frac{1}{4} \times 2\frac{1}{4}$ inch film camera costing over £20.

A Little Cautious.

It will be noticed that the necessary courage to "go the whole hog" and change to a real miniature, using 35-mm. ciné film, was lacking. Perhaps he is still a little bit "quarter-plate minded," but the very thought of using the tiny ciné films for all types of work gives him cold feet. Still, there is no doubt that plenty of photographers do get what they want on one and a half square inches of film; perhaps he will eventually become one of their number.

Meanwhile, the $2\frac{1}{4} \times 2\frac{1}{4}$ in. negative still seems most unfamiliarly tiny. In comparing this size with the old quarter-plate there are so many things that have to be considered. The old controversy on the question of "Films versus Plates" is, of course, quite out of date. The modern panchromatic film is quite as good as the corresponding plate; in one way better, for it has the enormous advantage of comparative freedom from pinholes, and the like. This is one of the things that make miniature photography possible; on plates we have had pinholes, due to fragments of glass, that would obliterate a face on a "miniature" negative.

Another unfamiliar point is that there are twelve exposures to be taken before the film can be developed without waste. So far it has been only too easy to take twelve—not just to get the film used up, but because this type of camera does offer such an easy and perfect way of securing exposures. The simplicity and quickness of action, the wonderful facility of focussing full size (and not losing the image when the exposure is actually made), the depth offered by the relatively short-focus lens at about



Barges at Blackfriars.

f/6, the rock-rigid front, all combine to put a new aspect on the photographic field open to a really keen worker.

Yet there is more than this to be considered. Intriguing and fascinating as are the new subjects available, a worker who can only afford to feed one camera wishes to know how his old flames, "Portraiture," "Still Life," "Architecture," and the rest of the crowd—not forgetting the Mother of Art, "Landscape"—will fare. So far we have used the new camera without thought of the special demands of the subject, and in two months we have secured some sixty or seventy negatives



In the Orchard.

that fill us with joy for their marvellous technical qualities.

The photograph of Bush House shows that architectural subjects are within the scope of the new toy, in spite of its lack of rising front. No "correction of verticals" has been made in the enlarging, yet the lines are very satisfactory.

For portrait snapshots the tiny reflex seems the perfect instrument. Do the children at the apple-tree look as though they knew that a camera was trained on them?

Changing Composition.

Moving objects are, of course, within its scope. Though the barges were admittedly not moving very fast, yet the composition they made seemed to change very rapidly indeed. But with one eye on the screen, and a finger on the hair-trigger release of the shutter, one can very easily seize the exact moment for shooting.

On the technical side the writer has not adopted any of the special devices of the thorough-going miniaturists. For developing he has used his usual M.Q. and the see-saw method, taking care to develop softly in order to keep down grain. One of these days he may get a negative that will be so good that he will simply have to enlarge it the size of a house. Perhaps that achievement will be the signal for really "going miniature"—but for the present the $2\frac{1}{4} \times 2\frac{1}{4}$ negative seems just ideal. And think of that really usable aperture of f/3.5 on winter days!

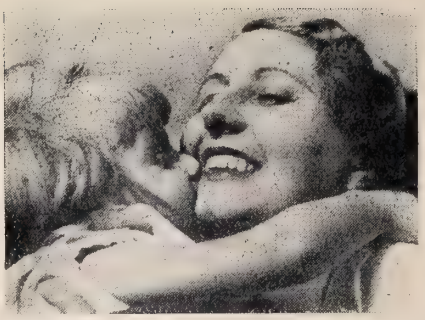
For "miniature" photography in dull weather, at night, or in the theatre, a post, pillar, ledge, rail, parapet, lamp-post, arm-rest or chair-back should be sought; even a wall is useful. Get what support you can, and try your luck at $\frac{1}{4}$ second. With $\frac{1}{8}$th second camera-shake should be non-existent.

GETTING CLOSER STILL

IF there is one thing about miniature cameras which appeals to me more than all their other advantages, it is that one can make real close-ups with certainty of their being correctly focussed.

But there is just one thing about the operation of focussing which quite a number of people seem to miss. The focussing of close-ups requires a totally different "technique" from other photo-takings, if it is to be done with comfortable slickness, and with tolerable certainty of securing the desired result. By all means adjust the focussing screw to get the aim somewhere around right, but to achieve the final touch at the critical moment requires a little more finesse.

Instead of focussing for the distance, the distance is adjusted for the focus; in this way. With the feet slightly apart, and one of them rather more forward on the ground than the other, with the camera held at eye or at chest level, according to



whether it has an optical or a focussing range-finder, and having got a quick and reasonable sort of "focus" on the subject, one exerts immediate self-repression against the temptation further to readjust the lens. Instead of this, one just leans steadily the least bit forward or back, the while the trigger-finger prepares to shoot when sharp. After a couple of tries at this method, one never wants to go back to refocussing the lens repeatedly. Besides, the lens can be pushed right out to start with, so getting the closest up, in place of just a close-up.

D. C. MARRYAT.

A Reminder for the Developing Tank

WHEN developing miniature negatives in a tank it is helpful to have a reminder as to the time at which development is due to finish, particularly if more than one tank is being used at the same time.



Fig. 1.

Users of the Correx tank have probably noticed that a dial is embossed on the lid for this purpose. Since the divisions are those of the clock-face, they are easy enough to mark out on any tank. The casual will be content to lay out the divisions by eye, but the meticulous will probably prefer to scribe a circle with dividers (putting a cork in the centre hole to support the stationary leg) and to divide the said circle carefully into 30-degree divisions with a protractor. The ultra-meticulous will not be content with a mark for every five minutes; 6-degree divisions, then, give the exact location of every separate minute.

When made, the marks can be made conspicuous by suitably painting them with white cellulose varnish. As an indicating hand, a shape such as that shown in Fig. 1 can be cut from white ivorine or any other light-coloured waterproof material. This is slipped over the centre raised portion of the lid, and can be freely turned to point at any predetermined time. As will be seen by the photograph Fig. 2, it not only greatly improves the look of the tank, but is of assistance in avoiding incorrect developing by forgetting the time the film is due out. This can very easily happen, when, in using one of the slower fine-grain developers, the total time may be anything up to an hour.

A similar clock dial can easily be painted on tanks of other patterns not provided with a dial already incorporated.

B. ALFIERI, JUN.



Fig. 2.

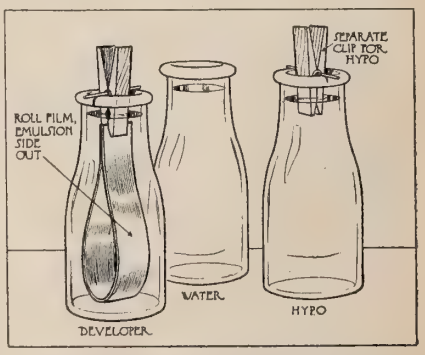
A "Processing Plant" for Ensign Midget Films

USERS of that popular little camera, the Ensign Midget, may, like the writer, have experienced some difficulty in preventing mechanical damage during development. There is a tendency for the film to roll up, and when "fine-grain" developers are used, these being slow in action, the "see-saw" method becomes tedious.

The following is a solution of the problem. The articles necessary are three wide-mouthed milk bottles, one-pint size, which can be purchased at a cost of a few pence each. A few wooden clothes-pegs of the spring pattern are also necessary.

The first bottle is filled with "fine-grain developer." This stays in the bottle, which is filled to within one inch from the top. When not in use the developer is protected from the action of the air by the insertion of a discarded waxed top from another bottle. The second bottle contains plain water, and the third contains acid fixing hardening solution.

In use, the "processing plant" is simplicity itself. The film is separated from its protecting paper, and without allowing it to coil up the two ends are clipped together, with the celluloid side inwards, so that the film strip may be inserted in the bottle of developer with the emulsion side outwards.



By turning the clip round several times the film strip is revolved in the developer to avoid markings, otherwise the operation takes care of itself. The progress of development can be watched through the bottle by the safelight of the dark-room, or the "time and temperature" system may be used.

When development is complete the film is taken out, dipped into the bottle containing water for a minute and then transferred to the bottle containing the fixing solution. Unless the wooden clip is discarded after use, as it will be impregnated with hypo and unfit for the developer again, it is a good plan, after dipping the film into the water, to replace it with a second clip that is used exclusively for fixing.

The developer may be used for half a dozen successive film strips, but it should not be over-worked. Final washing is done in the writer's case in a third bottle, or by any other means favoured. This method can also be used for short lengths of film of 35-mm. width, when a few exposures are cut from the strip for development before the whole is completed.

R. M. FANSTONE.

Do not leave acid hypo from day to day in an open dish, or the volatile sulphurous acid (from the meta-bisulphite) will vanish into thin air. But if you do break this rule, put in some more metabisulphite before using the hypo, and all will be well.

If your camera has no baseboard to protect the lens, don't lose the lens cap. It costs quite a lot of money to have a lens repolished.

If you treasure your prints, or if your friends are likely to, fix them properly. Two baths in succession is a good idea, scrapping the first and promoting the second to first place after each batch is done.

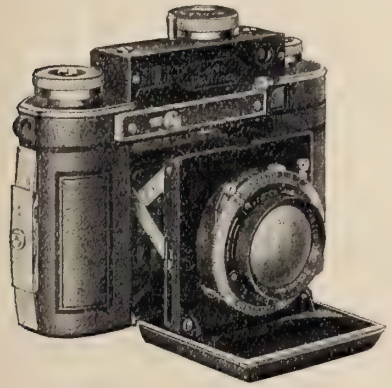
Modern Miniature Cameras

THE CERTO "DOLLINA II."

THE "Dollina II" camera belongs to the class of miniatures taking a 36-exposure length of ciné film and giving pictures 36×24 mm. Its overall size is 5×3¾×1⅝ in., and it weighs a little over 1 lb.

When closed, the lens is completely protected by a baseboard. On pressing a catch the camera opens automatically, the front being pushed forward by lazy-tongs. It carries a lens which may have an aperture of f/2.9 to f/2, mounted in a Compur shutter.

The focussing is carried out with the aid of the coupled range-finder on the top of the camera, rotation of the knob seen on the range-finder in the illustration pushing the front forward by compressing the lazy-tongs. Focussing can be carried out equally well with the camera open or closed, and the knob is scaled in feet.



The range-finder gives a full-sized image, and on test was found to be capable of detecting displacements equivalent to less than half the depth of focus of an f/2 lens. The view-finder is built into the body of the camera just below the range-finder, from which it is separate.

The camera is loaded with a standard 36-exposure cassette, the film being pulled across the back of the camera on to a take-up spool. On turning the winding-knob and so drawing the film along, the perforations engage with a small sprocket. When this has been turned to an extent corresponding with the advance of the film by one frame the winding-knob locks automatically. The film is thus advanced between exposures by pressing a button to unlock the mechanism, and then winding until it locks again. A small counter keeps a record of the number of exposures made, and this is set at zero each time the camera is loaded.

The prices range from £12 17s. 6d. for a camera fitted with a Steinheil Cassar f/2.9 lens in normal Compur shutter to £19 19s. when fitted with a Schneider Xenon f/2 lens in a Compur Rapid shutter.

The "Dollina I," which is absolutely identical with the Model II, except for the absence of the range-finder, costs some £4 4s. less. We are informed that a range-finder can subsequently be added to the "Dollina I" if desired. The camera is sold by Messrs. Actina, Ltd., 29, Red Lion Square, High Holborn, London, W.C.1.

Miniature films will be developed with as much care as the photographer himself could devote to them by Messrs. Wallace Heaton, of 127, New Bond Street, W.1. For this special "Microlux" fine-grain development some over-exposure is required, and it is necessary to state when handing in the film what ratio of over-exposure has been given. For less fully-exposed negatives an "Individual" service, providing the finest grain that the conditions permit, is offered. In either case, the film is developed by an expert under laboratory conditions, which fully justifies the charge of 4s. 6d. for a 36-exposure strip of 35-mm. film or 3s. 6d. for roll films up to 3¼×2¼ size.

Miniature Camera Gossip

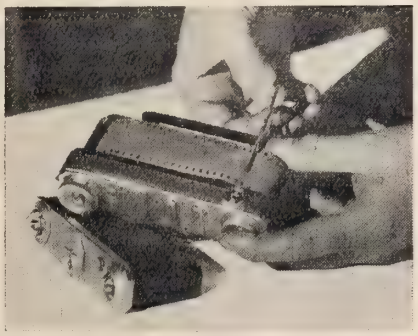
By LANCELOT VINING.

I WAS very glad to see that the new "A.P." feature, "Miniature Notes," published on 4th November, started with the article, "What is a Miniature Camera?" I feel that a great many more opinions are wanted on this point before the size is finally settled.

Only last week I asked the owner of a small twin-lens reflex if he thought it was right to include a camera with a negative of 5.06 square inches in the miniature class. He said, Certainly not, 2¼×2¼ should be the limit. Then I asked him to multiply 2¼×2¼ and he was surprised.

Before the arrival of the Leica and Contax, etc., there was never a thought of calling a camera using a film 2¼ in. wide a miniature, but the trade seemed to think that the 35-mm. film cameras were too weak to stand alone and brought in all up to 2¼×2¼ to bolster them up.

The Royal Photographic Society has formed a miniature group, and has included the 2¼×2¼. At the moment I



Removing a short length of exposed film from the Contax for development.

am on the committee and ready to do all I can for it, but let us be honest with ourselves and call it the "Miniature and Small Camera" group; we could then include the 3¼×2¼ cameras. They use the same size film as the small reflex cameras, and at the moment I think they have a real grouse at being left out.

Give Particulars.

I advise readers when sending queries always to mention the make of camera they use, as no two work alike.

Under "Miniature Matters," on 4th November, D. M. (Wimbledon) asked for advice about developing short lengths of 35-mm. film; the answer he received referred to the Leica Camera. In case he has a Contax, here is a method I use almost daily and so far I have not had a failure.

When the required number of exposures have been made, for example, we will say six, take the camera into the dark-room, remove the back, and with a pair of small nail-scissors cut through the film, close up to the supply spool. Remove the exposed cut-off portion and put it on one side for developing, then take the end of the cut film in the camera and push it firmly into the slot in the empty spindle, roll on about an inch, replace spindle in camera and make sure, by feeling, that the teeth on the feeder are engaging in the film, replace back, and, when you return to the light, move your film counter from 6 to 10. Total loss four frames, and the exposed six frames can be developed at once.

The above refers to Ilford, Kodak and Agfa films, spooled for Contax, with paper trailers fore and aft and also when films are in containers.

Electric Cell Meter, Yes or No?

Two questions I have been asked more than once of late:—

(1) Is a cell meter a necessity?

(2) And what is the most important thing about "miniature" work.

I will answer the latter first. I think the most important thing is to produce as nearly as possible 36 perfect negatives on one spool, a very difficult matter when subjects and light vary greatly. I often have a film to develop containing both daylight (sun and dull) and electric light (time and instantaneous) exposures.

Now you can guess my answer to the first question. I am never without my cell meter, it lives in my ticket pocket.

Crumbs from the "Royal" table.

It is a long time since I have enjoyed an evening function as I did the R.P.S. dinner at the Monico. I was lucky to have been placed at a table with Mr. Olaf Bloch, of Ilford Ltd., on my right; Mr. and Mrs. W. G. Briggs opposite, Mr. and Mrs. Paul Shillabeer within talking distance, and Mr. W. L. F. Wastell near enough to keep us all in order.



At the R.P.S. Dinner. The President and Chairman, Dr. D. A. Spencer, talking to the guest of honour: the Marquess of Salisbury.

What a speech Mr. Wastell made. I don't think it was fair of him to make us rock with laughter so soon after a really good dinner; he was proposing the toast of the Research Workers, and claimed that Adam was the first of them, searching for trouble in the Garden of Eden—and finding it. I think he had his tongue in his cheek during most of his speech.

A PORTRAIT HINT

By DAVID CHARLES.

THE only time a professional photographer takes a portrait from waist-level is when the dress is more important than the face; in other words, when it's a fashion study he is making. The main reason is that a low viewpoint shows too much of the sitter's nostrils, and not enough of her "crowning glory," the permanent wave.

When portraits are criticised, the cause of the dislike is often vague, but there is not the slightest doubt that this is one very frequent reason. It is one detail in which the miniature camera with an eye-level range-finder may be regarded as scoring a point over those of the reflex-focussing pattern.

One simple way of overcoming the obstacle is for the photographer who uses a reflex to stand on a stool. It will be found, on measurement, that the camera lens, at normal waist-level, is about nine or ten inches below the eyes of a seated person. Since his lens should usually be at or slightly above the level of those eyes for a good portrait, a stool of ten to twelve inches in height will be admirable.

The illustration shows another way over the difficulty, and in practice it will be found a very good way, too.



The Reflex at eye-level.



Blowing out dust with a vacuum cleaner.

DUST

By G. K. SEAGER.

I WONDER how many film-users have a notion of the literally tremendous precautions which are taken to ensure their material being as free from dust specks as is humanly possible? The determination of the manufacturer that he, at least, should not be blamed for spotty negatives or prints, is unswerving. I fear we do not quite live up to the high ideal set us by his example.

Dusting out the inside of a camera, by means of an old tooth-brush, on to a sheet of white paper, is often a revelation. Some cameras can't be cleaned that way, but nearly every household vacuum-cleaner has a reverse action which blows a strong blast of air, and that will quickly dislodge any accumulation of dust from inaccessible corners. Even a pair of bellows, or, as a last resource, the valve of an inflated cycle-tyre, can be similarly used.

Dust makes its appearance in enlarging, too. Just because these tiny films have to be placed between glasses, we have six surfaces on which dust can cling, and every speck of it will mean a white spot on the print. But six strokes of a soft brush do not add materially to the time it takes to make an enlargement.

Fine-Grain Developers.

BUFFERED BORAX FORMULÆ.

A "BUFFERED" borax developer is one in which borax is used as the alkali, but in which the alkalinity is reduced by the addition of boric acid. The reduction of alkalinity is desirable as lessening the activity of the developer and so tending to fine grain, but if it is achieved merely by cutting down the amount of borax the alkalinity is liable to change so much during development that the behaviour of the developer becomes unreliable. This does not happen if the borax is maintained at its original amount, or even increased, and boric acid is added to counteract it.

A formula usually described as "Modified D.76" is made by adding 125 grs. of boric acid to every 20 oz. of D.76 (see our issue of November 4th, p. 458). The time required for development is double that necessary with the unmodified D.76.

Although the formula is usually presented as though it were sponsored by Messrs. Kodak Ltd., we find on enquiry that they do not recommend it, on the grounds that it very speedily loses its activity in use, being susceptible to the reaction products of development. This, of course, does not alter the fact that it is a good developer provided that great care is taken not to overwork it.

The formula they recommend is known as D.76 d., and contains 70 grs. each of borax and of boric acid to every 20 oz. of developer. The full formula is as follows:—

Kodak D.76 d. (Formula A.)

Metol	22 grs.	(2.5 grm.)
Sodium sulphite (anhydr.)	44 grs.	(5 grm.)
Hydroquinone	2 oz.	(100 grm.)
Borax	70 grs.	(8 grm.)
Boric acid	70 gr.	(8 grm.)
Water up to	20 oz.	(1,000 c.c.)

Formula B contains 18 grs. (2 grm.) of metol and 22 grs. (2.5 grm.) of hydroquinone in place of the quantities given, but is otherwise identical.

Development time, activity, life, and all other details of use are exactly as already given (November 4th) for D.76.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

FLARE SPOTS.

Having recently acquired a miniature camera with a wide-aperture lens, I have been trying my hand at night photography. In the enclosed photograph the group of three lamps at the right of the picture is reproduced, recognisably though rather fuzzily and faintly, towards the left of the picture. How can I avoid this, and why does it happen?

H. M. P. (Salisbury.)

These secondary images are known as "flare-spots," and are due to multiple reflections within the lens. Owing to the necessarily complex structure of these ultra-rapid lenses, and the number of possible reflection-paths when there are perhaps eight air-glass surfaces, it is not always possible for the designer to avoid them.

Your only cure is to refrain from including in your picture the lamps which are the main source of light, and to use a lens hood to ensure that as long as the lamps are outside the field of view their direct light will not fall on the lens.

SCUM ON NEGATIVES.

Some of my miniature negatives are disfigured by white marks which look like a deposit on the surface of the film. I can remove them by rubbing, but I am afraid of scratching the film in so doing. How do they arise and how can I remove them safely?

G. M. (Liverpool.)

The deposit you describe is almost certainly due to lime in one form or another in the washing water. If the film is wiped free of drops when it is hung up to dry these marks are less likely to appear. They can be prevented by adding a few drops of acetic acid to the last wash water. They can be removed from an already dry film by soaking it for a while in water containing a little acetic acid.

PARALLAX CORRECTION.

I believe some of the more expensive cameras have view-finders with correction for parallax. My camera has not got this refinement. What errors am I likely to find through its omission?

J. T. M. (Acton.)

A finder set parallel to the axis of the lens but at a distance of, say, 3 in. above it will always include a view whose top and bottom boundaries are 3 in. higher than the boundaries of the picture as received by the film. To cut 3 in. off the top of a building is not an appreciable error, but to cut 3 in. off the head in a close-up portrait may very easily spoil the picture. The error can be avoided by aiming 3 in. low whenever an error of 3 in. is likely to be noticeable.

CLEAR CORNERS.

Among my miniature negatives I occasionally get one on which, in place of the picture, there is nothing but a dark patch in the middle of the film, leaving the corners clear. Can you tell me why this happens?

H. G. L. (Maldon.)

We think you are using a camera of the type in which the lens is carried in a tube which has to be extended and locked with a bayonet catch before taking the photograph. And we suspect that you occasionally forget to carry out this important little operation.

MINIMISING GRAIN.

I have some negatives taken on a very fast film and badly developed which show excessive grain when enlarged. Is there any way of minimising this?

B. S. (Portsmouth.)

The usual advice in such a case is to enlarge on a paper of very rough surface. It is even more effective to throw the enlargement a shade out of focus, as this seems to conceal the grain to a most gratifying extent while making an almost imperceptible difference to the sharpness of the picture.

DRYING A FILM QUICKLY.

Is there any way of drying a film quickly? I have been told that a bath of methylated spirit as commonly used for plates is dangerous for films.

G. F. C. (Bournemouth.)

We think you will find it satisfactory if you bathe your film for five minutes in 5 per cent formalin, wipe off as much water as possible and dry by heat. We cannot answer for the effect, if any, upon the grain.

MINIATURE CAMERAS

We are the only firm in Great Britain specialising exclusively in miniature photography. Leicas, Contaxes, Rolleiflexes, Exaktas, Super Ikontas—we have every model, lens and accessory always in stock. Our Miniature Camera Repair Service is unique, and, once again, we are the only people undertaking exclusively the processing of miniature films. Our staff will be glad at any time to give absolutely frank advice about the choice of suitable apparatus or accessories. We claim that, as genuine miniature camera specialists, the service we can offer miniature enthusiasts is unparalleled.

THE REFLEX-KORELLE
A NEW MODEL



The Reflex-Korelle, for 12 2¼×2¼ negatives on the 3¼×2¼ film, has always been one of the most popular reflexes; particularly on account of its ability to take telephoto lenses and its quick and convenient shutter wind coupled with lever film transport. The new model, while retaining these features, now has a shutter giving an additional range of slow speeds: 2 seconds, 1 second ½ second, 1/5th second and 1/10th second. This improvement represents the one feature that was required to make the Reflex-Korelle the ideal instrument for those photographers requiring a really versatile single-lens miniature reflex taking the popular 2¼-in. square picture size.

PRICES: With f/3.5 VICTAR, £14 10s.; f/2.9 RADIONAR, £17 13s.; f/2.8 TESSAR, £23 19s.

FINE-GRAIN DEVELOPERS
A new complete range by R. G. LEWIS.

In addition to all the well-known proprietary brands of fine-grain developers, such as Meritol, Ultrafin S.F., Supramin, etc., we normally keep in stock, we have for some time prepared a special paraphenylene-diamine-glycin developer from our own formula. This developer, which was essentially intended for use with supersensitive panchromatic films, has been so well received that we have now produced a range of similar developers, all based on paraphenylene-diamine, each of which possesses certain definite characteristics and is designed to give the most satisfactory results in particular given circumstances.

Sease No. 1.
Sometimes referred to as "straight" paraphenylene, yields the finest possible grain at all times but requires three to four times increase in exposure for supersensitive panchromatic films (Agfa ISS, Kodak Super X, etc.), or about twice normal exposure for fine-grain panchromatic films (Agfa FF, Kodak Panatomic).

Sease No. 2.
The standard paraphenylene-diamine formula. Yields a very slightly coarser grain than the No. 1 formula, but only requires twice normal exposure for supersensitive panchromatic films and slight or no increase for fine-grain panchromatic films.

Sease No. 3 (modified).
A special developer for supersensitive panchromatic films. A little less than double normal exposure required.

Paraphenylene-diamine-metol.
The most suitable developer for use where photographs have been taken under bad lighting conditions, for stage, action and candid photography in general. This developer has been evolved to produce shadow detail, gradation and contrast combined with exceptionally fine grain in cases where only minimum exposures are possible.

All the above with the exception of the Metol Developer (costing 1s. 9d.) are priced at 1s. 2d. per tin to make 20 oz. The developer can be used in each case for approximately four to five films. Our special paraphenylene developers are prepared from the purest chemicals and are put up freshly every few days. If used in accordance with the instructions they can be depended upon to produce consistently uniform negatives.

THE FOLLOWING LIST REPRESENTS A VERY SMALL SELECTION OF OUR GUARANTEED SECOND-HAND MINIATURE CAMERAS AND ACCESSORIES, ALL OF WHICH ARE SUBJECTED BEFORE RESALE TO THE MOST CAREFUL TESTS. OUR USED MINIATURE CAMERAS MAY BE PURCHASED WITH THE SAME DEGREE OF CONFIDENCE AS NEW ONES. THE PURCHASE OF APPARATUS FROM US IS AT ALL TIMES A GUARANTEE OF ITS MECHANICAL AND OPTICAL PERFECTION.

CONTAXES:

Contax Model II, f/1.5 Sonnar lens. As new £52 10 0
Contax Model I, latest wedge-type range-finder, f/1.5 Sonnar lens. As new....£39 10 0
Contax Model I, latest wedge-type range-finder, f/2 Sonnar lens. As new....£29 10 0
Contax Model I, latest-type shutter, f/2.8 Tessar. Practically as new....£19 10 0
Plate Back for Model I Contax....£2 10 0

LEICAS:

Leica Model III, chromium, f/2 Summar lens. As new £31 10 0
Leica Model III, black, f/2 Summar lens, ever-ready case. Practically as new....£29 17 6
Leica Model III, black, f/2 rigid Summar lens, ever-ready case. Practically as new....£26 17 6
Leica Model I, non-interchangeable f/3.5 Elmar, case. Practically as new....£8 17 6
Another, as above. In good average condition £7 15 0
Leitz 5-cm. f/2 Summar, non-collapsible. New condition....£10 10 0
Leitz 13.5-cm. f/4.5 Elmar, coupled. Excellent condition £11 10 0
Flashlight Attachment for Leica Model II or III £3 7 6

FREE LITERATURE ON WINTER PHOTOGRAPHY

"MINIATURE ENLARGERS," by R. G. LEWIS. Deals comprehensively with all the leading types of miniature enlargers and accessories, which are frankly discussed with regard to their suitability for use with various negative sizes and their adaptability for different special purposes.

"THE FASCINATING ART OF ENLARGING."

"PICTURE TAKING INDOORS."

"SIMPLE LIGHTING EQUIPMENT FOR AMATEURS."

Other Miniature Cameras fitted with coupled range-finders:

Nettax (only a few weeks old), 2 filters, ever-ready case. As new. Cost £34 10s....£26 10 0
Super Nettel, f/2.8 Tessar, case. As new....£17 10 0
Dollina II, f/2.8 Tessar. As new....£13 17 6
Voigtlander Super Bessa, f/4.5 Helomar lens, filter, Compur Rapid. As new....£12 10 0
Super Ikonta 530/16, f/2.8 Tessar. As new..£20 0 0
Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur, ever-ready case. As new....£17 17 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur, case. As new....£13 18 6
Super Ikonta 530/2, f/4.5 Tessar, Normal Compur, case. As new....£13 0 0

Cameras taking 16 exposures on V.P. size film:

Nagel Vollenda, f/3.5 Tessar, Compur, filter, Proxar. Excellent condition....£8 15 0
Zeiss Baby Ikonta, f/3.5 Novar, Compur. Excellent condition....£5 15 0
Plaubel Makinette, f/2 Supracomar, Rapid Compur Excellent condition....£15 15 0
Nagel Pupille, f/2 Xenon, Compur. Excellent condition £12 12 0
Nagel Pupille, f/3.5 Leitz Elmar, Compur. Excellent condition....£9 9 0
Voigtlander Perkeo, f/3.5 Skopar, Compur. Excellent condition....£5 15 0
Baldi, f/4.5 Vidanar, Vario shutter. As new....£3 3 0
Korelle, f/2.9 lens, Compur shutter....£3 17 6
Piccochic, f/2.9 Vidanar, Compur shutter....£3 17 6

MINIATURE REFLEXES:

Primarflex, f/3.5 Tessar. As new....£27 10 0
Exakta Model C, latest lever wind, f/2.8 Tessar, 3 slides and focussing screen. As new....£24 10 0
Exakta Model B, latest lever wind, f/2.8 Tessar, case. As new....£22 10 0
Exakta Model B, latest lever wind, f/3.5 Exaktar lens. As new....£15 15 0
Exakta Model B, f/1.9 Dallmeyer Super-Six, case. Practically as new....£25 10 0
Exakta Model A, latest lever wind, f/1.9 Dallmeyer Super-Six. As new....£21 10 0
Exakta Model A, f/3.5 Tessar. Excellent condition £13 17 6
Exakta Model A, f/2.9 Xenar. Excellent condition £13 17 6
Exakta Junior Model, f/4.5 Trioplan. Excellent condition....£7 10 0
Voigtlander Brilliant, f/4.5 Skopar, Compur. As new £3 19 6
Reflex-Korelle, latest type, f/2.8 Tessar. As new £15 10 0
Pilot, f/3.5 Tessar, Compur. Excellent condition £11 17 6
Automatic Rolleiflex 6×6, f/3.5 Tessar, Compur Rapid, ever-ready case. As new....£19 17 6
Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur, ever-ready case. Excellent condition....£15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, case. As new £15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur, case. As new....£19 17 6
Rolleicord, f/3.8 Triotar, ever-ready case. As new £11 7 6
Rolleicord II, f/4.5 Triotar, case. As new..£11 15 0
Rolleicord II, f/3.5 Triotar, case. As new....£13 17 6
Noviflex, f/2.9 Trioplan, filter, case. As new..£9 17 6
Voigtlander Superb, f/3.5 Heliar, ever-ready case. As new....£13 17 6
Weltur Superfekta, f/2.8 Tessar, 2 filters. As new £18 15 0
Rubyette Model II, revolving back, f/4.5 Dallmeyer lens, 3 slides. As new....£8 17 6

MISCELLANEOUS:

Planovista, f/3.5 Trioplan. As new....£8 10 0
Dollina I, f/2.9 Radionar, Compur shutter. As new £6 17 6
Kodak Retina, f/3.5 Xenar, filter, case....£6 19 6
Kodak 620 Duo, f/4.5 lens, 6-speed shutter. As new £4 0 0
Kodak 620 Duo, f/4.5 lens, Compur shutter. As new £6 18 6
Kodak 620 Duo, f/3.5 lens, Compur shutter, case. As new....£7 17 6

ELECTRIC EXPOSURE METERS:

Original Model Avo, as new, £1 5s.; New Model Avo, £2; Bewi Electric, £2 17s. 6d.; Latest Weston Universal, £4 5s.; Latest Weston Leicameter, £4 5s.; Sixtus, £4; Ombrux, 27s. 6d.; Photoskop, 25s.; Weston Meter, Type 627, £3.

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780)
(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

Zeiss Lenses lead



This picture won the first prize of £3,000 in the "Daily Herald" competition (£2,500 and an additional £500 for a registered "Daily Herald" reader). The lucky photographer was Mr. F. H. Done, of Northwich.

Courtesy of "Daily Herald."



This picture won for Mr. R. Jenkins the 1935 first prize of £2,500.

Courtesy of "Daily Herald."

It is significant that both these prize-winning pictures were taken by cameras fitted with

ZEISS LENSES.

The lens is the eye of the camera. No matter how good a camera may be—even if it is the finest precision instrument—or however perfect the sensitive material with which the camera is loaded, good pictures cannot be obtained unless the lens is perfect.

Both these pictures were taken with Zeiss Tessars f/3.5, and it is easy to see the sparkle and life there is in the snaps, although of course they suffer very much from the process of reproduction.

Zeiss lenses are universally recognised as being the finest optical equipment of their kind. They give sparkling brilliant pictures, full covering power, detail in the shadows, and are fitted by most camera manufacturers to their best instruments.

ZEISS
LENSES

INSIST ON CAMERAS FITTED WITH ZEISS LENSES.

CARL ZEISS
JENA

CARL ZEISS (LONDON) LTD., Mortimer House, 37/41, Mortimer Street, London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLX.

Miss HILDA JORDAN.

From information communicated to our Special Representative.

"MY interest in photography was aroused about fifteen years ago, when I first attempted to do my own developing and printing. About the same time I discovered *The Amateur Photographer*, and the illustrations in that journal fired me with enthusiasm and a desire to produce pictures by photography. Incidentally, I have never yet made a print which has entirely satisfied me; but perhaps for that very reason my keenness has increased rather than diminished in the course of the years.

"Photography seems to me to be the perfect hobby, many-sided and adaptable to all times and circumstances. Moreover, it combines admirably with other hobbies. My own experiments with the photography of wild flowers, especially Alpine plants, in their natural surroundings, are an endless source of interest.

"Practically all my negatives are made while on holiday, generally abroad in the Alps and elsewhere. Consequently, most of them fall into the record class, although I always try to find the best possible arrangement of the subject. Landscapes, such as vistas of distant mountains, appeal to me very strongly; but I am also attracted by street and market scenes, especially against-the-light effects, and patterns of light and shade in any form; while I should like to experiment further with the decorative possibilities of plants. Photography seems to me unique in its power to reproduce the play of light.

"For a number of years I have used a $3\frac{1}{2} \times 2\frac{1}{2}$ Sinclair Una camera, with a lens of rather longer focus ($5\frac{1}{2}$-in.) than is usually supplied for that size. With this I use panchromatic film packs and cut films, a K 1 or K $1\frac{1}{2}$ filter, and a tripod. These films are developed with Azol or Rodinal by the time and temperature method, in a dish, in total darkness, the green safelight being used only for the subsequent rinsing and transferring of the films to the fixing bath.

"Recently I have also acquired a Leica camera, and am delighted with the results; in fact, I am fast turning into a 'miniature fan.' The large number of films at one's disposal certainly tempts one to expose without proper consideration of the subject. On the other hand, it is often an advantage to make several exposures on the same subject from different points of view.

"The price of panchromatic films, even in $3\frac{1}{2} \times 2\frac{1}{2}$ size, makes this rather an expensive proceeding, but with a miniature camera one can do it without feeling extravagant. In street scenes, too, the miniature camera scores by its unobtrusiveness, and the rapidity with which it can be brought into action. I must confess that in my case the light weight of the Leica also tells in its favour, at any rate on whole-day excursions on foot, when one is already burdened with a rucksack. However, I shall probably continue to use both cameras.

"The Leica films are developed in a Correx tank with one of the special fine-grain developers, using a stop-bath between developing and fixing.

"My enlargements are generally made on Kodak Royal bromide paper, and developed with amidol for at least three minutes, at a temperature of about 65°. I also like Kodak Kovita chloro-bromide.

"Spotting of pinholes, etc., on the negative is done with Velox transparent water-colours, and the resulting white spots, as well as any disfiguring light patches on the print, are darkened with pencil; after which the print is steamed. I often resort to a little shading or extra printing, but prefer to do as little after-work on the enlargement as possible."



ALPHUBEL. *Hilda Jordan.*

(A further example of Miss Jordan's work is reproduced on one of the centre Art pages.)

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"SORROW AND JOY," *by Dr. T. de Csörgeo.*

ALTHOUGH in arrangement the impression this picture conveys approaches symmetricality, there are slight differences on either side which prevent it from becoming absolute; but, quite apart from these small distinctions, there is justification for the formality of the placing in that the intention is to represent an abstract theme.

That theme is joy and sorrow, the centre figure typifying joy and those on either side the opposite mood. The idea that a symmetrical placing emphasises the mood is based on convention and the traditions of the masters of painting—who, in dealing with subjects of a sacred nature, and, at a later date, with those having an allegorical theme—placed the principal figure in the centre and arranged for the subsidiary elements to assume a descending order of importance on each side of the centre figure. Such a disposition of the material endowed the chief figure with an unquestionable supremacy, but, in conjunction with the equal balance of elements on each side, introduced a feeling of formality, which, it was thought, invested the subject with a seriousness appropriate to its character.



The convention persists, and, as the intention is to present the theme of joy and sorrow rather than to convey an idea of the personalities of the figures, the central placing and approach to equivalence on each side is justified and has the support of tradition.

As a matter of fact, the central position is actually the strongest of any. Its power and force are readily to be seen, both in the original and in the sketch, and it is obvious that the figure (1) provides the centre of interest. The opinion has been expressed that the central position in a picture is inclined to weakness, an assertion which is emphatically disproved in this instance, but it *is* a placing that is unsuitable for the majority of subjects, for, in the first place, the formal suggestion it introduces is foreign to the informal character which the general run of subjects exhibits, and, in the second, it is most unamenable to treatment in that it seems to need a balance of equals, which, besides being almost impossible to find, is usually æsthetically unpleasing.

To take an ordinary landscape as a case in point, it would be practically an impossibility to find a subject that is exactly the same on each side of the vertical centre line, so that if its principal feature were placed in the centre, it would either suggest a formality not in accord with the rest of the scene, nature being almost invariably informal, or the arrangement would seem unbalanced.

There is, as it happens, something of that feeling in this case, for, with (1) in the centre and to carry out the formality of the idea, the figures (2) and (3) should be on precisely the same scale, and similarly posed and placed in the respective sections of the picture space they occupy. (2), however, is on a slightly larger scale; she is separated more from the central figure than (3) and there are further differences in the way the two elements are illumined. There are also differences in the background of sky, but, in connection with the lighting, it is possible that the contention might be advanced that the greater illumination falling on (3) makes up for the greater scale of (2) and restores the balance to symmetry. It does do something in that direction, perhaps, but not altogether, and there is still a very slight suggestion of a lack of balance.

Its only effect is to create the feeling that the original intention of endeavouring to make a symmetrical composition has not been carried through to finality, but it does not affect the successful transmission of the idea indicated by the title. That depends more on the expression in the case of the figure (1) and on the poses of (2) and (3), and, as will doubtless be observed, it is wonderfully well conveyed.

As an incidental, there is, also, a fine effect of sunshine and the open air, and the tone values of white garments in light, blue sky and clouds, are beautifully rendered. The fact is a tribute to the author's command of technique which was very evident.

The print is one of a very attractive series that were shown by the author at the recent exhibition of the London Salon of Photography, all of which were similarly treated, and it illustrates a tendency that was more marked this year than before towards the use of a surface of very high gloss. It has the decided advantage of giving great brilliance and richness to the print, while, at the same time, every distinction of gradation is faithfully reproduced. "MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



SORROW AND JOY.

By Dr. T. de Csörgeo.

(From the London Salon of Photography.)



RUSHING AND ROARING.

By Miss Hilda Jordan.

(See article, "How I make my Exhibition Pictures.")

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



"HELLO!"

By
W. K. Chadburn.

(*The first-prize winning print in the Isle of Man Publicity Board's Photographic Competition.*)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Temple Island.*" *By D. H. Fender.*

2.—"*The Mill—Still Sails.*" *By H. Croft.*

3.—"*The 'Queen Mary' at Rest.*" *By L. D. Moon.*

4.—"*The Old Well.*" *By A. E. Bent.*

5.—"*Ready Money Cove, Fowey.*" *By D. Campbell.*

6.—"*The S.F. 'Pearce'.*" *By A. Sandeman.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

WITH a subject of the type of No. 1 of the prints reproduced on the opposite page—"Temple Island," by D. H. Fender—the landscape, although pretty well arranged, is inclined to be featureless and lacking in interest, and it needs something in the nature of an imposing sky to make it pictorially attractive.

The Pictorial Element.

The fact appears to have been appreciated to some extent, for the sky does include a hint of cloud forms, but they are detached and bitty in character and scarcely of a nature to enhance the attractions of the subject.

The sort of sky that is needed is one of sufficient interest to convey an attraction on its own. It should be made up of good shapes and bold masses well arranged, with all their gradations faithfully rendered; it should be luminous and exhibit a proper suggestion of a recession of planes; and it should harmonise or go well with the form of the landscape below. Cloud forms of the type that is in mind are of the cumulus variety, and usually come with a wind varying from west to north, but, when they come, a considerable amount of judgment has to be exercised in choosing the moment for making the exposure, and it will, as well, usually be found desirable for several successive exposures to be made with a view to subsequent selection of the most promising.

It is a good plan, too, to make a number of exposures as the opportunity occurs, with the idea of making a good set of cloud negatives that can be used for double printing with other landscape subjects that, while satisfactory as far as they go, seem to need the addition of a sky to round them off.

Double Printing.

A portion of sky that is free from projecting elements should be chosen, and it is as well if a slight section of the landscape be included at the base, primarily for the reason that it indicates the position of the horizon, and, in order to avoid any appearance of falsity, care should be taken to see that the horizon of the sky negative coincides with the position in which it would be in the landscape whether this be visible or not.

To make use of a sky negative, the relative exposure times of both it and the landscape section are found by experiment, the sky portion being masked during the time the landscape is being exposed and the landscape being covered up during the time the sky is being printed, steps being also taken—either by moving the masks or by keeping them at a sufficient distance during the printing exposure—to prevent any join or gap from becoming apparent.

It is no exaggeration to say that many exhibition prints have been made by this method from material which, in the ordinary way, would have been perfectly useless by itself. It could have been employed in the case of No. 1 with good effect, and, with No. 2, "The Mill—Still Sails," by H. Croft, where the somewhat uneven sky is a drawback, another and more pleasing sky could have been substituted.

Uneven Skies.

The picture, however, seems to have been rather over-printed, and the impression of unevenness seems to arise from the presence of light clouds, which, as was the case with No. 1, are of a detached formation, the over-printing tending towards merging them into the blue.

It is a pity, for the mill seems nicely placed in the picture space, and, in other respects, composes quite well with the remainder of the material.

No. 3, "*Queen Mary* at Rest," by L. D. Moon, shows a sky that can only be characterised as curious. It appears to be very uneven, a feature which may be attributable either to light fog at some stage or other, or to uneven development, and quite spoils any chance of success the print might otherwise have attained. The vessel is shown on a smaller scale than usual, and, on account of the inclusion of the crane in such close proximity, her great size seems dwarfed almost into insignificance.

The opposite is the case with No. 6, "The S.F. *Pearce*," by A. Sandeman, where the boat seems somewhat cramped owing to a lack of space in the setting, the bowsprit seeming to run out of the picture. There is a further unfortunate feature in the obviously incorrect slope of the line where the water meets the distant shore, and it is surprising to find that such a fault was not seen and adjusted before being submitted.

Stance and Viewpoint.

In the case of the remaining two prints, the sky in one is excluded by the adoption of a high viewpoint, and, in the other, it is so screened by the foreground trees that its significance is slight.

No. 4, "The Old Well," by A. E. Bent, shows a well-chosen subject, the effect of glancing sunshine on the porch being a specially attractive feature. The omission of the sky enables it to tell efficiently, but the impression would be considerably improved if the spots of light showing through the foliage towards the top of the print were toned down, preferably by retouching on the print.

A little more foreground, too, would be beneficial, but, having regard to the height of the stance, it seems questionable if a greater viewing distance could have been secured, and, unless it could, an addition to the foreground would scarcely be practicable, i.e., assuming a lens of shorter focal length was unavailable. There is just a possibility that the masking hides a fraction of what is included in the negative, and, if so, it would be as well if it were included when the subject is reprinted.

Subject Possibilities.

"Ready Money Cove" (5), by D. Campbell, is a subject that is by no means badly seen, and one that conveys the impression of having possibilities that have not altogether materialised.

The idea of showing a vista through the screening trees is excellent, but the attention naturally focusses upon the most distant point of the cape and this should be placed so that it would be seen through a gap, wider than the rest, that should be placed somewhere near the centre of the print. This would mean a change of stance towards the right and an alteration in the line of sight towards the left, but whether this is feasible or not could only be determined on the spot.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

EXPOSURE OF BROMIDE AND GASLIGHT PAPERS.

LAST week I drew attention, in a brief way, to the necessity of suiting the printing paper to the negative.

I pointed out that it is quite impossible to produce a negative that will be of the right density and contrast to make it anything like ideal for all the printing processes available.

It follows that we must consider what is the best all-round type of negative to aim at. I say "to aim at," because, with all our care, we shall not always get it. Personally, I think it a mistake deliberately to produce negatives that require a vigorous or contrasty paper to do them justice. My own aim is a negative that will give a good print on normal bromide paper with a condenser enlarger and diffused light. If it will do this it will also be suitable for contact printing or for lantern-slide making.

It is possible to measure very exactly the various degrees of brightness in any subject we may photograph; to do the same with the whole range of opacities in a negative; and the same again with the complete scale of tones in a print from white to black. We may or may not want to show in the print all the tones included in the original subject.

In any case, when we look at a photograph we do not produce an instrument and set to work to measure the tones, and it would not do much good if we did. But it is very evident that there are many photographers who seem quite unable to recognise and appreciate tone values. They make prints which to other observers are altogether false and unpleasant, and in many cases this is due to the choice of an unsuitable paper, or to errors in exposure of a paper quite capable of giving a satisfactory result.

I have made three prints from the same negative on the same kind of paper. The third version is what I want the







subject to look like ; and therefore, for my purpose at any rate, the other two are wrong.

They would be wrong in any case, and for any purpose. In the original of the first print the sky is white paper, not grey as in the reproduction ; and all sorts of necessary tones and details are missing. In the second, the shadow cast by one of the sails is visible, and seeing that the light was sufficiently strong to cause this, the shadow side of the mill could not appear as a solid black mass.

The first print was under-exposed. There must be a certain minimum of light acting on the paper to give the faintest grey tone, and the lightest tones in a print come where the light has had to pass through the densest parts of the negative. These parts allow so little light to pass through that unless it is given sufficient time to act it will have no effect on the paper at all. No lengthening of development will make up for this absence or deficiency of light action. The densest shadows are black, and so no extra exposure could make them blacker ; but what should have been medium greys are too light, and what should have been light greys are missing.

The second print was over-exposed. Many of the dark and medium greys have caught up the blacks, and light greys have become dark greys.

The relative exposures of the three prints were 2, 12 and 5. Fortunately, there is some latitude in exposure. I could have made a print either rather lighter or rather darker as a whole than No. 3, still using the same paper. Something can be done, too, in the direction of increasing the exposure, and then stopping the development before the print became too dark. But only within limits.

It must be borne in mind, once more, that even with development to finality no tones will appear unless there has been sufficient light action to produce them. Therefore it is better to err in the direction of over-exposure, as with a slight curtailment of development quite a satisfactory print will result. This sort of thing must not be overdone, though, or there will be several kinds of trouble.

W. L. F. W.

Exhibitions and Competitions CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in the issue of October 28.

Wallace Heaton "Open Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

Eighth International Photographic Salon of Japan.—Open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo, Asahi, Shimbun, Tokyo, Japan.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.)

Royal Photographic Society Sub-standard Film Competition during December. (J. F. Marshall, Hon. Sec., Kiné Group, R.P.S., 35, Russell Square, London, W.C.1.)

Borough of Ealing Public Libraries Photographic Exhibition and Competition.—December 9–10. Open to all residents in the Borough. (M. L. Hodges, Librarian, Hanwell Public Library, London, W.7.)

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr., 69, Antwerp.)

Camera Club Members' Exhibition, 1936.—Entries, November 18 ; open, November 25–December 18. (The Secretary, The Camera Club, 17, John Street, Adelphi, London, W.C.2.)

Fourth (Third International) Wilmington Salon of Photography.—Entries, December 15 ; open, January 18–31. (Secretary, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.)

Fourth Scottish Amateur Film Festival, Final Adjudication and Public Show, February 20 ; entries, December 31. (Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.) Cash prizes.

Preston Scientific Society Twelfth Annual Open P.S.—Entries, January 8 ; open, February 1–13. (E. Eastham, 130b, Church Street, Preston, Lancs.)

S. London P.S. 41st Annual Exhibition.—Entries, January 18 ; open, February 13–March 13. (H. S. Adams, 40, Stockwell Park Road, S.W.9.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

29th Scottish National Salon.—Entries, January 23 ; open, commencing February 20. (John J. Robertson, Hon. Sec., Scottish National Salon, Art Gallery and Museum, Perth.)

Ilford P.S. International Exhibition.—Entries, January 30 ; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

IVe Salon International Albert Ier.—Open, March 2–16 ; entries, January 31. (M. Roger Populaire, 18, rue de l'Egalité, Charleroi, Belgium.)

Western Eighth Annual Salon of International Photography.—Entries, February 1 ; open, February 20–27 (Russell Town Studio). Also at the Dorothy Café, Esplanade, Weymouth, from March 8–13. (W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol.)

Runcorn C.C. North-West Cheshire Salon of Photography.—Entries, February 6 ; open, March 10–13. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Hackney P.S. 48th Annual Exhibition.—Forms due, February 9 ; exhibits, March 1 ; open, March 3–6. (Walter Selfe, 24, Pembury Road, Clapton, London, E.5.)

L.M.S. (London) P.S. Twelfth Annual Exhibition, open to Great Britain and Northern Ireland.—Entries, February 12. (Clarence Pursell, Chief Accountant's Office, L.M.S. Rly Co., Euston Station, London, N.W.1.)

St. Petersburg C.C. Second Annual Pictorial Salon of Photography.—Entries, February 26 ; open, March 3–17. (R. Kendal Williams, 602, Snell Building, St. Petersburg, Florida, U.S.A.)

Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1, open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

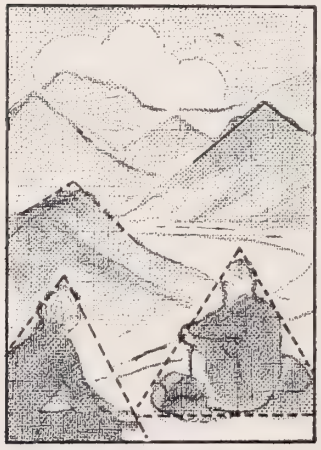
Brighton and Hove C.C. International Exhibition of Pictorial Photography.—Entries, March 15 ; open, April 14–May 1. (E. K. Robins, Little Toll, Isfield, Uckfield, Sussex.)

Picture Points

No. 26 (New Series) *by RICARDO*

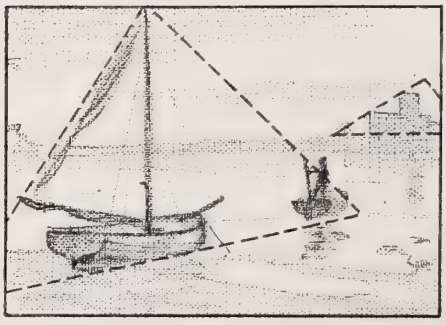
Triangle Construction.

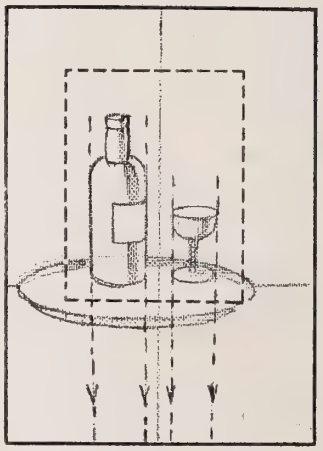
FOLLOWING up the previous points on the use of the triangle as a constructional device, it is just as well to show the danger of overdoing it and so making it defeat its main object, that of providing unity and stability in the final picture.

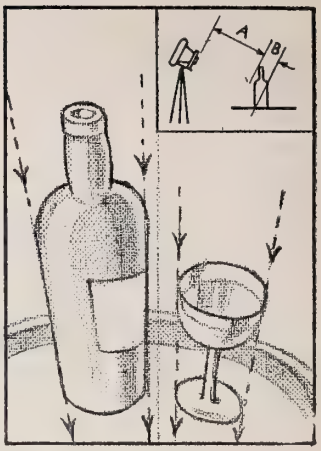


In the accompanying sketch it is obvious that the triangle has been repeated much too frequently, although there is a certain amount of variation as far as the distances between them are concerned. The remedy lies in reducing the number of triangles to as few as possible. The two figures should make one on the right-hand side while the remaining triangles in the distance should be reduced or weakened in the *printing*, since a different viewpoint would probably present fresh difficulties.

Another point to bear in mind is that the triangle should, as far as possible, lead into the picture as suggested by the second sketch. Here it will be seen that the principal lines all lead to the main point of interest, the figure in the boat, which in spite of its small size thus becomes the centre of emphasis in the composition.







Concerning Perspective.

THE beginner is often puzzled as to why certain objects, particularly in still-life subjects, look strange in their shape on the prints, while others look quite conventional. So much is taken for granted, and that provided the lens is in the centre and at right angles to the plate or film, any picture must be correct for perspective.

Technically, this is correct, but from the pictorial point of view such a representation like that in the top sketch would probably be rejected on the score of "distortion."

Assuming that the vertical centre line is the same with both the camera and the eye, the tendency for the lines to converge or "vanish" as indicated by the dotted lines and arrows is much about the same, but the difference is that the eye sees one very small area at a time, while the camera views the lot at once and can provide sharp definition all over.

If the camera is not fitted with a swing back then the only remedy is to take the camera farther from the subject.

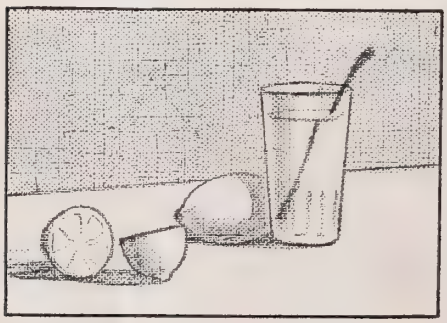
The amount of convergence in the "vertical" lines of the objects is in proportion of the two dimensions A and B. A being the distance between subject and lens and B the distance from the nearest and farthest plane in the object. The greater the proportion the less will be the converging angle of the "vertical" lines. But as A is increased so does the image become smaller; the portion that matters (as indicated in the second sketch) can then be suitably enlarged.

Experiments in Grouping.

WHAT is wrong with the sketch below? Regular readers of this series will no doubt recognise a few outstanding faults, but the practice of grouping has not yet been touched upon.

The major fault is that the arrangement of the lemons is weak because they are in a line and badly connected, and do not form a pleasing, substantial group, like that in the second sketch. Following this, the positions of the half-lemons are not suggestive of the solidity of each. The one on the extreme left is facing end on, while the next is an exact side view, and it is left to the imagination what they should represent. Compare these two with those in the improved arrangement and notice how they are placed and how the eye tends to follow the two cut faces, beginning from the left and travelling towards the right *round* the glass and back again. Whereas, with the first arrangement the interest wavers between left and right.





The hard line between background and base has been removed by allowing the base covering to be the background as well and *curving* upwards and so avoiding the sharp angle which tends to divide the picture. This method is always a safe one to adopt in dealing with still-life subjects—a roll of neutral coloured mounting paper can be used for the purpose. A variety of effects can be obtained with it by adjusting the lighting on the portion forming the background.

In the second sketch the line has also been altered with regard to direction. It does not follow the principal direction of the group but goes upward instead. This helps to balance the subject as well as to hold the interest in the group.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Isle of Man Publicity Board is to be congratulated on the success of its photographic competition for pictures taken by visitors to the island during the holiday months. Over 5,000 photographs were sent in, many being of high pictorial merit. Cash prizes amounting to £250 were awarded, and the popularity of the Isle of Man as a holiday resort was amply demonstrated by the fact that the prizes were distributed to all parts of the country.

A remarkable film record of the Mount Everest Expedition, 1936, was shown at a private view held at Kodak House, Kingsway, on November 10th. Mr. Frank Smythe, the well-known mountaineer and member of three Everest Expeditions, was responsible for the shooting of the film, and was himself present at this demonstration to provide a running commentary to the story told on the screen. The slow progress of the Expedition across India and the Tibetan Plateau to the foot of the great mountain was vividly related both in black-and-white ciné shots and in full colour. Mr. Smythe explained that he had used only Kodak film materials and cameras, and that he had been especially pleased with the results achieved by the many thousands of feet of Kodachrome colour film which he took with him, and with which he made shots at over 20,000 feet.

The winner of last week's Wallace Heaton Competition is Mr. W. Arnold, The Manor House, Tonbridge, Kent, to whom an award of one guinea has been sent. Particulars of this Competition will be found in our advertisement pages this week.

The 41st Annual Exhibition of the South London Photographic Society will be held in the South London Art Gallery, Peckham Road, London, S.E.15, from 13th February to 13th March, 1937. The closing date for entries is 18th January, 1937. There is to be one class only, but prints of any subject are eligible. Entrance fee, 1s. per print. A silver medal, a bronze medal and certificates of merit will be at the disposal of the Judge. In addition, Mr. Ramsay Macdonald will present a special medal to be awarded for the print best expressing the beauty of the English countryside. Further details and entry forms can be had from the Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

We have received a copy of "Photography," by C. E. K. Mees, published by Messrs. G. Bell & Sons, Ltd., at 7s. 6d. It is a book of outstanding interest and value, exemplifying the rare combination of learning and lucidity we have learned to expect from Dr. Mees. It is not a practical manual on photography; there is not a formula in it; but it presents a vivid panorama of photography from its earliest inception to the wonderful achievements of the present day. We are taken behind the scenes, as it were, and shown how things are done in the laboratory, the factory, the dark-room, and the studio. Particularly valuable are the chapters on cinematography and colour processes. The volume is lavishly illustrated by diagrams, and plates in monochrome and colour, and is emphatically a book to buy, to study and to enjoy.

We have been asked to announce that the price quoted for Bauchet Lantern Plates, 1s. 4d. per dozen, in our Special "Ciné and Lantern Number," is the net trade and professional price. Messrs. Actina Ltd., wholesale agents for Bauchet products, do not issue a list for the amateur trade. The retail cost of such plates should be 2s.

Mr. R. G. Lewis, the Miniature Camera Specialist, of 202, High Holborn, London, W.C.1, has just issued a booklet describing and illustrating all the enlargers at present on the market for use with miniature negatives. This useful publication, which will be sent post free on application to Mr. Lewis, should prove very helpful to all those readers desirous of acquiring a miniature enlarger, as it will enable them to compare prices and performance of each model on the British market. Prices range from £4 10s. to £50 12s. 6d., so that every purse is catered for. As the supply of these booklets is limited, early application should be made.



[Photo: F. A. Swaine Ltd.

Members and guests of The Photographic Dealers' Association. Photograph taken at the annual dinner at the Park Lane Hotel, London, referred to in last week's "A.P." The negative was made with 2 secs. exposure by the ordinary light of the room.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

D. AND P. WORK.

SIR,—Your correspondent Mr. G. H. Smith asks for opinions on the average D. and P. service in this country, and at the same time compares it very unfavourably with that given abroad.

While I have had no experience of foreign work, I have seen a good deal of work turned out at home and think that on the whole he is quite correct in saying that the general standard is poor. There are, however, exceptions, and he may have been unlucky. This year, for the first time since I started photography, I found that I was unable to do my own D. and P. and therefore had to depend on the trade. I must admit that I had some decided misgivings as to the results I should get. At the time in question I was staying at a well-known holiday resort.

At the first shop, which had the largest display of cameras and accessories, the results were awful. Principally through over-development and the use of paper of incorrect contrast. The next shop, only a little less high-class, was just as bad.

The third shop (which was the local " Boots ") gave first-class work. They were doing it themselves in the town and were really giving the best D. and P. I have seen. I had about a dozen films (Selochrome) done by them and every one was " tip-top," with nicely graded prints free from thumb-prints, etc. They told me that they used six grades of paper to cope with variations in contrast.

There are other people doing good work, of course, but they have got to be ferreted out. Unfortunately they do seem " few and far between."

Needless to say, I have no interest whatever in Messrs. Boots, except that I always think good work is worth recommending.—Yours, etc., N. GILES.

SIR,—In reply to Mr. G. H. Smith's letter complaining of the bad D. and P. service in this country, I agree that the work turned out by the average trade organisations would give offence to any person able to appreciate photographic art and technique.

When photography first became a popular hobby the most logical person to handle D. and P. (namely, the professional photographer) very narrow-mindedly turned down this branch of his work, and so it was taken up by chemists and camera makers and dealers. The live professional of to-day, however, has seen the folly of his predecessors, and includes D. and P. in his sphere of activities. After all, isn't it logical to take your photographic work to a photographer? Who would dream of having his shoes repaired by a greengrocer?

The great bulk of D. and P. customers to-day, unfortunately, appear to like what Mr. G. H. Smith describes as " soot and whitewash," so the poor minority of careful, enthusiastic picture-makers have to suffer.—Yours, etc., R. M. BARR.

SIR,—May we give our opinion on the average D. and P. service in this country, in answer to Mr. Smith's invitation?

In our opinion, the larger the firm the more unreliable the result. It is not merely a case of under- or over-developing negatives or of printing them on unsuitable paper, but of carelessness. Prints and negatives are scratched or marked. The wrong number of prints is made on a different surfaced paper from that ordered. Instructions about masking are disregarded. These evils are much more frequent in summer than in winter. During last summer we tried nearly every large D. and P. service in London and found them all more or less bad. At this time of year, however, these gross faults are less common. But Mr. Smith's complaint remains valid all the year round.

We think that the only satisfactory D. and P. service is that of the small man who does not send his work away to be done by a big firm—if you can find him. We, however, have bought the necessary outfit, fixed up a joint dark-room and decided to be quit of D. and P. services for ever.—Yours, etc.,
PETER HUTTON. CHRISTOPHER COLE.

SIR,—As proprietor of a D. and P. works doing a fair amount of trade work I was very hurt to read the letter from G. H. Smith, comparing English D. and P. with Continental.

My experience is just the reverse; I have quite a large number of customers who would not dream of having their D. and P. done whilst abroad, preferring to make sure of their results by bringing them all back to be processed at my works.—Yours, etc., P. HEATHCOTE.

FINE-GRAIN AND OTHER DEVELOPERS.

SIR,—May I be permitted through your columns to pass on a recent experience?

I was developing some rolls of film and using one of the newer ultra-fine-grain developers, of which it is advertised " *It may be used repeatedly*," or words to that effect. I was using about one-third of the total quantity of 20 oz., and the first roll was satisfactory. The second roll developed in the same dish of developer showed only the mere ghost of an image on each exposure—trouble—developer exhausted. Consequently I lost a dozen good negatives. Being pan. and developing in total darkness I was only aware of this after emerging from the dark-room.

Now why do not manufacturers clearly state what film area a certain quantity of their products will satisfactorily develop, instead of using such ambiguous terms as they do, and give both the user and their products a reasonable chance?

Some manufacturers know and they will tell you if you write and ask for it.

Photographic manufacturers seem extremely reluctant to say anything intelligent concerning the performance of their products. I wonder why?—Yours, etc.,
H G. BARNETT.

THE IDEAL CAMERA.

SIR,—There has been much talk in these columns as to what is the ideal camera on the market at the present day.

In order to try and find an answer to this question, I looked to see what cameras the authors of " How I Make my Exhibition Pictures " used, and examined twenty back numbers of " The A.P."

Out of twenty persons, twelve used reflexes—either Rolleiflexes or $3\frac{1}{2} \times 2\frac{1}{2}$ or $\frac{1}{4}$-plate. This works out at 60 per cent.

The other 40 per cent used cameras ranging from a Contax II to a $\frac{1}{2}$-plate studio camera—but they did not all use *one type* of camera.

Surely this speaks for itself?—Yours, etc., G. F. WOOD.

MINIATURE FILMS.

SIR,—Mr. R. J. Hoblyn is not the first to ask that 12-exposure films for the Leica, in cassettes, should be put on the market. If they were, I do not think he would buy them, on account of the necessity of charging rather a high price for them.

A 36-exposure film in cassette ready for loading into the camera, and packed in the usual way in a neat aluminium box, costs 3s. 6d. The same film cut to length, trimmed at the ends, wrapped in black paper, and packed in the same aluminium box, costs 2s. Since everything else (except the black paper) is the same, one assumes 1s. 6d. as the charge for the cassette itself.

It seems reasonable to guess that of the 2s. remaining at the very least 6d. is charged for cutting, trimming, wrapping and for the aforesaid box, leaving at the outside 1s. 6d. as the cost of the film itself. The length of the strip is 1.64 metres, of which 270 mm. is allowed for wastage at the ends. A strip long enough for 12 frames, plus the same 270 mm. at the ends, would be 730 mm. long; this, at the rate of 1,640 mm. for 1s. 6d., would cost 8d. Adding to this the costs of 6d. for cutting, trimming and boxing, and a further 1s. 6d. for the cassette, brings us to the conclusion that a 12-exposure film in cassette would have to sell at 2s. 8d. This is about 2.7d. per exposure, as against 1.2d. per exposure in the 36-exposure cassettes; more than double the price per frame.

Unless manufacturers are overcharging us scandalously at the present prices, they could not get anywhere near the prices suggested by Mr. Hoblyn in his letter.

Perhaps I am wrong, and Mr. Hoblyn really would buy short films at that price—but I'm jolly well sure I shouldn't.—Yours, etc., A. L. M. SOWERBY.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Titling

By F. R. UNDY.

THE ambitious ciné worker should seize upon the darker evenings of winter as an opportunity to make progress with his titling, for this, happily, is a branch of the hobby which can be carried on at full swing with artificial light.

To appreciate how really important titles are, one has only to remember for a moment that every film must have a main and introductory titles, and there are very few films indeed which can be shown successfully without some further subsidiary captions, to provide little explanatory notes and snatches of dialogue, to make the picture perfectly clear to the audience. By careful titling awkward gaps can be bridged, so that it is often possible to blend together a miscellaneous selection of shots, taken over a period of several months, into a smooth, continuous picture of the general interest type.

The first step towards the preparation of successful titles is the acquisition of a titling outfit. Described briefly, this is a sort of small bench on which the title can be set up at one end with the camera directly in line at the other, with one, or, better still, two, ordinary electric lamps situated to throw an even illumination upon the title.

The titles themselves may be written or typed on cards and mounted in position. For more professional results, however, founts of neat white letters are supplied, and they will adhere quite firmly to the special black surface of the title board at a touch. Preference is shown, it will be noted, for white lettering upon a black or dark ground, and there is an object in this—the reason is that a blank expanse of white repeatedly flashed upon the screen is inclined to be tiring to the eyes.

Efficient titling outfits may be obtained for as little as two guineas, though the amateur who is willing to go to four times this figure could set himself up with a really magnificent apparatus. The actual choice depends, naturally, on the amount one wishes to spend, and for those with limited means it is interesting to mention that I know amateurs who have made their initial attempts at titling with blackboard and chalk, and similar simple contrivances.

At this point just a word or two must be said regarding the titles themselves. They should all be planned during the editing stage, being written out on paper so that the work of filming them can go ahead with the minimum of delay. The important point to be borne in mind is that the audience wishes to see pictures on the screen, so that titles should be brought in as sparingly as possible, ingenuity being exercised to cover a number of scenes with one. Where spoken titles are introduced the usual method is to splice the wording in just before the speaker's lips cease moving.

One suggestion which may be added here is that titles should harmonise with the picture itself. By this it is meant that in a brisk film—say, snapshots on a seaside pleasure-ground—short, snappy captions would be suitable. In a quiet, more serious type of film, on the other hand—travels in Shakespeare-land, for instance—longer reading would be more in keeping with the general atmosphere.

The main essentials of a satisfactory title are that it should be nicely centred on the screen, it should be focussed and exposed correctly, and it should run for just the right length of time.

If you have purchased a titler designed specially for your particular make of camera, or if you use one of the more expensive models adaptable to almost every make, then the matter of centring will present no difficulty, as there will be a device to ensure accuracy in this direction. In some cases, however—including home-made articles—it will be necessary to experiment a little in order to ascertain exactly what area of the title board is covered by the camera.

A practicable plan would be to rule vertical and horizontal lines—say half an inch apart—across a title card, number the lines so that they may be distinguished, then centre the camera as accurately as possible with the view-finder, and expose a short strip of film. When this is projected it will be possible to pick out the exact area in which the lettering must be set up. It must be remembered, of course, to mark the position of both camera and title board.

As regards focussing and exposure, accuracy in the former will be secured by measuring from lens to title and adjusting the lens mount accordingly, or attaching a portrait lens if necessary. With most titling outfits suggestions as



Mist, combined with brighter light than is found in the streets, suggest the riverside for winter filming. The lunch-hour meeting might well be made one episode in a film of "The Daily Round" of the city worker.

to exposure are given, taking into account the stop, strength of light, type of film, etc. Here again, however, much can be learned by actual experiment, and a start in this direction could be made with a pair of 100 or 60 watt lamps and ordinary pan. material, exposing just a foot or so of film at various stops.

It is worth remembering, by the way, that just the same results can be obtained if the camera is run at half speed for title work. This permits of a smaller stop being used—improving definition—with only a moderate amount of illumination.

And now we come to the timing of the title so that it will remain on the screen for just the right length of time. This is a detail of great importance, for it is easy to realise how dissatisfied an audience would feel at the end of a picture in which the reading flashed on and off the screen before it could be properly grasped, or remained, on the other hand, for many weary seconds after it had been thoroughly perused, or if the film contained an unhappy mixture of the two.

One good plan is to start the camera, read the title aloud, pronouncing each word distinctly, then stop it immediately. Another method is to allow half a second for each word, with a minimum of four seconds, and a further half-second for each unusual or particularly long word. These suggestions apply when the film is running at the normal sixteen frames per second; where the half-speed plan mentioned above is adopted it must be remembered to double the running time. It is perhaps safer to err on the side of length, for it can—and should—always be clipped down if it does not meet with complete satisfaction when it comes to its final test on the screen.

Lastly, it must be said that the whole of such a big subject as titling cannot by any means be covered in a single article. From the foregoing, however, the beginner will at least have gained an inkling of the business and will be able to get a start on the right lines. Let the simple—yet ever reliable—plain white title upon a black background be thoroughly mastered first, and the amateur can then begin to think seriously of bigger achievements—moving titles, scenic backgrounds, and so on.

Tinting the Film Base for Distinctive Projection

By RICHARD B. WILLCOCK.

ONE of the many devices employed by professional film producers to vary the monotony of long monochrome productions is the subtle changing of the tint of the film base as one sequence changes to another. The object, of course, is to soften the screen glare which results from a combination of high-intensity arc brilliance, and the apparent high-key effect suggested by modern emulsions with long tonal scale.

Screen glare, however, is seldom present during the projection of sub-standard films, but there always exists a trace of yellowness from the peculiar type of lamp used, which in its own way is as monotonous as the "whiteness" of the standard carbon arc lamp. Any means, therefore, of frequently changing the tint of the light source doubtless adds refinement to any amateur production.

Users of Ilford sub-standard negative stock will have noticed that the recent positive copies from these are printed on mauve-tinted film, which is a step in the right direction, since it adds a professional quality to projection. Even so, some degree of monotony persists, hence the writer's experiments to improve matters.

Whilst there are on the market devices to effect colour-change independent of the film, the tinting of the film base is preferred, since once a scheme is carefully thought out the desired effect remains constant.

Any transparent water dye may be used, provided the colour does not crystallize, bloom, or streak. Most liquid tints available for photographic use are of synthetic origin, notably Cinecraft, Johnson's and Webster's "Diamine" colours. For no other reason than they were handy and cheap, the writer has for some time used Kodak colour stamps, which are admirable in every way.

The only precaution is to tint, not colour, the object being to control the natural quality of the light source. Carefully note a professional production, and appreciate the subtle change. First pink, then mauve. A short length of untinted film, then almost unnoticeably back to pink and mauve, with perhaps an interval of yellow or blue. Few people notice it until told. For pink, a mixture of Kodak scarlet and light blue, with only a trace of the latter, or, better still, Cinecraft cerise, a beautiful colour if used diluted. Violet, either alone or mixed with blue, supplies a mauve, whilst either yellow or orange provide a warmth following a cold tint.

First mix the colours selected, and dilute, trying their strength on a piece of discarded film, which may be then projected. Making sure that the colours are not too strong, and are in sufficient quantity, prepare the film for tinting. This may be done in short lengths before editing, or more laboriously afterwards. Short lengths may be drawing-pinned through their perforations, at each end, on to heavy wooden blocks, thus keeping them stretched and from touching the work-bench.

Damp the emulsion side with a water-soaked wad of cotton-wool, following up with the colour applied with a No. 6 camel-hair brush or mop. Blending from one tint to another in one length is less difficult than tinting a bromide print, and is done by bringing the two tints together, and "laying off" with clean water on the brush. Examine each length for tear-marks on the celluloid side, which should be carefully wiped with clean rag.

Titles should be treated in the same way as sequences, though the tint may be a shade stronger.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d., post free.

50. COLOURS ON GASLIGHT LANTERN PLATES

ALTHOUGH a considerable range of colours can be obtained on lantern slides by the usual methods of toning, a variety of tones from warm black to red are to be secured on the "gaslight" variety of lantern plates by variations of exposure and development. These plates can be handled in subdued artificial light in the same manner as gaslight paper, but must be protected from direct rays of light except when exposing.

The following developer is recommended:—

(A) METOL-HYDROQUINONE.

Hot water	20 oz.
Metol	20 grs.
Sodium sulphite (cryst.)	200 grs.
Sodium carbonate (cryst.)	800 grs.
Hydroquinone	20 grs.
Potassium bromide	20 grs.

The ingredients must be dissolved in the order given.

(B) RESTRAINER.

Ammonium carbonate	1 oz.
Ammonium bromide	1 oz.
Water	10 oz.

Using this developer at 65° Fahr. without the addition of (B), the exposure for contact printing at 12 in. from 30-c.p. electric light with an average negative will be about two minutes. If magnesium ribbon is used, half an inch burnt at about 18 in. from the negative will be about correct.

The tone obtained will be a fine blue-black.

For warm tones the exposure must be considerably increased, and the restrainer (B) added in the proportions indicated in the table given below. The longer the exposure and the more restrained the developer, the longer will be the time of development, and the warmer the tone of the finished slide.

Colour.	Exposure.	Developer.	Approximate time of development at 65° Fahr.
Black	Normal	(A) 1 oz.	—
Warm Black	Normal × 1½	(A) 1 oz., (B) 1 drm.	30 secs.
Brown	Normal × 2	(A) 1 oz., (B) 2 drm.	40 secs.
Warm Sepia	Normal × 3	(A) 1 oz., (B) 3½ drm.	50 secs.
Purple	Normal × 4	(A) 1 oz., (B) 4 drm.	60 secs.
Red	Normal × 6	(A) 1 oz., (B) 5 drm.	70 secs.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, November 18th.

Battersea Men's Inst. C.C. Lecturettes—"When we Started in Photography."
Bethnal Green C.C. Photographic Alliance Competition Prints, 1936.
Birkenhead P.A. Lantern-Slide Making—Demonstration.
Birmingham P.S. (Ciné Sec.). Holiday Film Competition.
Borough Polytechnic P.S. Third Slide Competition, 1936.
Brighton and Hove C.C. "Through Denmark into Sweden." K. Baker.
Bristol P.S. "Roderick J. Fry" Straight Photography Competition.
Cheltenham C.C. Beginners' Meeting.
Chorley P.S. "The Changing Countryside." F. Sellers.
Coventry P.C. Some Pictures and How they were Produced.
Croydon C.C. "A Naturalist on the Amazon." E. A. Robins.
Dennistoun C.C. "The Development of Ciné Films." D. Phip.
Ealing P.S. Second Pictorial Competition and Criticism.
Edinburgh P.S. "The Print and Enlargement." J. G. W. Thomson.
G.E. Mechanics' Inst. P.S. "After-Work on the Print." W. E. Ginger.
Hall Green P.S. "Indoor Portraiture." H. S. Rowley.
Hinckley and D.P.S. Federation Prints and Slides.
L.M.S. (London) P.S. "Miniature Cameras." R. M. Fanstone.
London School of Hygiene P.S. "Enlarging." A. H. Durrant.
Luton and D.C.C. Members' Evening.
Northallerton and D.P. and C.S. "Carbro and Carbon." T. Ambler.
Partick C.C. Visit to Messrs. Photo Finishers, Ltd.
Phœnix C.C. Members' Night.
Shropshire C.C. "Colour Filters." Messrs. Ilford Ltd.
South Essex C.C. Members' Night.
S. Suburban and Catford P.S. Colour Evening.
Worcestershire C.C. "Dufaycolor." W. Hodson.
York P.S. "Pictorial Work with Modern Roll Films." S. Whiteley.

Thursday, November 19th.

Accrington C.C. "Around France with Car and Camera." J. C. O. Dickson.
Armley and Wortley P.S. "Bromoil." W. Morris.
Aston P.S. Members' Lantern Night.
Bath P.S. "Southern Spain." (Lantern Lecture). Madame A. Emonet.
Bayswater and Paddington P.S. "Intensification and Reduction." F. D. Osborn.
Bolton C.C. "From Stokesay to Chepstow." Travis Burton.
Brighouse C.C. "Combination Printing." A. Barraclough.
Bury P.S. L. and C.P.U. Slides.
Camberwell C.C. Jumble Sale.
Camping Club. "Seeing Britain with Camera and Caravan." B. Hutchings.
Cardiff C.C. "Chloro-Bromide." Chas. Morris.
Coatbridge Co-op. C.C. "Lantern-Slide Making." R. L. Collins.
Derby Rly. Inst. P.S. "Some Masterpieces of Photography." Dudley Johnston.
Gateshead and D.C.C. "Miniature Negative Photography." Messrs. E. Leitz.
Greenock C.C. Exhibition of S.P.F. Portfolio Prints.
Hampshire House P.S. "The L.N.E.R. Posters." W. Giles.
Hull P.S. Y.P.U. Pictorial Prints (1936).
Ipswich and D.P.S. "Plates and Films in Relation to Pictorial Photography."
Keighley and D.P.A. "Over the Hills near Huddersfield." J. Hadfield.
Kinning Park Co-op. C.C. "Lantern-Slide Making in Dark Rooms." D. M'Donald.
Letchworth C.C. Short Tales and Exhibits by Members.
Liverpool A.P.A. "Uses and Vagaries of Colour in Plants." Col. C. T. Green.
Loughborough P.S. "Plate Development of an Unknown Subject."
Newcastle and D.A.C.A. Films by Burnley Film Productions.
N. Middlesex P.S. "Modern Methods of Indoor Portraiture." S. Schofield.
Oldham Equitable P.S. Committee Meeting.
Padiham and D.P.S. "Some Sidelights on Commercial Photography." J. Brunton.
Singer C.C. "After-Treatment of Negatives." J. Wrigley.
Stourbridge Inst. P.S. Competition—Optical Subject.
Stretford C.C. "Amateur Photographer" Prize Slides for 1935.
Sunderland P.A. Postal Camera Club Slides.
Urmston and D.P.S. "Amateur Photographer" Prize Slides.
Watford C.C. "Much Ado about Nothing." G. H. Dannatt.
Wimbledon C.C. Development. Three Members.
Woolwich P.S. "Whipsnade Zoo and C.A. Outing, 1936." H. E. Isard.

Friday, November 20th.

Royal Photographic Society. "A Few Lamps and a Doll." A. C. Banfield.
Bethnal Green C.C. "Materials—What to Use, and Why."
Colne C.C. "Switzerland," and other Films. E. S. Maynard.
Dartmouth Lit. S. (Photo. Sec.). Enlarging Evening.
Harrogate P.S. "Kodachrome." S. T. Ternouth.
Leigh Lit. S. "Still Life by Artificial Light." H. Kitchen.
Photomicrographic S. Members' Evening.
Photographic Society of Ireland. Gaslight and Bromide Printing—Demonstration.
Southend-on-Sea and D.P.S. "The Choice of a Lens." J. Ainger Hall.
Walkden and D.P.S. "Holidays with a Camera in Belgium." H. Riley.
Wimbledon Ciné C. "Scenario Writing." A. Vesselo.

Saturday, November 21st.

Ashton-under-Lyne P.S. Opening of Annual Exhibition.
Hampshire House P.S. Criticism of Members' Competition. D. C. Rowlett.
Northamptonshire N.H.S. Ramble—Billing Turn to Overstone.

Sunday, November 22nd.

Todmorden P.S. "Majorca," and other Films. W. P. Brotherton.

Monday, November 23rd.

Ashington and Hirst P.C. "Ilford Dufaycolor." S. Baxter.
Aston P.S. "Press Photography—Behind the Scenes." H. G. Crabtree.
Bexley Heath P.S. Lecturettes by Members of Gravesend and D.P.S.

Monday, November 23rd (*contd.*).

Blackburn and D.P.S. "A Motor Cycle Trip to Land's End." F. Sellers.
Blackpool and Fylde P.S. "Lantern-Slide Making." J. Sutcliffe.
Bournemouth C.C. Annual Lantern Slide Competition.
Bradford P.S. Slide Night. Critic—C. E. Lawson.
Brighton and Hove C.C. Beginners' Evening—3. Bromide Printing.
Camera Club (Leica Section). "Processing the Leica Film." Messrs. E. Leitz.
City of London and Cripplegate P.S. First Print Competition.
Darlington C.C. Portfolio. A. C. Banfield.
Dewsbury P.S. "Oil Reinforcement—Chloro-Bromides." J. C. Cox.
Edinburgh P.S. Last day for receiving prints for Members' Exhibition.
Erdington and D.P.S. Alliance Competition Slides, 1936.
Finchley A. Ciné S. Lecture on Dufaycolor. G. H. Sewell
Glasgow and W. of S.P.A. S.P.F. Portfolio.
Kidderminster and D.P.S. "Lantern-Slide Making." J. O. Wilkes.
Kingston C.C. Rolleicord Prize Slides.
Lancaster P.S. 1936 Exhibition Slides.
L.C.C. Staff C.C. "Chloro-Bromide Printing." B. L. Twinn.
Leeds C.C. "Highways and Byways in Yorkshire." J. Kaye.
Liverpool A.P.A. "Enlarging." H. R. Buckmaster.
Preston C.C. "In the Basque Country." Miss Mercer.
Shropshire P.S. "True Pictorialism." F. C. Tilney.
Southampton C.C. "A Dip into Devon." G. E. W. Herbert.
Southport P.S. Members' Small Print Night.
S. London P.S. Informal Meeting—Gadgets and Questions.
St. Helens C.C. L. and C.P.U. Prints.
Wallasey A.P.S. Demonstration.
Walsall P.S. "Western Fjords of Norway." W. Pedley.
Walthamstow and D.P.S. "The Telegraphic Transmission of Photographs."

Tuesday, November 24th.

Royal P.S. Demonstration of Portable Picture Transmission Apparatus.
Armstrong Whitworth C.C. "Retouching." W. Maitland.
Bedford C.C. "Trees and Tree Photography." R. C. B. Gardner.
Belfast C.C. Demonstration.
Birmingham P.S. Photographic Alliance Competition Slides, 1936.
Blackpool and Fylde P.S. L. & C.P.U. "Cinematography." E. S. Maynard.
Cambridge P.C. Annual Supper.
Doncaster C.C. Y.P.U. Lecture—"Land of the Moors." J. C. North.
Dunfermline P.A. Beginners' Competition.
Grimsby P.S. "Ciné Films." Messrs. Agfa Photo Ltd.
Guildford and D.C.C. "Table-Top Photography." Mr. Box.
Hackney P.S. "Portraiture." Basil Bailey.
Halifax P.S. "After-work on the Print." J. S. Waring.
Hamilton P.S. "Helpful Hints for Better Photography." R. Milligan.
Harrow C.C. "Three Historic Kentish Homes." E. R. Bull.
Leeds P.S. "The Bromoil Process." W. E. Gundill.
Leicester and Leics. P.S. Midland C.P.F. Competition Prints and Slides.
Manchester A.P.S. "Vesuvius, Pompeii and Herculaneum." E. A. Robins.
Monkland P.S. G.D.U. Slides and S.P.F. Colour Slides.
Morecambe and Heysham and D.P.S. The Alliance Portfolio for 1935.
Newcastle (Staffs) and D.C.C. "Negative Manipulation." B. Sinkinson.
Newcastle and Tyneside P.S. "The Art of Lantern-Slide Making." W. J. Brown.
Newport and Mon. P.S. Preparation for Exhibition—"Photograms of the Year."
Nottingham and Notts P.S. "Bruges—City of Seven Wonders." J. E. Hall.
Palmers Green Ciné S. Pr
Portsmouth C. and Ciné C.
Preston Scientific S. (Phot
Rugby and D.P.S. "Hau
Sheffield P.S. "Composit
Small Heath P.S. Compe
South Essex C.C. Print C
South Shields P.S. "Carl
Stafford P.S. "A Chat o
St. Bride P.S. Members'
Stockport P.S. Opening
Stockton-on-Tees and D.C
Warrington P.S. "The F
Willesden P.S. "Factori

Wed

Battersea Men's Inst. C.C.
Bayswater and Paddington P.S. "Miniature Camera Work." Millican.
Bethnal Green C.C. Portraiture—Demonstration and Practice.
Birkenhead P.A. Studio Night.
Birmingham P.S. (Ciné Sec.). "Negative-Positive and Reversal." G. H. Sewell.
Borough Poly. P.S. "Photography of Interiors." W. H. Boon.
Brighton and Hove C.C. "A Visit to Soviet Russia in 1934." J. W. Ray.
Bristol P.S. Discussions by Members.
Cheltenham C.C. "Amateur Cinematography." W. Fletcher Cooper.
Chorley P.S. "Searching for the Second Sun." W. P. Brotherton.
Coventry P.C. "With Rucksack and Camera in the Alps." A. Hackett.
Croydon C.C. Discussion. Conducted by E. J. Wadham and D. S. Rose.
Dennistoun C.C. "Enlarging." N. K. Dickie.
G.E. Mechanics' Inst. P.S. "Pictorial Photography" (continued).
Hinckley and D.P.S. 1936 Alliance Competition Prints.
Leigh Lit. S. Whist Drive.
L.M.S. (London) P.S. "Novice to Fellow." R. H. Lawton.
Northallerton and D.P. and C.S. Dorothy Wilding's Portfolio. G. Todd.
Northamptonshire N.H.S. "Some Masterpieces of Photography." Dudley Johnston
Partick C.C. Visit to "Bulletin" Offices.
Phœnix C.C. "Pictorial Work with Modern Roll Film." Kodak, Ltd.
S. Suburban and Catford P.S. Ciné Evening. Outing Films.
Worcestershire C.C. Members' Evening.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Methods of Focussing.

I am considering the purchase of an expensive camera in which focussing is effected by rotation of the front cell of the lens. I would like to know what disadvantages there are in this method of focussing, as I have heard it stated that the system is not so good as that of moving the lens bodily. G. O. K. (London.)

The method of focussing by altering the separation of the lens elements is very commonly employed nowadays. Moreover, it is not used except with lenses deliberately designed to permit of focussing in this way without loss of definition. You may quite certainly assume that a method of focussing sponsored by the very eminent lens-makers you mention is above reproach.

Depth at Large Aperture.

The following is an extract from an advertisement for a studio reflex camera. "The modern large-aperture lens can only be successfully used without stopping down with the aid of swing and tilt actions." Can you explain the relationship between a large aperture and the swing and tilt action? A. L. H. (Ewell.)

The question you give is not very clear apart from the context. Presumably it refers to the fact that it is often possible to improve the definition on different planes by swinging either the back of the camera or the lens panel. An example of its use is that of a full-length seated figure, where the feet are nearer the camera than the head.

Reversal.

Of four exposures made on the same day three developed to give normal negatives, but the fourth developed up as a positive. I enclose a print which is, of course, a negative. Is there anything I can do to obtain normal positive prints? R. A. (King's Lynn.)

The most common cause of reversal is exposing the negative to actinic light during development. In the case you send, reversal seems to be unusually complete, and you might try making a contact exposure on another plate and see what sort of a negative you get.

Blue-Black Tones on Bromide Paper.

I have always made my prints on gaslight paper because I like the intense blue-black colour better than the slightly different shade of black obtained on bromide paper. But I cannot use gaslight paper for enlarging; is there any means by which I can get a similar blue-black on bromide paper? C. V. S. (Manchester.)

We ourselves have always been satisfied with the black obtainable on bromide paper of good quality, and it occurs to us that perhaps your familiarity with gaslight paper has led you to under-estimate the length of time required for development of a bromide print. Try making a test-strip of varied exposures, and develop it for four or five minutes, irrespective of whether it goes too dark. Use the maker's amidol developer if possible; or, if you object to stained finger-nails, then his M.Q. formula. If you are still not satisfied with the colour, try reducing the amount of potassium bromide in the developer until you reach the limit set by degraded (slightly fogged) high-lights. The less bromide in the developer, the bluer the black. If you still cannot get the colour you want, you might like to try the following metol-adurol developer which has been recommended for blue-black tones on bromide paper. Dissolve 50 grs. metol and 175 grs. adurol in 17 oz. of water. Add slowly sodium sulphite (cryst.) 3 oz., potass. carbonate 2 oz., potass. bromide 9 grs. Filter. This gives a stock solution; for use dilute ½ oz. with water to 4 oz.

Taking Portraits.

I have a —— camera with f/2.9 lens, focussing to 5 ft., and wish to purchase a suitable portrait attachment which would enable me to take good portraits at distances down to 2½ or 3 ft. Where, and at what price, can I get such an attachment? A. C. (Weymouth.)

We cannot quite understand what it is you expect to do with a portrait lens that you cannot do with the present one. In a general way you cannot take good portraits at all at such close distances as you name. You will get all sorts of ridiculous exaggerations. We should say that about 6 ft. is the shortest distance that you could have the lens from the sitter, and 9 or 10 ft. would be safer and better. But a spectacle lens, chosen by reference to "Facts and Formulæ" No. 27, can be had cheaply from any optician.

A Filter Query.

During the summer I have been using a deep yellow filter, but I assume that this would be unsuitable for winter work except during the midday hours. As most of my work is done in the afternoon should I get the same results by using a green filter? If so, of what density? R. A. P. (Nottingham.)

We do not see any reason for changing over to a green filter. In our opinion, your best plan will be still to use a yellow one, but of a lighter tint. We should recommend one that, with the film you use, would not increase the exposure by more than two times. But we would remind you that from the point of view of colour-rendering a deep filter is more essential in winter than in summer. You will possibly be most completely satisfied by keeping to your present filter and arranging for the necessarily longer exposures, or, if you have been using orthochromatic film, by changing to panchromatic film with which the multiplying factor of your filter should be very much less.

Making a Lens Hood.

I wish to construct a lens hood of the tubular metal type, having an internal diameter of 2⅜ in. to fit the lens mount and having a rectangular opening at the other end. The lens is of 6½-in. focus, used on a quarter-plate camera. Can you tell me how long the hood should be and what sized rectangular opening it should have? S. M. (Bristol.)

It is not of much use relying on measurements, because the length required for the hood depends quite considerably on the internal structure of the lens. The only safe way is to make a preliminary hood with cardboard and paper, and find the length and size of the aperture by observation on the focussing screen. In making these tests you must see the effect of raising the front as far as it will go, if such a movement is fitted. You must also note the effect of smaller stops, as this also has an effect on the working of the hood. The only definite information it is possible to give is that the opening should have the proportions of a quarter-plate, and that a fairly large aperture some way from the lens will be better than a small one placed nearer.

MAKE MONEY *with your camera*



We want all types of interesting Photographs from everywhere for publication in thousands of newspapers, magazines, etc., all over the world.

Here is a wonderful opportunity for YOU to "cash in" with your camera! Any ordinary camera will do. No particular experience or ability is required to commence this NEW profitable profession in **YOUR SPARE OR FULL TIME.**

It is an occupation with permanent MONEY-MAKING possibilities **FOR YOU.**

PERMANENT MARKETING SERVICE FOR YOUR PICTURES

We offer you the unique facilities of our Special Marketing Department *—in accordance with our Marketing Agreement.*

By the J. P. D. "Personalised" Method you will be shown every branch of the profession—from the actual taking, developing and printing of saleable photographs—to advice as to the requirements of editors of newspapers, magazines, periodicals, photographic agencies, advertising companies and other commercial firms.

Also, under our supervision and guidance, successes in prize competitions—regularly conducted by numerous journals—await your best efforts.

CONVERT A FASCINATING HOBBY INTO A WELL-PAID PROFESSION IDEALLY SUITED FOR BOTH MEN AND WOMEN.

You will enjoy the work, it is intensely interesting. You can devote just as much or as little time to it as you wish—we want indoor as well as outdoor pictures taken in rain, fog and snow as well as in sunshine—by day or night, in winter and summer—in city, town, seaside or country, on every day of the year. All suitable photographs are personally submitted to the best markets and highest prices obtained.

Fill in NOW and post coupon for this magnificent FREE BOOK

VALUABLE COUPON

Journalistic Photo Distributors Ltd., Dept. B.X., Ludgate House, Fleet Street, London, E.C.4.

Sirs,—Please send me, without obligation, your FREE fully illustrated book, "Making Money with your Camera," which explains how, without previous experience, I may earn money with a camera by taking photographs for you; also particulars of your special marketing privileges. I enclose 3d. in stamps to help pay postage, etc.

Name .....
(Print plainly in pencil; ink will blot.)

Address .....

.....



BABY SASHALITE Photo Flash Bulbs

Reduced in Price to 8d

Now is the time to start taking those Happy Indoor Snaps

With SASHALITE Photo Flash Bulbs those delightful snaps of everyday incidents in the home can be taken with safety, cleanliness and reliable results. SASHALITE Photo Flash Bulbs have been tried, tested and proved by amateur photographers all over the country. Remember, with SASHALITE Photo Flash Bulbs there is—

NO SMOKE—
NO DUST—
NO FUMES—
NO RISK OF FIRE



Sold by all leading Photographic Dealers.

MADE IN ENGLAND BY THE GENERAL ELECTRIC CO. LTD. FOR SASHALITE LTD.

SILENT · DUSTLESS · SMOKELESS

Advt. of The General Electric Co. Ltd., Magnet House, Kingsway, London, W.C.2

THE WORLD'S FINEST PRECISION INSTRUMENT



"EXAKTA" F1·9

MEYER PRIMOPLAN

£39/10

ANY LIGHT DAY OR NIGHT

A POSITIVE "REFLEX"

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action 1/1,000th to 6 secs.

Other models of 'MULTI-SPEED' MODEL B

ZEISS TESSAR f/2.8 ..... £27 10 0
ZEISS TESSAR f/3.5 ..... £23 10 0
EXAKTAR Anas. f/3.5 ..... £19 10 0

EXAKTA HANDBOOK
Just published. Fully explains this beautiful camera. Post free, 3s. 6d.

Illustrated Brochure of Cameras and Accessories post free

CARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.

DON'T put your camera away till you have tried taking some HOME PHOTOGRAPHS with JOHNSON'S FLASHPOWDER

a 1/- box will give you the opportunity of making at least 8 exposures on different subjects, PORTRAITS, KIDDIES, HOBBIES, TABLE-TOP STUDIES and many other interesting items. Full directions enclosed with each box. No previous experience is necessary and no extra apparatus required.

Johnson's FLASHPOWDER, of every dealer, 1/- and 1/9

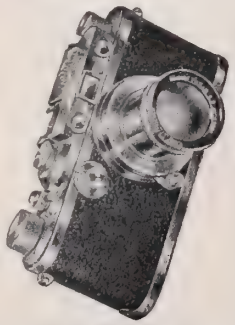
Write to Publicity Dept. **Johnson & Sons** *Manufacturing Chemists Ltd.* *HENDON, LONDON*

The very wide scope of a Leica

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera, in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f/2 Summar lens, automatic focussing, shutter speeds to 1/1,000th sec. at £43, or 9 monthly payments of £5 0s. 4d.



THE **WESTMINSTER** PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669) 81 Strand, W.C.2 (*Temple Bar* 2710)
111 Oxford Street, W.1 (*Gerrard* 1432) 24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

"The Amateur Photographer." 18/11/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print. Available till Monday, November 30th.

"The Amateur Photographer." 18/11/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print. Available till Monday, November 30th.

"The Amateur Photographer." 18/11/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print. Available till Monday, November 30th.

"The Amateur Photographer." 18/11/36.
PRINT CRITICISM
This Coupon to be affixed to back of print. Available till Wednesday following date of issue.

"The Amateur Photographer." 18/11/36.
ENQUIRY COUPON
This Coupon to be affixed to each query. Available till Wednesday following date of issue.

NOW READY

A NEW AND THOROUGHLY REVISED EDITION—THE FOURTEENTH OF

WALL'S DICTIONARY OF PHOTOGRAPHY

AND REFERENCE BOOK FOR THE AMATEUR AND PROFESSIONAL PHOTOGRAPHER

Edited and largely re-written by
F. J. MORTIMER, Hon. F.R.P.S.

Cloth Boards
Size 7½×5 inches 634 pages

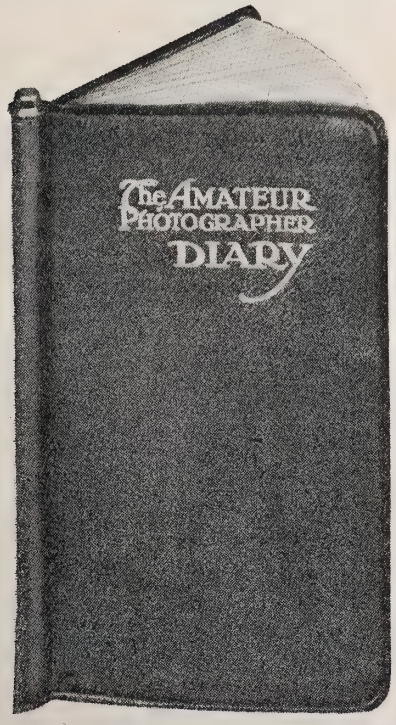
Price 7/6 net
By post 8/-

A complete reference work for the practical photographic worker. It provides useful information in dictionary form on every phase of photography—technical, pictorial, scientific and general, and is in itself an explanatory index to all terms, formulæ, etc. All the latest photographic principles are incorporated in the present edition, which includes up-to-date information on all recent developments.

From all leading Booksellers or direct from the publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

EVERY CAMERA USER SHOULD GET A COPY NOW!



The AMATEUR PHOTOGRAPHER

DIARY

and Handbook for 1937

This useful little handbook contains, in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulæ for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size 3⅛×5⅜ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE
Price **1/6** net By post **1/7**

From Stationers and Bookstalls, or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion

The Proprietors are not responsible for clerical or printer's errors, a though every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S Bargains, week by week.—Foth-Derby, new pattern, with pan. windows, f/2.5, D.A. shutter to 1/500th, leather case ; as new, £5/15.—45, Newington Butts, S.E.11. [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

ALLENS.—8 or 16 Super Ikonta, Tessar f/4.5, Rapid Compur, £13/10 ; 2¼ square Super Ikonta, Tessar f/3.5, £19/17/6 ; 3×4 Magnaprint Enlarger, Dallmeyer f/4.5, £4/10.

ALLENS.—Leitz Summar f/2 Lens, £12/10 ; Green Screw-in Filter, 15/- ; 4×4 Praxidos Enlarger No. 502, f/3.5 lens, £12/17/6 ; Negative Holder, 13/6 ; Faltus Masking Board, 19/6.

ALLENS.—6×6 Brilliant, f/6.3, £2/15 ; 3¼×2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5, £4/10 ; 3×4 Piccochic, f/2.9 Meyer, Compur, £4/10.

ALLENS.—Miniature Camera Specialists ; generous Exchange Allowances on modern cameras. —168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087

LEICA Reproduction Device (Besal), universal clamping ring, extension tubes, auxiliary rods, 2-3 supplementary lens ; as new, £5.—Box 9889, c/o "The Amateur Photographer." [5448

ZEISS Super Ikonta, f/3.5 lens, Compur shutter ; cost £17/10, new this year ; perfect, unsoiled, accept £12/12 (no offers) ; deposit system.—Last, 7, Athelstan Rd., Colchester. [5449

ENSIGN Autorange, Ensar anastigmat f/4.5, rise and cross, Mulchro, range-finder, 3¼×2¼ ; month old ; dealer's guarantee, £7, or offer.—W. Watts, Yorkley, Lydney, Glos. [5450

LEICA IIIa, Summar f/2 ; as new, £35.—43, Waveney Rd., Leeds, 12. [5453

6×6 Automatic Rolleiflex, f/4.5, plate attachment, 2 slides, case, £13 ; cost £27.—Workman, 20, Hogarth Rd., S.W.5. [5454

REMOVAL SALE

Prior to removal to larger premises at 20, LUDGATE HILL, optical and photographic goods are offered at greatly reduced prices.

136-mm. Krauss Zeiss Protar f/8 Lens. *Good condition* ..... **10s. 6d.**

No. 4 Dallmeyer Stigmatic Series II Lens f/6, in standard iris mount. *Good condition* **£1:10:0**

9.5 Coronet, f/3.9 lens. *As new* **£1:15:0**

3½×2½ Ensign Selfix 20, Ensar f/7.7. *As new* **£2:2:0**

3×4 cm. Zeiss Baby Ikonta, Novar f/6.3. *As new* **£2:10:0**

3¼×2¼ Self-erecting Enolde, f/4.5 Enolde, 3-speed, coupled patent telescope finder focussing, leather case. *Very good condition* **£2:12:6**

6½×4¾ Triple Extension Field, mahogany, usual movements, R.R. lens f/8, 2 D.D. slides. *Good condition* **£2:19:6**

3½×2½ Agfa Standard, f/4.5 Agfa, speeds ½ to 1/100th sec., frame finder, 3 slides. *Very good condition* **£2:19:6**

3½×2½ Zodel, double extension, Zodellar f/4.5, Compur, rise and cross, 3 slides, case. *Good condition* **£3:7:6**

2½-in. O.-G. Heath Coastguard Telescope, power ×35, 30 in. long. *Good condition* **£3:10:0**

3×2 Self-erecting Nagel Vollenda, f/4.5 Nagel, Compur, 1/300th sec. *Good condition* **£3:10:0**

9.5 Pathe B Motocamera, f/3.5 lens. *Very good condition* **£3:17:6**

Winkel Microscope, coarse rack focussing, A.B.C. dividing objective, 2 eyepieces, case. *As new* **£5:5:0**

3¼×2½ Goerz Roll Film Tenax, micrometer focussing, Dogmar f/4.5, Compur, plate back, screen, 3 slides, case. *Very good condition* **£5:5:0**

9.5 Pathe Motocamera Luxe, Zeiss Tessar f/2.7. *Good condition.* Cost £21..... **£5:15:0**

4¼×3¼ T.-P. Special Reflex, revolving back, 5¾-in. Cooke f/4.5, 3 D.D. slides, F.P. adapter. *Good condition* **£7:7:0**

9.5 Pathe Home Movie, double claw, motor, super attachment, double resistance. *Good condition.* Cost £13 2s. **£7:17:6**

16-mm. Kodascope C, resistance. *Good condition* **£8:0:0**

Ensign Silent Sixteen, 100-watt, 2-in. lens, resistance. *Good condition*..... **£8:8:0**

9.5 Pathe Home Movie, double claw, motor, double resistance, super attachment, rewind. *Excellent condition* **£8:15:0**

3¼×2¼ Voigtlander Prominent, Heliar f/4.5, delayed Compur, auto. coupled range-finder and built-in exposure meter, case. *Good condition* **£12:12:0**

3¼-in. O.-G. Clear Aperture Unnamed Astronomical Telescope, all brass, 42 in. long, star-finder, 3 astro eyepieces, ×60, ×120, ×160, tall wooden tripod with semi-equatorial head. *Good condition*..... **£16:16:0**

Any item sent on five days' approval against cash or C.O.D. Generous exchange allowance.

DOLLONDS

DOLLOND & AITCHISON LTD.

Estd. 1750.

OPTICIANS TO H.M. GOVERNMENT.

35 LUDGATE HILL

LONDON, E.C.4 Telephone : City 1540

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

KODAK Retina, f/3.5 Xenar, Compur, leather case, also zip wallet, green filter ; as new, only used holidays ; bargain, £8.—Lloyd, 13, Monro Gardens, Harrow. [5452

LEICA III, chromium, f/2 Summar, 1 to 1/500th sec. ; as new, £29.—Jones, 100, Dalling Rd., W.6. [5456

ROLLEIFLEX Automatic, f/3.8 Tessar, ever-ready case, filter ; as new, £14.—45, Penywain Rd., Cardiff. [5457

BEIRA, for Leica films, f/3.5 Trioplan, Compur, case, filter ; perfect, £8/10.—Butson, 19, Fladgate Rd., E.11. [5458

V.P. Weeny-Ultrix, Zeiss Tessar f/3.5, Compur, 1 to 1/300th, £5/15.—Below.

ENSIGN Roll Film Reflex, Aldis-Butcher f/3.4, F.P. shutter, 1/25th to 1/500th and Time, leather case, £5/15.—Honnor, 3, Preston Avenue, Prescot, Lancs. [5460

ZEISS Ikon 2-on-3¼×2¼, Zeiss Tessar f/3.5 lens, Compur 1 to 1/300th, filter ; good condition ; cost £11 ; bargain at £7/10.—Hosegood, 3, Codrington Place, Bristol, 8. [5463

LEICA IIIa, E.R. case, Valoy enlarger, Weston Leicameter, Correx tank, lens hood, filters, also quantity of chemicals and paper ; cost £60 this year, £45, or near offer.—8, Upper Teddington Rd., Hampton Wick. [5464

PRESSMAN Reflex, ¼-pl., 90/- ; Zodel 3¼×2¼, f/3.8, 90/- ; both perfect.—Box 9936, c/o "The Amateur Photographer." [5466

STEREO Photography coming back.—One Bioscope Camera 6×13 cm., Berthior Olar anastigmat f/5.7 lenses, panoram movement, changing-box for 12 plates, leather case, transposing frame ; list price £30/10, for £12, approval. —Williamson, 56, Commercial St., Lerwick. [5468

ROLLEIFLEX, non-auto., f/3.8 Tessar, filter, hood, case ; good, £10.—Johnson, 115, Blenheim Rd., North Harrow. [5472

KODAK Six-20, Cooke f/4.5, D.A. Compur, L/case, nearly new, cost £11 ; also Developing Tank, printing outfit, £7/10 lot.—62, Elms Rd., Sutton Coldfield. [5479

NEW! NEW! NEW!

9.5-mm. SPECTO

3.5-amp. Lamp

£11:17:6 only



IMMEDIATE DELIVERY GUARANTEED.

The new 9.5-mm. Specto Projector is definitely the greatest value of the year.

Specification includes :

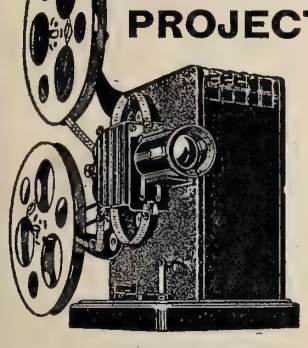
F/1.6 Super Projection lens, 3.5-amp. lamp, which combined with special optical system gives greater illumination than ANY Ciné Projector costing up to £25. Absolutely flickerless shutter, double-claw mechanism, very rapid motor film rewind, solid construction of cast aluminium alloy, powerful fan for cooling.

YOURS FOR £1 0s. 10d. down and 11 similar monthly payments.

"The best 'SPEC' of the year."

Send for leaflet giving full details.

The EUMIG JUNIOR PROJECTOR



250 Watts

£17:17 ONLY.

Immediate Delivery.

YOURS FOR 31/3 down and 11 similar monthly payments.

Available for 8 mm., 9½ mm. or 16 mm.

This new **EUMIG** Projector is without doubt the **Best Value** in High Grade Ciné Projectors, and incorporates many refinements which were previously only to be found in much more expensive machines. Still picture device. **F/1.6** Meyer Kinon lens. Very compact. Amazing Brilliance. No resistance required.

Send for leaflet giving full details.

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria S.W.1
TELEPHONE: VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

NO. 1 Kodak 3¼×2¼, Series III (Autographic), focussing adjustment, reversible finder, fitted 12-cm. Tessar f/4.5, Compur shutter, 1 to 1/250th, cable release, leather case; perfect condition, £5/10.

NO. 530/16P Zeiss Ikon Super Ikonta Roll Film Camera, for 11 pictures 2¼×2¼ on 3¼×2¼ spool, fitted Zeiss Tessar f/2.8, Compur Rapid shutter, ever-ready case; fine order; list price £29/15/6; our price £22/10.

3½×2¼ Tropical Model Ernemann Focal-plane Press Camera, direct finder, quick-wind focal-plane shutter, 1/20th to 1/1,000th, fitted Ernon f/3.5, focussing mount, 3 D.D. slides, F.P. adapter, roll-holder, leather case, £12.

45×107 Stereo Clack, leather bellows, focussing adjustment, brilliant finder, fitted pair Linear anastigmat lenses f/4.5, stereo Compur shutter, 1 to 1/250th, 12 single slides, £5.

1-PLATE Newman & Guardia Imperial Sibyl, 4 rising and cross front, N. & G. reflex finder, fitted Tessar f/6.3, speeded shutter, ½ to 1/100th, 12 slides, F.P. adapter, leather case, £5/17/6.

5×4 No. 4 Roll Film Kodak, rack rising and cross front, reversible finder, fitted Series Id Syntor f/6.8, Compound shutter, 1 to 1/200th, cable release, leather case, £1/10.

1-PLATE Revolving Back Graflex Reflex, focussing, 4 deep triple focussing hood, focal-plane shutter, 1/10th to 1/1,000th, fitted Kodak anastigmat f/4.5, F.P. adapter for ¼-pl. film packs, also F.P. adapter for 3¼×2¼ film packs, leather case, £6/15.

9×12 and ¼-pl. Ica Favourite Folding, double extension, high rack rising and cross front, reversible finder, reversing back, fitted 15-cm. Tessar f/4.5, Compur shutter, 1 to 1/150th, cable release, 4 D.P. holders, F.P. adapter, light filter, Proxar and Distar lenses, leather case, £8.

3A Autographic Roll Film Kodak Junior, reversible finder, fitted Kodak anastigmat f/7.7, speeded shutter, £1/5.

POSTCARD 3a Autographic Roll Film Kodak, rack focussing, reversible finder, R.R. lens, speeded shutter, cable release, £1.

45×107 Richard Glyphoscope Stereo Camera, direct finder, Achro lenses, 12 single slides, 15/-.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

ROLLEICORD, f/4.5 Trionar, perfect order; excellent condition; listed £12/10; bargain at £8/15.—Below.

ROLLEIFLEX, f/3.5 Tessar, case, Proxars, cost £28/12 only three months ago, guaranteed perfect; bargain at £19/10.—Below.

N. & G. Baby Sibyl, f/4.5 Ross Xpres, pack adapter, 2 cases, filters, etc.; a perfect outfit in perfect condition; cost over £23; bargain at £10/10.—Below.

HIGHEST Part-exchange Allowances, write for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. [5470

PHOTO-MICROGRAPHY.—Extension Camera and Stand, lenses and apparatus for sale.—Apply, Box 9941, c/o "The Amateur Photographer." [5475

LEICA II, black, Elmar f/3.5, E.R. case; perfect condition, £18/10, or near offer.—Poole, 102, Shoe Lane, E.C.4. [5476

WELTA Perfecta Miniature Folding Reflex, Trioplan f/3.5, Compur shutter; perfect condition, ever-ready case, £10.—Moore, 124, Elgin Crescent, W.11. [5481

3¼×2¼ K.W. Reflex, f/4.5, leather case, perfect, 3¼ nearest, £4/10; New Kodak 2¼ Developing Tank, 12/6; Photoflood Outfit, 5/-; 4 Verax Filters, 6/-.—Simpson, 4, Windsor Crescent, Whitley Bay. [5482

PICCOCHIC, Vidanar f/2.9, Compur and accessories, £4/5; Leitz Range-finder, 25/-.—Ottewell, 75, Clarence Rd., Derby. [5483

FOR Sale.—Three ¼-pl. Reflex Cameras, all f/4.5, Aldis-Butcher, T.T.H. Cooke, Zeiss Jena; many other sizes.—English, 44a, Union Rd., Camelon, Falkirk. [5487

3½×2¼ Ensign Special Reflex, 6-in. focussing Zeiss Tessar f/3.5, 6 slides, F.P. adapter, roll-holder, leather case; excellent condition, £12/12.—Mead, Police House, Amersham, Bucks. [5488

SERVICE BARGAINS

EXCHANGE AND DEFERRED TERMS

SEVEN DAYS' APPROVAL.

½-pl. Sanderson Regular, f/6 Dallmeyer lens, Sector fully-speeded shutter, 3 D.D. slides, F.P. adapter and case. Nice condition **£3 12 6**

2¼×2¼ Super Ikonta, f/2.8 Zeiss Tessar lens, Rapid Compur shutter, filter, case. All as new..... **£23 18 6**

Model III Leica, f/2 Summar lens. Unsoiled **£31 17 6**

3¼×2½ Model I Makina, f/2.9 Plaubel lens, delayed Compur shutter, 6 slides, F.P. adapter, all in leather case. In nice condition **£10 18 6**

3-in. Double Plano Condensers, in metal mounts. Price each ..... **10s. 9d.**

3¼×2¼ T.-P. Ruby Reflex, f/4.5 Ross Tessar lens and 2 D.D. slides, F.P. adapter and case..... **£5 19 6**

Linhoff Cine Tripod, 3-section, adjustable legs, pan. and tilt, in case. List price £6 6s. As new..... **£3 18 6**

5×4 Goerz Anschutz, f/4.5 Dogmar lens, three D.D. slides, Mackenzie adapter, 6 envelopes..... **£7 7 0**

Model II Leica, f/3.5 Elmar, filter, lens hood and E.R. case..... **£19 17 6**

6×6 cm. Rolleicord, f/3.8 Triotar, Compur shutter, E.R. case **£11 12 6**

¼-pl. Cocarette Roll Film, f/6.3 Zeiss Triotar lens, Compur shutter **£2 7 6**

V.P. Agfa Speedex, f/3.9 anastigmat, Compur shutter **£3 17 6**

Ray 9.5-mm. Cine Projector, hand turn ..... **14s. 0d.**

16-mm. Kodatoy Projector, hand turn..... **£1 8 6**

9.5-mm. Pathe Ace, with variable resistance..**29s. 6d.**

9.5-mm. Pathe Baby, hand-turned, and resistance **£3 18 6**

SPECIAL LENS OFFER.

4-in. f/4.5 Aldis anastigmat lenses, sunk iris mount. Brand new. **47/6** each.

16-mm. Ensign 300-B Projector, 300-watt lamp, self-contained, carrying-case..... **£19 12 6**

Pathe 200-B, with variable resistance. Good condition **£13 17 6**

16-mm. Ensign 100-B Projector, in self-contained carrying-case. Nice order..... **£11 15 0**

3¼×2¼ Cocarette Roll Film, f/4.5 Zeiss Tessar, Compur shutter and D.V. and brilliant finders..... **£5 17 6**

3¼×2¼ Enolde, with coupled view-finder, f/4.5 Enolde anastigmat, Vario shutter and leather case.... **£3 7 6**

9.5-mm. Pathe Motocamera B, f/3.5 anastigmat lens, leather case **£3 18 6**

9.5-mm. Coronet Cine Projector, with resistance, any voltage..... **£1 15 9**

4.5×6 cm. Ernemann Folding Reflex, f/3.5 Dalmac, 6 slides, F.P. adapter. Fine condition **£12 17 6**

4.5×6 cm. Zeiss Bebe, f/5, speeded shutter, 1 to 1/100th sec., 6 slides and 2 purses..... **£2 5 0**

3¼×2¼ Goerz Tengor, f/4.5 Dogmar lens, Compur shutter **£4 15 0**

3×4 cm. Vollenda, f/4.5 Radionar, 3-speed shutter **£2 18 6**

3¼×2¼ Six-20 Kodak, f/4.5 Kodak anastigmat, D.A. Compur **£4 12 6**

3¼×2½ Certo Plate, double ex., f/3.9 Xenar lens, Compur shutter, 3 slides, leather case..... **£4 18 6**

¼-pl. T.-P. Ruby Reflex, Ensign f/4.5 anastigmat, 3 D.D. slides, F.P. adapter and leather case..... **£5 7 6**

2¼×2¼ Brilliant, f/4.5 Skopar lens, Compur shutter, E.R. case and filter..... **£4 17 6**

2¼×2¼ Brilliant, f/7.7 lens, E.R. case..... **£1 18 6**

2¼×2¼ Ikoflex, f/4.5 Novar lens, Derval shutter **£6 6 0**

¼-pl. V & N. Enlarger, Vertical, f/4.5 Dallmeyer lens, baseboard and negative carrier..... **£8 12 6**

Leitz Leica Valfa Enlarger, f/3.5 Elmar lens and printing board **£8 17 6**

4×4 cm. and Miniature Foth Vertical Enlarger, f/3.5 anastigmat lens. As new..... **£6 12 6**

¼-pl. Kodak Autofocus Vertical Enlarger, Kodak anastigmat lens..... **£5 5 0**

Midget Magnaprint Vertical Enlarger, f/6.3 lens. As new..... **£3 12 6**

Pathe 200-B Projector, with variable resistance**£12 17 6**

Bolex DA. for 9.5 and 16 mm. films, 250-watt lamp, variable resistance **£25 17 6**

Phone: Holborn 0664 (3 lines) **Established 1889**

The Service Company Ltd. LONDON

289, HIGH HOLBORN, LONDON, W.C.1

CLEARANCE

Second-hand Used Bargains offered during our sale at ridiculous prices. Impossible to repeat. Duplicates of many items. Cash only (or reserved against 10/- deposit). Hire Purchase over £25 of 12 or 24 monthly payments.

9½/16-mm. G916 Bolex Projector, 500-watt, all geared model, transformer. New condition. Real bargain..... £32 10 0
3¼ × 2½ Zeiss Ikon Palmos Press, Zeiss Tessar f/4.5, self-capping 1/10th to 1/1,000th, double slides, case. Cost £30. Perfect.. £7 7 0
6 × 6 Super Ikonta, Zeiss Tessar f/2.8, Compur Rapid, coupled range-finder, new release lock, carton. Hardly used. First £19 19 0
3¼ × 2½ Ensign Roll Film Reflex, Aldis f/3.4 Speed, latest 1/25th to 1/500th, hide case. Just as new. Bargain..... £5 17 6
6 × 6 Perfecta Folding Mirror Reflex, Xenar f/3.8, latest Compur, 12 pictures on 3¼ × 2½, ever-ready case. As new.... £9 17 6
3¼ × 2½ Super Ikonta Model II, Tessar f/3.8, Compur Rapid, locking release, all built-in latest. Just as new. First..... £17 17 0
V.P. Agfa Speedex, f/3.9 Speed, latest Compur. As new.. £3 17 6
Movikon 16-mm. Zeiss Camera, Zeiss f/1.4, coupled range-finder, precision focus, multi speeds, delayed-action, adjustable shutter, focus on film, etc., etc. Cost £105. Like new..... £75 0 0
3¼ × 2½ Zeiss Ikon Icarette Roll Film Plate, Zeiss Tessar f/4.5, D.A. Compur, latest rise, cross. New model, double extension, automatic bellows catches, wire finder, slides, screen. First £8 17 6
Metrophot Photo-electric Exposure Meter, case.....39s. 6d.
3¼ × 2½ Super Ikonta, Tessar f/4.5, Compur, coupled range-finder focus, 8 or 16 pictures. Bargain. Cost £19..... £11 11 0
4½ × 2½ Carbine, Aldis f/4.5, Mulchro 1 to 1/100th, latest.. £2 17 6
Dallmeyer Popular Titler, complete for ciné.....35s. 0d.
3¼ × 2½ Ensign 7 Roll Film, Ensar f/4.5, D.A. Compur, rising, cross front, latest radial focusser, wire finder. Like new.... £3 17 6
Ensign Midget, f/6.3, in purse. As new.....27s. 6d.
3¼ × 2½ Ernemann Press, Tessar f/4.5, 1/10th to 1/1,000th, case. Snip £6 17 6
8-mm. Keystone Bronze Projector, 200-watt. Like new. First £9 17 6
6 × 6 Ikoflex, Zeiss Novar f/4.5, Klio, 1 to 1/150th, latest mirror reflex, twin lens, 12 pictures on 3¼ × 2½. Just as new..... £6 17 6
3½ × 2½ Mentor Sports Reflex, Tessar f/3.5, D.A. Compur all metal, compact, hide case. Like new. Cost £25, slides.... £15 15 0
6 × 13 Voigtlander Stereo Triple Lens Reflex, like Heidoscope, Heliars f/4.5, Compurs, slides, case. Cost £50. Like new.... £25 0 0
16-on-3¼ × 2½ Super Ikonta, Tessar f/3.5, Compur Rapid, case £12 12 0
6 × 6 Rolleiflex, Tessar f/4.5 (2½ × 2½ film model), case.... £6 17 6
3¼ × 2½ T.-P. Reflex, Dallmeyer f 4.5, latest steel gear self-capping, 1/10th to 1/1,000th, latest hinged hood, revolving back. Snip £5 17 0
16-mm. Victor Talkie, 500-watt, latest compact, 2 cases. First £75 0 0
Six-20 Kodak 3½ × 2½, f/6.3, carton, instructions. Like new 42s. 6d.
16-mm. Ensign 300-B Projector, latest 300-watt. Like new £19 19 0
9½-mm. Pathe Lux Projector, 80 watts, motor, res., case. £21. £8 17 6
½-pl. Cameo, Aldis-Butcher f/4.5, D.A. Compur, double ex., rise, cross, wire finder, slides, case, latest. Cost £13..... £4 17 6
16-mm. Ensign Super Projector, 250-watt, all movements, resistance, case, complete. Cost £50. New condition. First.. £19 19 0
½-pl. Ensign Pressman Reflex, no lens, 1/10th to 1/1,000th.. 57s. 6d.
9½-mm. Pathe B Motocamera, f/3.5. Cost £6 6s. First.. £2 19 6
16-mm. Bell-Howell Projector, 200-watt, case. Perfect.. £12 12 0
9½-mm. Pathe Kid Projector, and resistance.....29s. 6d.
½-pl. Zeiss Ikon Maximar Plate, Zeiss Dominar f/4.5, Compur, double ex., rise, cross, wire finder, slides. Cost £14..... £4 17 6
8-mm. Kodak Projector, resistance, case..... £4 17 6
3½ × 2½ Agfa Roll Film, f/4.5, ½ to 1/100th. Like new, bargain 49s. 6d.
3½ × 2½ T.-P. Rubyette No. 2 Reflex, latest small model, Dallmeyer f/4.5, 1/10th to 1/1,000th, direct finder, revolve back... £9 17 6
16-mm. De Vry Intermittent Projector, 1,600 ft., no claws.. £55 0 0
6 × 6 Korelle Reflex, f/2.9 Speed, latest 1/25th to 1/500th.... £9 17 6
3½ × 2½ Tropical Carbine, Aldis f/4.5, D.A. Comp., rise, cross £4 4 0
16-mm. G.B. Talkie. List £175. Hardly used. Bargain £115 0 0
Super Sports Dolly, 12 or 16 on 3¼ × 2½, also V.P. plates, 3 cameras in one, Meyer f/2.9, D.A. Compur, self-erect. As new.. £8 8 0
16-mm. Victor Bronze Projector, 750-watt, case. Like new £29 10 0
10-in. Dallmeyer Latest f 6 Telephoto, suit 3½ reflex..... £4 17 6
8-mm. Telephoto, Dallmeyer 2-in. f/4, suit Keystone. Snip 65s. 0d.
200-B Superlight Lenses, 37-mm. or 50-mm. Cost £5 5s....63s. 0d.
16-mm. Ampro Talkie Projector, 500-watt, latest. As new £85 0 0
16-on-V.P. Ensign Multex, Ross Xpres f/1.9. Like new.. £14 14 0
3½ × 2½ Agfa Speedex Roll Film, f/4.5, D.A. Compur. Bargain £4 4 0
16-mm. Films, 400-ft., Comedy, Travel, etc. Each in can..39s. 6d.
9½-mm. Pathe Home Movie Projector, double claw.....57s. 6d.
16-mm. Victor Bronze Turret Camera, turret head, visual focus, multi speeds, reverse crank and latest fittings. £50.. £29 10 0
Cine Room Light Dimmer, dims professionally.....12s. 11d.
16-mm. Ensign Camera, Dallmeyer f/1.9. Cost £25. As new. Snip £9 17 6
400-ft. U.S.A. Patent Wire, latest, finest made. Five for..10s. 6d.
½-pl. Goerz Plate, Goerz f/6.8, 1 to 1/150th, double ex., slides 37s. 6d.
V.P. Zeiss Ikon Bebe Plate, Zeiss Tessar f/4.5, Compur, very small, compact, nickelled slides. Cost £20. Lovely miniature £4 17 6
3¼ × 2½ Ensign Autorange, Tessar f/4.5, D.A. Compur, rise, cross, wire finder, radial focus, coupled range-finder..... £9 17 6
16-mm. Ampro KD Projector, 750-watt, case. Bargain.... £35 0 0
9½-mm. Miller All-metal Camera, Dallmeyer f/1.9, 3 speeds, interchange lenses, like Dekko, but metal leather-covered. Like new..... £5 17 6
½-pl. Zeiss Ikon Miroflex Folding Reflex and Press, Tessar f/4.5, 1/3rd to 1/2,000th, slides, case. Cost £50 recently. Amazing bargain £19 19 0
5½-in. Dallmeyer f 4.5, suit reflex or enlarger. As new.....39s. 6d.
6½-in. Zeiss Protar f 6.3 Convertible Anastigmat. Cost £12. 39s. 6d.
16-mm. Ensign Simplex Wafer Camera, f/3.5, 1-in. thick, 50-ft. Cost £20..... £9 17 6
8-mm. Keystone Bronze Camera, Dallmeyer f/1.9. As new £9 17 6
½-pl. Newman & Sinclair Reflex, Tessar f/4.5, double slides.. £3 19 6
3¼ × 2½ Autographic Kodak, f/7.9. Just like new.....19s. 6d.
3¼ × 2½ Zeiss Icarette Roll Film Plate, no lens, double ex... £3 17 6

7 days' Approval against Remittance. Write To-day.

BRAND NEW.—24 monthly payments on the EDWIN GORSE Easy payment plan over £25 value. All makes supplied.

EDWIN GORSE
86, ACCRINGTON RD., BLACKBURN

CAMERAS AND LENSES

LEICA III, chromium, Summar f/2, E.R. case, wire release, spool chamber, films, vertical enlarger, all as new, £30; 13.5-cm. Hektor Lens, £13/10; Vidom Finder, £3/5, chromium, both as new; Case for Leica, 5 lenses, finders, etc. (Etgus), £2/2; Single Exposure Camera (Oligo), four adapting rings, arm for enlarger upright, £5/5; Range-finder, £1/1; Angular Finder for Model I, 15/-.—Hills, Netherhill, Awbridge, Romsey, Hampshire. [5485

SUPER Baby Ikonta, as new, f/4.5 Tessar, Compur, automatic focussing, ever-ready case; cost £19; bargain, £13.—George, 106, Bushey Hill Rd., London. [5489

VOIGTLANDER Range-finder Bessa, latest f/3.5 Heliar lens; perfect; cost £21; £14.—H. C., Plant House, Holcombe, Bury. [5490

LEICA III, chromium, Elmar f/3.5, Leitz pan. filter, ever-ready case, Magniphot enlarger for Elmar lens, masking frame, Leica Manual, £27/10, or sell separately.—Blackmore, Foxley, Holyport, Berks. [5493

MINIATURE.—Retina, Schneider f/3.5, in ever-ready leather case; new last month; owner bought Leica, £7.—129, Copthall Rd., Handsworth, Birmingham. [5495

SUPER Ikonta 3½ × 2½, Tessar f/4.5, D.A. Compur, £12.—131, Spon St., Coventry. [5497

ZEISS Super Nettel 35-mm., Tessar f/2.8, coupled range-finder, F.P. shutter, 1/5th to 1/1,000th, hood, filter, E.R. case; cost over £27; mechanically and optically perfect; practically unmarked, £20; deposit system preferred.—A. M. Chambers, 84, Princess Rd., Bournemouth. [5499

SUPER Ikonta 530/2U, f/4.5 Tessar, D.A. Compur, case; as new, £12.—Box 9949, c/o "The Amateur Photographer." [5502

LEICA IIIa, f/2 Summar, chromium; new, £31/10.—Box 9950, c/o "The Amateur Photographer." [5504

SUPER Ikonta, 8 or 16 on 3¼ × 2½, f/4.5 Tessar, normal delayed Compur, case, filter; perfect, £12/10.—Box 9951, c/o "The Amateur Photographer." [5505

21 SQUARE W.P. Carbine, f/4.5 Beck Mutar, 24 excellent condition; £2/10.—Below.

67-IN. T.-P. Cooke f/4.5, semi-sunk, optically 68 perfect, 35/-.—Box 9952, c/o "The Amateur Photographer." [5506

LEICA IIIa, as new, Summar f/2 lens, chromium plated; first £31 secures, E.R. case.—Box 9954, c/o "The Amateur Photographer." [5507

ENSIGN Film Reflex, nearly new, 3¼ × 2½, 1/25th to 1/500th, Aldis f/4.5, leather case, £7 or offer.—20, Reading Rd., Brighton, 7, Sussex. [5509

31 × 2½ Roll Film Tenax, f/4.5 Goerz Dogmar, 34 Compur; unsoiled, 7 guineas.—Box 9960, c/o "The Amateur Photographer." [5510

31 × 2½ Tropical Adoro, f/4.5 Zeiss Tessar, 32 Compur, 3 slides in wallet; unsoiled; 10 guineas.—Box 9959, c/o "The Amateur Photographer." [5511

LEICA IIIa, f/2 Summar, chromium, ever-ready case; as new; bargain, £27/10.—Box 9961, c/o "The Amateur Photographer." [5512

9-CM. f/4 Elmar Lens, coupled, chromium, case; as new, £8/10.—Welsh, 25, Ditchling Rise, Brighton. [5469

CINEMATOGRAPH APPARATUS

99/- The "Illustra" 9.5-mm. Super Projector, which has the following features to fully recommend itself to you, having sprocket feed, Maltese cross intermittent movement as is used in motion picture theatres throughout the world. Super projection is secured with a lens of high standard, will give a 6-ft. picture from a 12-volt accumulator or any mains, fitted for super reels of 300 and 400 ft. Prices:- Accumulator Model, 99/-; Projection Mains Model, £5/10; Motor Drive Model, £7/7; 16-mm. Models also available at the same prices.
ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1, Oxford St. End, facing Gaumont-British. Gerrard 6889; your inspection invited; demonstrations daily from 12 noon. [5501

FILM Hire.—9.5-mm. Supers, 1/- per two days; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

REDUCED Film Hire.—9.5 Supers, 1/- per reel; send P.C. for particulars and second-hand list.—Camera Craft, 446, Green Lanes, Palmers Green, N. [0050

PATHE 200-B, with resistance and case, Dekko f/2.5 Taylor-Hobson Cine Camera, Dallmeyer Telephoto lens, Avo new exposure meter and case, screen, etc.; all as new; will accept £20 for the lot.—48, Drayton Waye, Kenton, Middx. [5462

MALLINSON'S RECORD SUCCESSES

MALLINSON'S publicity consists of ACHIEVEMENT open to verification, not of tall promises and impossible guarantees. This year they have again broken all records both in sales for Members and Prizes won in Photographic Competitions.

MALLINSON'S MEMBERS have won over 900 Prizes this year. Here are a few drawn from the list:



By kind permission of the "Daily Herald."

1st Prize - - - £3,000

64 Prizes for reproductions in this competition, each £2 2 0
9 Prizes in "News Chronicle," at.....£1 0 0
12 Prizes in "Daily Dispatch," at.....10s. 6d.
5 Firsts in "Answers" at.....£5 0 0
6 Seconds in "Answers," at.....£2 0 0
6 Thirds in "Answers," at.....£1 0 0
2 Firsts in "Yorkshire W. Post," at.....£5 0 0
1 Second in "Yorkshire W. Post," at.....£2 0 0
3 Thirds in "Yorkshire W. Post," at.....£1 0 0
15 Fourths in "Yorkshire W. Post," at.....10s. 6d.
5 Firsts in "Sunday Graphic," at.....£50 0 0
3 Seconds in "Sunday Graphic," at.....£10 0 0
35 Prizes in "Sunday Graphic," at.....£1 0 0
28 Prizes in "Sunday Graphic," at.....10s. 0d.
2 Firsts (Action) in "Sunday Graphic," at.....£5 0 0
3 Seconds (Action) in "Sunday Graphic," at.....£1 1 0
3 Firsts in "Sunday Pictorial," at.....£5 5 0
2 Seconds in "Sunday Pictorial," at.....£3 3 0
13 Thirds in "Sunday Pictorial," at.....£1 1 0
6 Firsts in Irish Press, at.....£3 0 0
2 Seconds in Irish Press, at.....£2 0 0
3 Thirds in Irish Press, at.....£1 0 0
5 Firsts in "Daily Sketch," at.....£50 0 0
2 Seconds in "Daily Sketch," at.....£10 0 0
28 Thirds in "Daily Sketch," at.....£1 0 0
20 Prizes in "Daily Sketch," at.....10s. 0d.
5 Firsts in "Home Photographer," at.....£5 5 0
3 Seconds in "Home Photographer," at.....£2 2 0
1 Third in "Home Photographer," at.....£1 1 0
29 Prizes in "Home Photographer," at.....5s. 0d.
1 First (Cover Competition), "Home Photographer" £2 2 0
5 Firsts in Kodak Magazine, at.....£3 3 0 and £5 5 0
5 Seconds in Kodak Magazine, at...£1 10 0 and £2 2 0
10 Thirds in Kodak Magazine, at...10s. 0d. and £1 1 0
12 Prizes in Kodak Magazine, at.....10s. 0d.
First Prize in "Weekly Illustrated," at.....£50 0 0
33 Prizes in "Weekly Illustrated," at.....£1 0 0
6 Firsts in "Home Journal," at.....£5 0 0
16 Prizes in "Home Journal," at.....£1 1 0
9 Prizes in "Sunday Referee," at.....£1 1 0
2 Firsts in "Sunday Referee" (Dog Competition), at £5 0 0
6 Firsts in "Sunday Referee" (Dog Competition), at £2 2 0
1 First in "Evening Express," at.....£20 0 0
1 First in "Birmingham Gazette," at.....£25 0 0
1 First in Allinson Bread Competition, at.....£40 0 0
7 Firsts in "Zoo," at.....£1 0 0

In addition to Competition work Mallinson's sold thousands of photographs for their Members in the ordinary way during the year.

NOW is the time to join up for practical success in 1937. By joining now you will be ready to sell your work by April or May

Prospectus from:—

MALLINSON'S FREE-LANCING SERVICES
(DEPT. A.), ROSE CRESCENT, CAMBRIDGE

GAMAGES

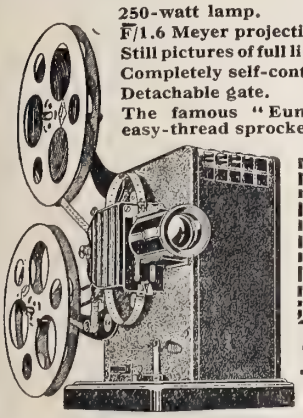
FIRST WITH THE NEW 'EUMIG' PROJECTOR.

Available for

8, 9.5 or 16 mm. FILMS

The most efficient portable projector in its price class, and to-day's best value. Note these features:

250-watt lamp.
F/1.6 Meyer projection lens
Still pictures of full light intensity.
Completely self-contained.
Detachable gate.
The famous "Eumig" Patent easy-thread sprocket feed.



DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF 31/6

CASH PRICE 17 GNS.

SECOND-HAND BARGAINS

¼-pl. **GOERZ TENAX**, f/4.5 Goerz Tenaxiar, Compur shutter 9 slides, F.P. adapter, case. Cost £16 10s. Excellent condition..... **£6 : 7 : 6**

3½ × 2½ **ERNEMANN FOLDING PLATE**, f/4.5 anastigmat, 8-speed T. and B. shutter, double extension, rise and cross, 6 slides, roll-holder..... **£3 : 17 : 6**

PATHE 9.5-mm. DE LUXE MOTOCAMERA, special Krauss f/3.5. Good condition **£3 : 12 : 6**

4½ × 2½ **ORION ROLL FILM**, f/4.5 Zeiss Tessar, Compur shutter, rise and cross..... **£3 : 7 : 6**

BLENDUX PHOTO-ELECTRIC CINE METER, in case ..... **£2 : 7 : 6**

4½ × 6 cm. **GOERZ TENAX**, f/4.5 Dogmar, slides, F.P. adapter, case. Excellent condition..... **£4 : 18 : 6**

16-on-2½ × 3½ **BALDA**, f/3.5 Meyer, Compur shutter, optical D.V. finder. New condition..... **£6 : 18 : 6**

6-in. **f/4.5 ZEISS TESSAR**, in standard mount, with iris..... **£3 : 17 : 6**

ZEISS 8 × TURITA PRISM BINOCULAR. List £18. Good condition **£13:12:6**

16-on-V.P. (3 × 4 cm.) **VOIGTLANDER PERKEO**, f/3.5 Skopar, Compur, with range-finder, soft pouch. Cost £12. Good condition..... **£5 : 7 : 6**

STANDARD MODEL LEICA, f/3.5 Elmar, interchangeable lens mount, separate long-base range-finder, vertical tripod adapter, spirit level, panoramic head, leather case. Cost £20. Almost as new.... **£12 : 7 : 6**

16-on-V.P. (3 × 4 cm.) **LATEST BABY IKONTA**, f/3.5 Tessar, Rapid Compur, suede pouch. As new. List £10 13s. 6d..... **£8 : 17 : 6**

¼-pl. **WIZARD HAND AND STAND**, f/8 Gundlach, 6-speed T. and B. shutter, double extension, rising front, reversing back, 3 D.D. slides, leather case, 3-fold tripod. Good condition ..... **£1 : 17 : 6**

ENSIGN ROLL FILM REFLEX, f/6.3 Ross ..... **£1 : 12 : 6**

DEFINITELY THE HIGHEST ALLOWANCES IN THE TRADE FOR YOUR OLD APPARATUS IN PART EXCHANGE FOR NEW

LEICA, CONTAX, EXAKTA, SUPER IKONTA, MIRAPHOT, REFLECTA, DOLLINA, ROLLEIFLEX, ETC., always in stock and available on LONDON'S EASIEST EASY TERMS

★ **Good quality Ciné Projectors urgently required for cash. Highest prices paid.**

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: HOLborn 8484*

CINEMATOGRAPH APPARATUS

KODASCOPE Model D, 300-watt lamp; listed £25; very little used, £15.—Bastow, North St., Chichester. [5465

PAILLARD Bolex 16-mm. Turret Camera, 1936 model, as new, f/2.9 lens, £30.—H. C., Plant House, Holcombe, Bury. [5491

KODASCOPE A 16-mm. Projector, 2-in. lens, variable resistance 200/250 volts, 250-watt lamp, 5-ft. picture; perfect condition; cost £51; price £14.—Wallis, Court Lodge, Westerham, Kent. [5498

MOVIES at Home.—How to make your own Cinema Projector; particulars free.—Moviescope (A), Pear Tree Green, Doddinghurst, Essex. [5503

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

VERTICAL Electric Enlarger, Leica and 3½×2½, condenser or diffuser, 46-in. upright, f/6.3 Ross Homocentric, Compur, rack focussing, 13×15 base, £5; callers only; after 8 p.m., top bell. —151, Goldhawk Rd., W.12. [5484

ENSIGN Magnaprint Enlarger 3½×2½, as new, in maker's carton, £3/17/6.—Hills, Netherhill, Awbridge, Romsey, Hampshire. [5486

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

NEW Avo Exposure Meter, case; as new; cost £3/8/6; offered 55/-.—H., 133, Whiteladies Rd., Bristol. [5473

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED.—Baby Sibyl, 4½×6 cm., plate model, f/4.5 lens, 3 D.D. slides; price must be reasonable.—Davies, Middleton Chambers, Lowgate, Hull. [5451

4×4 Automatic Rolleiflex, f/2.8, and accessories wanted.—Workman, 20, Hogarth Rd., S.W.5. [5455

WANTED.—Optochrome Developing Tank, or similar.—Wright, 4, St. John St., Pendlebury. [5461

WANTED.—Miniature Camera, latest model, f/2 or under; no dealers.—Box 9937, c/o "The Amateur Photographer." [5467

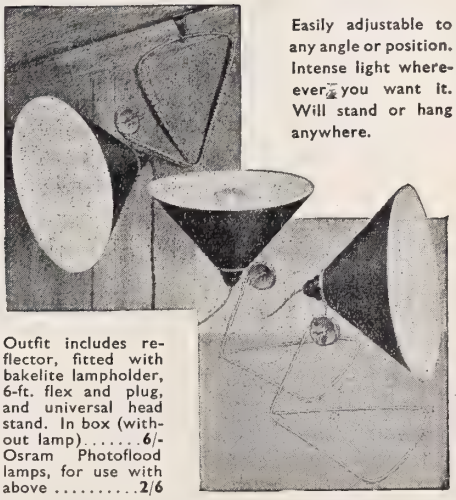
WANTED.—16-mm. Cine, exchange Certo 3½×2½, f/2.9 Xenar, 8 slides, R.F.H., F.P.A.; cost £20.—9, Manston Avenue, Southall. [5471

£2 Offered for Electro Bewi; deposit.—Box 9942, c/o "The Amateur Photographer." [5474

EXCHANGE.—T.-P. Horizontal Reflex, 3½×2½, f/4.5, long extension, 2 Rollex holders, excellent condition; wanted, Voigtlander Virtus.—Wakeman, Vale View, Dartmouth. [5480

ENSIGN

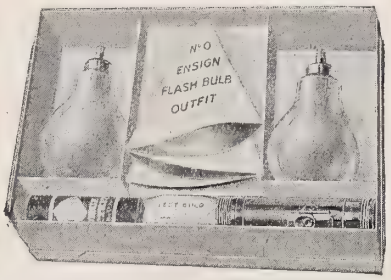
MULTIFLOOD OUTFIT



Easily adjustable to any angle or position. Intense light wherever you want it. Will stand or hang anywhere.

Outfit includes reflector, fitted with bakelite lampholder, 6-ft. flex and plug, and universal head stand. In box (without lamp).....6/-
Osram Photoflood lamps, for use with above 2/6

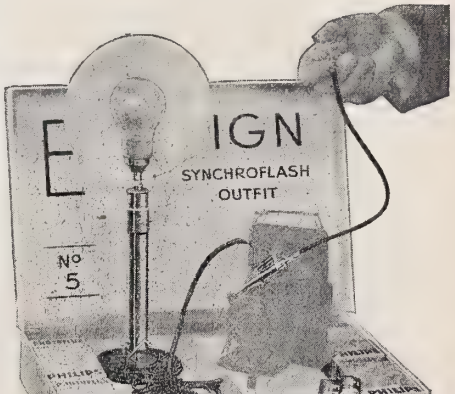
FLASH-BULB OUTFITS



Complete outfits containing everything necessary for Flash-Bulb photography, including 2 Philips Photoflux bulbs (small), reflector, torch, battery and test bulb.

No. 0.—With Silverlite folding reflector 5/6
No. 1.—With Multiray metal reflector.....12/6

SYNCHROFLASH OUTFITS



For genuine indoor snapshots with Flash-Bulbs or Powder. Fitted in a moment. Models for all cameras. Complete outfit 27/6

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

"ETCHADINE"

The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... **7/6** POST FREE

Or from all reputable dealers.

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

LUX PROJECTORS, complete, price £9 9 0. As new.
PATHÉ PROJECTORS .. £6 15 0
With motor and super attachment, £9 0 0. As new.
PATHÉ KID PROJECTORS, £1 10 0. As new.

A great number of other bargains.
WRITE FOR PARTICULARS.

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

EXCHANGE AND WANTED

ENSIGN Film Measurer for 16-mm. film, cheap for cash; must be perfect.—Wallace Heaton, Ltd., 127, New Bond St., W. [5477

CONTAX wanted, f/1.5, also 3⅜-in. f/2 Sonnar, cheap for cash or exchange Radiogram.—Mills Radio, Northfield, Birmingham. [5494

EXCHANGE.—3¼×2¼ Graflex Reflex, f/4.5 Xpres, revolving back, F.P.A., slides, case; wanted, 3½×2½ Deckrullo Press, f/2.7.—4, Hillside Crescent, Skipton, Yorkshire. [5496

WANTED.—Foth-Derby Miniature.—Best, 42, Highdown Rd., Hove. (London, Holborn 5384). [5500

MAKINA II, or 3½×2½ Folding Reflex, cheap; write details, condition.—Box 9955, c/o "The Amateur Photographer." [5508

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3; 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4½×2¾ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets, 10×8 5/-; 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2½, 1/6 gross; 3¼×2½, 1/6 72 sheets, 2/6 gross; 4½×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ¼-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ¼-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ½-pl., 3 dozen 5/-, backed 5/9; 3¼×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2¼, 9/-; 2½×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2¼, 4 dozen 5/4; ½-pl., 3 dozen 5/3; ¼-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2¼ and 3¼×2¼, 10/- dozen, 2¼×4¼ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ¼-pl., 2/-, 6/6 gross. [0009

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3¼×2½, 1/- 72 sheets, 1/10 gross; 4½×2¾ and ½-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

FLIGHT The AIRCRAFT ENGINEER AND AIRSHIPS

The First Aero Weekly in the World

All the latest developments in connection with aviation are recorded in the pages of "Flight."

Illustrated descriptions of new aircraft, aero engines and equipment, British and Foreign, appear regularly, as well as practical articles giving the latest information for Club members and amateur pilots.

"Flight" is the leading authority on aviation. It contains Royal Air Force news, and deals with the work of R.A.F. Squadrons, with Private Flying, and with Commercial Aviation, Airlines, and Airports.

A special staff of highly competent aerial photographers ensures that "Flight" contains the finest photographs of aviation in all its aspects.

EVERY THURSDAY 6d.

From all Newsagents and Bookstalls.

Subscriptions:
British Isles – – 33/-
Other Countries – 35/-

FLIGHT PUBLISHING CO., LTD.
DORSET HOUSE,
STAMFORD STREET, LONDON, S.E.1

KNOCK! KNOCK!

"WHO'S THERE?"

"LEICA!"

"LEICA WHAT?"

LIKE A NEW CAMERA?

GET A LEICA

and a

SUPER PART EXCHANGE ALLOWANCE

at

TURNER'S

CAMERA EXCHANGE

NEWCASTLE on TYNE

9, PINK LANE. *Phone: 22655*

SALE BARGAINS

Our Annual Sale will last the whole of November, and we are offering some of the finest bargains ever seen. Get yours whilst they last.

Automatic Rolleiflex 6×6, Tessar f/3.8. Good condition £13 10 0

Automatic Rolleicord 6×6, Triotar f/4.5, E.R. case. Perfect £8 8 0

Proxars for Rolleicord. As new. Per pair.... £1 10 0

Voigtlander Bessa, 8 or 16, Skopar f/4.5, D.A. Compur. As new..... £5 15 0

Kodak Six-20 Junior, K. anastigmat f/7.7. As new £1 10 0

Icarette 3½×2½, Tessar f/4.5, Comp., case. Perfect £3 17 6

Voigtlander Bessa, 8 or 16, Voigtar f/4.5, Pronto. As new £3 7 6

Zeiss Kolibri 3×4 cm., Tessar f/3.5, Comp. Perfect £6 12 6

Ensign Double-8, 3×4 cm., Ensar f/4.5. List £3 12s. 6d. As new £2 7 6

Zeiss Ikonta 16 on 120, Novar f/4.5, Telmar. Perfect £4 0 0

Baldi 3×4 cm., Meyer f/3.5, Comp. As new.... £5 5 0

Super Ikonta 530, Tessar f/3.5, Compur. As new £12 15 0

Kodak Retina, Xenar f/3.5, Compur, leather case. Perfect £6 17 6

Baby Ikonta 3×4 cm., Novar f/3.5, Compur. As new £5 17 6

Baldina, 36 pictures on 35-mm., Meyer f/3.5, Comp. As new..... £6 10 0

Super Ikonta 530, 16 on 120, Tessar f/3.5, Rapid Comp. As new..... £13 5 0

Voigtlander 6×6 cm., Skopar f/4.5, Comp. As new £4 5 0

Rodenstock Clarovivid, 8 or 16, Trinar f/3.9, Comp., range-finder coupled to view-finder. List £16 7s. 6d. £12 0 0

Zeiss Ikonta, 8 or 16, Novar f/4.5, Compur. As new £7 17 6

Voigtlander 6×6 cm., 45/- model. As new..... £1 12 6

Voigtlander Superb 6×6, Skopar f/3.5, Comp., E.R. case £11 17 6

Contax I, wedge-finder, Tessar f/3.5. As new ... £18 0 0

Contameter, for Contax. New condition..... £7 5 0

Leica III, black, non-collaps. f/2 Summar. Perfect £25 0 0

Elmar 9-cm. f/4. As new..... £8 10 0

Elmar 10.5-cm. f/6.3. As new..... £6 10 0

Hektor 13.5-cm. f/4.5. As new..... £13 10 0

Vidom Finder. As new..... £3 0 0

Valoy Enlarger. As new..... £7 10 0

Exakta Multi-speed, plate back, Tessar f/2.8. Shop-soiled £22 0 0

GEORGE CHILDE LTD

PHOTO-CHEMIST

228, Roundhay Rd., Leeds *Phone 42057*

MATERIALS

£2,313 VALUE Surplus End Season Stock. Amazing Bargains.—3½×2½ Vigorous Glossy Gaslight Paper, 1/- gross; Gaslight Postcards, in Soft, Normal, Vigorous and Extra Vigorous, offered at 1/6 100, post 6d.; full clearance list with ordinary list and generous packet samples free; kindly mention "A.P."—Kimber's (Kimber of Brighton), 61, Grand Parade, Brighton. [0001

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Catalogue free. Satisfaction guaranteed.

ATTWOOD.—Genuine Surplus Glossy Gaslight Paper, vigorous and normal, 3½×2½, 1/6 gross.

ATTWOOD Bromide Paper, glossy, velvet and matt, normal and vigorous: ½-pl., 72 sheets 2/6; whole-plate, 4/-; also Cream, Natural and Silky Grain.

ATTWOOD First Quality Bromide and Gaslight Postcards, all grades: 50 1/6, 100 2/9, 500 12/-; 1,000 21/-.

ATTWOOD Bromide and Gaslight, Singles, Postcards, commercial, all grades: 1/9 100, 15/- 1,000; Bromide Strips, 15/6 1,000.

ATTWOOD Special Line.—½-plates, 300 and 400 H. & D., 2/9 dozen, 4 dozen 10/-; reliable for outdoor work.

ATTWOOD Mounts, paste-on, for ½-pl., white, grey, brown, 50 3/6; for whole-plate, 6/-.

½-PLATE Grey Folders, two-piece, 2/- dozen; for whole-plate, 3/- dozen; all post paid; prompt dispatch; satisfaction guaranteed.—Attwood, Chapel Lane, Hadleigh. [0025

ALLENS.—Super Gaslight (the quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

CHRISTMAS Novelties.—New Designs, Greeting Postcard Folders, slip-in corners, samples, 13 designs, 9d. stamps; 32-page Illustrated List free; write for this list to-day; nothing else in trade like it.—Crown Manufactory, Rotherham.

CHRISTMAS Novelties.—Slip-in Greeting Postcard Folder Mounts, 20 beautiful designs, 2/-; selection for 3½×2½, 12 designs 1/-; 24 superior quality, 2/6 post free.—Crown Manufactory, Rotherham.

CALENDARS 1937.—Wonderful new designs, plain and fancy shapes, sample selection, 12 Calendars 3½×2½ 2/6; Selection 18 Calendars, Postcard, 4/3; Monster Sample Selection 30 Postcard Calendars, 6/9 post free.—Crown Manufactory, Rotherham.

CHRISTMAS Novelties.—Gilt Adhesive Greetings, 2/- 100; Calendar Date Tabs, 2/6 100; Greeting Seals, 1/3 100; write to-day for 32-page Illustrated List.—Crown Manufactory, Rotherham. [5223

SPECIAL Offer to 35-mm. Miniature Camera users, super-speed fine-grain panchromatic, gives crisp, sparkling negatives in the dullest winter light, and is excellent for night snapshots, 5/6 per 40 ft., three lengths for 12/6.—B. S. Productions, 1, Mitre Court, Fleet St., E.C.4. [5400

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

LEICA Prints, Continental style, wide margins, deckle edged, cream or white, 3½×5 in. 3d. each; superior to any competitors.—George Childe, Ltd., 228, Roundhay Rd., Leeds, 8. [0005

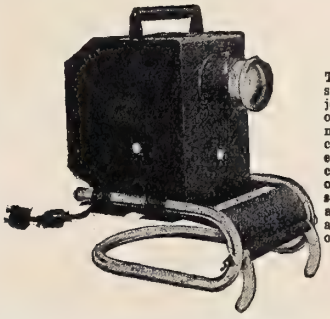
A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight-exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [5011

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

SPECIAL Offer.—Send for particulars to—G. Franklin, 2, Derwent St., Sunderland. [5294

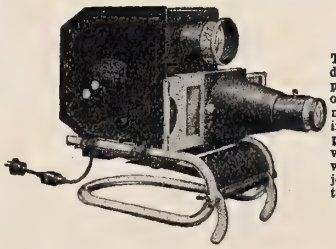
THE NEW "S.H." EPISCOPE



This new Episcope will project opaque objects such as maps, drawings coloured prints, etc., in the colours of the originals 5½ in. square and give a 6-ft. picture at a distance of 12 ft.

EPISCOPE, with 12-in. Epi anastigmat lens f/4, metal table, 10 ft. flex, with switch, 110-volt 250-watt lamp £17 17 6
Adjustable Resistance for 200/250-volt circuit, extra.. £2 9 0

THE "S.H." EPIDIASCOPE

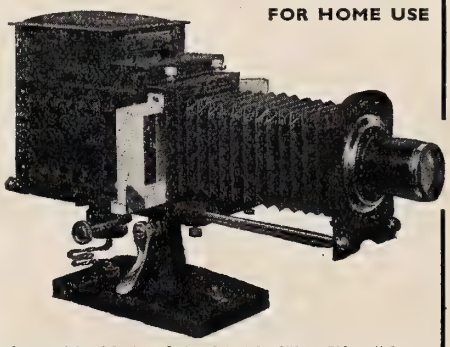


This new Epidiascope will project opaque objects such as maps, drawings, coloured prints, etc. It will also give wonderful projection of lantern slides.

EPIDIASCOPE, with 12-in. Epi anastigmat lens f/4, also 6-in. lantern objective, metal table, 10-ft. flex with switch, 250-watt lamp, 110 volts..... £22 2 6
Adjustable Resistance for 200/250-volt circuit, extra.. £2 9 0

"OPTISCOPE" LANTERN

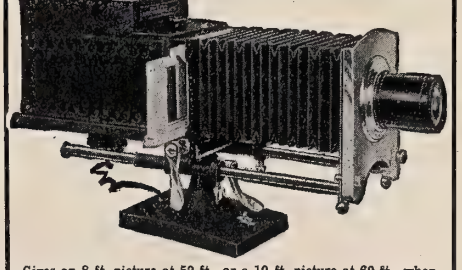
FOR HOME USE



A new style of lantern designed to take 250 or 500 watt lamp, can be connected to any lamp-holder or wall plug, no special wiring, gives 5-ft. picture at 15 ft.
PRICE, complete in fibre carrying-case, including slide carrier, and all necessary leads and plugs, with Aldis-Butcher 8, 10 or 12 in. focus projection lens..... £10 10 0

"OPTISCOPE" LANTERN

FOR USE IN HALL



Gives an 8-ft. picture at 50 ft., or a 10-ft. picture at 60 ft., when using an 18-in. lens.
PRICE, complete in fibre carrying-case, including slide carrier and all necessary leads and plugs.
With Aldis-Butcher lens, 8, 10, 12, 14, 16 or 18 in. focus, £14 15 0

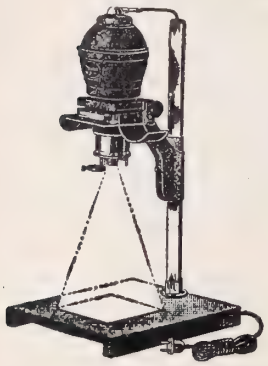
Special Silver-back Lamps, extra:
250-watt, 20s. 0d. 500-watt, 24s. 0d.
State exact voltage of lamp required when ordering.

SANDS HUNTER & CO., LTD.,

37, BEDFORD STREET, STRAND, LONDON, W.C.2

"RAJAH" ENLARGERS

of precision design and construction.



F/4.5 Anastigmat, one-hand lever rise and fall, with automatic locking. Universal negative carrier provides for the insertion of either strip or single negatives. Helical micro-focussing and orange cap.

Model O, 4×4 cm., enlarges 2 to 8 times linear, complete with condenser.... **£8 8 0**

Model I, 6×6 cm., complete with double condenser .. **£11 10 0**

Model II, 6.5×9 cm., complete with double condenser .. **£15 15 0**

Ask to see these Enlargers at your dealer, or write for full particulars to:

THE NORSE TRADING CO. (London) LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone: Museum 4142.

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including :—

Leica, Super Ikonta, Rolleicord, Rolleiflex, Exakta, Makina, Super Nettel, Contax, Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

GLAZED Enlargements: ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable: send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [4651

REPAIRERS

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

REQUIRED, Evenings, London, private Photographic Tuition, Enlarging, etc.; state fee.—Muir, 15, Cromwell Crescent, S.W. [5459

SITUATIONS VACANT

MECHANICS experienced repairs all types photographic apparatus, permanent full-time situation to suitable applicants, apply stating age, experience and rate required to—Peeling and Van Neck Ltd., 6, Holborn Circus, E.C. [5401

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

LOST

£4 REWARD.—Lost, probably on the Knaphill/Woking Road, on the 20th ult., Zeiss Contax Camera, No. X31049, Sonnar lens No. 1429788.—Apply Pycraft & Arnold, 31, Walbrook, E.C.4. [5478

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [5442

MISCELLANEOUS

THE Latest Indoor Attraction, "Tenette," entirely new miniature tennis game, exact replica of tennis court, governed by Lawn Tennis rules, as fascinating as real tennis, order early from the makers.—"Tenette," 96, Park Lane, Macclesfield, Ches. Price 7/6 each; part carriage 9d. [5492

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

CINÉ SCREENS

These screens are made from heavy quality silver cloth, with highly reflective non-directional surface. They are mounted on hard wood varnished rollers, and the two larger sizes are fitted with adjustable stretchers.

NEW GOLD SCREEN

This is a revolutionary departure giving greater brilliance and depth to the picture. It is also more restful to the eye, and experts are agreed that it gives a more pleasing effect. Supplied in the same sizes and styles as our standard silver screens.

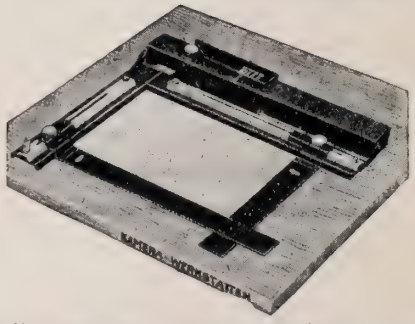
		Silver.	Gold.	
No. 1.	24×18	4/6	5/6	Postage 6d.
No. 2.	30×24	10/6	12/6	,, 9d.
No. 3.	40×30	15/6	21/-	,, 9d.

Quotations for larger sizes on request.
Trade enquiries invited.

Dept. B.
CAMERA PRODUCTIONS, Ltd.
3, ALFRED PLACE, LONDON, W.C.1
Telephone : Museum 6793.

K.W. MASKING FRAME

For VERTICAL ENLARGERS



The K.W. Masking Frame is suitable for all self-focussing enlargers. Notches in the masking strips allow of instant setting to the standard sizes of prints. The solid build and wide bearings of all moving parts ensures regular "squareness" of the enlargements with equal white margins.

No. 569 for 13×18 cm. (5×7 in.)	£2	5	0
No. 570 for 18×24 cm. (7×9½ in.)	£4	7	6
No. 571 for 24×30 cm. (9½×12 in.)	£5	5	0

SANDS HUNTER & CO., Ltd.
37, BEDFORD ST., STRAND, LONDON

Buy EMPIRE BRAND

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*

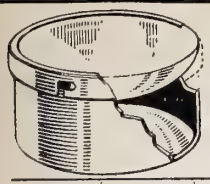


	144 Sheets		144 Sheets
3½×2½ ..	2/6	6½×4¾ ..	7/-
4½×2¾ ..	3/4	8½×6½ ..	12/8
4¼×3¼ ..	3/8	10×8 ..	18/3

Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
		s. d.	s. d.
1 in.	2 in.	1 9	6 0
1-5/16 in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	3 6	12 6
4½ in.	6 in.	4 0	15 0
5 in.	8½ in.	6 6	17 6
5½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogue free on request.

THE MISCELLANEOUS TRADING CO. LTD
13, New Oxford Street, London, W.C.1

A CARD GAME WITH A NEW THRILL

2/6 PER PACK



Take a pack home to-day

From your Stationers or Boots Stationery Departments

Cage Birds

and AQUARIA WORLD

THE LEADING JOURNAL FOR BIRD LOVERS

FREE

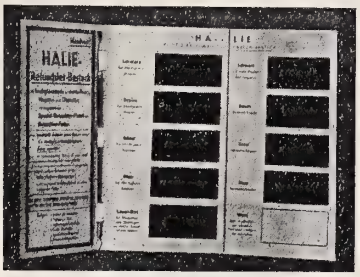
COLOURED ART PICTURES ARE BEING PRESENTED FOR THE NEXT SIX WEEKS

Useful articles for beginners and old hands. Free advice and help by experts, and full up-to-date reports of all shows, are some of the features of this popular journal.

Published every Friday. Price **2d.**

"CAGE BIRDS," DORSET HOUSE STAMFORD STREET, LONDON, S.E.1

"HALIE" RETOUCHING OUTFIT



For glossy and matt prints, negatives and lantern slides.

Spots and pinholes spoil the appearance of the finest picture. This new, inexpensive and adaptable retouching outfit enables not only the expert, but every amateur, easily to remove defects from negatives, prints and slides.

Each outfit contains :

- 4 glossy colours
- 4 matt colours
- 1 red tint for negatives
- 1 white colour
- 1 retouching brush
- 1 retouching knife

PRICE, complete with instructions, 4/-.

SANDS HUNTER & Co LTD.
37, BEDFORD ST., STRAND, W.C.2

WE ARE THE AUTHORISED BIRMINGHAM STOCKISTS OF LEICA

CAMERAS AND ACCESSORIES

All models actually in stock. Special Developing and Enlarging Service—fine-grain developer is always used.

For Expert Service in Everything Photographic, consult

GALLOWAYS

VICTORIA SQUARE Opposite G.P.O. Phone : MID. 5670.

FINLAY COLOUR PROCESS

AUTUMN TINTS

Photograph these, and take flash-light photos in your home during the winter.

CALL OR **C. BAKER** *WRITE TO :*

Colour Photography Specialists

244, HIGH HOLBORN, W.C.1

Sole London Distributors for Amateur and Scientific supplies of FINLAY COLOUR MATERIAL or Trade enquiries and Process Houses to

FINLAY COLOUR (LONDON) LIMITED
174, MILL LANE, HAMPSTEAD, N.W.6

MATHER'S *for*

CAMERA EXCHANGES

BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.

17, JOHN DALTON STREET, MANCHESTER

X ENTRUST US X
WITH YOUR DIFFICULT WORK!

Our experienced staff know the right grade of paper to suit your negatives, thus obtaining the highest class results. Panchromatic lighting system. Enlarging, artistically mounted, our speciality.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

X GRANVILLE GULLIMAN & Co., LTD. X
LEAMINGTON SPA.

NUVA NUVA NUVA

ENLARGEMENTS : POSTCARDS, 6 for 1/3 ; 12 for 1/9—7″×5″, 6 for 1/9 ; 12 for 2/9—8½″×6½″, 6 for 3/- ; 12 for 4/3—10″×8″, 1/3 each—12″×10″, 1/6 each—15″×12″, 2/- each—20″×16″, 2/6 each. Any surface. Guaranteed satisfaction. Post free, from any film. Glass postage extra. Fastest service on earth.

Post Now **NUVA SNAPS** 59/61 CAPE HILL BIRMINGHAM



"CRAFTSMAN" DE LUXE ENLARGING BROMIDE

ALL SURFACES for Exhibition Work.

12 sheet packets, 8½×6½, 1/5, 10×8 2/-, 12×10 2/10, 15×12 4/9. Post free. Also in 6d. and 1/- packets.

Send for full list of Plates, Papers, Postcards, Mounts and Tissue.

MARSHALL & CO. (Nottm.) LTD., Dept. M
PHOTO WORKS, NOTTINGHAM.

G. E. BECKETT & CO.

Stockists of all leading makes of

CAMERAS and HOME CINÉ AND ACCESSORIES.

PART EXCHANGE. :: HIRE PURCHASE.

77-79, OXFORD RD. (Open 9 a.m. to 8 p.m.) **MANCHESTER, 1**

PATENTS, DESIGNS, TRADE MARKS

Chartered Patent Agents :

HASELTINE, LAKE & CO.
28, SOUTHAMPTON BUILDINGS, CHANCERY LANE, W.C.2

Tel. No. : Hol. 5611. Tel. Add. : "Scopo, London."

And at NEW YORK.

NORFOLK CAMERAS

are obtainable only from

SHEFFIELD PHOTO Co., Ltd.
6, NORFOLK ROW (FARGATE)

EVERY FRIDAY **FOURPENCE**

The Autocar

THE LEADING MOTORING JOURNAL

NEW MODEL AMPROSOUND EQUIPMENT

16-mm. Model M. 500-watt, 110-volt lamp, 1,600-ft. arms, 4-stage amplifier, 8 watts output, A.C.–D.C. current, 100-125 v. 10-in. diameter speaker. Complete outfit in two carrying-cases. Total weight, 53 lb. Price

£115:0:0

Transformer for A.C. 200–250 ... £6 : 10 : 0

In stock at our Stock Exchange Branch, 1, Copthall Chambers, London, E.C.2.

MINIATURE CINÉ THEATRES at

1, Copthall Chambers, E.C.2.
28, Old Bond Street, W.1.
12, George Street, Croydon.
537, Pinner Rd., North Harrow.
73, Lord Street, Liverpool, 2.

6½×4½ Sanderson, double extension, reversing back, swing front, 7½-in. Busch anastigmat f/7.7, T.-P. roller-blind shutter, 3 D.D. slides, tripod. *Good condition* **£3:17:6**

3¼×2¼ Tropical Ensign Roll Film Reflex, 4-in. Dallmeyer f/4.5, case. *Good condition*..... **£4:7:6**

10×15 cm. Ica Ideal, double extension, 16.5-cm. Zeiss Tessar f/4.5, Compur, 2 D.D. slides, F.P. adapter, case. *Good condition* .. **£4:17:6**

3×4 cm. Baldi, f/3.5 Meyer, Compur. *As new* **£5:7:6**

Zeiss Ikonta 520 16-on-3¼×2¼ Film, Tessar f/3.5, Compur, 1/300th, purse. *Good condition.* Cost £10 7s. 6d..... **£8:5:0**

4¼×3¼ Hanover Folding Reflex, 15-cm. Zeiss Tessar f/4.5, self-capping, 1/18th to 1/1,000th sec. and Time, F.P. adapter, case. *Good condition* **£8:15:0**

5-cm. Summar f/2 Lens, in fixed mount, auto. coupled for Leica. *Good condition.* Cost £15 4s..... **£11:15:0**

Zeiss Super Ikonta 530/2, for 8 or 16 on 3¼×2¼ film, Tessar f/4.5, delayed Compur. *Fair condition.* List £18 12s. 6d. **£12:17:6**

3×4 cm. Kodak Pupille, Xenar f/2, Compur, 1/300th sec., case. *Fair condition*.... **£13:10:0**

6×6 cm. Automatic Rolleiflex, f/4.5 Tessar. *Good condition* **£16:10:0**

16-mm. Ensign Simplex, f/3.5 Ensar, cassette loading. *As new.* List £20 **£17:5:0**

13.5-cm. Sonnar f/4 Tele Lens, for Contax, case. *As new.* List £21 17s. 6d. **£17:17:6**

Leica II, Elmar f/3.5. *Fair condition*.... **£18:15:0**

35-mm. Zeiss Nettax, Tessar f/2.8. *As new.* List £32..... **£25:0:0**

Above are at
28 OLD BOND ST.
London, W.1
Telephone: Regent 1228.

A FULL HOUSE FOR ALL NEEDS

Special allowance on your own projector in part payment

The new KEYSTONE 750-watt

16-mm. Keystone Model A-81, theatre quality steadiness and brilliancy. Picture size almost unlimited. Reverse, motor rewind, resistance, case..... **£36:10:0**





8-mm. KEYSTONE '8,' 200-watt, motor rewind, swivel roller guides, adjustable tilt, speed control, stills, etc. Takes 200-ft. film **£13:13:0**

KEYSTONE '8'

Simplest 8-mm. camera. Size only 6-5/16ths×2¾×1¾ in.. f/3.5 lens, 3-speed, takes 25 ft. 16-mm. film. Interchangeable lenses available.. **£10:10:0**

Let us send you descriptive leaflets.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Latest literature post free anywhere. Please state requirements.

3×4 cm. Zeiss Kolibri, Novar f/3.5, Compur, case. *Good condition* **£5:17:6**

3×4 cm. Zeiss Baby Ikonta, Tessar f/4.5, Compur, soft and stiff cases. *Good condition.* List £8 17s. 6d..... **£6:10:0**

3¼×2¼ Zeiss Ikonta 520/2, Tessar f/4.5, delayed Compur. *Good condition*..... **£6:17:6**

15-cm. Plaubel Anticomar f/2.9 Lens, in iris mount with flange. *Good condition* **£6:19:6**

Zeiss Ikonta, for 8 or 16 on 3¼×2¼ film, Tessar f/4.5, Compur, Albada finder. *Excellent condition.* List £11 5s..... **£8:17:6**

3¼×2¼ Zeiss Minimum Palmos Focal-plane, Tessar f/4.5, 2 D.D. slides, F.P. adapter, case. *Excellent condition* **£9:17:6**

4-cm. Zeiss Biotar f/2 Lens, case. *Good condition.* List £19 15s..... **£11:17:6**

4×4 cm. Automatic Rolleiflex, Tessar f/2.8, lens hood, filter, E.R. case. *Very good condition* **£16:17:6**

17-in. Ross Teleros (2-power) Telephoto Lens f/5.5, iris diaphragm (for 6½×4¾ in.), case. *As new.* List £29..... **£19:17:6**

3½×2½ N. & G. Folding Reflex, 5¾-in. Cooke Aviar f/4.5, 3 D.D. slides, F.P. adapter, case. *Good condition* **£27:10:0**

9×12 cm. and ¼-pl. Zeiss Miroflex, 16.5-cm. Tessar f/3.5, 12 slides, case. *Good condition.* Cost over £56..... **£30:0:0**

Above are at
73 LORD ST. LIVERPOOL, 2
Telephone: Bank 4927.

9×12 cm. Ernemann Duplex, 13.5-cm. Meyer f/5.4, Compur, also focal-plane, 1/50th to 1/1,000th sec., negative finder, 3 slides, case. *Good condition* **£4:10:0**

Ensign Magnaprint Enlarger V/0, for Leica or Contax lenses. *Very good condition.* List £4 10s..... **£3:3:0**

4.5×10.7 cm. Reitzschei Kosmo Clack Stereoscopic, Apotars f/6.3, Compur, cross front, 6 slides, case. *Good condition*..... **£4:15:0**

3¼×2¼ Self-erecting Enolde, f/4.5 Zeiss Tessar in Compur, coupled to patent telescope finder focussing, case. *Good condition*.. **£5:5:0**

Rajah Vertical Enlarger, takes Leica negatives and sizes up to 4×4 cm., f/4.5 lens. *Good condition* **£5:15:0**

4.5×10.7 cm. Verascop Stereoscopic, 5.5-cm. Tessars f/4.5, speeds 1/5th to 1/160th sec., focussing to 2½ ft., case, changing-box and 12 slides, Cunctator Autotimer ½ to 30 secs., roll-film adapter, ball-and-socket tripod. *As new.* Cost £40..... **£7:17:6**

7.3-cm. Hektor f/1.9 (Hegra) Lens, coupled for Leica. *Very good condition.* List £29 5s. **£20:0:0**

Leica III, f/2 Summar, E.R. case. *Very good condition.* List £42..... **£30:0:0**

WE HAVE A LARGE NUMBER OF SECOND-HAND CINE PROJECTORS AT THIS ADDRESS

Above are at
537 PINNER RD.
North Harrow, **HARROW**
Telephone: Pinner 2780.

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750

OPTICIANS TO H.M. GOVERNMENT

7.8-cm. (3-in.) Laack Dialytar f/3.5 Cine Telephoto Lens, in focussing mount. *As new* **£4:15:0**

3¼×2¼ Ensign Autorange, Ensar f/4.5, Mulchro shutter, rise and cross, long cable release. *Almost new.* List £7 10s..... **£6:6:0**

4.5×6 cm. Dallmeyer Speed Focal-plane, 3-in. Pentac f/2.9, 2 D.D. slides, F.P.A., case. *Good condition* **£6:15:0**

12-in. Ross Telecentric f/4.5 Telephoto Lens, in focussing mount. *Good condition* **£6:15:0**

4¼×3¼ Nettel Deckrullo Press, 12.5-cm. Dogmar f/4.5, self-capping, ½ to 1/2,800th sec., 6 slides, F.P. adapter, case. *Good condition*.... **£6:17:6**

4¼×3¼ Zeiss Miraphot Enlarger, Novar f/6.3. *Excellent condition.* List £11 2s. 6d. **£7:15:0**

4.5×6 cm. Ernemann Folding Reflex, 7.5-cm. Ernon f/3.5, 8 slides, F.P. adapter, case. *Good condition* **£8:8:0**

4½×3½ Soho Reflex, revolving back, 6½-in. Cooke f/3.5, 3 book-form D.D. slides, F.P. adapter, Mackenzie-Wishart slide and 12 envelopes, case. *Good condition.* **£12:15:0**

2¼×2¼ Automatic Rolleiflex, f/3.8 Zeiss Tessar, Compur. *Good condition*..... **£16:15:0**

Above are at
17 Topsfield Parade, Crouch End London, N.8
Telephone: Mountview 2410.

4½×3½ T.-P. Special Ruby Reflex, revolving back, 6-in. Ross Xpres f/4.5, 8 slides, F.P. adapter, roll-film holder, leather case. *Good condition*.. **£6:15:0**

16-mm. Agfa Movex 12, focussing f/3.5 lens, waist-level and direct-vision finder motor drive, case. *Excellent condition* **£6:17:6**

4½×3½ Goerz Anschutz Press, 125-mm. Goerz Celor f/4.8, self-capping, 1/15th to 1/1,200th sec., bulb release ½ to 5 secs., rise and cross, negative finder, flash-light attachment synchronised with shutter, 6 D.D. slides, F.P. adapter (for 3½×2½), lens hood, sky filter, leather case. *Good condition* **£7:0:0**

Zeiss Ikonta 520F, for 16 on 3¼×2¼ film, Novar f/3.5, Rapid Compur, 1/500th sec. *Almost new.* List £9.... **£7:15:0**

2¼×2¼ Latest Automatic Rolleiflex, f/3.5 Tessar, Rapid Compur, 1/500th sec., yellow filter, Avo exposure meter, de luxe case. *Almost new.* List £30 7s. 6d. **£22:10:0**

Above are at
142 St. Albans Rd. Watford
Telephone: Watford 3454.

2¼×1⅝ Ihagee Weeny-Ultrix, Ihagee f/4.5, delayed Pronto, direct optical finder, soft pouch and leather case. **£3:17:6**
As new ....

3×4 cm. Foth-Derby, Foth f/3.5, delayed focal-plane. *Good condition* .. List £5 5s... **£4:2:6**

9.5 Pathe Home Movie, double claw, resistance, all voltages and ammeter. *Fair condition* **£4:5:0**

3½×2½ Voigtlander Avus, f/4.5 Skopar, Compur, 6 slides, lens hood, filter. *Very good condition* .. **£6:17:6**

4½×3½ Ica Reflex, reversing back, 15-cm. Zeiss Tessar f/4.5, sky shade, deep hood, 2 slides, F.P. adapter. *Good condition* **£7:7:0**

9.5 Pathe Home Movie, double claw, super attachment, type C motor, motor rewind, double resistance. *Good condition*..... **£8:10:0**

3½×2½ N. & G. Folding Reflex, 13.5-cm. Ross Xpres f/4.5, 3 D.D. slides, F.P. adapter, case. *Good condition.* List £52 5s. **£19:19:0**

Above are at
66a Seven Sisters Rd. Holloway London, W.7
Telephone: North 3573.

Expert Service at all Addresses :

London :
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch,
1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
13, Kensington High St., W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd., W.1.
2, Northumberland Avenue, W.C.2.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Holloway.—66a, Seven Sisters Rd.
Crouch End.—17, Topsfield Parade.
North Harrow.—537, Pinner Rd
Croydon.—12, George St.
Kingston.—30, Thames St.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.

Leica Cameras Wanted

FOR SPOT CASH

Let us know your requirements—we may have the very article you want!



ALL THE LATEST HOME TALKIES!

"138" FILMOSOUND.—Takes 1,600 ft. films. 750-watt lamp. New sound head reproducer **£138**

MARSHALL S.O.F.—Wallace Heaton de luxe Model, 750-watt lamp. With ample sound volume for large audience.....**£135**

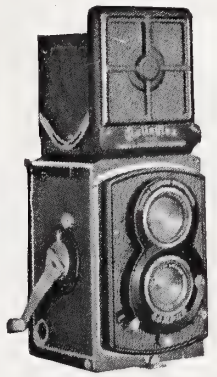
DE VRY.—Intermittent sound Projector, 1,000-watt lamp. Gives a perfect show..**165 guineas.**

GEBESCOPE models complete at **£135** and **£95**

AMPROSOUND.—The latest home talkie, now in stock. Model "M".....**£115**

FILM LIBRARY.

Every latest title in 9.5 and 16 mm. silent and 16-mm. sound-on-film is included. Hundreds of new films (exclusive to Wallace Heaton customers) have just been added.



WE ARE THE REAL "MINIATURE" SPECIALISTS

We are the leading specialists. Every make in stock, including Leica, Contax, Contaflex, Super Ikonta, Rolleiflex, Rolleicord, Retina, Exakta, Voigtlander, etc.

ROLLEIFLEX

The marvellous camera which has WON THE "DAILY HERALD" BIG FIRST PRIZE TWO YEARS IN SUCCESSION! Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens..... **£25 : 0 : 0**

Nine monthly payments of 58s. 4d.



ALL THE BEST MAKES OF ENLARGERS

FOCOMAT I.—A fully automatic enlarger, for Leica and other size negatives up to 3×4 cm. Without lens.....**£16 6 6**

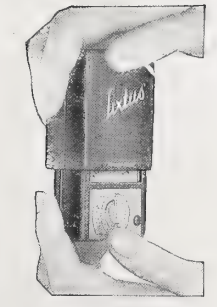
FOCOMAT II.—The latest Leitz enlarger. Enlarges negatives of all sizes from 18×24 mm. to 3½×2½ in. With f/4 lens.....**£50 12 6**

PRAXIDOS.—Gives mathematically exact focussing (all-automatic). All models in stock from.....**£12 15 0**

Exakt, Ensign, T.-P., FAM, Zeiss Ikon and all models in stock.

EASY TERMS and EXCHANGES

Any purchase can be made on nine equal monthly instalments. First payment entitles you to start using your purchase. Good allowance on your used apparatus.



LATEST EXPOSURE METERS

Tempiphot, Weston, Electro-Bewi, Avo, Sixtus, Ombrux, Blendux, Practos, Photoscop, Zeiss Ikon, etc. You must remember these a little later on when making out your Christmas gift list.

"SIXTUS"

The most sensitive meter available to-day. Gives direct readings in relatively dark interiors as well as very bright exteriors. Dial clearly shows readings from 1/1,000th second to 4 minutes..... **£5 : 5 : 0**

LATEST FREE CATALOGUES!!

We have a special list to fill each of your photographic or ciné needs. Any will be sent on receipt of 2d. stamp to cover postage.

Ask the next man you meet . . .

Ask the next man you meet who are the leading Leica specialists; ask your photographic friends; ask any man you know in the photographic trade, who has an unbiased mind; check up the answers to these, and we shall be surprised if they are not unanimous in saying, "Wallace Heaton's of course."

You can't get round eleven years' experience in using and selling the Leica. There can be no one in this country with longer experience than ours. To the best of our knowledge and belief, we were amongst the first users and sellers of the Leica in England. The fact that we sell ciné cameras and projectors, Kodaks, exposure meters, and in fact everything photographic, is merely proof of our bigness, and does not prove that we do not specialise in miniature cameras.

For the last ten years the greater part of our concentration has been on miniature cameras. A glance at the file copies of our advertisements proves that for that period we have been advertising the Leica camera, and certainly we held the first comprehensive stocks of accessories. It is equally true that not only do we carry the largest and widest range of miniature cameras and accessories to-day, but we are usually first with every new attachment, accessory and service.

Our staff includes some of the foremost exponents of miniature photography, and every member is competent to offer advice not only in the selection of the most suitable apparatus, but in securing the best results.

Under one roof in our spacious new shop you can see every known reputable make of miniature camera, and you can command the courteous service of a painstaking expert whose patience and understanding will enable you to choose the right apparatus at your leisure.

And this is important—practically every one of our assistants is an expert "Minicamera" user, and as you sit quietly in comfort they will gladly demonstrate any, or all, of the cameras in which you may be interested—and without any obligation. You need only buy when you are ready and then for cash or on our "Easiest of easy payments."

Other obvious reasons for bringing your problem to us are the exclusive Wallace Heaton "after-sales" features. For example, we provide FREE INSURANCE covering "all risks" for "Minicameras" costing £10 or more, and we are broad-minded enough to give you this service, even though the apparatus was purchased from any of our competitors.

Postal envelopes for your spools are provided free, as are our cards for recording exposure data. Our expert developing service is organised for the keen amateur.

"Microlux" is the individual service for the best fine-grain enlargements and "Automax" provides 3½×2½ pictures from "Minicamera" negatives at 2/- per dozen. The 500 Leica accessories, every recognised make of enlarger, all the best fine-grain developers, colour and monochrome films, a veritable library of all the latest books on "How to use your miniature camera," showing wonderful examples of miniature camera photography, and, indeed, everything for the "Minicamera" enthusiast is to be found under one roof at Wallace Heaton's.

In subsequent advertisements we propose to give the unique Wallace Heaton miniature camera service point by point, and, in the meantime, please accept our cordial invitation to call and see our permanent exhibition at our own Galleries, at 127, New Bond Street, W.1. Here Dr. Paul Wolff's Second Exhibition of Leica Photographs was first seen in this country, and here many unique photographic exhibitions will be held from time to time. Needless to say, admission is free.

BY APPOINTMENT

WALLACE HEATON LTD.

127, NEW BOND STREET - - - - LONDON, W.1

Phone: MAYFAIR 7511 (8 lines). Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8



Entrance to the Temple Church
Photograph by
Bernard Cuthbert
Exposure 1 minute at F/8

MAKING 'Light' OF NIGHT PHOTOGRAPHY

» FREE ! «

This interesting book, "NIGHT PHOTOGRAPHY—Picture Making at Night — Indoors and Out" — contains 28 pages of clear information with illustrations and diagrams. Please mention this paper.



WINTER photography is extraordinarily fascinating and full of wonderful possibilities—indoor scenes of delightful domestic incidents, "at home" portraits—amateur theatricals—all these are available, and remember it is just as easy as making daytime pictures in summer. Outdoors there are striking pictures to be made with ordinary street lighting—as evidenced by this picture by Bernard Cuthbert reproduced above. Hypersensitive Roll Films and Plates place in your hands all this wealth of wintertime photographic opportunity, bringing a new interest and a stimulating freshness to your hobby.

For Roll Film Cameras

SELO

Hypersensitive
PANCHROMATIC ROLL FILM

For Plate Cameras

ILFORD

Hypersensitive
PANCHROMATIC PLATES

Made in England by ILFORD LIMITED ILFORD LONDON

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

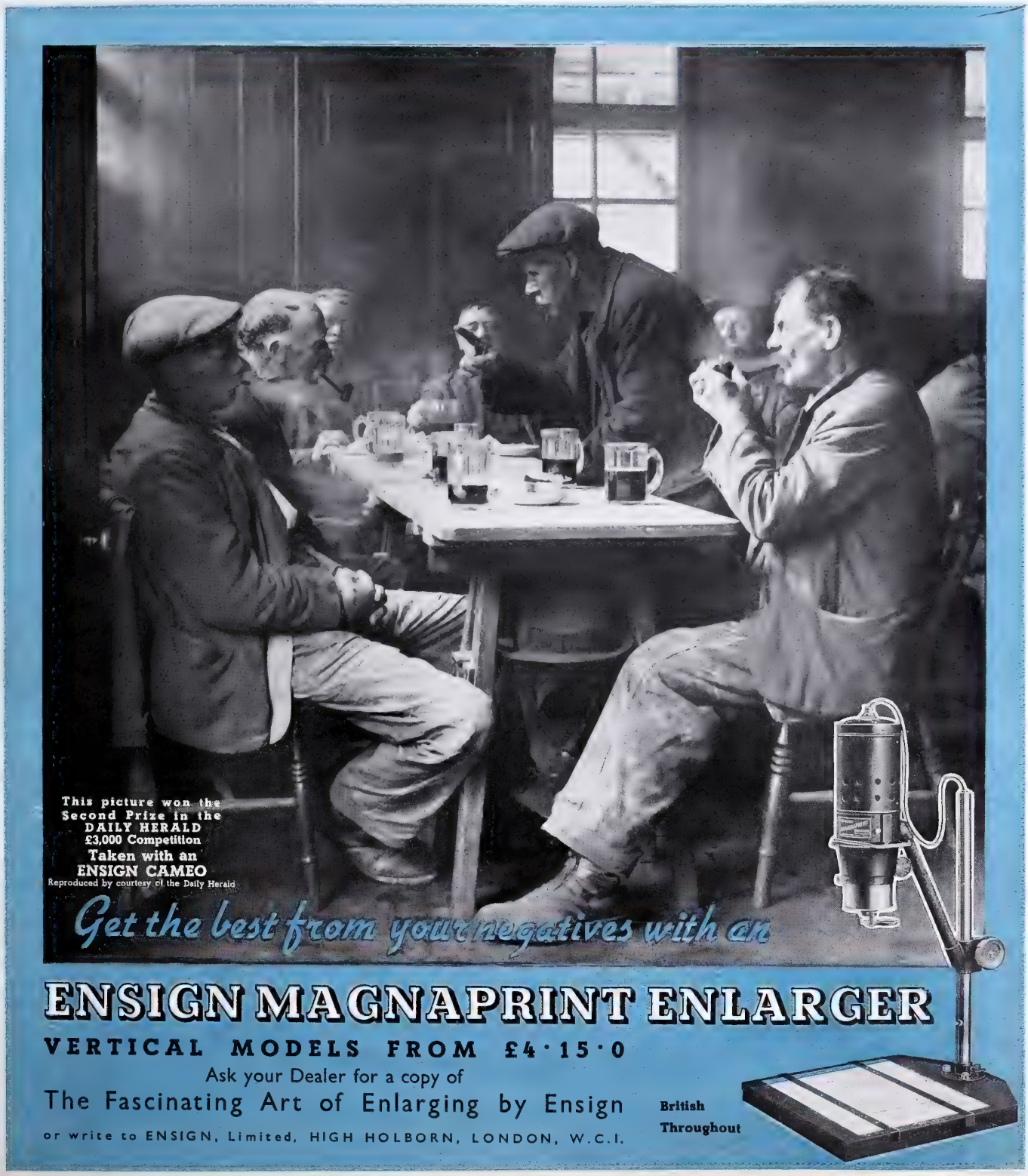
The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, November 25th, 1936. No. 2507.



Copyright—Registered as a Newspaper for transmission in the U.K.

Carry On, Mr. Amateur Photographer!



3 "Photoflood" Lamps in "Kodaflectors"; Kodak S.S. Pan. Film; f3.5; 1/25th second.

Kodak Super Sensitive Panchromatic Film and the Kodak Night Photography Aids will help you get indoor pictures after dark no less interesting than those you took outdoors during the sunny months—help you make them with no less certainty of success.

It's no trouble at all to plug one or two "Photoflood" Lamps into the electric light sockets. Their brilliant light, concentrated, directed where you will by the handy little "Kodaflector" Reflectors, makes indoor photography not only possible, but *easy* with any camera loaded with Kodak Super Sensitive Panchromatic Film. Be sure you get Kodak "S.S. Pan.," the lightning-speed film that's extra fast to artificial light.

"Photoflood" Lamps, **2/6** *each. "Kodaflector" Reflector,* **3/-**. *"Kodaflector" Outfit, including Reflector, Stand, and 9 ft. of flex, with plug,* **7/6**.

KODAK SUPER SENSITIVE PANCHROMATIC FILM

and the

KODAK NIGHT PHOTOGRAPHY AIDS

New Night Photography Booklet ready; 24 pages of pictures, diagrams, lighting and exposure hints. Ask your Kodak Dealer for a free copy or write to Mr. A. P. Talbot, Kodak Limited, Kodak House, Kingsway, London, W.C.2.



A BOOK YOU OUGHT TO READ

A wonderful survey of photography in all its aspects, by Dr. C. E. K. Mees, Kodak Director of Research. Based on the lectures given by Dr. Mees at the Royal Institution last Christmas, this book deals with the history, science and practice of photography and cinematography in a simple, lucid way. From Kodak Dealers and Booksellers, price **7/6**

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

THE BEST—WITHIN REACH OF ALL

. . . This is a concession for which we can thank the easy payment system. Even the most expensive apparatus—probably far beyond our hopes of ever owning, can now be ours. At Wallace Heaton's, the first of nine equal monthly payments secures any item that is chosen from the most comprehensive range of apparatus in the country. *Even used bargains* can be had by this simple method of purchase—and when it is considered that these are 30 to 70 per cent below list prices, they become easier still to buy when it only requires a few shillings a month to buy what originally was, say, a £20 or £30 instrument. A great point in favour of Wallace Heaton's easy payment plan is the fact that every transaction is strictly confidential—there are no harsh formalities, and no awkward personal questions are asked. Only 5 per cent is added to the cash price of the goods, and after the first monthly payment full use can be made of any purchase while the balance is being paid. There's many a hundred easy payment customers on the Wallace Heaton books; it's quite the thing nowadays to buy on easy terms, not only by folks with moderate purses, but by bigger wage-earners who wish to pan out their incomes wisely. Why don't *you* buy this easy way?

BARGAINS IN USED APPARATUS

SECOND-HAND GUARANTEED MINIATURE CAMERAS.

1—Contax III 35-mm., Sonnar f/1.5 lens, focal-plane shutter, ½ to 1/1,250th sec., built-in exposure meter. Shop-soiled. Cost £78 5s. .....Our price £69 10 0

2—Contax I 35-mm., Sonnar f/2 lens, focal-plane shutter, ½ to 1/1,000th sec., coupled range-finder. Cost £41 .....Our price £32 10 0

3—Zeiss Contaflex 35-mm. Reflex Camera, built-in. exposure meter, focal-plane shutter, ½ to 1/1,000th sec., E.R. case. Cost £74 .....Our price £62 10 0

4—16-on-V.P. Vollenda Roll Film, f/3.5 Xenar lens, Compur shutter, 1 to 1/300th sec. Cost £10 10s. .....Our price £7 12 6

5—Contax II 35-mm., Sonnar f/1.5, focal-plane shutter, ½ to 1/1,250th sec., delayed action. Shop-soiled. Cost £65 15s. .....Our price £59 10 0

6—Kodak Retina 35-mm., Xenar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £10 10s. .....Our price £7 17 6

7—6×6 Super Ikonta Roll Film, Zeiss Tessar f/2.8 lens, Compur Rapid shutter, 1 to 1/400th sec., range-finder. Cost £28 5s. .....Our price £22 10 0

8—Leica III, black, Elmar f/2.5 lens, focal-plane shutter, 1 to 1/500th sec. Cost £30 10s. .....Our price £23 10 0

9—Leica IIIa, Summar f/2 lens, focal-plane shutter, 1 to 1/1,000th sec. Cost £43 Our price £37 10 0

10—Leica II, black, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s. .....Our price £19 19 0

11—Leica IIIa, chromium, f/2 Summar, focal-plane shutter, 1 to 1/1,000th sec. Shop-soiled. .....Our price £37 10 0

12—Leica I, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £15 Our price £9 9 0

13—4×4 cm. Rolleiflex Twin-lens Reflex, Tessa- f/3.5, Compur shutter, 1 to 1/300th sec. Cost £22 .....Our price £16 16 0

14—Zeiss Sonnar 13.5-cm. f/4 Telephoto Lens for Contaflex. Cost £21 7s. 6d. Our price £17 17 0

15—Zeiss Sonnar 8.5-cm. f/2 Lens, for Contaflex, chromium. Cost £37 2s. 6d. Our price £32 10 0

● **A BARGAIN BUYER WRITES:**

"I took the opportunity of seeing the bargains you advertised in *The Amateur Photographer*. . . . I came away delighted with my purchase." (K. W. M.)

● **GENEROUS EXCHANGE**

"I was very pleased with the generous allowance granted me for my outfit, and I am more than delighted with the promptness and consideration with which you dealt with the matter."

OUR GUARANTEE.—Every camera (new or second-hand) costing £10 or more is fully guaranteed by us for three years.

WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS

127, NEW BOND STREET, LONDON, W.1 . . . . . **TELEPHONE: MAYFAIR 7511 (8 lines)**

47, *BERKELEY ST., LONDON, W.1* 43, *KENSINGTON HIGH ST., W.8*

Make a "snap" for this → £25 FIRST PRIZE

IN WALLACE HEATON'S "OPEN" PHOTOGRAPHIC COMPETITION

While we do not ***guarantee*** *to return prints, every endeavour will be made to do so when they are accompanied by suitably stamped envelopes. See that all prints have your name and address on the back, and that each package is stamped with full prepaid postage.*

●

An exhibition of the best prints submitted will be held, at the close of this competition, in our new Galleries at 127, New Bond Street, W.1, prior to the return of prints to their owners

COUPON *which must be affixed to the back of each entry.*

WALLACE HEATON LTD
"OPEN COMPETITION"

November 25th, 1936.

FOR ANY AMATEUR—ANY SUBJECT—WITH ANY CAMERA

If you have not already sent in your effort for this splendid competition, do so at once. Any subject is eligible—trees, landscapes, churches, children at play—close-up or distant pictures of any subject you care to choose. None of the tricks of the fully-fledged worker are allowed to improve his chances of winning—only photographs made straight from untouched negatives are eligible. No retouching, faking or combination printing—just good photography. Simple spotting to remove pinholes, etc., is all that is permitted. Enlargements, of course, are allowed—in fact, we recommend an 8½×6½ enlargement as always looking best. A prize of 21/- will be awarded for the best picture received each week in addition to the first prize of £25, which will be awarded for the best effort received during the competition (October 1st to December 31st). For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. Acceptance of the rules is a specific condition of entry.

WALLACE HEATON Ltd.

127, NEW BOND STREET, LONDON, W.1



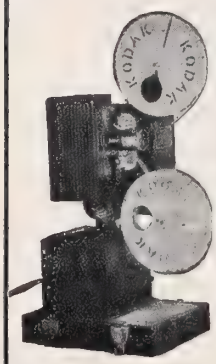
16-mm. KEYSTONE

2 - in. large - aperture projection lens, motor drive, 500-watt lamp, fitted super optical system for added brilliancy **£26 : 10**
Or complete with transformer.. **£27 : 10**
Nine monthly payments of 61/10 or 64/2.

BEST RANGE, BEST TERMS &

IT WILL PAY YOU TO CHOOSE AT "CITY SALE." GETS ANY PURCHASE. EXPERT UNBIASED

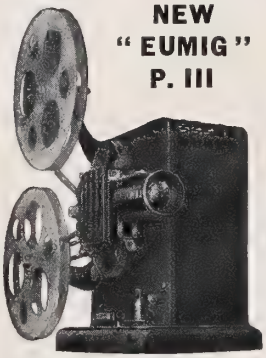
KODASCOPE 16-mm. MODEL "E"



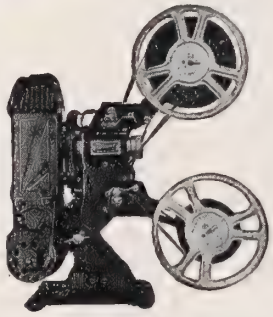
Including a novel carrying - case and vibration-proof projector stand in one. Six interchangeable lenses are available. Supplied with 2-in. f/2.5 lens. New design fixed-centre framing device. Variable speed control. Fast motor rewind. Simplified oiling system. With built-in transformer for A.C. mains, 100 to 250 volts. **£30:0:0**

Nine monthly payments of 70/-.

NEW "EUMIG" P. III

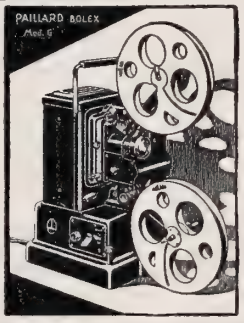


With Meyer Kinon f/1.6 Lens. 250-watt lighting. Fan cooled. Optical framing. Easy loading sprockets. Detachable gate. Can be adapted for any voltage (A.C. or D.C.). No resistance necessary. Fast hand rewind. Very compact. Three models for 8, 9.5 or 16 mm. films **£17:17:0**
Nine monthly payments of £1/8.



PATHÉSCOPE 200-B

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel **£15:0:0**
Nine monthly payments of 35/-.



BOLEX C 916 PROJECTOR

For both 9.5-mm. and 16-mm. Films. This machine is entirely gear driven, there being no belts whatever. When fitted with a 50-volt 200-watt lamp and the equivalent of a three-bladed shutter, the screen luminosity is 130 lumens **£46:0:0**
Nine monthly payments of £5 7s. 4d.

BRAND NEW —HALF-PRICE BARGAIN !



GENUINE ZEISS IKON $3\frac{1}{2} \times 2\frac{1}{2}$ TROPICAL "ADORO" with ZEISS TESSAR f/4.5 ANASTIGMAT

For plates or film packs. Body of well-seasoned teak wood, brass bound. Double extension. Rack and pinion focussing, Ivorine focussing scale 6 ft. to infinity. Ground-glass focussing screen and deep hood. Rigid front with rising, falling and cross micrometer movements. Leather bellows, D.V. and brilliant view-finder, with spirit level. Bushed for tripod. Compur shutter with D.A. Three single nickel plate-holders.

List Price £22 : 5 : 0
Only **£11 : 2 : 6**
Nine monthly payments of 26/-.

THESE BARGAINS WILL

¼-pl. Oak Enlarger, 5½-in. condenser, good obj., electric fittings..... **£4 17 6**
Zeiss Miraphot Vertical Enlarger, f/4.5 Tessar, electric fittings, base easel..... **£7 15 0**
Model D Kodascope Projector, 300-watt lamp, resistance. Unsoiled..... **£17 17 0**
200-B Pathescope Projector, with resistance **£14 17 6**
Pathe Home Movie Projector, type C motor, group resistance, super attachment.. **£8 17 6**
Model III Leitz Leica, f/3.5 Elmar, 10.5 f/6.3 Elmar, E.R. case, Vidom finder. As new **£35 0 0**
$3\frac{1}{4} \times 2\frac{1}{4}$ Miraphot Vertical Enlarger, f/6.3 Novar anas., electric fittings **£6 12 6**
2¼ square Automatic Rolleiflex, f/3.5 Tessar, Rapid Compur, E.R. case, plate back, 2 slides **£21 0 0**

Several Good Microscopes at bargain prices. Details on application.

Special List of Enlargers, gratis and post free.

2¼ square Rolleiflex, f/4.5 Tessar, Compur, L/case..... **£10 17 6**
530 Super Ikonta, 16-ex. on, f/3.5 Tessar, Compur, range-finder, case..... **£14 10 0**
Model II Leitz Leica, coupled, f/2 Summar, L/case..... **£29 10 0**
6 × 6 Rolleicord, f/2.8 Triotar, L/case, plate back, 2 slides U.V. filter, yellow filter **£13 17 6**
V.P. Multi-speed Exakta, f/2.8 Zeiss Tessar, L/case **£21 10 0**
530/16 Super Ikonta, 2¼-in., f/2.8 Tessar, Rapid Compur, ever-ready case..... **£24 10 0**
Model I Contax, high and low speeds, f/2.8 Zeiss Tessar, L/case..... **£21 0 0**
9.5-mm. Dekko Cine Camera, f/1.9 Dallmeyer anas., L/case **£8 17 6**

¼-pl. T.-P. Special Ruby Reflex, Dallmeyer Pentac f/2.9, revolving back, and 6 slides, F.P.A. and leather case..... **£14 10 0**
$3\frac{1}{4} \times 2\frac{1}{4}$ Popular Carbine, f/6.3 Aldis Uno, Trichro shutter and leather case..... **£1 12 6**
9 × 12 cm. and ¼-pl. Voigtlander Avus Folding Pocket, Radiar f/6.8, Compur shutter, 6 slides, F.P.A. and leather case..... **£2 12 6**
16-mm. Kodatoy Projector, complete with super arms..... **£1 17 6**
¼-pl. Ensign Roll Film, Carl Zeiss Tessar f/4.5, Compur sector shutter, double extension and leather case..... **£4 12 6**
Kodak Retina, Xenar f/3.5, Compur shutter and leather purse. As new..... **£8 13 6**
9.5-mm. Dekko Cine Camera, f/1.9 Dallmeyer, 3 speeds, motor drive and in condition equal to new **£8 17 6**
9.5-mm. Dekko Projector, complete **£1 19 6**
10 × 15 cm. Goerz Anschutz Focal-plane, Celor f/4.8, self-capping focal-plane shutter, 3 D.D. slides..... **£6 19 6**
2¼ square Model II Zeiss Ikoflex, Carl Zeiss Triotar f/3.8, Compur shutter and leather case. New condition **£11 17 6**
Optochrome Developing Tank, second-hand **£1 10 0**
Model III Leitz Leica, Summar f/2, coupled range-finder, complete in case..... **£31 10 0**
$3\frac{1}{4} \times 2\frac{1}{4}$ Goerz Tenax, Goerz Dogmar f/6.3, Compur sector shutter, 6 slides. As new **£4 19 6**
V.P. Kodak Developing Tank.....6s. 9d.
Practos Junior Extinction Type Exposure Meter 11s. 6d.
9.5-mm. Pathe Home Movie, complete with resistance..... **£4 13 6**
9 × 12 cm. Goers Anschuts Focal-plane, f/6.8 Goerz Series III anastigmat, focal-plane shutter 3 D.D. slides and leather case..... **£3 7 6**

30% TO 70% REDUCTIONS AND

Voigtlander Brilliant, f/4.5 Skopar, Compur, ever-ready case..... **£4 7 6**
Pathe Home Movie, single claw, super-attachment, motor, resistance..... **£6 15 0**
$2\frac{1}{4} \times 2\frac{1}{4}$ Voigtlander Superb, f/3.5 Skopar, Compur **£12 7 6**
$3\frac{1}{4} \times 2\frac{1}{4}$ Icarette, f/4.5 Tessar, D.A. Compur, L/case **£7 15 0**
$3\frac{1}{4} \times 2\frac{1}{4}$ or 16-ex. on Super Ikonta, f/4.5 Tessar, Compur, L/case **£13 17 6**
Latest $3\frac{1}{4} \times 2\frac{1}{4}$ N. & G. Folding Reflex, Ross Xpres f/4.5, 3 D.D. slides, case..... **£38 0 0**
¼-pl. T.-P. Enlarger, all-way carrier, 8½-in. condenser, electric fittings, good obj.. **£7 17 6**
2¼ Ikoflex, f/3.5 Tessar, Rapid Compur, light filter, L/case **£17 10 0**
Cine-Kodak Eight, f/1.9 anas..... **£8 17 6**
$3\frac{1}{4} \times 2\frac{1}{4}$ Makina, range-finder, f/2.9 Plaubel Anticomar, W.A. Orthor lens, filter, 3 slides, roll-holder. L/case. Cost £53 2s. 6d... **£39 10 0**
1a Sibyl Excelsior, f/4.5 Ross Xpres, reflex finder. Cost £34 5s..... **£11 17 6**
200-B Pathescope Projector, with resistance **£13 17 6**
Ensign Midget Magnaprint Vertical Enlarger, complete **£3 12 6**
Leitz Focomat Vertical Enlarger, complete **£13 17**
$3\frac{1}{4} \times 2\frac{1}{4}$ Williamson Pistol Aircraft Camera, f/4.5 Ross Xpres lens, 12 slides, F.P.A., L/case. Cost £25 18s. 6d. Perfect..... **£14 17 6**

Photoskop Photo-electric Cell Exposure Meter, in case **£2 7 6**
¼-pl. T.-P. Ruby Reflex, T.-P. Cooke f/4.5, revolving back, F.P.A..... **£6 6 0**
3-in. Laack Telephoto f/3.5, iris..... **£4 17 6**
$3\frac{1}{4} \times 2\frac{1}{4}$ T.-P. Horizontal Reflex, Dallmeyer f/4.5, self-capping focal-plane shutter, 6 slides and F.P.A..... **£5 17 6**
$3\frac{1}{4} \times 2\frac{1}{4}$ Zeiss Maximar Folding Pocket, Carl Zeiss Tessar f/4.5, D.A. Compur, 6 slides, F.P.A., Distar and Proxar lenses, leather case **£8 17 6**
8½-in. Cooke Telephoto f/5.8, iris, suitable for $3\frac{1}{4} \times 2\frac{1}{4}$ reflex **£5 19 6**
$3\frac{1}{4} \times 2\frac{1}{4}$ Voigtlander Prominent, Heliar f/4.5, Compur, coupled range-finder and leather case **£13 17 6**
9.5-mm. Pathe Imp Projector, complete with motor, super-reel attachment and group resistance. New condition **£4 17 6**
Kodak Autofocs Enlarger, electric fittings, f/6.3 lens **£6 17 6**
9.5-mm. Pathe 200-B Projector, 200-watt lamp, motor drive, and resistance adjustable to 250 volts. Excellent condition **£13 17 6**
P.C. Ensign Reflex, Cooke Aviar f/4.5, focal-plane shutter, 2 D.D. slides, F.P.A., leather case **£7 17 6**
¼-pl. Apem Focal-plane, Apem f/4.5 anastigmat, focal-plane shutter, 6 slides and leather case **£7 15 0**
$3\frac{1}{4} \times 2\frac{1}{4}$ Ensign Autorange Roll Film, Aldis Uno f/4.5, D.A. Compur shutter, coupled range-finder and leather case..... **£6 6 0**
35-mm. Williamson Cine Camera, Cooke f/3.5 anastigmat, 400-ft. capacity, footage indicator, speed indicator, focussing on to gate.. **£15 15 0**
Postcard Ensign Reflex, Cooke Aviar f/4.5, focal-plane shutter, 2 slides, F.P.A. and case **£5 17 6**
Model I Leitz Leica, Hektor f/2.5, interchangeable, ever-ready case..... **£12 15 0**

Fine Collection of Second-hand Cine Cameras, Projectors and Accessories, special list, gratis and post free, also number of 60-ft. Pathé films at 3s. 5d. per reel.

54 LIME STREET
LONDON, E.C.3 MANSION HOUSE 0180

90/94 FLEET STREET
LONDON, E.C.4 Phone: CENT. 9391

APPROVAL to post-buyers of used goods is a money - back guarantee of satisfaction.

CITY SALE (1929)

BEST EXCHANGE DEALINGS!

THE FIRST OF 9 EQUAL MONTHLY PAYMENTS ADVICE GIVEN FREE AT ALL TIMES!!!

SAVE YOU POUNDS!

SELECTIONS FROM OUR NEW LIST—HAVE YOU SENT FOR YOUR COPY?

3¼×2¼ Tropical Model Contessa Folding Pocket, constructed of teak, brass bound, 12-cm. f/4.5 Zeiss Tessar lens, Compur shutter, 1 to 1/250th, rising and cross front, 6 single slides, F.P.A., leather case **£6 17 6**

3¼×2¼ Special Sibyl, f/4.5 Ross Tessar anastig. lens, shutter speeded from ¼ to 1/1,000th and Time, reflex finder, 6 single slides. Cost £20 **£5 5 0**

3¼×2¼ Salex Focal-plane, f/5.5 anastig. lens, shutter speeded from 1/25th to 1/1,000th, focussing screen, 3 slides. Cost £8 10s..... **£2 7 9**

3¼×2¼ Klito Folding Pocket, f/6.8 Nagel anastig. lens, speeded shutter, focussing screen, 3 slides, F.P.A. Cost £3 12s. 6d..... **£1 7 6**

3¼×2¼ Cameo D.E. Speed, f/3.5 Dallmeyer, in Compur shutter, with delayed-action movement, 4 slides, focussing screen. Cost £15 15s. **£7 15 0**

3¼×2¼ Venus Wafer Folding, double extension, f/4.5 Tessar lens, D.A. Compur, 3 slides, F.P.A. **£8 17 6**

1a Folding Kodak, f/7.7 anastig. lens, Everset ball-bearing shutter **£1 7 6**

1a Zeiss Ikon Icarette, f/4.5 Zeiss Tessar lens, rising front, brilliant reflecting and direct finders, Compur sector shutter, plate back, 3 single metal slides 3¼×2¼..... **£6 15 0**

¼-pl. N. & G. Sibyl, f/4.5 Aviar anastig. lens, speeded shutter, leather case. Cost £25 **£8 2 6**

¼-pl. Kodak Roll Film, f/6.8 Goerz anastig. lens, auto. speeded shutter, and case.. **£1 13 6**

¼-pl. Contessa Roll Film, f/6.3 Nettel anastig. lens, Derval Everset shutter..... **£1 12 6**

¼-pl. Contessa Roll Film, double extension, f/4.5 Tessar, Compur shutter, leather case **£6 17 6**

16-mm. Latest Paillard Auto Cine Camera, multispeed, lap dissolve, etc., f/2.9 Triple anastigmat, leather case..... **£33 15 0**

Cine-Kodak Special, as new, 1-in. f/1.9, 2-in. f/3.5, leather case and Weston meter. List price £163 10s..... **£110 15 0**

Filmo 70 DA, 1-in. f/3.5 Cooke and 2-in. f/3.5. List price £88. As new..... **£47 10 0**

Pathe Model B Motocamera, f/3.5 lens, leather case **£2 15 0**

Siemens Model B Cine Camera, f/2.8, leather case. As new. List price £32 10s... **£17 15 0**

Model B Cine-Kodak, f/1.9 lens and 3½-in. f/4.5 Telephoto, leather case. As new. List price £45 ..... **£26 10 0**

Pathe 200-B Projector, resistance, carrying-case..... **£11 15 0**

8-mm. Keystone 200-watt Projector, resistance and carrying-case..... **£12 15 0**

9.5-mm. and 16-mm. D.A. Bolex, for 400 watts, resistance and case..... **£28 10 0**

750-watt 1936 Victor Projector, as new, still, reverse, pilot light, resistance and case. List price £60 ..... **£36 15 0**

Midget Magnaprint Enlarger, f/6.3 Ensar anastigmat lens, complete with electric fittings **£3 3 0**

520 Zeiss Ikonta Roll Film, f/3.5 Zeiss Tessar anastigmat. Rapid Compur sector shutter, purse case. As new..... **£9 17 6**

3×4 Baldi Roll Film, f/2.9 Meyer anastigmat, Compur sector shutter, purse case.... **£6 5 0**

3¼×2¼ Tropical Carbine Roll Film, f/4.5 Zeiss Tessar anastigmat, Compur sector shutter, leather case..... **£6 17 6**

3×4 cm. Baby Ikonta, f/4.5 Novar anastigmat, Telma shutter, purse case..... **£3 12 6**

3¼×2¼ Voigtlander Roll Film, f/4.5 Skopar anastigmat, Compur sector shutter, leather case **£5 10 0**

EVERY ITEM GUARANTEED

Leitz Leica Model III, Chromium, f/3.5 Elmar, Vidom finder, leather case, 10.5 f/6.3 Elmar **£32 15 0**

Kodak Retina, 36 exposures on standard 35-mm. film, f/3.5 Tessar lens, in Compur sector shutter, 1 to 1/300th, T. and B., complete with case. New condition **£9 17 6**

Model III Leitz Leica, high and low speeds, coupled range-finder, f/2 Summar lens, ever-ready case **£31 10 0**

3×2 Rollette, f/6.3 Zeiss Tessar, Compound shutter..... **£2 12 6**

16-on-3¼×2¼ Baldax Roll Film, f/3.5 Meyer, Compur sector shutter, focussing. New condition **£5 12 6**

5×4 Goerz Anschutz Focal-plane, f/6.8 Goerz anastig., focussing, direct-vision finder, shutter speeded to 1/1,000th, screen, 2 slides.. **£2 12 6**

5×4 Goerz Anschutz Collapsible Focal-plane, f/4.5 Ross Xpres, focussing, S.C. shutter, speeded to 1/1,000th, 3 D.D. slides and leather case **£8 17 6**

P.C. Goerz Anschutz Focal-plane, 6-in. f/4.5 Zeiss Tessar lens, quick-wind shutter, 6 single slides..... **£6 6 0**

¼-pl. Goerz Anschutz Collapsible Focal-plane, f/4.8 Celor lens focussing, S.C. focal-plane shutter, speeded from 5 secs. to 1/1,000th, with outside adjustments, 3 D.D. slides and case.. **£6 15 0**

¼-pl. de Luxe Enlarger, constructed of oak, long extension, rack focus, masking device, f/6 Dallmeyer anastig. lens, electric fittings **£8 17 6**

¼-pl. T.-P. Mahogany Enlarger, 5½-in. condenser, f/5.8 Beck lens, set of electric fittings.. **£5 12 6**

¼-pl. Triple Extension Imperial Conical Bellows Field, f/4.5 Tessar anastig. lens, triple extension, roller-blind shutter, rising and swing front, 3 slides and stand..... **£7 2 6**

¼-pl. D.E. Folding, f/6.3 Zeiss Tessar, Compound shutter, 6 slides..... **£3 3 0**

Model I Contax Camera, f/2.8 Zeiss Tessar anastigmat, 8.5-cm. Zeiss Triotar lens, filter, ever-ready case **£30 0 0**

3¼×2¼ Zeiss Miroflex, f/4.5 Zeiss Tessar anastigmat, 18-cm. f/6.3 Zeiss Teletessar, 6 slides, F.P.A., leather case..... **£25 0 0**

3¼×2¼ Voigtlander Tourist, f/4.5 Heliar anastigmat lens, Compur shutter, rising and cross front, double extension, 6 slides, F.P.A. and leather case..... **£9 17 6**

3¼×2¼ Ensign Cameo, f/4.5 Zeiss Tessar anastigmat, Compur shutter, 6 slides, F.P.A., leather case..... **£7 7 0**

Bewi Electric Exposure Meter, complete in case **£3 7 6**

Ensign Midget Automatic Magnaprint Enlarger, f/4.5 Dallmeyer anastigmat, complete **£6 19 6**

3¼×2¼ Zeiss Super Ikonta Roll Film, f/3.8 Zeiss Tessar anastigmat, Rapid Compur shutter **£17 17 6**

3¼×2¼ Zeiss Ikonta Roll Film, f/3.8 Zeiss Tessar, delayed-action Rapid Compur shutter, leather case..... **£12 7 6**

3¼×2¼ Vertical Ensign Magnaprint Enlarger, f/6.3 Ensign anastigmat, electric fittings **£6 10 0**

¼-pl. T.-P. Imperial Horizontal Enlarger, f/7.7 Aldis anastigmat, electric fittings, complete **£4 12 6**

3¼×2¼ Perfecta Enlarger, f/4.5 Dallmeyer anastigmat, complete **£7 7 0**

Model III Leica Camera, black, f/2 Summar, ever-ready case **£31 10 0**

Watson Metallurgical Microscope, complete with stand, divisions to movement of stage, compound substage and mirror, Holos eyepieces, ×5, ×7, ×10 and Universal ×6. Apochromatic objectives 2-mm., 4-mm., 8-mm., 16-mm., and two Holos objectives, 25-mm. and 2 in. Universal condenser, glass disc illuminator, prism illuminator. Complete in wood cabinet. Cost £168 7s. Our price **£98 10 0**

84 ALDERSGATE ST
LONDON E.C.1 Phone: NAT. 0591

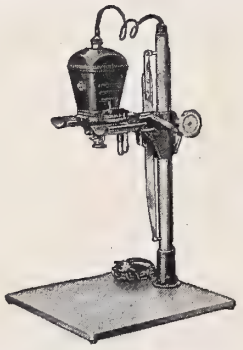
59/60 CHEAPSIDE
LONDON, E.C.2 Phone: CITY 1124/5/6

EXCHANGE MITED

ALL USED GOODS when necessary, have been thoroughly overhauled in our technical workshops and are all in perfect working order.

EVERY MINIATURE CAMERA IN STOCK

Leica, Contax, Super Ikonta, etc., and every accessory for each of them. Why not send for our free lists, and choose your all-the-year-round camera on easy terms?



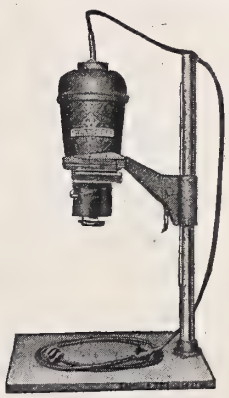
NEW M & W ENLARGER

Model FAM. With foolproof coupled automatic focussing. F/4.5 double anastigmat, iris, and orange cap and condenser. Rise and fall movements by one-hand lever. Fine and coarse focussing, 100-watt opal lamp.

4×4 cm..... **£14:14:0**

6×6 cm..... **£18:18:0**

Nine monthly payments of 34/3 or 44/2.



"PRAXIDOS"

Hand focussing model. Can be set to any degree of enlargement without the slightest trouble.

Models from 4×4 cm. to 3¼×2½ sizes. With f/4.5 lens, from..... **£8:10:0**

Nine monthly payments of 19/10.

"ROLLEIFLEX" and "ROLLEICORD"



THE PRIZE-WINNERS!

Mr. R. Jenkins won the "Daily Herald" £2,500 prize in 1935 with his Rolleiflex. Mr. F. H. Done won the "Daily Herald" £3,000 prize this year also with a Rolleiflex, and Mr. M. Kershaw won the "Weekly Illustrated" £100 first prize with Rolleicord. See these fine cameras at "City Sale."

Rolleiflex, with Zeiss Tessar f/3.5 lens.... **£25:0:0**

Rolleicord, with Zeiss Triotar f/3.5 lens.... **£17:10:0**

Or with Zeiss Triotar f/4.5 lens.... **£14:10:0**

Any model on Easy Terms.





LEICA FOCOMAT

Has automatic focussing and makes perfect pictures up to any size from 3½×2½ to 15×10 in. Diffused illumination gives soft, harmonious enlargements. For use with your own Leica lens.. **£16:6:6**

Nine monthly payments of 38/2.



ZEISS IKON MIRAPHOT 3½×2½ ENLARGER

The "Miraphot" enlarges both films and plates.

Zeiss Ikon Novar f/6.3 anastigmat.. **£8 : 2 : 6**

With Zeiss Tessar f/4.5 anastigmat.. **£10:15:0**

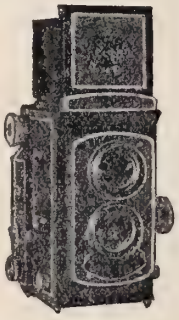
Nine monthly payments of 19/- or 25/1.

Something New.

Here is something really special . . . . . but, at any time, you are sure to find something new . . . . something better . . . . at "the WESTMINSTER." Always ask first at "the WESTMINSTER" . . . . when you are seeking the latest and best in Cameras (Ciné or Still), Enlargers, Projectors, and other things Photographic.

FOTH-FLEX FOCAL-PLANE REFLEX, with 2.5 LENS

Amazing Value . .



Ultra-efficient twin-lens reflex, taking 12 pictures 2¼×2¼ on normal 3¼×2¼ film. With f/2.5 Foth anastigmat, automatic film counter, focussing magnifier, focal-plane shutter, 2 to 1/500th sec. and Time, with delayed action. Price only **£13:10:0**

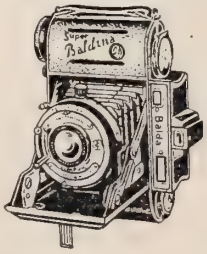
Nine monthly payments of 31/6.

Also with f/3.5 Foth anastigmat, as above at..... **£10:7:6**

Nine monthly payments of 24/3.

NEW SUPER BALDINA

with Coupled Range-finder

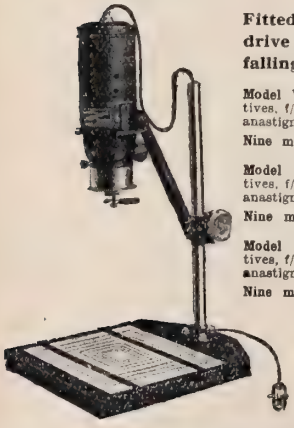


Taking 36 exposures on standard 35-mm. film, as used in Leica, Contax, Retina, etc. Automatic exposure counter. Daylight loading and unloading with any standard 36-exposure 35-mm. film cassette. Tubular built-in optical view-finder. Metal body, leather covered and with nickeled edges.

Meyer Trioplan f/2.9 anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£13:5:0**

Nine monthly payments of 30/11.

NEW ENSIGN 'MAGNAPRINT' ENLARGER



Fitted with friction-drive rising and falling movement.

Model V/10, for 6×6 cm. negatives, f/6.3 Ensar anastigmat..... **£7:15:0**

Nine monthly payments of 18/-.

Model V/11, for 2¼×3¼ negatives, f/6.3 Ensar anastigmat..... **£8:10:0**

Nine monthly payments of 20/-.

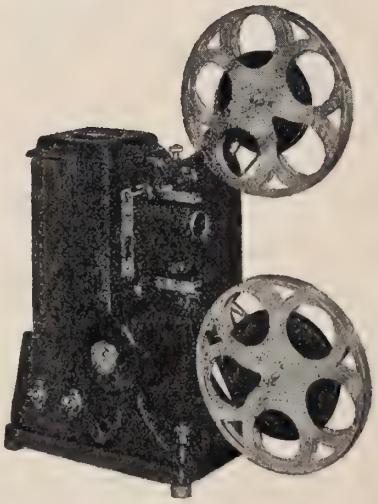
Model V/2, for 3¼×4¼ negatives, f/6.3 Ensar anastigmat **£12:12:0**

Nine monthly payments of 29/5.

Also with 4.5 Magnar lenses.

Write for full list; post free.

For £1:7:9 down secure a New "SPECTO" 9.5-mm. Projector



Sets an entirely new standard in Ciné Projectors, combining highest standards of workmanship, design and performance with most moderate price. British made.

Note these points:

Framework and base of aluminium and high tensile alloy castings, giving massive strength without undue weight. ● All gearing and driving mechanism runs in oil bath. ● Double-claw movement. ● Ready accessibility of all important parts, for cleaning, inspection, etc. ● Fast, silent and automatic rewind. Motor speed regulator. Mechanical tilting adjustment. Separate lamp switch.

Special 3.5-amp. Prefocussed LAMP, with HIGH-POWER CONDENSER, OPTICALLY WORKED MIRROR, and 35-mm. f/1.7 PROJECTION LENS. SCREEN LUMINOSITY INCREASED 100 per cent. High-efficiency Cooling, combining powerful fan and finned lamp-house.

Marked absence of flicker, due to most careful adjustment of film transport and shutter speeds.

PARTICULARLY ECONOMICAL, BOTH IN UPKEEP AND IN FIRST COST.

Price £11:17:6

Nine monthly payments of 27/9.

Built-in Transformer or separate Resistance £1 10s.; Dallmeyer 2-in. "Superlite" Projection Lens, £1 1s. extra.

LEITZ 'FOCOMAT' Vertical Automatic Enlarger



Takes the standard 5-cm. focus lens, screw-in fitting. Scaled from 2 diameters up to 10 diameters. Will take negatives 18×25 mm., 24×36 mm., 3×4 cm. and 4×4 cm.

Price

£16:6:6

Nine monthly payments of 38/1.

TWO NEW KODASCOPES



NEW MODEL 'E' KODASCOPE.

Model E
(as shown)

(16-mm.) Fitted with 300-watt lamp with direct lighting system, giving specially brilliant illumination. 2.5 Projection lens. Tilting movement, rapid motor rewind, variable speed, self-lubricating windings. Transformer model, 100/110 or 200/250 volts **£30:0:0**

Nine monthly payments of 70/-.

also

New 8-mm.

Model 8-35

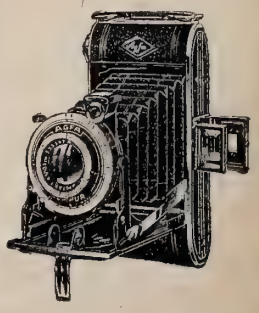
With 200-watt lamp, usable on any circuit. Double the light as compared with earlier model, but only 21/- more in cost. Gives 30×22 in. picture at 14½ ft. Takes 200 ft. of film. Resistance 100/110 volts, 7/6 extra; other voltages 17/6.

£10:10:0

Nine monthly payments of 24/9.

AGFA 'SPEEDEX'

Improved Models



Takes Standard V.P. Roll Films. Fitted f/3.9 Solinar anastigmat, in Compur shutter, speeds 1 to 1/300th sec., T. and B., self-erecting front, optical direct-vision finder.. **£5:5:0**

Nine monthly payments of 12/3.

3¼×2¼, f/4.5 Agfa Solinar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B... **£7:7:0**

Nine monthly payments of 17/2.

As above, but with Compur Rapid shutter, speeds 1 to 1/400th sec., T. and B. .. **£7:19:6**

Nine monthly payments of 18/8.

'RECORD' MODEL F/4.5 Apotar anastigmat, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. **£5:5:0**

Nine monthly payments of 12/3.

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE Ltd.

81, STRAND, W.C.2

TEMple Bar 2710

And 24, CHARING CROSS RD., W.C.2 *TEMple Bar 7165.* || 111, OXFORD ST., W.1 *GERrard 1432.* || 119, VICTORIA STREET, S.W.1 *VICtoria 0669.*

"EXAKT"

AMATEURS! HERE'S YOUR IDEAL ENLARGER

So good that it is being installed by trade-workers throughout the country.

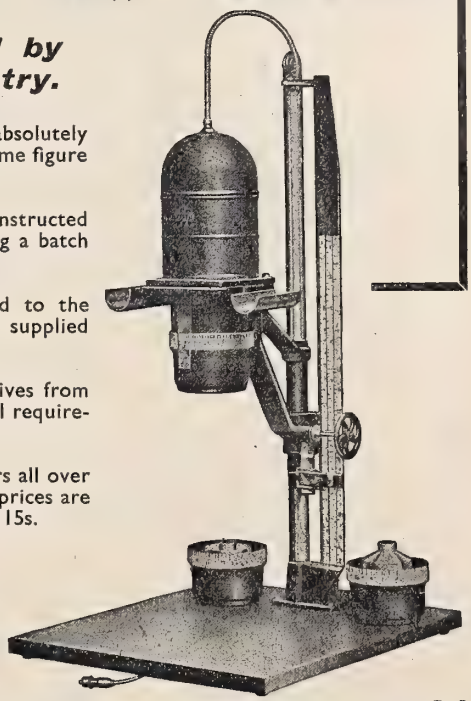
AUTOMATIC FOCUSSING.—Its easy automatic focussing is absolutely foolproof—an enlarging scale and focussing scale are set at the same figure and perfect sharpness is instantly obtained.

RIGID CONSTRUCTION.—The mechanism is so rigidly constructed that the perfect focussing cannot accidentally alter, however big a batch of work you are doing.

INTERCHANGEABLE LENSES.—Special value is attached to the interchangeability of lenses, but a STEINHEIL-CASSAR f/4.5 is supplied as standard equipment with all models.

FOUR SIZES.—The Exakt is supplied in four sizes for negatives from ciné and Leica size up to 9 × 12 cm. This range covers all normal requirements.

PRICES WITHIN YOUR REACH.—Although trade-workers all over the country are installing this splendid enlarging apparatus, the prices are well within everybody's reach—they range from as low as £12 15s.



SEE THE "EXAKT" AT YOUR DEALERS

Or write for latest prospectus from the Sole Importers :

R. F. HUNTER LTD., "Celfix House," 51, GRAY'S INN RD., LONDON, W.C.1

Phone : Hol. 7311/2.



"Snap" this opportunity!

A free copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new, up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

Granville PHOTOGRAPHIC PRODUCTS

GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Please send me a free copy of the New Illustrated "Granville Guide" plus Free Voucher worth 6d. to 3/-

NAME.....

ADDRESS.....

..... A.P.



THE NEW

Photo-Electric Exposure Meter

THE MOST SENSITIVE METER AVAILABLE TO-DAY

Gives direct readings in relatively dark interiors as well as very bright exteriors. Dial clearly shows readings from 1/1,000th second to 4 minutes.

The "SIXTUS" has no tables, yet it is capable of being used with any film or plate from 6 DIN, 17° Scheiner to 21 DIN, 32° Scheiner, and with lenses from F/1.4 to F/45.

The "SIXTUS" in its protective case weighs only 5 oz., and measures 2½ in. by 2 in. by 1 in. Can easily be operated by one hand.

Complete in Bakelite case, **5 gns.**

Leather Ever-ready case, **7/6.**

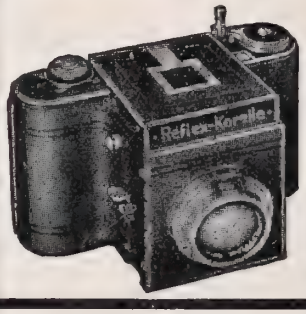
FOR THE LEICA.—A model specially calibrated covering the individual shutter and iris reading is now obtainable. Price **5 gns.**

Write or call at your dealers for fuller details, or from

J. H. DALLMEYER, LTD., 31, MORTIMER STREET, OXFORD STREET, LONDON, W.1

Phones : MUSEUM 6022-3-4. *Works : WILLESDEN, N.W.10*

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2



SHOW YOUR FRIENDS YOUR SNAPSHOTS!

The "K.W." Episkop is a wonderful new picture projector, specially designed for use in the home. It is mainly intended for projecting miniature size prints without having to make lantern slides; it can be used also for projecting cigarette cards, postage stamps, postcards, small flat objects, book illustrations or colour prints of any kind.

PRICE: "K.W." Episkop, including cable with switch and plug, picture carrier and 2 masks £5 15 0

"K.W." Episkop Lamp, 5/- extra (Please state voltage when ordering).

Silver Surface Screen, 26×26 in., 10/-.

SANDS HUNTER & CO., LTD.
37, BEDFORD STREET, STRAND, LONDON

Every Camera User should get a Copy NOW!

The AMATEUR PHOTOGRAPHER

DIARY

and Handbook for 1937

This useful little handbook contains, in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulæ for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size 3⅛×5⅜ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE

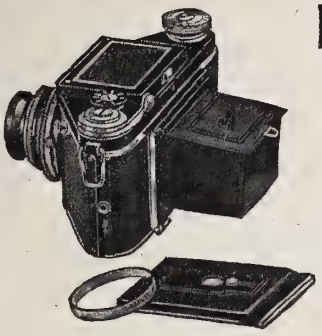
Price **1/6** net By post **1/7**

From Stationers and Bookstalls, or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

THE VERSATILE EXAKTA REFLEX

FOR PLATES OR FILMS



Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action 1/1,000th to 6 secs.

PRICES :

Films only from £19:10:0

Films & Plates ,, £22:10:0

LET US TELL YOU ALL ABOUT IT BY THE EXAKTA HANDBOOK.

Just published.

Fully explains this beautiful camera.

Post Free, 3s. 6d.



Illustrated Brochure of Cameras and Accessories post free.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

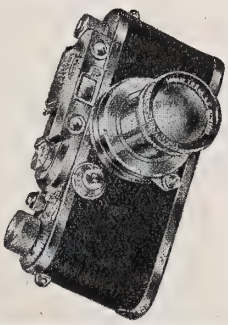
Phone : GERRARD 2300.

The very wide scope of a Leica

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera, in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model 111a, with f/2 Summar lens, automatic focussing, shutter speeds to 1/1,000th sec. at £43, or 9 monthly payments of £5 0s. 4d.



THE

WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria 0669*)

81 Strand, W.C.2 (*Temple Bar 2710*)

111 Oxford Street, W.1 (*Gerrard 1432*)

24 Charing Cross Road, W.C.2 (*Temple Bar 7165*)

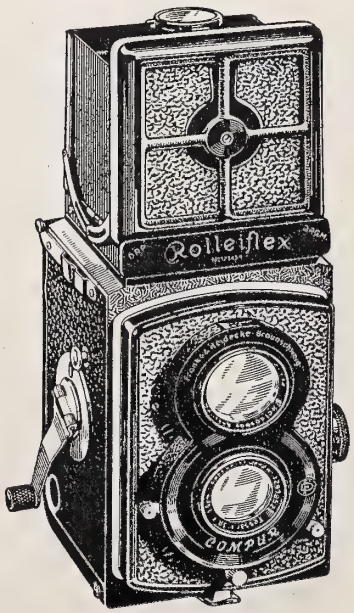


"TO REMIND YOU IN GOOD TIME"

GO to your dealer and ask him to show you all the miniature cameras. Ask him which camera he considers will give the cleverest photography with the least experience. Ask him which camera wins the big prizes in open photographic competitions. Consider the merits of each instrument from an amateur's point of view—note their prices. Inevitably you will come to the conclusion that the

Rolleiflex

is not only the best value, but is the best possible Christmas gift. You'll be *proud* to give a "Rolleiflex," a camera that is capable of winning the *Daily Herald* big first prize two years in succession is good enough for anybody. "Rolleiflex" is so easy to use. It gets perfect pictures at any time, and shows each picture full size and right way up on the ground-glass screen, before the exposure is made.



The "Rolleiflex" takes 12 pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ roll film—at a cost of 1d. per exposure, or can be used with plates, 35-mm. ciné film or as a stereo camera. With Compur shutter speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.....**£25**

"THE GOLDEN BOOK OF THE ROLLEIFLEX."

An ideal gift to the "Rolleiflex" owner. Contains 127 masterpieces of photography together with the technical data. Will inspire and help every camera owner to better and more enjoyable photography. Price **7/6**

Free illustrated literature and name of nearest stockist from the Sole Importers :

R. F. HUNTER LTD

"CELFIX HOUSE"

51, GRAY'S INN ROAD,

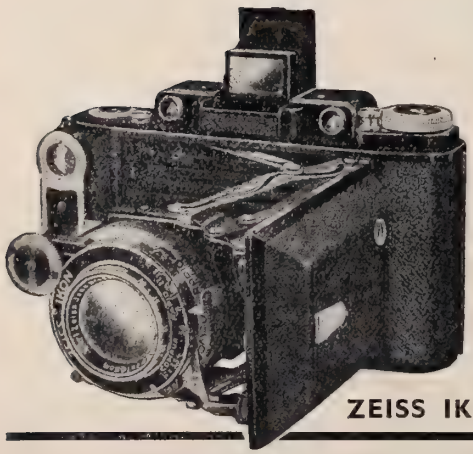
Phone: Hol. 7311/2. **LONDON, W.C.1**

Look for this sign on your Dealer's window.



"But, I say! the shutter release doesn't work!"
"Ah! Let's wind on the film. Now we'll try it."
"Oh, it works all right now. But what is the idea of that?"
"Well, you see, you simply cannot make double exposures with the Super Ikonta II, because the shutter release and film winder have a special interlocking arrangement."
"I see; but what's this little signal for?"
"This red signal by the release shows that the film has been wound on. It goes red when you wind on the film, and turns white again when you have taken the picture."
"Zeiss Ikon have certainly done away with the bugbear of double exposures this time."
"Yes; and the rotating wedge distance meter does away with that other difficulty—of focussing correctly."

ZEISS IKON



THE Super Ikonta II can be obtained in two models for $3\frac{1}{4}'' \times 2\frac{1}{4}''$ (or 16 divided $2\frac{1}{4}'' \times 1\frac{3}{4}''$) and $2\frac{1}{4}'' \times 1\frac{3}{4}''$ pictures. It provides in a roll-film camera most of the advantages found only in miniatures—interlocking device preventing unintentional double exposures, built-in rotating wedge distance meter, chromium-plated fittings, rapid Zeiss Tessars and Compur rapid shutters.
A model taking 11 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ on the usual $3\frac{1}{4} \times 2\frac{1}{4}$ roll-film spool provides similar advantages.

Full particulars of the Super Ikonta are contained in the new Zeiss Ikon publication, "Large size negatives but with miniature camera advantages." Copies, together with name and address of nearest stockist, post free on request.

SUPER IKONTA

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, NOVEMBER 25TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2507.

Topics of the Week

THE advent of the miniature camera is bringing about a great accession of women into the ranks of amateur photographers. As someone rather ungallantly said, "That is nothing to its detriment." When photography began its exponents were almost wholly male, Mrs. Cameron and a few others notwithstanding. The increase in women photographers has taken place *pari passu* with diminishing bulk of apparatus and added simplicity of operation. It may have been retarded a little by the neglect of camera manufacturers in the past to study elegance and lightness. They have been so keen on manipulative efficiency, shutter speeds and the like as to have forgotten that a camera is a thing to be worn, and that, to women at any rate, and to many men, appearance, style and ease in carrying are important considerations. The comfort of a camera, its balance and contours when held in the hand, have not been enough considered.

Emulsions for Miniature Work.

It is sometimes forgotten that while camera design has been developing in the direction of the miniature, photographic emulsions have kept pace, and the miniature on its arrival has found material worthy of it. At the first meeting of the new Miniature Camera Section of the Royal Photographic Society, which was devoted to a talk by Mr. George Ahrens on emulsions for miniature work, one speaker mentioned, by way of contrast to present conditions, that as far back as 1909 he used what was really one of the first miniature cameras ever to be constructed, and took it to Spitzbergen on an expedition; but the available emulsion was of such graininess as to give the impression of a continuing hailstorm, which was perhaps appropriate in the Arctic Ocean, but did not correspond to the records the explorer wanted to bring home. At the same meeting some first-rate work with the miniature was shown, one example being pictures taken on the engine of the Scotch express, showing the interior mechanism, while travelling at something above sixty.



LONDON LANDSCAPES (No. 47).

This November scene in Hyde Park well conveys the greyness of London in winter.

Light Filters in Landscape.

Mr. Ainger Hall brought exact science into pictorialism the other night in an address to the Pictorial Group on the use of light filters in landscape. He showed how by judicious selection and use it was possible to render coloured objects in monochrome in more or less correct relationship with each other. The effect of the colour of the light which is used to form the image, the effect of colour on the contrast of the subject, and many other points such as these, were excellently expounded, and slides were shown indicating the differences made to the result by the use of different filters. At the close of it all one of these terrible pictorialists made the devastating remark that all this business of filters was very nice and scientific, but inasmuch as a coloured subject can never be exactly reproduced in monochrome, and the monochrome result is bound to be only a convention, the precise adjustment of greens and reds and yellows is rather a waste of time. Discussion arose on one little practical point, whether filters varied with long use. One worker said that his filters, except just at the time of exposure, were always kept in the dark, and in those conditions he

had never found them to vary, but another said that, in the case of a K 2 screen at all events, he had kept it mainly on the lens, and it did not appear to show any difference over a period of many years.

The Halted Moment.

In the film studios the story is the thing, and the photographic technique is secondary, although it must never be allowed to fail. But in one new film the sheer excellence of the photography in one scene has got home even to the film producer and caused him to prolong one particular movement on no other ground than that the camera had done so well. It is the new George Arliss film in which by a trick of double exposure Mr. George Arliss meets and embraces Mr. George Arliss. In the ordinary way the embrace would last but a moment on the screen, but it is "held" because of its superb photographic achievement. We could wish that more often the photographic value of what is seen only for an instant were emphasised. Some of us have gone to the "pictures" on occasion, not in order to absorb ourselves in melodrama, but in an attempt to study lighting and composition. Sometimes it has been quite a useful exercise, but the rapid change of the film, which from the popular point of view is its great value, militates very much against such detached study. It would be perhaps too cynical an observation that just as the wireless has enabled us to appreciate the sweetness of silence as we never did before, so the film may yet render its highest service in enabling us to appreciate the "still."

Dufaycolor.

Dufaycolor was claimed by Mr. J. Mitchell in his address to the Colour Group the other night as the last word in the screen-plate process, a process which itself represented the simplicity of genius—the sort of idea that might have been thought of by some old mediæval artist whose ordinary job of work was turning base metals into gold. A little of the advice Mr. Mitchell gave as to the process may be of interest to colour workers. For development he preferred the ammonia formula to the sulphocyanide given as an alternative in the instructions. In general it was rather slower in action, and he thought better results were obtained with it. Efficient washing was most essential between every bath. Agitation was essential, especially during the first development and the first part of the bleach. Every bath should have vigorous agitation, and for that reason people developing flat films ought not to try to tackle more than two pieces of film at a time. The bleaching bath should be reasonably fresh. Bad bleaching was due either to stale bleaching solution or absence of agitation. Chromium intensifiers and bleachers should be avoided like the plague. For reduction the normal Farmer's would give the best results. Mr. Mitchell showed a long series of excellent results in Dufaycolor, including some London night scenes which had had from two to six seconds' exposure at f/3.8 and which were very realistic.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Reducing Bromide Prints.

I have used Farmer's reducer for enlargements with dull highlights or general fog, but do not find it always satisfactory. Is there a better method? *P. H. (Louth.)*

A great deal depends on what is required to improve the print; Farmer's reducer is not suitable for all cases. It works quite well, however, when only a small amount of clearing-up is necessary; when the colour is poor through overexposure or other causes; or when the print shows stress marks.

The working solution should be a weak one. Of a 20 per cent plain hypo solution one part should be taken, and four parts of water added. Of a 10 per cent potassium ferricyanide solution add enough to make the bath a pale yellow colour. The print should be drawn through the solution once or twice, laid on a sheet of glass, and rinsed under the tap. If the action is not sufficient, repeat the process, limiting immersion to a few seconds only.

A white dish should be used, and at the first sign of the clear yellow colour becoming greenish, the solution should be thrown away and a fresh one prepared. Its activity is short-lived. Sepia-toned prints also respond to this treatment, but the colour is generally affected. The action with gaslight and chloro-bromide prints is still more rapid and needs careful watching.

Here is another method for use when only slight clearing and brightening of the print is required. It must be used only for prints which have been thoroughly fixed and washed. The print is immersed in:—

Potassium iodide	30 grs.
Water	10 grs.
Iodine	3 grs.

Solution of each ingredient must be complete.

The white parts of the print soon turn an indigo blue colour. Transferring it to an ordinary hypo fixing bath clears away the blues at once, and reveals the extent of the action. If this is insufficient the treatment is repeated after washing, but if carried the least bit too far, some of the delicate tones will also vanish.

An alternative to the above bath is:—

Thiocarbamide	20 grs.
Citric acid	10 grs.
Water	10 oz.

This again will not work if there are still traces of hypo in the print. No blue tinting occurs with this bath, so that the action can be watched easily.

Hydrochloric Acid.

It seems as though there are several kinds of hydrochloric acid; which is the sort to get for photographic purposes? Will spirits of salts answer the purpose? *S. L. P. (London.)*

Any hydrochloric acid is an aqueous solution of the gas hydrogen chloride. It is a very corrosive fluid, giving off pungent fumes, and needs handling with great care.

For any photographic purpose, when it is to be added to a solution, the "pure" form should be used, this containing about 35 per cent of gas. The "commercial pure," containing about 30 per cent, may also be used, but this is liable to be contaminated with ferric salts which may cause trouble.

Still more impure is the cheaper form, often called spirits of salt, or muriatic acid. This is useful for cleaning dishes and graduates, for which purpose it may be used repeatedly, the vessels being thoroughly rinsed out afterwards. The cheap variety is an "oil-shop" product, but the pure grades should be bought at the photographic dealer's or the chemist's.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EARLY PREPARATIONS *for* CHRISTMAS

Although Christmas still seems some long way off, the thinking photographer who intends to use his hobby as an assistant in solving his Christmas gift problem will realise that the amount of work he has to get through before the period arrives is considerable, and an early start should therefore be made.

THE kinds of personal photographic gift likely to be given at Christmas time by the amateur should be decided on without delay, and those which will obviously take the longest time to prepare should be commenced at once.

Some Suggestions.

Of late years cut-out figures of one's friends have become quite popular as Christmas gifts, and these are within the reach of practically every amateur who possesses an enlarger.

The figure, preferably taken from a snapshot in which the friend is caught in some characteristic attitude, is enlarged, pasted on to three-ply and then the outline very carefully cut round with a fretsaw. The cut-out is then inserted in a small block of polished wood, and the resulting article is very pleasing.

Incidentally, it is quite possible to get the younger members of the family to work with a fretsaw once the figures have been enlarged, thus giving them an interest in both photography and fretwork.

Jig-saw puzzles would also come under this heading, the ordinary snap, or the pictorial masterpiece, if you will, being enlarged to a suitable size and pasted on three-ply (or five-ply if a stronger finish is desired). The interlocking design is then drawn on it, and the whole carefully cut out with a fretsaw. All edges of both kinds of work should be nicely finished off, and it is an advantage to paint the back black or dark brown. Don't forget you require a second enlargement to paste on the lid of the box.

Passe-Partout.

A well-produced photograph bound in suitable passe-partout makes a very nice present, especially as one can choose either a landscape subject or a figure subject to suit the recipient.

As the binding can now be obtained in such a variety of shades and colours, discreet enquiries should be instituted as to the colour most likely to be suitable to the recipient's taste, and if the gift is to be a surprise, as, indeed, all photographic pictures should be, this may take longer than was first expected. Careful binding is essential, and any attempt at rush work of this kind will lead to failure.

There is also another kind of photographic "framing" which has come into vogue of late years, and that is the enlargement of portraits and then the mounting of them on a piece of plate glass, face to glass, the edges of the glass in front being bevelled, the whole being mounted in a polished wooden block, or some other pedestal to hold it upright.

These are quite within the sphere of amateur work, and it should be remembered that the enlargements will need to be very good, as the close contact with the glass shows up any defect in the technical work.

Calendars.

A glance at the advertising columns shows that calendars to take one's own photographs are on the market in plenty, and though these are partly made already, the necessary time to complete them soon swallows up the ordinary amateur's little leisure, so that work should be commenced at once.

Contact prints being suitable for many of these ready-made calendars, providing the size is not less than $3\frac{1}{2} \times 2\frac{1}{2}$, brings this work well into the realm of even the veriest beginner, and quite tasteful results may accrue from his summer holiday snapshots. The great secret of this kind of gift is to present it to the very person whom the photograph will interest most.

Workers making their own calendars with card foundation and superimposed picture and date-tabs will require even more time, and should hasten to select suitable cards and materials.

Christmas Cards.

There are three kinds of Christmas-card workers, those who simply insert their contact prints into a folder with greetings suitably inscribed on the outside; those who invest in more elaborate, printed cards with space left for the insertion of their own photographs; and those who do the whole job themselves.

Obviously, if the latter have a wide circle of friends they should be well on with their job by this time, especially if they are making their cards from large sheets of double-weight bromide paper, and folding them to form cards, attaching ribbon to the back, etc.

Some of these amateur-made cards are exceedingly clever, and really are an extremely nice greeting to receive, because one feels that a tremendous amount of pains has been expended on the production of them. Incidentally, it is better to buy the bromide paper required for these in larger quantities than usual, otherwise small packets will add considerably to the cost.

The decorative folders which are issued for the amateur photographer to add his own snapshot are usually made for contact prints, but, in these days of miniature negatives, these may necessitate small enlargements, as one can hardly expect to mount a Leica or Contax size print on a Christmas card.

Mounts.

A good deal of discrimination can be exercised in the choosing of the various mounts to suit the particular subjects, the whole to be in harmony with the wishes of the sender. It is important not to leave this sort of task till the last minute, when the wife wants something done ready for the Christmas festivities, and the consequence is a rush which detracts from the final result. Incidentally, if "bought" mounts are to be used for the purpose it is wise to obtain them without delay, or many of the best will have been "sold out."

Those who simply insert their cards into folders certainly have a bit more time to spare, but even they can be getting on with the work, because there is the Christmas photography to be thinking about, and necessary arrangements for the various experiments in indoor work with the camera on the day itself may take quite a considerable time.

The amateur will think of many other ways in which he can speed up his preparations for the season's greetings, but the great thing is to start right away before the actual Christmas rush begins.

Special

By W. FISHER CASSE

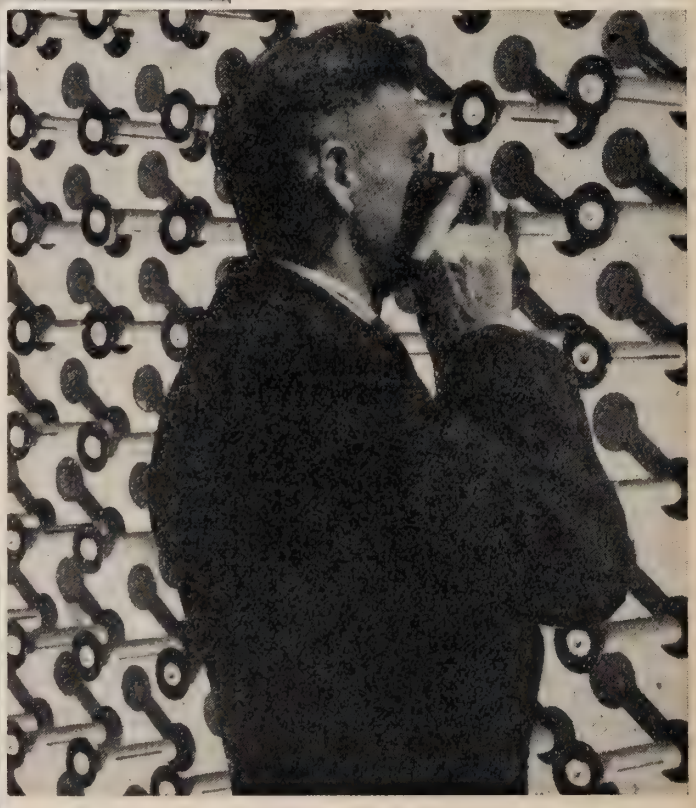


To-morrow's Route.

HOW often it is that an otherwise fine picture is spoilt by an unsuitable background. In our concentration on the principal subject we overlook some incongruous object which immediately attracts the eye in the print. A bright and insistent high-light, for instance, seems to dominate the picture, or a good portrait study is made ridiculous by a tree which seems to grow out of the sitter's head.

There are several ways in which this difficulty may be overcome. If the worker is expert enough one background may be removed and another substituted by double printing. Again, a suitable background may be provided when the subject is photographed, thus avoiding any retouching or other handwork on the negative. There is another method by which a suitable background may be provided, and it is the object of this article and its accompanying prints to point out how this may be done.

If the subject is such that it may be cut out in one piece it may be pasted on to the photograph of the background (taken separately), and the result obtained is often quite pleasing and generally unusual. It is not necessary that the background chosen should be such as to deceive the observer into thinking that it was photographed simultaneously with the subject. On the contrary, the more obvious the difference between the subject and background, the more striking and attractive will be the finished result in most cases.



The Miniaturist.



The Bookworm.

Despite this difference in appearance, however, there must be some logical connection between the subject of the photograph and the objects which constitute the background, otherwise the reason for the choice of that particular background is not apparent. The background should be as unobtrusive and as uniform as possible in order to accentuate the figure or other subject.

Uniformity is best obtained by using a large number of

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Backgrounds

A NOVEL WAY OF DEALING WITH AN EVER-PRESENT PROBLEM.



Dark-room Work.



The Beekeeper.

similar objects laid closely together. As an example, the picture of a cook at work might be pasted on to a background consisting of the photograph of a large number of eggs laid in orderly rows. A picture of a photographer at work in the dark-room might have as a background a print of a photograph of hypo crystals.

Uniformity is also obtained by using one object as the subject for the background picture, provided that object is definitely associated with the principal subject. A hiker cut out in silhouette might be pasted on to a photograph of a map. A musician might have as a background a print of sheet music.

If the background tends to dominate the picture it may be made less obtrusive by under-exposure of the bromide print. Full development of such a print should always be given. Generally speaking, light subjects or those taken against the sun and showing lines of light round the edges should have dark backgrounds, while most normal subjects require lighter backing.

When the subject has been cut out in silhouette it should be turned face downwards and the edges thinned down by scraping them with a sharp razor blade. This has the effect of making the junction between the subject and the background less obvious. If this is done carefully the joins should not be noticeable even at ordinary viewing distance. If the result is successful the composite print may be copied, taking care that the lighting is either very diffused (if daylight) or comes as equally as possible from both sides of the print (if artificial light). This will prevent any line appearing at the joins, and will give a new negative from which contact prints or enlargements can be made easily.

Finally, although this method may not produce pictorial results, yet the prints have a charm of their own and add interest and a touch of the unusual to any collection or album of photographs.



"Of course I'll be careful."

Readers' Hints. Tips and Gadgets

TIMING ENLARGEMENTS.

THE most useful of many gadgets in my dark-room is a piece of string with a hook attached to one end and a weight to the other.

All photographers know the difficulty of illuminating the watch (or clock) *in a convenient position* and also keeping an eye on it whilst enlarging.

The following simple way out of the difficulty costs nothing, and can be arranged in a few minutes.

First of all, drill a hole about half an inch in diameter, right through the negative carrier of the enlarger as near to the negative as convenient. This allows a small circle of white light to fall on to the enlarging easel conveniently close by the side of the projected image, either to one side or above as shown in the sketch.

The weight on the string should equal the weight of one's watch, and the length of the string be such as to allow for a reasonable range of adjustment.

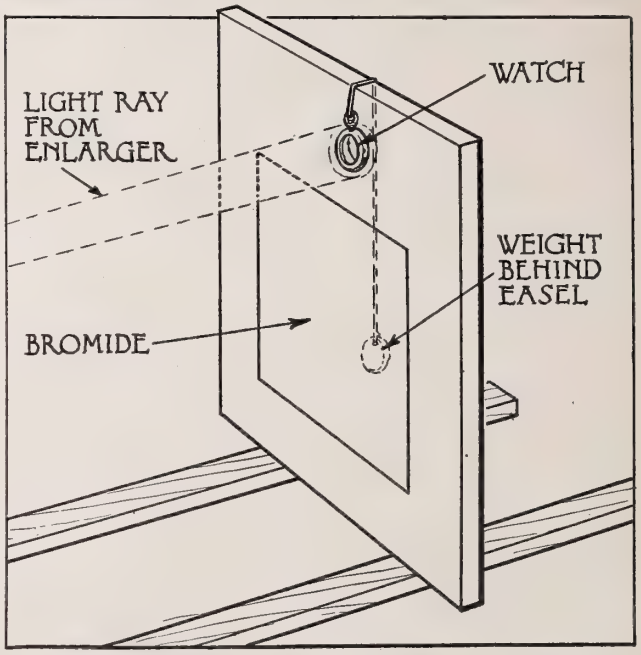
The watch is then hooked on and can easily be placed so that the patch of light falls on the seconds dial even if it does not illuminate the whole of the watch. The watch is perfectly safe and can be moved to any required position in an instant.

If fogging is feared a piece of gelatine filter can be fixed over the hole in the negative carrier.

The great advantage of this method of lighting the watch is that the watch is close by the projected image—*where it should be*—and the worker can see the dial almost without losing sight of the bromide paper.

Precisely the same applies to the vertical enlarger, except that the watch lies on its back on the horizontal easel instead of being suspended.

MAURICE E. PARKER.





A COVER DESIGN FOR YOUR ALBUM.

THERE are many ways of decorating the cover of a photograph album, from the common or garden stick-on label to the more elaborate wood-cut or cubist design. Here is an idea, however, which is neither elaborate nor costly, and which will distinguish at a glance one album from another.

Most amateur photographers like to keep at least one album for " home snapshots," taken either in the house or round the garden, so what could be better than to have the name of your house on the cover ?

As the accompanying snapshot shows, all that is necessary is a portrait attachment, so that a " close-up " of the name-plate on the gate may be taken, a brief exposure, and there you are. It does not much matter whether you enlarge the photograph to the size of the album cover or whether you merely paste on the snapshot as it is ; it makes an effective title in either case. When your friends " open the gate " they will find inside only photographs of your home and its garden.

C. C. L. MILLIGAN.

AN ENLARGER FOCUSSING HINT.

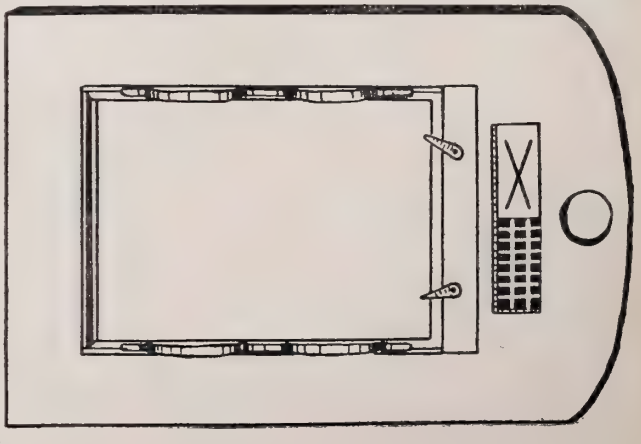
FOR securing critical focussing in the enlarger, the use of a ruled screen in place of the negative has often been recommended, but as this necessitates a double change-over, it is probably neglected by a good many amateurs. A strip of glass let permanently into the side of the enlarger carrier, however, offers the advantages of this method without the extra trouble otherwise entailed.

By pushing the carrier a little farther into the enlarger, the ruled strip is brought into view on the screen, and all one has to do to " replace " the negative is to pull the carrier back again into its first position.

A strip about $2 \times \frac{1}{2}$ in. is a convenient size for a $\frac{1}{4}$-plate carrier. Cut the glass first and use this as a template for marking the hole, and then a tight fit will be assured. For focussing, either clear lines on a black ground or vice-versa will serve equally well. In the strip illustrated a choice of either was made possible by covering half with black paper and scoring it through with a knife when dry, and by sticking two pieces of black cotton on to the remaining clear half.

To ensure the strip being a really accurate guide, it must of course be fixed so that the black paper and the cotton are in exactly the same plane as the film side of the negative, and care must be taken always to put the negatives in the carrier the same way round.

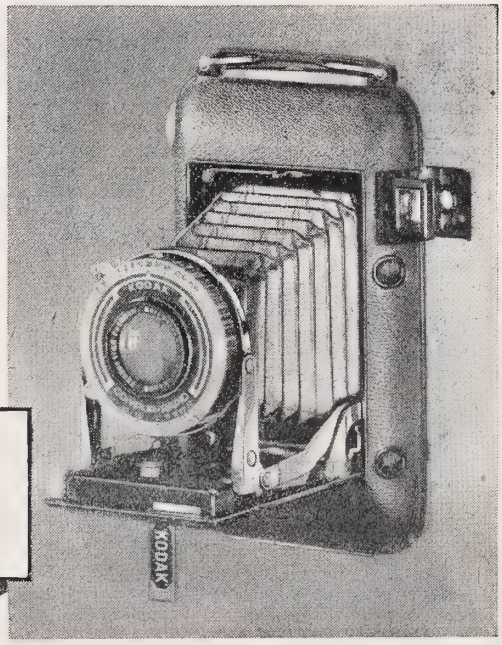
LESLIE W. BOLTON.



Meet THE PRINCE OF "KODAKS"!

Equipped with Coupled Rangefinder, to ensure pin-sharp pictures every time, and all these other tip-top features:

● *Zeiss "Tessar" f4.5 Lens* ● *Compur-Rapid Shutter, automatic speeds from* 1 *to* 1/400*th second* ● *Two-Picture Size Device,* 8 *or* 16 *exposures on Kodak Film No.* 620 ● *Optical Viewfinder with built-in masks, adjustable to correspond to size of picture being taken* ● *"Streamline" finish—nothing built-on, everything built-in.*



KODAK Regent

Complete with Leather Carrying Case **£20.0.0**

Ask your Dealer for interesting descriptive folder, or write for copy to Mr. A. P. Hobbs, Dept. 6,
KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

You can be certain of Sharp Definition...

No other lens can give you quite the same quality of definition as a Taylor-Hobson lens. Not without good reason have they been called the world's best lenses. Always insist on Taylor-Hobson Lenses.



Photo by Herbert Norris & Son



if you use Taylor-Hobson Wide-angle Lenses

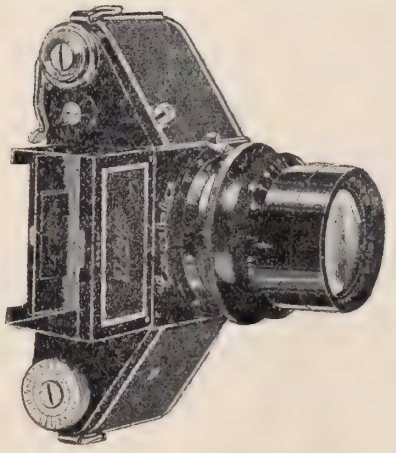
TAYLOR-HOBSON LENSES

MADE BY TAYLOR, TAYLOR & HOBSON, LTD., LEICESTER AND LONDON

SPECIALIZATION—A NEW PRINCIPLE IN THE PHOTOGRAPHIC SUPPLIES TRADE

Three years ago the firm of R. G. Lewis came into existence in order to specialize in all branches of miniature camera photography. It was at that time our opinion that there existed in Great Britain a very real demand for a highly individual organization prepared to bring to the photographic trade a more scientific attitude and a more expert knowledge of the problems and the special technique of miniature photography. That this, our unflinching policy, has been acclaimed by the photographic public is evident from the fact that in so short a time we have advanced to the leading position as distributors of high-class miniature precision apparatus. The firm of R. G. Lewis is staffed entirely by active miniature camera enthusiasts. It is an outstanding feature of our business methods to offer frank and in every way unbiased advice to would-be purchasers on the selection of the most suitable apparatus for their purpose. We invite miniature enthusiasts to give us the opportunity to justify our assertion that our service is in every way an unparalleled one.

THE "NIGHT" EXAKTA



We personally recommend the "Night" Exakta to all photographers, both amateur and professional, who are looking for a reasonably priced miniature camera capable of doing work under the most adverse lighting conditions. The "Night" Exakta will secure well-exposed negatives at 1/25th, 1/50th and often 1/100th sec. in artificially-lit interiors or in the streets at night. Apart from this special work, however, the f/1.9 Primoplan lens with which it is fitted, when used at ordinary apertures, gives results from portrait, landscape and architectural subjects, etc., indistinguishable in point of quality and definition from those obtainable when using a first-class lens with f/3.5 or f/2.8 aperture.

"Night" Exakta ,fitted Primoplan f/1.9, shutter speeds 1/1,000th sec. to 12 secs.....£39 10 0

We shall be glad to take any make of Modern Miniature Apparatus in part exchange for the "Night" Exakta or Cinema Camera. Our allowances against Miniature Apparatus are, of course, the Highest in the Trade.

MINIATURE ENLARGERS, AND ACCESSORIES FOR WINTER PHOTOGRAPHY.

In winter, as in summer, R. G. Lewis's is the Mecca of the serious amateur. We keep in stock every make of miniature enlarger and all accessories for special enlarging purposes. We have just produced a booklet on the subject which we shall be delighted to send on request. **"Miniature Enlargers,"** by R. G. Lewis, deals comprehensively with all types of instruments, which are frankly discussed with the aim of helping amateurs to select the most suitable for their purpose.

Other booklets dealing with winter photography which we shall be glad to send on request are :—

"NIGHT PHOTOGRAPHY."
"PICTURE-TAKING INDOORS."
"SIMPLE LIGHTING EQUIPMENT FOR AMATEURS."
"DUFAYCOLOR IN ARTIFICIAL LIGHT."

NEW PUBLICATIONS ON MINIATURE PHOTOGRAPHY.

"CAMERA JOURNALISM WITH THE MINIATURE CAMERA," price 4s., postage 2d.
"CORRECT EXPOSURE WITH THE MINIATURE CAMERA," price 4s., postage 2d.
"A GOOD PICTURE EVERY TIME."
"130 PHOTO-FAULTS."
"SHARP FOCUS AND ACCURATE EXPOSURE."
"TAKING NIGHT PICTURES."
1s. 2d. each, postage in each case, 2d.

A new range of Paraphenylene Developers specially prepared by R. G. LEWIS.

Sease No. 1 (or straight paraphenylene) requires three to four times increase in exposure, but gives the finest possible grain. Price 1s. 2d. per tin.

Sease No. 2, the standard paraphenylene-diamine formula. Yields a slightly coarser grain than the No. 1 formula, but only requires twice the normal exposure for supersensitive panchromatic films, and slight or no increase for fine-grain panchromatic films. Price, 1s. 2d. per tin.

Sease No. 3, *Modified*. A special developer for super-sensitive panchromatic films. A little less than double normal exposure is required. Price 1s. 2d. per tin.

Paraphenylene-diamine-Metol. The most suitable developer for use where photographs are taken under bad lighting conditions ; for stage, action and candid photography in general. This developer has been evolved to produce shadow detail, gradation and contrast, combined with exceptionally fine grain in cases where only minimum exposures are possible. Price 1s. 9d. per tin.

THE FOLLOWING LIST REPRESENTS A VERY SMALL SELECTION OF OUR GUARANTEED SECOND-HAND MINIATURE CAMERAS AND ACCESSORIES, ALL OF WHICH ARE SUBJECTED BEFORE RESALE TO THE MOST CAREFUL TESTS. OUR USED MINIATURE CAMERAS MAY BE PURCHASED WITH THE SAME DEGREE OF CONFIDENCE AS NEW ONES. THE PURCHASE OF APPARATUS FROM US IS AT ALL TIMES A GUARANTEE OF ITS MECHANICAL AND OPTICAL PERFECTION.

A Few exceptional Cameras with Extra-Wide Aperture Lenses. Specially recommended for Winter and Artificial Light Photography in general.

Contax Model II, f/1.5 Sonnar lens. As new £52 10 0
Leica Model IIIa, f/1.9 Hektor lens. As new £45 0 0
Exakta Multispeeds Model B (latest lever-wind type), fitted improved Dallmeyer f/1.9 Super-Six lens and case. Indistinguishable from new.....£26 10 0
Contax Model I, latest 1936 model, guaranteed very slightly window-soiled only, f/1.5 Sonnar lens, with carton and instructions booklet.....£42 10 0
Another, as above, but second-hand. Condition as new £39 10 0

CONTAXES :

Contax Model III, f/2 Sonnar lens, ever-ready case. As new.....£55 0 0
Contax Model I, latest type range-finder, f/2 Sonnar lens. As new £29 10 0
Contax Model I, slow-speeds shutter, f/2.8 Tessar. Practically as new £19 10 0
Contax Model I, slow-speeds shutter, f/3.5 Tessar. Practically as new.....£17 10 0
Plate Back for Model I Contax, £2 10s. Extra Slides to fit any model Contax plate back, 5s. 6d. each.

LEICAS :

Leica Model II, specially fitted with magnification for range-finder, f/3.5 Elmar lens. Excellent condition £19 10 0
Leica Model III, chromium, f/2 Summar lens. As new £31 10 0
Leica Model III, black, f/2 Summar lens, ever-ready case. Practically as new.....£29 17 6
Leica Model III, black, f/2 rigid Summar lens, ever-ready case. Practically as new.....£26 17 6
Leica Model I, non-interchangeable f/3.5 Elmar, case. Practically as new.....£8 17 6
Another, as above. In good average condition £7 15 0
Leitz 5-cm. f/2 Summar, non-collapsible. New condition £10 10 0
Leitz 13.5-cm. f/4.5 Elmar, coupled. Excellent condition £11 10 0
Flashlight Attachment for Leica Model II or III £3 7 6

Other Miniature Cameras fitted with coupled range-finders.

Nettax (only a few weeks old), 2 filters, ever-ready case. As new. Cost £34 10s.....£26 10 0
Super Nettel, f/2.8 Tessar, case. As new....£17 10 0
Dollina II, f/2.8 Tessar. As new.....£13 17 6
Voigtlander Super Bessa, f/4.5 Helomar lens, filter, Compur Rapid. As new.....£12 10 0
Super Ikonta 530/16, f/2.8 Tessar. As new..£20 0 0
Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur, ever-ready case. As new.....£17 17 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur, case. As new.....£13 18 6

MINIATURE REFLEXES :

Primarflex, f/3.5 Tessar. As new.....£27 10 0
Exakta Model C, latest lever wind, f/2.8 Tessar, 3 slides and focussing screen. As new.....£24 10 0
Exakta Model B, latest lever wind, f/2.8 Tessar, case. As new £22 10 0
Exakta Model B, latest lever wind, f/3.5 Exaktar lens. As new.....£15 15 0
Exakta Model B, f/1.9 Dallmeyer Super-Six, case. Practically as new.....£25 10 0
Exakta Model A, latest lever wind, f/1.9 Dallmeyer Super-Six. As new.....£21 10 0
Exakta Model A, f/3.5 Tessar. Excellent condition £13 17 6
Exakta Model A, f/2.9 Xenar. Excellent condition £13 17 6
Exakta Junior Model, f/4.5 Trioplan. Excellent condition.....£7 10 0
6-in. f/5.6 Dallon Telephoto for Exakta. As new £6 10 0
6-in. f/5.5 Hugo Meyer Tele-Megor for Exakta. As new £8 10 0
Sashalite Synchronised Flash Attachment for Exakta 30s. 0d.
Voigtlander Brilliant, f/4.5 Skopar, Compur. As new £3 19 6
Reflex-Korelle, latest type, f/2.8 Tessar. As new £15 10 0
Pilot, f/3.5 Tessar, Compur. Excellent condition £11 17 6

MISCELLANEOUS :

Planovista, only a few weeks old, f/2.7 Plasmat, Rapid Compur, case. As new.....£11 15 0
Planovista, f/3.5 Trioplan. As new.....£8 10 0
Dollina I, f/2.9 Radionar, Compur shutter. As new £6 17 6
Kodak Retina, f/3.5 Xenar, filter, case.....£6 19 6
Kodak 620 Duo, f/4.5 lens, 6-speed shutter. As new £4 0 0
Kodak 620 Duo, f/4.5 lens, Compur shutter. As new £6 18 6
Kodak 620 Duo, f/3.5 lens, Compur shutter, case. As new.....£7 17 6

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

At the Ballet *with a . . .* Miniature

By MERLYN SEVERN.

THERE is more than a little truth, I fear, in the jibe so often levelled at miniaturists by the users of large cameras: that we spend twice as much on our apparatus as they do, and take twice as much trouble over processing our negatives, in order to produce photographs which are practically indistinguishable from theirs.

Indeed, I know owners of Leicas and Contaxes who have never taken a photograph that could not have been taken just as well with a box Brownie. They do not seem to realise that the miniature has opened up entirely new fields to the camera.

One of the most interesting of these fields is action photography at night; and the stage, particularly when a ballet or a cabaret show is being performed, offers action of a particularly fascinating kind.

The pictures illustrating this article would have been regarded with open-eyed amazement a few years ago; but the modern miniature, with its wide-aperture short-focus lens and coupled range-finder, brings them within the scope of the amateur of average skill.

The range-finder is especially valuable for this work. It is extremely difficult to keep guessing the distance as the performers dart about the stage, yet accurate focussing is essential for really good results. The short-focus lens has, in relation to its aperture, great depth of field; but a big enlargement will reveal that definition is not equally sharp throughout this field; it is important that the plane of sharpest focus should coincide with the centre of interest. The range-finder, particularly if it is combined with the view-finder, will take care of this almost automatically, leaving you free to concentrate on obtaining a pleasing composition.

This is really the most difficult part of the job; once you have taken up your position (whether in the audience or behind the scenes) you cannot change it; you must rely on choosing a moment when the performers are happily grouped to make the exposure.



"DEATH OF THE SLAVE." *Taken at Covent Garden during performance of the ballet "Scheherazade." 1/50th sec. at f/2, Agfa ISS film, Contax II camera, 5-cm. Sonnar.*



"CABARET." *Taken at a private entertainment. 1/25th sec. at f/2, Agfa ISS film, Contax I camera, 5-cm. Sonnar. The enlargement from which the block was made is 12 in. high; the contact print shown is reduced in the same ratio. Note that part only of the negative has been used.*

Quick Decision Necessary.

The opportunity comes and goes in the fraction of a second so that it is necessary to be very quick on the trigger; this is a knack which is difficult to learn at first, but which becomes much easier with practice.

As there is never too much light in relation to the exposure that must be given, super-speed panchromatic film is essential; exposures range from 1/10th to 1/100th sec., depending on the light available and the speed of motion on the stage. It is often necessary to compromise between these two, accepting both a little blur due to movement and a little under-exposure. In most cases a compromise of this sort leads to a better picture than a blurred but well-exposed negative would give, and certainly yields better results than an exposure only just sufficient for the extreme high-lights, even if these are quite sharp.

There are, of course, occasional exceptions to this rule as to every other, and in some cases a little movement in the picture adds to the realism of the effect.

In the "Death of the Slave," for instance, sharp definition of the slave's body would have given the impression that he was standing on his head on the floor, rather than hurtling through the air in his death agony.

In conclusion, a word of warning about processing: the contrast in these subjects is very high, particularly when spotlights are used, so over-development should be carefully avoided; four-fifths of the usual time should be about right.

(A further example of Miss Severn's work is reproduced on an Art page in this issue. It was taken at Covent Garden during a performance of the Ballet "Le Beau Danube." 1/50th sec. at f/2, 5-cm. Sonnar lens in Contax II camera, Agfa ISS film.)

STORING PRINTS
from Miniature Negatives.

By W. R. DAVIDSON.

EVEN before I took to enlarging my photographs, much travelling and the pursuit of pictorial photography in many lands had convinced



The Box and its Contents.

me of the inadequacy of albums for the storage of my pictures. They are too static and carry too much dead weight.

For the last year or so I have adopted a standard size for all my prints; all are enlarged on to paper $7\frac{1}{2} \times 5$ in., including the white border. This size was chosen as the happy mean between the inconspicuous and the unwieldy.

All prints are made on double-weight paper, which ensures freedom from curling. Each has a white border masking it to the required shape; this gives a finish nearly as good as one can get by mounting. On the back of each print all necessary particulars concerning it are neatly written, and the pictures are sorted into groups of similar or related subjects.

Besides serving neatness and uniformity, the use of a single size of paper allows me, without waste, to buy my paper in half-gross boxes. These boxes, which are strongly made of a hard cardboard, are neatly labelled and used to store the finished prints. Each box will hold nearly a hundred prints, and they are far easier to handle and much more convenient to pass round the fireside circle, than they could possibly be if pasted down to a hundred times their weight of clumsy album.

A Handle for the Miniature Camera

IT is often a convenience to hold a miniature camera by a handle. If used in conjunction with a short cable release it enables the camera to be operated in one hand, offering a more steady hold than could be had by gripping the camera itself. With cameras having the tripod screw bush at one end, such as the Leica shown in the accompanying illustrations, this one-hand grip is particularly convenient, the other end of the instrument being pressed against the face. The handle here shown is a small tool-handle that can be purchased at any ironmongers for a few pence, and a short length of brass screw, $\frac{1}{4}$-in. Whitworth thread, is inserted in the hole provided for the tool. The best way to do this is to heat the piece of screw and burn it in. Sufficient thread should be left projecting to allow a brass nut, or bush, to be screwed on first, which will form a bed for the camera, and can be adjusted to allow the correct amount of screw to project.

BERNARD ALFIERI, JUN.



Fig. 1.



Fig. 2.



Fig. 3.

1. *The handle.*
2. *How the camera is held.*
3. *Using the camera.*

Unwanted Soft Focus

By G. K. SEAGER.

IF enlargements made from miniature negatives appear to assume the effects associated with soft focus, one can rarely say why by examination of the enlargements themselves. There are so many possible causes that only checking them one by one can bring about detection of the real criminal.

Nervous handling of the camera, arising from dilly-dallying too long at the subject, is probably about the most prevalent cause of unsharp pictures. A thumb-print on the filter when fitting



Careless handling soon makes a filter dirty.

it on is another. But when the trouble seems to have come about gradually, and suddenly assumes violent proportions, then it is that one's suspicions fly to the enlarger. For soft focus may suddenly force itself into prominence simply because of the occurrence of a subject in which definite detail is of particular importance, and not because the cause has only just arisen.

Just because the lens of the enlarger is mostly hidden from view its condition tends to be taken for granted until such time as trouble arises, and for the same reason it is the last thing, instead of the first, to be examined. Yet the lens of a vertical enlarger is peculiarly subject to dirt. Lying flat, as its back surface does, all the dust which circulates inside the enlarger settles on it.

The "convection currents" of air set up by the warming and cooling of the lamp in a cold room draw in enough dust to make the back lens look like a piece of ground glass after a month or two. Then the moisture from the chemical baths cements that dust into a film.

It is always possible to put a film against the lens when soft-focus effects are wanted, but the occasional application of a soft brush will prevent its unexpected and unwanted occurrence.

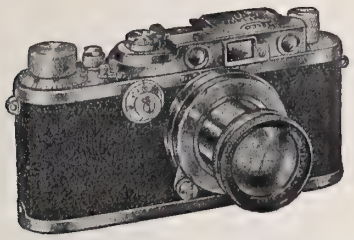
Modern Miniature Cameras

THE LEICA MODEL IIIa.

THE Model IIIa Leica is the latest model of the Leica family. Like its predecessors, it takes the standard 36-exposure length of 35-mm. ciné film and gives pictures 24 × 36 mm. The film may be bought in daylight-loading cassettes at 3s. 6d., or it may be had in cut lengths at 2s. each, trimmed ready for loading into the all-metal Leitz chargers, of which the latest models have a spool automatically gripping the inner end of the film.

Coupled Range-finder.

The camera has a range-finder operated by, and so coupled with, the focussing mount of the lens. The image seen through the range-finder is magnified, thereby making extremely accurate setting easy, and sharpness of the range-finder image is ensured by the focussing eyepiece. On test, we found that a change in distance of less than two inches at ten feet was clearly detectable. This accuracy is considerably higher than is required for a lens of normal focal length, even at the very wide aperture of f/2, but is necessary in using some of the special wide-aperture long-focus lenses available for the camera. These alternative lenses, of which there are twelve, having focal lengths from 2.8 to 20 cm., couple automatically with the range-finder when screwed into the flange of the camera, except in the case of the 20-cm. lens. The base of the range-finder is only 4 cm., thus ensuring that the two images, even when farthest from coincidence, are always within the field of view.



The winding of the focal-plane shutter automatically advances the film by one frame, so that after making an exposure, rotation of the winding-knob as far as it will go is the only movement required in order to prepare for a second. A counter indicates the number of exposures made. The shutter speeds range from 1 to 1/1,000th second, the higher speeds (1/1,000th to 1/30th second) being controlled by the dial on the top of the camera, while slower speeds (1/20th to 1 second) are set by adjustment of the auxiliary dial in front. To prevent accidental displacement of this, and to make setting easy even in the darkness of a theatre, successive settings of this slow-speed dial are indicated by clicks in this latest model. It was particularly noticed that the shutter is considerably quieter than on earlier models of the Leica.

Loading the Leica.

The base of the camera is removed for loading. This is done by drawing out a short length of film from the charger, slipping the free end under the spring of the take-up spool, and dropping both into the camera so that the length of film between them slides into its slot. On replacing the base the charger automatically opens, allowing the film to run off without coming into contact with any surface that could possibly scratch it.

Interchangeable Lenses.

The lens fitted to the model we examined was the Summar, an f/2 lens of 50-mm focal length. With this in place, and the telescopic mount closed, the dimensions of the camera are 5½ × 2⅝ × 2⅝ in., but with the f/3.5 Elmar lens the thickness is reduced to about 1½ in. The lenses all have depth-of-focus scales as shown on page 456 of our issue of November 4th, where the Summar lens, in position in a Leica, is illustrated. Provision is made for the special focussing necessary when using infra-red film, and the Summar lens has a special type of mount, so designed that the lens does not rotate when focussing, to enable it to be used for the Agfacolor process.

This latest model of the Leica, which has all metal parts finished in matt chromium plate, is a beautiful example of precision work of the highest grade. With the 50-mm. f/2 Summar it costs £43, but as the camera body is listed separately, it may be had with the 50-mm. f/3.5 Elmar or any other of the alternative lenses. Further particulars can be had from Messrs. E. Leitz (London) Ltd., 20, Mortimer Street, W.1.

Miniature Camera Gossip

By LANCELOT VINING.

Experiment!

OWNERS of the 35-mm. miniature cameras will never really know the wonderful scope of their cameras unless they experiment from time to time.

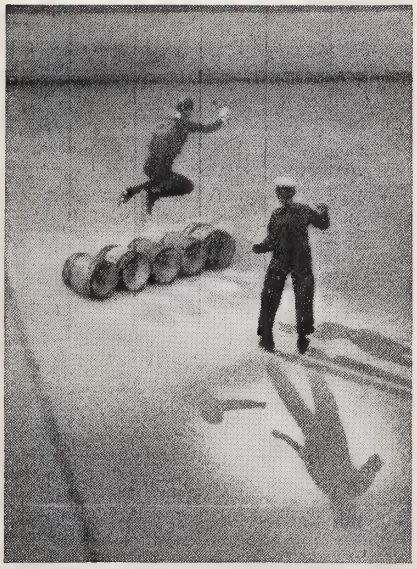
In their daily life they will find chances galore, and at a penny an exposure no great harm is done if a few failures do occur. Do you appreciate the extra power provided by the apertures f/1.5 and f/2? Here is just one example; if the correct exposure at f/8 is 1/20th, then the same light would allow you to give 1/550th at f/1.5.

My advice is: Always carry your camera with you whenever possible, and never say, "Oh, *that* can't be done," until you have exposed and developed your film. Carry out a few experiments on subjects you at present think are beyond your camera and I can promise you some very pleasant surprises.

Home Portraiture.

The miniature camera is ideal for photographing very young children in their homes, without having to pose them or cramp their style. This latter is important, for every child has a definite style, which must be given full play, otherwise mother is apt to "sniff" at the results.

My first efforts at this subject were on my doctor's two small sons. It was during the third week of a recent December, and his wife had fixed 3 p.m. as the time of day when the boys were at their best.



Shadows at the Ice Rink.

There was no daylight of any value, so I turned on all the electric wall lights, and with one photoflood in a standard lamp worked at f/2, giving 1/50th on fast pan. film. The results were a surprise to me. (See illustration.)

Storing Films.

This seems to be one of the problems which has not been solved by the photographic trade, but the need is urgent. I am all against storing films in the tins they were bought in, for every removal leads to some sort of damage. Personally, I cut my film up into threes, throw away the duds and unwanted duplicates, and file the remainder in a special album. The album is foreign-made, much too small, and exorbitant in price.



Room Lighting and one Photoflood.

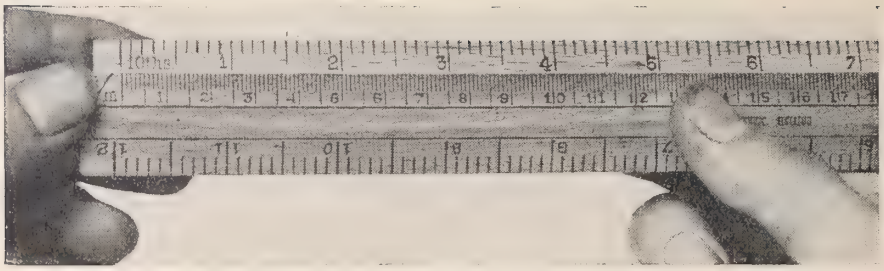
Now that the miniature has established itself, there ought not to be any great difficulty about placing on the market a really good filing system at a reasonable price. Surely we miniature camera users have been "stung" enough in the past—and I don't suppose many of us will ever forget the first sting.

Shadows.

Most ice rinks run a gala night at least once during a winter season. Take your camera to one of them, and take the chance of trying some indoor speed work. If you have not done this before, you will find it very interesting and worth cultivating. Spot-lights are generally used on gala nights; if they are, make all the use you can of the shadows. (See illustration.)

Miniature Scope.

Spare a minute for the two illustrations in this gossip, and bear in mind the following: Both taken by the same camera, same film, same developer, and both exposed in electric light with the same stop f/2, the one difference being in the focus of the lens. The barrel jump was taken with the 3½-in. Sonnar and the children with the 2-in. Sonnar. For the latter I was three feet from my subject, in the other case I was about 100 ft.



THIS DEPTH-OF-FOCUS BUSINESS

By DAVID CHARLES.

IN changing from a large camera to a miniature, it is extremely useful to know just what depth of focus to expect. To find this we have got to know the "focus" or focal length of any of our lenses in *inches*.

To save arithmetic, get two twopenny school rulers (penny ones if you can), and fix one to the other, as shown in the picture. Then you will see that 5 centimetres is, "as near as makes no matter," 2 inches, and 13 centimetres is about 5 inches.

I will now ask you to bear with me while I explain what I mean by the word "name-stop." I call my 2-in. lens my "Two-inch," that is *its name*. Now my little "Two-inch" has a stop which has the same *sound* as its name. Namely *f/two*. That is its "name-stop." The "name-stop" of my 6-in. is f/six, of my 4-in., f/four, and of my 22-in., f/twenty-two.

The value of that particular (if peculiar) notion of the "name-stop" is this: whatever lens you have been using, whatever lens you ever will use in the near or distant future, if you set it at its "name-stop" it will give you precisely the same depth of focus as any other lens set at *its* "name-stop." My 2-in. set at f/2 gives the same depth as my 6-in. at f/6, and as my 22-in. lens set at f/22. And so will yours, for that is a law that even lens-makers cannot alter. But it only holds good so long as the two lenses you are comparing include the same angle of view. Telephoto and long-focus lenses barred!

So, if you have been using your old quarter-plate reflex with its 6-in. lens at around f/6, and you like the sort of "depth" you get that way, now you have changed to a miniature camera with a 2-in. you can tell at once that you'll get the same effect at f/2. Even if the "name-stop" is not one you are accustomed to, no difficulties arise. Just refer to the accompanying table. Run down the column representing the focal length of the lens you are used to, until you come to a stop-number whose depth-of-focus behaviour you have become familiar with. Then to right or left of it you can read the stop to use to get just that same effect with a lens of any other focal length you are likely to use on a miniature camera.

Any row (left to right) shows the stop number, which gives identical depth of focus to its neighbours according to the focal lengths in the top row.

FOCAL LENGTH OF LENSES IN INCHES.					
	2	**3**	**4**	**5½**	**8**
		1	2 (1.9)	2.9	4
	1	2 (1.9)	2.9	4	5.6
"NAME-STOP."	**2** (1.9)	**3** (2.9)	**4**	**5.6**	**8**
	2.9	4	5.6	8	11
	4	5.6	8	11	16
	5.6	8	11	16	22
	8	11	16	22	32
	11	16	22	32	45

***Fine-Grain Developers* (4).**

THE AGFA METOL DEVELOPERS.

METOL has always been recognised as the very type of soft-working developer. It is, therefore, not surprising that it should find considerable application in miniature photography, where a soft, well-graded negative is desired. A particular advantage of metol is the fact that its Watkins factor is high, thereby ensuring that in cases of minimum exposure all available detail in the shadows will be brought up without danger of clogging the high-lights.

In the formulæ given below, metol is so used as to produce a fine grain.

Agfa Fine-Grain Formula No. 12.

Metol	70 grs. (8 grm.)
Sodium sulphite (anhydrous)	2½ oz. (125 grm.)
Sodium carbonate	55 grs. (6.3 grm.)
Potassium bromide	22 grs. (2.5 grm.)
Water	20 oz. (1,000 c.c.)

Development time: 12 to 15 minutes at 65 deg. Fahr.

Agfa Fine-Grain Formula No. 14.

Metol	42 grs. (4.5 grm.)
Sodium sulphite (anhydrous)	1¾ oz. (85 grm.)
Sodium carbonate	9 grs. (1 grm.)
Potassium bromide	5 grs. (.5 grm.)
Water	20 oz. (1,000 c.c.)

Development time, for super-speed pan. films, 10 to 12 minutes at 65 degrees Fahr.

This formula gives softer results than the preceding.

Agfa Fine-Grain Formula No. 15.

Metol	70 grs. (8 grm.)
Sodium sulphite (anhydrous)	2½ oz. (125 grm.)
Sodium carbonate	105 grs. (12 grm.)
Potassium bromide	13 grs. (1.5 grm.)
Water	20 oz. (1,000 c.c.)

This formula gives rather stronger results than No. 12. Development time, 6 to 8 minutes at 65 degrees Fahr.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

REPEATED USE OF DEVELOPERS.

In advertisements and descriptions of fine-grain developers it is often stated that they "can be used repeatedly." All the photographic textbooks that I have seen lay great stress on the inadvisability of using any developer a second time; how am I to reconcile this contradiction? C. M. (Manchester.)

The older type of developer, of which pyro-soda may be cited as an example, discoloured very quickly if left exposed to the air. The modern fine-grain developer, however, is differently constituted in that it contains, for the sake of giving fineness of grain, a very high proportion indeed of sodium sulphite. This allows these fine-grain developers to be kept almost indefinitely, even after using, with only the most casual precautions against access of air.

In spite of comparative immunity against deterioration by standing, you must remember that when a film or two has been developed the developing agents are to some extent used up. There is therefore a limit to the number of films that a tankful of developer will develop, and extra time has to be allowed when the limit is being approached. The average M.Q.-borax developer should not, we think, be used for more than three films, especially if there is an interval of several days between one occasion of use and the next.

AGITATION DURING DEVELOPMENT.

In the first two or three films developed in a newly-acquired tank I had streaks and markings, though the films were otherwise very satisfactory. A friend told me that these streaks were due to uneven development, and that I should have kept the film moving in the tank during development by turning the spool on which it was wound. I have now developed a film according to this instruction, and, although the streaks are not there, I find that the film is very badly over-developed. I gave the same time, at the same temperature, as before. H. S. M. (Ipswich.)

You have discovered for yourself the fact that the rate of development depends to quite a considerable extent upon the amount of agitation of the film in the developer. If you kept the film moving all the time, instead of leaving it completely stationary, this may have been equivalent to increasing the time of development to double, or even more.

To avoid streaks on the one hand and uncertainty as to the correct time to develop on the other, we recommend that you establish for yourself a routine. Either you can turn the spool practically all the time, or you can turn it, say, six times at equal intervals during the progress of development. With your procedure tied down in this way you will find that a time of development, once satisfactorily found, can be relied upon to be correct for any subsequent film.

SEE-SAW DEVELOPMENT OF FILMS.

For some time I have been developing my films, of 3¼ × 2¼ size, by the well-known see-saw method, and have been perfectly satisfied with the results. Do you recommend me to continue with this method now I have changed to a miniature camera? P. D. (London.)

You do not say what type of miniature camera you have acquired. If it is of the kind using a 36-exposure strip of 35-mm. ciné film, the see-saw method of development is almost impossible, since you will have to deal with a narrow strip of film nearly six feet in length. Besides being too long to handle, its narrowness will cause it to twist uncontrollably.

If your new camera uses the ordinary V.P. size roll film, see-saw development will be practicable enough, but we still would not recommend it on account of the danger of scratching the film against the bottom and sides of the dish, and these scratches will be very evident in your enlarged prints.

In either case we should strongly recommend that you obtain a tank; as you evidently have a dark-room we would suggest one of the dark-room loading tanks as being both cheaper and less complicated than those that can be filled in daylight.

CORRECTION.

Owing to a printer's error, the quantities of sodium sulphite and hydroquinone in the "Buffered Borax" fine-grain developer formula given last week were interchanged. The formula should read: "Sodium sulphite (anhydrous), 2 oz.; hydroquinone, 44 grs." In the metric version of the formula the amounts were correctly printed.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLXI.

Mr. CHARLES BUYLE.

From information communicated to our Special Representative.

"I VERY much like knocking about the streets, especially in town. For photography in such places I make use of a Heidoscope, 6 × 13 cm., with two Tessars f/4.5, and as negative material I use Ilford Soft Gradation Pan. I do not readily take my camera out of its case; at the first glance I always know at once if it is not worth the trouble; but if the subject is really interesting and worth while, then I usually take it from all sides and angles many times, in order later on to select and work up the best picture taken.



POÈME DE LUMIÈRE. *Charles Buyle.*

"In my studio I make use of a 13 × 18 cm. camera, and always of pan. material, and have at my disposal three Nitraphot lamps, as well as a spotlight for special effects. I like this work in the studio very much; one is more at one's ease there to go into details when dealing with a subject. I have also some models at my disposal whom I find among the ballet dancers and artistes of the town theatre, or among the mendicants in the streets.

"I usually develop all negatives in standard Rodinal. This gives me thin but very sharply defined negatives, which are retouched and perfected as required.

"For printing paper I use in most cases Gevaert matt and smooth, as this surface facilitates the work. I take a great deal of trouble over the prints. For enlargements I make use of a camera with double condensers and interchangeable lenses—a Tessar 25-cm. for large negatives, or a Tessar 15-cm. for stereo negatives. Sometimes I make use of a soft-focus lens which gives excellent results.

"I have exhibited at most photographic shows, and my prints have been accepted in London, Los Angeles, Paris, Ottawa, Vienna, Prague, Amsterdam, Lucerne, Boston, Chicago, Tokio, Brussels, Antwerp, Toronto, etc. For the Belgian International Exhibition in Brussels 5,000 Belgian photographers were invited to submit their best work, out of which fifty specimens only were shown. With this stringent selection I was awarded the first prize, a gold medal, for the print, 'Poème de Lumière.' This picture has been accepted at seventeen exhibitions.

"I am a correspondent of 'La Photo pour Tous,' Paris, and of 'Die Galerie,' Vienna. I am a great enthusiast in photography, and devote all my spare time to it. I consider a photographers' club to be very useful for beginners, as well as for more experienced photographers, as there is always something to be learned. I am therefore also a member of the 'Association Belge de Photographie et de Cinématographie,' of which His Majesty King Leopold III is the Honorary President and Pierre Dubreuil the President.

"Personally, I prefer a photograph made according to modern views. However, I do not want to have anything to do with ultra-modernism. I consider this to be a kind of fashion which must disappear; but, all the same, it will have done some good for us, because it has taught us to see more."

(*A further example of Mr. Buyle's work is reproduced on one of the centre Art pages.*)

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"BALLET IN ACTION—BEAU DANUBE," *by Merlyn Severn.*

WITH the advent of the miniature camera and its lenses of extreme aperture, coupled with the use of sensitive material of exceedingly high speed, the range of subject possibilities has been greatly extended, and of such possibilities this picture is an example.

It is, as its title indicates, a study of an actual interlude of a ballet. There is nothing but the stage illumination as ordinarily employed, and, as the figures were in motion, it would have been necessary for an instantaneous exposure to be given. But there is no sign of under-exposure evident in the print, nor is there more than the slightest indication of subject movement. The darks of the man's coat are well modulated; the half-tones of the setting are recorded in their true values; and the distinctions of the lighter tones fully retained, so that the inference is that the exposure was thoroughly adequate. The print, indeed, attains a very high standard, and there is no fault that can be found with the technique.



Such a result could scarcely have been obtained with a larger type of instrument, for, in the first place, and if it be assumed that a lens of equal aperture and an emulsion of similar speed were employed, the absence of an equivalent depth of focus would make itself unpleasantly in evidence by showing the more distant parts of the figures and setting as a blur; and, in the second, if the lens were stopped down to obtain a sufficiency of depth, under-exposure would certainly make an appearance. So that it appears that, where lighting conditions are poor, and moving objects have to be taken into consideration, the miniature camera is invaluable, and it is in this direction that the extension of subject possibilities lies.

In the sphere of the ballet, and also in theatrical performances generally, the positions of each figure in relation to the others, in relation to the setting, and in relation to the limitations of the "frame" of the stage, are most carefully calculated. Consequently, there is, from the point of view of the pictorialist, a succession of well-arranged compositions. Where there are a number of figures, for example, steps are taken to isolate the principals from those of lesser significance, in some cases, by adjustment of spot-lighting, and, in others, by bringing them forward and giving them the advantage of position. Poses are rehearsed repeatedly, and, if more than one performance is attended, it is possible to note, on the first occasion, the times when the most favourable aspects of the subjects are presented, and, on the second, to make the required exposures. Lighting, pose and arrangement are determined by the character of the piece, and are not within the control of the photographer, who is therefore only able to select the moment for making the exposure, the amount to be included, and—to a very limited extent—the point from which they are to be made.

Precaution would have to be taken to avoid such a time when motion is rapid, or, despite the facilities of the miniature, movement of the subject will make an unwelcome appearance, and it will generally be found advisable to avoid scenes where a great number of actors are included; but, apart from these qualifications, the usual problems of arranging the composition, lighting, and so forth, do not exist. Here, the figures are limited to two. The woman assumes the lead, partly because she is more in action than the male figure, and partly on account of the fact that she is shown in brighter tones. Her placing in the picture space, which is one of the things that do happen to be under control, is the stronger, and the fact that she is shown full face while the other is seen in profile is another factor of moment.

The static pose of the man; his position nearer the edge of the print, and the more subdued tone in which he is presented, make him a subsidiary element, but one which, nevertheless, has sufficient attraction to maintain a due share of the interest attaching to the group. The half-tone of the setting is admirably calculated to set off both figures to the best advantage, and, altogether, the moment for making the exposure has been well chosen.

The grace of both figures is delightfully in evidence, and, even if there is a suspicion of indecision in the rendering of the topmost pair of hands, it is such a minor feature that it almost passes notice, and it certainly does not affect the appeal of the work.

A considerable amount of novelty is suggested on account of the rarity with which subjects of this character have hitherto been essayed, and, from the technical standpoint, the work is beyond criticism, which is a tribute alike to its producer, her instrument, and the materials. "MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



PALLET IN ACTION—BEAU DANUBE. By Merlyn Severn.

(A fine example of miniature camera work in the theatre.)



THE MAGISTRATE.

By Charles Buyle.

(See article, "How I make my Exhibition Pictures.")

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



TIME.

By John H. Ahern.

(From the London Salon of Photography.



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*The View from the Bridge.*" *By C. G. Haining.*

2.—"*Flood-lighting.*" *By B. A. Murdin.*

3.—"*At the Moorings.*" *By George Ancock.*

4.—"*Eventide.*" *By A. W. Thynne.*

5.—"*The Thames from Lambeth Bridge.*" *By H. J. Salkeld.*

6.—"*A Country Pathway.*" *By H. Hastings.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

IT is very much to be feared that there is a certain amount of under-exposure in connection with No. 1 of the prints reproduced on the opposite page—"The View from the Bridge," by C. G. Haining—for the base of the tree bole in the foreground is insufficiently differentiated from the bank from which it springs, and the whole of the shadow tone on the left-hand side is practically devoid of proper gradation.

Distinctions and Differences.

The subject, however, is one of some little difficulty. It is not easy to appreciate, unless the same sort of thing has been encountered before, that, emerging from the open to the shadow of trees, there is a very considerable diminution in the lighting. It comes about so gradually that it is not noticed, and, even if the need for an increase in the exposure time is theoretically understood, it by no means follows that any allowance that may be made will be enough.

It is true that if an exposure meter be consulted, it will give an indication —perhaps astonishing—of the extra time required, but, all the same, it may not be sufficient. It depends on the type and how it is used. If it be of the extinction variety and its use is familiar, and if a reading were taken of the shadow under the root of the tree, it is not unlikely that its indication would be sufficiently accurate to avoid any marked degree of under-exposure; but if it be of the light-measuring type, whether by means of a bit of sensitive paper or a photo-electric cell, an allowance would have to be made both for the proximity of the shadow and for the fact that the meter would be influenced by the lights of some intensity in the near vicinity.

Experiment would show that, to get the needed distinctions in the shadows, something like three to four times the meter reading would be required, an amount that represents quite a considerable difference, and one that would not be likely to be foreseen.

Maxims and Meters.

That is not to say, of course, that any one type of meter is better than another, for it is necessary, whatever the type, to establish a relationship between its indications and the sensitive material employed before it can be relied upon.

If, after making a series of exposures on a particular setting, it is found that all the negatives are much too dense and most of the high-light modulation is lost, the inference is that they are over-exposed and that the speed of the sensitive material has been underestimated. On the other hand, if the shadow tones or darks are represented by clear patches without any silver deposit, it is a clear indication of under-exposure and the meter will require setting to a lower speed number.

Now, although any modern type of meter may be regarded as pretty accurate, no single instrument has yet been designed that can cope with every possible variety of subject. The extinction type has the advantage when low light values are encountered. The photo-electric meter is very speedy and convenient in use, but is limited in range, and requires some care in making allowances when subjects of extreme contrast are met with; while those depending on light-sensitive paper are subject to similar drawbacks, are slower in giving a reading, but are rather wider in their scope.

Points to Remember.

With the extinction class of instrument, some allowance has to be made for eye accommodation, and, with either of the varieties that measure the light values, adjustment has to be made according to the nature of the subject.

No. 1 would require an increase, as previously mentioned, over the meter reading. With a subject like No. 2, "Flood-lighting," by B. A. Murdin, the indication could be reduced by half. Nos. 3 and 6, "At the Moorings," by George Ancock, and "A Country Pathway," by H. Hastings, would need somewhere about double the meter reading, and No. 5, "The Thames," by H. J. Salkeld, could be regarded as normal and would not need any adjustment.

No. 4, "Eventide," by A. W. Thynne, is of much the same character as No. 2, and a similar adjustment would be advisable. With No. 2, however, the indications are that the exposure was fully adequate. The beauty of the tone values and the prevalence of half-tone not only show that the exposure was correctly judged, but that the subsequent technical treatment was equally well managed. The effect too, is not without a measure of pictorial attraction, and, altogether, the print attains a higher level than any other on the page.

Technical Treatment.

With No. 4 there appears to be a measure of over-development of the negative having regard to the grade of paper on which it is printed. In the absence of the negative, it is impossible to say whether under-exposure is also present or not, but the excess of contrast could be corrected by the substitution of a paper of a softer type, i.e., as far as it arises from over-development of the negative or the unsuitability of the printing paper.

"At the Moorings," is somewhat too dark all over and seems to display a measure of over-printing. The probability is that a lighter print would reveal better tone values.

Somewhat similar remarks, except with regard to the depth of printing, apply also in the case of No. 5, and, judging from the blankness of the sky, it seems probable that a softer grade of printing paper would afford a better tonal rendering.

Compositional Adjustments.

It will be observed that, in this example, the most prominent element of the picture—the tower on the left—is placed almost on the left-hand edge. The arrangement seems very lopsided, and, in a case like this, it would have been wiser if the tower had been brought more into the picture.

"A Country Pathway" shows a not inconsiderable advance in technique, for there is quite a fair amount of gradation both in lights and darks, nor is there any indication of an inadequate exposure. The composition, however, suffers from an excess of foreground and from the cutting off of so much of the upper portion. The addition of three-quarters of an inch to the top and the removal of a similar amount from the base would improve matters appreciably.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

THE VALUE OF "ATMOSPHERE."

STRICTLY speaking the atmosphere means nothing more than the mass of air surrounding the earth; but we use the word in a special sense when we speak of the "atmosphere" or the "atmospheric effect" in a picture. In certain cases the air may be quite clear and transparent, so that we can see plainly objects at great distances—visibility good. But in other cases, the air holds moisture in the form of haze, mist or fog, with or without the addition of dust and smoke—visibility fair, moderate or bad.

In photographs or other graphic representations we have to show three-dimensional objects on a single flat surface, and we have learnt to read into these conventional representations both solid forms and distances. The idea of form and solidity is assisted by light and shade, and the idea of distance by relative sizes; but the idea of distance is further aided by "atmosphere." Distant objects are always smaller in scale than when they are at close quarters, but the illusion is assisted when they are also more vague in form and detail, and lighter in tone.



Fig. 1.

All this is shown clearly enough, for example, in Fig. 1. We have no difficulty in realising that the nearer boat, the farther boat, the cliffs on the left and those on the right, came in that order at increasing distances. In Fig. 2 the individual leaves of the nearer trees are clearly and strongly defined; those of the distant trees are massed into vague light tones; similarly with the figures. The idea of distance is emphasised by the effect of "atmosphere."

In some cases the clearer the air the better it is for our purpose; but in other cases, especially in "pictorial" effects, the presence of more or less haze is a valuable asset. We can often, to a greater or less extent,



Fig. 2.

"cut out" the atmosphere by resorting to the use of a suitable filter. The extreme limit is reached by adopting the infra-red process, but only at the cost of completely falsifying some of the colour values.

The effect of mist is to alter the tone values, so that what we have to aim at is rendering these tone values as correctly as possible by means of appropriate exposure and development.

In Fig. 3 I not only tried to take advantage of the luminous haze prevailing, but I had (for once) an idea which I hoped to express. Probably most of those who notice the man will merely remark that he is none too well placed in the picture space. But what I had in mind was that it was little insignificant man who ploughed and sowed and reaped the field; who planned and built the house; who quarried the distant hill. For such a speck in a vast universe he performs many wonders. Alas, I realise that the print does not convey my idea at all. Well, 'tis better to have tried and failed than never to have tried at all.

I need hardly remind you that this is a fine time of the year for "atmosphere," which tends to be ladled out at times with disconcerting liberality. Nor need I remind you that many "poor visibility" subjects are of considerable pictorial value, and that you should keep your eyes open and your camera ready.



Fig. 3.

There are no special difficulties about photographing such subjects, nor is there any need for panchromatic material and filters. In many cases there is a general tendency to grey tones, and there is not such great contrast of tones as in brighter lighting. Personally, I should use any ordinaryort ho film or plate, without a filter. If there is one thing more than another to guard against it is over-development, which would spoil the range of light tones which are so important. When different kinds of subjects, including the "atmospheric" ones, are on the same spool it is of course awkward to allow for reduced development time unless the spool is cut up as soon as the sections are distinguishable. W. L. F. W.

"The A.P." Monthly Competitions

PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.

FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon (see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

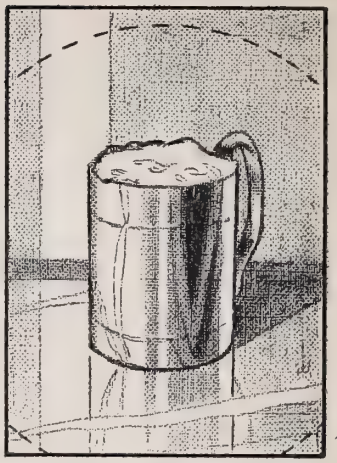
(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the November competition is Monday, November 30th, and for the December competition, Thursday, December 31st.

Picture Points

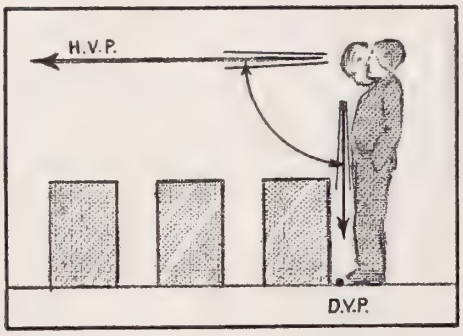
No. 27 (New Series) *by RICARDO*



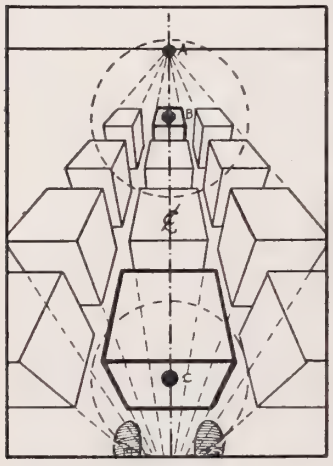
The Fundamentals of Perspective.

THE principles of perspective concern the artist more than they do the photographer, mainly because the artist has to *visualise* the whole effect before he can construct a single line, whereas the camera can only portray what it sees and promptly settles the "drawing" of the subject matter or perspective.

In last week's "Picture Points" it was shown that even so-called "verticals" have a vanishing point just as much as the horizontals, and that the nearer we are to any subject so do the contours converge more sharply.



A better understanding of this point can be gained by studying the first two sketches. The first illustration is a side view of a series of rectangular pillars, equal in shape and at an equal distance apart. The horizontal line of sight is shown leading to the horizontal vanishing point (H.V.P.), again shown at A on the second sketch. At the feet of the figure the downward vanishing point (D.V.P.) is shown at right angles to the horizontal line of sight. This point is a little below the base-line on the second sketch.



As the eyes sweep down from the horizontal to the feet, they follow the centre line (C.L.).

All the horizontal lines which are normally *parallel* on the ground to this centre line converge or vanish towards the H.V.P., while all *verticals* vanish towards the D.V.P. This is the inflexible rule of perspective. There are other vanishing points but they do not concern us at the moment.

The second sketch seems strange because of the distortion of the nearer objects and because of the extreme wide angle of sight specially drawn to include these two vanishing points. It is because of this wide angle of sight or "field" that it looks unusual, for the eye can only see objects in sharp detail for a few degrees while the eye is in a fixed position. For example, if we were to look at the point B, the pillar in heavy outline would be sharpest, while the surrounding pillars would get less sharp as they approached the dotted circle. Again, if we fix the eye on the point C in the foreground only those lines nearest this point would be sharp, while the others again would soften or be diffused as they bordered nearer the dotted circle.

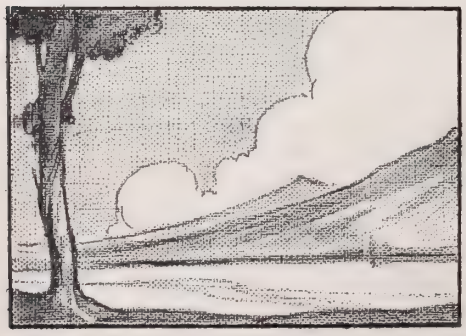


If, however, the eyes are moved to the left or right the vanishing points remain in the same position, but the objects that come in the centre of our line of sight immediately become *vertical*, and it is this fact that causes so much argument on the point of perspective. The camera sees all objects exactly as the eye *in a fixed position* sees them, and if we photographed them at a very large aperture, such as f/1 or even larger, then the print would represent the subject correctly, provided the eye were fixed in the right position on the print, and not allowed to wander from corner to corner. *(To be continued.)*

Opposing Lines.

ONE of the most useful devices for maintaining interest in the picture as well as for preserving balance, is that of including opposing lines.

If we have a number of lines all going in the same direction, especially when they are converging, there is a strong tendency for the eye to follow the lines, and should they go right to the edge of the print then there is strong competition between them and the main point of interest. To counter this, we can invariably place some form of tone, either in the composition of the subject matter or in the printing, on or near the converging lines so that it will stop and coax the eye back again into the picture.



In the left-hand sketch we have a very simple example. If the tree were missing there would be a tendency for the eye to follow the lines of the clouds, hills and lake to the left, out of the picture, but as it now stands, the tree acts as an opposing line and so helps to maintain the interest inside the four edges. Another example is seen on the right.



THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Street Photography at Night

By "NIGHTWATCHMAN."

PHOTOGRAPHS of night subjects never fail to create interest in the artistically minded, and now that the short days are here the amateur photographer can lengthen them by turning his attention to photography at night. Success depends largely upon patience, but the resulting photographs will repay the photographer for the time and care taken.

Perhaps those readers who live in the large towns and cities are more fortunate than their country brethren, but in these days of modern transport this is really no obstacle, for there are not many places which are not reached by bus or train.

The majority of cameras are suitable for night work providing the amateur does not exceed the limitations of his instrument and expect the impossible. I have seen some excellent night studies taken with a simple box camera which, when compared with some photographs taken with an expensive camera, showed no distinguishable difference. So long as the subjects permit of a long exposure, there is, after all, no reason why the cheap camera should not do the work perfectly. Naturally, ease of working is obtained by using a camera with a large-aperture lens, a rising and cross front, focussing screen and a lens hood to cut out extraneous light.

A firm tripod is essential for lengthy exposures and to avoid vibration. The photographer will find that a pocket torch is a very useful accessory when setting the shutter and altering the lens aperture in dark corners.

In the matter of exposure, which is perhaps the most difficult problem of night photography, it is impossible to lay down any rules. A few experimental "shots," together with the suggestions made in these notes, will give a rough idea of the exposures required.

Night photography covers a wide field and it is impossible to deal with the subject in one article, but street work is one of the most popular branches.

Londoners are probably the most favoured of all in the wide range of subjects available in their vast, well-lighted city. All round theatreland subjects can be found in plenty. Many of the theatres—and other buildings, too—are so brightly lit up and outlined by blazing signs of all shapes and colours that the exposure necessary to photograph them is no more than a quarter of a second or so at f/3.5, when using the fastest available films.

In and around the entrances to many theatres and cinemas there is so much light that, with care in choosing the instant of exposure, quite amusing "snapshots" of the queue waiting for the cheaper seats, or of the ticket-buyer choosing his seat or inspecting the "stills" outside the cinema may be made. Slow snapshots they will have to be, of course, but with patience, and some waste of film, they can be made.



Regent Street at Night.

For all these figure subjects a good basis of exposure is ¼ second at your widest aperture. The negatives will be under-exposed in parts; but then every night photograph is. Try one or two, in the brightest places, at 1/25th. Naturally, they will be more under-exposed—but print them all the same. As negatives, they may be shocking ghosts, but the prints will certainly be better, and may be good.

When operating in the streets and using a tripod, care must be taken to avoid causing obstruction. In some towns and parts of London a permit is required to use a tripod, but you will find that it is often possible to work from the doorway of a closed shop.

Wet nights provide excellent opportunities to secure pictorial effects. The reflections of the lights and of the signs in the otherwise dark street prevent this, even with a short exposure, from appearing as a blank expanse. Figures, traffic, islands with their posts, and even the edge of the pavement stand out quite clearly in silhouette against the lighted road. Exposures round about ¼ second at f/4.5 become adequate, where with a dry road five or ten times as long might have been needed. The longer exposures necessitated by dry streets are inclined to lead to very heavy over-exposure of such naked lights as are included in the picture—with the odd result that one can claim that wet streets are a cure for halation.

In street scenes you must beware of bright lights, such as the headlights of passing motor cars, shining into the lens.

As most readers know, these will have lines of light showing where their image has passed across the film. If it is necessary to make a long exposure—and, away from the brilliantly-lit centre of the West End, it usually is—the shutter must be closed whenever a vehicle with bright headlights looks like entering the field of view. Often a minute's exposure has to be made up of six ten-second instalments; be careful not to lose track of the total time.

Away from the brightly-lit areas night photographs of a rather different type can be made. The corner of a quiet street or square, with the portico of an old house picked out by a near-by street-light, often makes a charming picture. If it is possible to arrange that the light, although within the picture, is shielded from the lens by a tree-trunk, the corner of a house, an inn sign, or even a carefully posted figure, some very effective pictures may be made. Studies of this type are usually much enhanced by being taken on a slightly misty night; the reflection of the light on the mist makes the lamp look as if it really were a source of light and not merely a white patch on your print.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Hammersmith Hampshire House Photographic Society is staging an informal supper on Friday, December 11th, to celebrate the attainment of over 250 members—a total that is the highest in the Society's history. H.H.H.P.S. has always been a live and growing society, but the rate of growth has never been more marked than at the present time. Over a recent period the net gain in membership was 50 per cent greater than the highest previously recorded for the same period. New members are particularly enthusiastic, and we hear that the number desiring to take the beginners' classes is almost embarrassing to the secretary. A big attendance is expected on December 11th.

A new Kodachrome film, known as Type A, is now available. It is specially intended for use with Photoflood and half-watt lighting, with which no filter is needed for correct reproduction of colours. It is therefore considerably faster to this light than standard Kodachrome film, which requires a filter in artificial light. It should be noted that the new Kodachrome A gives incorrect colour rendering by daylight unless a special filter is used.

The Eighth Western International Salon will be held at Bristol from February 20th to 27th, 1937, and later will be transferred to Weymouth. Besides the usual open classes, there are to be special classes for novices, and for press and professional photographers. Full details, together with entry forms, can be had from the Salon Secretary, Mr. W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

Messrs. Ensign, Ltd., of High Holborn, London, W.C.1, have just published a new catalogue of their 16-mm. ciné cameras, projectors and accessories, under the title "Ciné for the Amateur." They have also issued up-to-date lists of the 16-mm. and 8-mm. films that they offer for sale to those who are amassing a library of films. Any or all of these can be had on application to Messrs. Ensign, Ltd., or a photographic dealer.

Messrs. M. W. Dunscombe, Ltd., Bristol, Sole Trading Distributors for the Ampro Corporation throughout the United Kingdom and Ireland, send us a copy of their new and enlarged illustrated catalogue giving full specifications of the Ampro range of 16-mm. motion-picture equipment designed for amateur and professional use. The catalogue is unique inasmuch as the whole construction of the machines is fully explained and illustrated, which will appeal to those who appreciate high-class precision technicalities. All important dealers are supplied with catalogues and will be able to stock and sell Ampro precision-built motion-picture equipment.

The winner of the Wallace Heaton Open Competition for the week ending November 14th, is Mr. R. D. Hughes, of 9, Hollin Park Road, Roundhay, Leeds, 8, to whom an award of 21s. has been made. Full particulars regarding this competition appear regularly each week in our advertisement pages.

Stolen.—From Cambridge Union Society or from rooms in Corpus Christi College, between October 24th and 31st, Nagel Pupille Camera No. 2420340, lens No. 101856; distinguishing marks: special clip for range-finder on underside of camera, loose mirror in view-finder. Reward for recovery is offered by Mr. B. I. Hunt, Corpus Christi College, Cambridge.

The Foth-Flex twin-lens reflex camera, giving pictures 2¼ in. square and fitted with an f/3.5 lens has been available for some time at £10 7s. 6d. A new model fitted with a Foth anastigmat lens of aperture f/2.5 has just been announced at a price of £13 10s. Like the older model, the focal-plane shutter gives a full range of speeds from 2 secs. to 1/500th, and has a delayed-action movement. Both models are obtainable from Messrs. Peeling & Van Neck, 4–6, Holborn Circus, E.C.1.

A handy little lantern-slide printing outfit has been sent us by Ensign, Ltd. This contains all the additions to his normal equipment that the photographer embarking for the first time on the making of slides is likely to require. It contains a 3¼-in. square printing frame, fitted with a glass and a set of interchangeable masks for the sizes 2¼-in. square, 4.5 × 6 cm., and 24 × 36 mm. The frame has guides for 35-mm. film for the convenience of the users of the smallest size mentioned. There is also a set of twelve combination cover-glass and spot binders. These consist of cover-glasses with binding-strips and spots ready attached, so that the slide merely has to be dropped into position and the strips gummed down. For masking the individual slides a packet of twelve masks in any of the sizes just mentioned is included in the outfit, which may be had from Messrs. Ensign, Ltd., High Holborn, London, W.C.1, for the sum of 5s. 6d. complete.

Readers are reminded that the Scottish Travel Association, of 2, North Charlotte Street, Edinburgh, 2, maintains a library of 16-mm. scenic films. This winter again these films will be available for loan, gratis, to bona fide amateur cinematographers and film clubs. Additions to the collection this year include a film showing a holiday in a motor yacht, one each on grouse shooting and deer stalking, and two in colour (Kodachrome) of the City of Aberdeen and the County of Stirling respectively. The only charge made for these films is for postage at the rate of sixpence for one reel, sevenpence for two and eightpence for three. A complete list of the films may be had on application.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 × 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½ × 3½ × 3 and each is supplied complete with a list of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Prices 2s. 6d. post free.

51. FLASHLIGHT.

THE ordinary rules for portraiture in daylight apply to portraiture by flashlight so far as arrangement of sitter, camera, angle of lighting, and reflectors are concerned.

Factors to be considered in flashlight work are: the amount of light employed, its nearness to the subject, and the tone of the general surroundings which may reflect light.

The main source of illumination (as more than one light may be used at times) should always be placed as high up as possible and arranged so that the angle of light is about 45 degrees with the head of the sitter. There are several good flash-lamps on the market for use with flashpowder, and one of these should be used. All of them embody the idea of applying a flame or spark to the mixture, which ignites instantaneously.

Flashpowders are obtainable ready made, and these with the makers' instructions that accompany them are recommended to all who attempt flashlight for the first time.

The following is a useful, home-made flashpowder, but it should be remembered that all flashpowders are more or less explosive and should, therefore, be handled with care:—

Sift dry magnesium powder (3 parts) on to a sheet of dry warm paper. Powder potassium chlorate (6 parts) and antimony sulphide (1 part).

Separate to the finest powder and sprinkle over the magnesium. Mix either with a feather or shake together lightly in a cardboard tube. 10 grs. will burn in about 1/30th of a second.

The following table gives approximate quantities of flashpowder required for fast panchromatic film or plate with stop f/8.

RELATIVE SIZES OF ROOM, MEDIUM LIGHT WALLS.

Distance of Main Object. Feet.	Length. Feet.	Breadth. Feet.	Height. Feet.	Grains required.
9	15	6	10	15
15	20	6	10	30
20	25	10	10	75
25	30	12	10	120
30	35	12	10	180

"The Amateur Photographer" ANNUAL LANTERN-SLIDE COMPETITION

THE following are the awards in our Annual Lantern-Slide Competition. As mentioned in last week's issue, a record number of slides were sent in this year and the standard was particularly high, very few of poor quality being entered. In addition to those winning Silver and Bronze Plaques and Certificates as given in the following lists, a number of others were purchased, making the total for the exhibition set up to 160. These have now started on their tour round the societies. The collection is fully booked up until May, 1937, and will be seen by thousands of amateur photographers in all parts of the country.

CLASS I. LANDSCAPE, WITH OR WITHOUT FIGURES, SEA SUBJECTS AND RIVER SCENERY.

SILVER PLAQUES.—"Down from the Hills," by R. W. A. Burgess, Ben Bhan, 193, Dimsdale Parade, Wolstanton, North Staffs; "Threshing-time," by H. C. Hickman, 15, Belmont Road, Southampton.

BRONZE PLAQUES.—"Mountain Grasses," by T. G. Earp, 14, Brushfield Street, Hyson Green, Nottingham; "The White Sail," by C. D. Milner, 33, Westgate, Hale, Cheshire.

CERTIFICATES.—"The Mountain in the Sky," by Miss E. A. Crouch, 96, Boleyn Road, Forest Gate, London, E.7; "Into Sutherlandshire," by G. B. Kearey, 2, Thomas Street, Crumpsall, Manchester, 8; "Purity," by Arnold T. Bailey, 21, Priestfield Avenue, Colne, Lancs; "One Fine Day," by W. Gregory, 13, Plumbley Drive, Manchester, 16; "Jolesfield Mill," by R. W. T. Collins, Woodlyn, Shakespeare Road, Worthing; "In Lakeland," by Victor E. Morris, Wellington House, East Grinstead, Sussex; "Lady of Avenal," by H. Rawcliffe, 687, Fair View, Linthwaite, Huddersfield; "On the Starboard Bow," by Ernest A. Penny, Holmedene, Clifton Road, Millbrook, Southampton; "The Mill at Hambledon," by B. Garth, 38, Church Street, Smedley Lane, Manchester, 8; "Stern View," by Peter Hennessey, Park Cottage, Netherton, Newton Abbot, S. Devon; "Hollentalklamm—Near Garmisch," by Albert E. Price, 34, Brockley Park, Forest Hill, London, S.E.23; "The Limited," by A. V. Bibbings, 58, Queen Street, Newton Abbot; "Night at Westminster," by H. Cartlidge, 56, West Grove, Hull; "Sulphelle Glacier—Near Mundal, Norway," by Mrs. Wraith, 41, Branksome Wood Road, Bournemouth; "The Chapel in the Snow," by P. B. Jenkins, c/o Hammersmith Hampshire House P.S., Hampshire Hog Lane, London, W.6; "On the Wallen Alp," by J. F. Cutler, 52, Gibbs Green, Edgware, Middx.

CLASS II. PORTRAITURE AND FIGURE STUDIES, WHETHER INDOOR OR OUTDOOR PICTURES.

SILVER PLAQUES.—"The Sentinel," by J. G. Phimister, 11, The Mall, Ealing, London, W.5; "Self-Portrait," by H. Bryce Thomson, 2, Belmont Grove (Off Clarendon Road), Leeds, 2.

BRONZE PLAQUES.—"The Centenarian," by A. V. Bibbings, 58, Queen Street, Newton Abbot; "Got it!" by A. B. Bishop, 36, King Road, Knowle, Bristol, 4.

CERTIFICATES.—"Dawn Yet?" by D. G. Wraith, 41, Branksome Wood Road, Bournemouth; "Me and my Shadow," by G. C. Backhouse, 16, Sandhurst Grove, Harehills Lane, Leeds; "The Deer Stalker," by G. B. Kearey, 2, Thomas Street, Crumpsall, Manchester, 8; "Playmates," by Fred Lord, Alandale, Crabtree Lane, Harpenden, Herts; "Two's Company," by C. D. Milner, 33, Westgate, Hale, Cheshire; "Catch That One!" by Miss E. A. Crouch, 96, Boleyn Road, Forest Gate, London, E.7; "Resting," by Leslie H. Openshaw, 22, Parklands Drive, Broughton, Preston, Lancs; "Draughts," by B. Garth, 38, Church Street, Smedley Lane, Manchester, 8; "Pengelly, Driver G.W.," by F. J. Zenas Carter, 12, Beaconsfield Street, Leamington Spa; "Knife Grinding," by R. Kermode, 80, Cambridge Road, Southport, Lancs; "Sunshade," by Stanley H. Clarke, 20, Glen Eldon Road, Lytham St. Annes, Lancs; "Welcome Shade," by S. D. Barnwell, 101, Sandon Road, Stafford; "Solitude," by J. G. Phimister, 11, The Mall, Ealing, London, W.5; "E. C. Sykes, Esq.," by B. Garth, 38, Church Street, Smedley Lane, Manchester, 8; "Here's the Best," by D. G. Wraith, 41, Branksome Wood Rd., Bournemouth.

CLASS III. ARCHITECTURE, INTERIOR AND EXTERIOR.

SILVER PLAQUES.—"Old Menton," by R. Kermode, 80, Cambridge Road, Southport, Lancs; "Old Doorway—Norton-in-Hales," by William Cliff, Longfields, Eleanor Crescent, Newcastle, Staffs.

BRONZE PLAQUES.—"The Water Butt," by H. Bryce Thomson, 2, Belmont Grove (Off Clarendon Road), Leeds, 2; "St. Paul's," by Allan P. Morris, 81, Ainsworth Road, Radcliffe, Lancs.

CERTIFICATES.—"The Four Dauphins Fountain—Aix," by R. Kermode, 80, Cambridge Road, Southport, Lancs; "The Refectory—Caldey Abbey," by G. G. Hoare, 205, Moor Green Lane, Moseley, Birmingham, 13; "Sunshine Cottage," by A. H. Lucas, 317, St. Saviour's Road, Leicester; "At Appletreewick," by Edward C. Sykes, 2, Newlands Avenue, Whitefield, Near Manchester; "South Doorway—Tewkesbury Abbey," by Victor E. Morris, Wellington House, East Grinstead, Sussex; "An Old House—Limburg," by L. W. Offord, 18, Chesham Road, Kemp Town, Brighton, 7; "12th Century Wood Carving, Tjugum Church, Norway," by Samuel J. Beckett, Pineville Hotel, West Cliff, Bournemouth; "Meditation," by Miss Anne Jackson, 61, Richmond Grove, Manchester, 13; "Chateau de Chillon, Montreux," by R. Cook, The Coppice, Cromwell Road, Fulwood, Preston, Lancs; "Sunshine Alley," by Cyril E. Edgar, 40, Shardeloes Road, London, S.E.14; "The Paley Pulpit, Carlisle Cathedral," by Edward Steel, 16, Clifton Street, Carlisle; "Caernarvon Castle," by E. Dodshon, Durham House, 124, Old Christchurch Road, Bournemouth; "The Font," by Thomas Woods, 7, Easedale Road, Heaton, Bolton; "B.B.C.," by Hubert Henshaw, 149, Clarence Street, Bolton.

CLASS IV. FLOWERS, FRUIT, AND OTHER "STILL-LIFE" SUBJECTS.

SILVER PLAQUE.—"Laburnum," by Samuel J. Beckett, Pineville Hotel, West Cliff, Bournemouth.

BRONZE PLAQUE.—"A Window in Blanchland, Northumberland," by John Hume, 61, Jesmond Dene Road, Newcastle-on-Tyne.

CERTIFICATES.—"Pageantry," by R. C. L. Herdson, 88, Elfindale Road, Herne Hill, London, S.E.24; "Window Ledge," by T. Raybould, 6, Willows Road, Walsall, Staffs; "Mimosa," by W. Gregory, 13, Plumbley Drive, Manchester, 16; "Double White Achillea," by Clarence Ponting, The Little House, Pangbourne, Berks; "Orange-juice," by D. G. Wraith, 41, Branksome Wood Road, Bournemouth; "Legato," by J. G. Phimister, 11, The Mall, Ealing, London, W.5; "Syringa," by Fred Lord, Alandale, Crabtree Lane, Harpenden, Herts; "Glass," by E. B. Marks, Aalsmeer, Regent Street, Stoke-on-Trent, Staffs.

CLASS V. NATURAL HISTORY SUBJECTS.

SILVER PLAQUES.—"Victor," by Edward C. Sykes, 2, Newlands Avenue, Whitefield, Near Manchester; "Group of Puffins," by H. S. Thompson, 89, Tynemouth Road, Newcastle-on-Tyne, 6.

BRONZE PLAQUES.—"Peregrine Falcon at Eyrie," by Arthur Brook, Market Street, Builth Wells, Breconshire; "Female Yellow Wagtail at Nest," by G. B. Kearey, 2, Thomas Street, Crumpsall, Manchester, 8.

CERTIFICATES.—"Male Lions (Whipsnade)," by H. S. Thompson, 89, Tynemouth Road, Newcastle-on-Tyne, 6; "Nesting Time," by Thomas Woods, 7, Easedale Road, Heaton, Bolton; "Siesta," by R. W. A. Burgess, Ben Bhan, 193, Dimsdale Parade, Wolstanton, North Staffs; "Ducks," by Ernest W. Chadwick, 12, Linden Avenue, Dewsbury Road, Leeds, 11; "Eagle Owl," by B. Garth, 38, Church Street, Smedley Lane, Manchester, 8; "Rover," by A. B. Bishop, 36, King Road, Knowle, Bristol, 4; "Sandpiper at Nest," by Horace Swindlehurst, 1, Herbert Street, Padiham, Burnley, Lancs; "Tigress," by C. D. Milner, 33, Westgate, Hale, Cheshire; "Griffon Vulture," by Miss Anne Jackson, 61, Richmond Grove, Manchester, 13; "Home of the Thrush," by Henry Riley, Brantwood, Manchester Road, Westhoughton, Near Bolton, Lancs.

CLASS VI. LANTERN SLIDES IN COLOUR (*Not Hand-coloured*).

SILVER PLAQUES.—"Moorland," by H. Foscutt, 19, Doncaster Road, Leicester; "Silver Solitude," by J. H. Clark, 304, Camberwell New Road, London, S.E.5.

BRONZE PLAQUES.—"Over the Hill," by R. M. Fanstone, 16, Palmerston Street, Romsey, Hants; "Ancient Egyptian Temple," by A. Talbot, 51, Harold Road, Upper Norwood, London, S.E.19.

CERTIFICATES.—"Sunshine at Raglan," by Miss M. Wight, Mordiford, Hereford; "Fishers We," by H. Ellerton, 56, High Street, Newchapel, Stoke-on-Trent, Staffs; "Here in the Quiet Hills," by H. Foscutt, 19, Doncaster Road, Leicester; "Birch," by J. H. Clark, 304, Camberwell New Road, London, S.E.5; "A Find," by R. M. Fanstone, 16, Palmerston Street, Romsey, Hants; "Woods in Autumn, by Miss Isobel Simpson, 369, Blackness Road, Dundee; "An Autumnal Scene," by A. Talbot, 51, Harold Road, Upper Norwood, London, S.E.19; "Anemones," by George S. Harrison, 29, St. Mary's Parade, Lancaster.

CLASS VII. CHAMPION CLASS. *Open only to those who have won Silver or Bronze Plaques in "The Amateur Photographer" Lantern-Slide Competitions.*

"Laburnum—A Decorative Panel," by Samuel J. Beckett, Pineville Hotel, West Cliff, Bournemouth.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

DUFAYCOLOR FOR SUNSETS.

SIR,—In the November 11th issue of "The A.P." L. C. (London) wants to know how to make sunset pictures on Dufaycolor. Perhaps my own experience will help him.

I did many successful pictures of sunsets, processed by Dufaycolor, and found quite correctly exposed by the firm.

I used the Avo II electric exposure meter. The leaflet suggests 400 H. & D. speed for the preliminary setting; this gave me 1/25th sec. at f/4. I used it for the first snap, and for experience, immediately after, leaving f/4, I tried 1/10th sec. for the same view (both being taken within 30 seconds). Then I returned to 1/25th sec.

When I received the film processed, all snaps were excellent, no difference at all could be found for the two different exposures. I used another spool in the same way, and now I have 18 excellent sunset pictures (9 on each spool with Rolleiflex 6×6).

In this little collection I have sunsets with or without sun in the picture, brilliant clouds and dark ones, and the remarkable thing is that the blue parts of the skies are very correctly blue, and everyone knows that blue is the most difficult colour to render correctly in colour photography.

I may add that the pictures make excellent lantern slides.—Yours, etc.,

CH. REY, S.J.

(Director St. Louis Observatory, Jersey.)

A SILVERED REFLECTOR.

SIR,—A contributor has already suggested making a reflector by saving pieces of tinfoil and pasting them on a sheet of cardboard. However, collecting suitable pieces of tinfoil, free from tears and crinkles, may be a longish job, and a more uniform surface, if not quite so brilliant, may easily and quickly be obtained by purchasing penny sheets of silvered paper from a stationer's. Two such sheets will suffice to cover a sheet of heavy cardboard, the largest size obtainable, 25×30 in., and costing only a few pence. After pasting the silvered paper on the cardboard the job may be finished off by binding the edges with passe partout. This reflector is much more efficient than white cardboard or cloth, and amply repays the small cost and time spent in making it.—Yours, etc.,

C. P. SINGLETON.

WHAT IS A MINIATURE CAMERA?

SIR,—I was very interested in the article that appeared in *The Amateur Photographer* of November 4th, on miniature cameras: "What is a Miniature Camera?"

In this article you tend to define miniature cameras by the size of the picture obtained, giving as upper limit 6×6 cm. (2¼×2¼ in.). I find that it would be much better to define them by the focal length of the normal lens employed.

By "focal length of the normal lens employed" I mean that of the lens fitted on the camera for all-round work, that being of 9-cm. for the 6×6 cm. films, 7.5-cm. for the 4.5×6 cm. ones, and 5-cm. for 24×36 mm. pictures on 35-mm. ciné film, excluding the use of all telephoto or wide-angle lenses.

Therefore, the focal length of the normal lens used for a 6×6 cm. picture being 9-cm., that would be the maximum normal focal length allowed on miniature cameras.

This does not mean that a picture taken with a 15-cm. telephoto lens is not a miniature, so long as the dimensions of the negative do not exceed 6×6 cm., as the focal length of the normal lens employed does not exceed 9 cm.

In "What is a Miniature Camera?" it was queried whether pictures taken on portions of larger negatives and subsequently enlarged, should be considered of miniature size or not.

The above-mentioned definition excludes all pictures taken on 6×9 cm. film and upwards, unless the camera is specially constructed for taking sixteen 4.5×6 cm. pictures or twelve 6×6 cm. ones per spool of 6×9 cm. film.

I most strongly defend this definition, as the technique of a picture taken with a miniature camera is entirely different from that used when taking the same picture the same size on a portion of larger film with an ordinary camera. The focal length of the former camera lens being much shorter, the camera will be placed much nearer the subject, if this is not at infinity, and a different perspective will more than likely ensue. If the subject is at infinity it is impossible to obtain the same size picture on a miniature negative as on a portion of a larger film taken with an ordinary camera (using in both cases the normal lens).

I therefore think that if the miniature camera is to be kept to a class by itself, all pictures that do not fulfil the above-mentioned conditions should not be classed as miniatures, else one day we may see corners of whole-plate negatives exhibited as miniatures.—Yours, etc.,

R. SCHAUFFELBERGER.

Exhibitions and Competitions CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in this issue.

Wallace Heaton "Open Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

Eighth International Photographic Salon of Japan.—Open, November (Tokyo and Osaka). (Sec., International Photographic Salon, Tokyo, Asahi, Shimbun, Tokyo, Japan.)

The Third Yorkshire Salon, 1936, at Mortimer Gallery, City Hall, Hull.—Open, October 31–November 30. (Graham Fletcher, Netherlea, Kirk Ella, East Yorks.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.)

Royal Photographic Society Sub-standard Film Competition during December. (J. F. Marshall, Hon. Sec., Kiné Group, R.P.S., 35, Russell Square, London, W.C.1.)

Borough of Ealing Public Libraries Photographic Exhibition and Competition.—December 9–10. Open to all residents in the Borough. (M. L. Hodges, Librarian, Hanwell Public Library, London, W.7.)

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr., 69, Antwerp.)

Camera Club Members' Exhibition, 1936.—Open November 25–December 18. (The Secretary, The Camera Club, 17, John Street, Adelphi, London, W.C.2.)

Fourth (Third International) Wilmington Salon of Photography.—Entries, December 15; open, January 18–31. (Secretary, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.)

Fourth Scottish Amateur Film Festival, Final Adjudication and Public Show, February 20; entries, December 31. (Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.) Cash prizes.

Preston Scientific Society Twelfth Annual Open P.S.—Entries, January 8; open, February 1–13. (E. Eastham, 130b, Church Street, Preston, Lancs.)

S. London P.S. 41st Annual Exhibition.—Entries, January 18; open, February 13–March 13. (H. S. Adams, 40, Stockwell Park Road, S.W.9.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

29th Scottish National Salon.—Entries, January 23; open, commencing February 20. (John J. Robertson, Hon. Sec., Scottish National Salon, Art Gallery and Museum, Perth.)

Ilford P.S. International Exhibition.—Entries, January 30; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

IVe Salon International Albert Ier.—Open, March 2–16; entries, January 31. (M. Roger Populaire, 18, rue de l'Egalité, Charleroi, Belgium.)

Western Eighth Annual Salon of International Photography.—Entries, February 1; open, February 20–27 (Russell Town Studio). Also at the Dorothy Café, Esplanade, Weymouth, from March 8–13. (W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol.)

Runcorn C.C. North-West Cheshire Salon of Photography.—Entries, February 6; open, March 10–13. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Birmingham P.S. 46th Annual Exhibition.—Entries, February 6; open, February 27–March 13. (E. H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham, 2.)

Hackney P.S. 48th Annual Exhibition.—Forms due, February 9; exhibits, March 1; open, March 3–6. (Walter Selfe, 24, Pembury Road, Clapton, London, E.5.)

L.M.S. (London) P.S. Twelfth Annual Exhibition, open to Great Britain and Northern Ireland.—Entries, February 12. (Clarence Pursell, Chief Accountant's Office, L.M.S. Rly. Co., Euston Station, London, N.W.1.)

St. Petersburg C.C. Second Annual Pictorial Salon of Photography.—Entries, February 26; open, March 3–17. (R. Kendal Williams, 602, Snell Building, St. Petersburg, Florida, U.S.A.)

Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1; open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Eighth International Salon of Photographic Art (Brussels).—Open daily (except Fridays) from April 3–18. (M. Devaivre, 152, rue Markelbach, Brussels, 3, Belgium.)

Brighton and Hove C.C. International Exhibition of Pictorial Photography.—Entries, March 15; open, April 14–May 1. (E. K. Robins, Little Toll, Isfield, Uckfield, Sussex.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

The Division of Films for Spooling

By S. E. L. MOIR.

One of the problems of any long film is where to end and where to begin the several successive spools. The following article considers the various methods which have so far been tried, and indicates a practice that is overwhelmingly successful from the amateur point of view.

ON several occasions recently I have been somewhat concerned at the unskilful manner in which full-length amateur productions have been cut up for purposes of spooling. In most cases, the favoured procedure seems to be that of loading the first spool with as much film as it will conveniently hold—and then to go on loading further and additional spools in a similar way.

Now this, I need hardly say, is a matter of small account wherever two projectors are available for use in showing. Here it is possible to jump the breaks between one reel and the next—so that projection becomes to all intents continuous. But not always can the use of two projectors be enjoyed ; and it is in these circumstances that casual methods of dividing full-length productions indicate lack of regard for the requirements of dramatic unity and for emotional reactions on the temperament of audiences.

Early Lessons.

In the early days of silent cinematography, it was the exception rather than the rule for any theatre to possess more than one cinematograph. This did not facilitate the smooth flow of those "full-length" two-reelers which came along as soon as the new industry began to develop ; but it did lead to the development of a definite technique of film division. From what I am able to remember of this, the initial reel was made to end on a striking climax—whilst the second reel gradually descended from this to the normal action *tempo*. Maybe the method was borrowed from an existing technique of the two-part feuilleton (since it was soon afterwards shamelessly exploited in the weekly-episode "serial" films).

At first sight, it would appear that this is an excellent technique for the amateur to adopt, the audience being kept at a high pitch of excitement whilst the operator is changing over as quickly as he can from one reel to the next. But is it entirely necessary to keep the audience breathlessly waiting for the following reel ?

The answer is, No. For the only thing that can create a tiptoe excitement is the dramatic element of the film itself, and to exploit this is to place sensationalism before cinematography. It is stressing an isolated aspect of production at the expense of all other aspects ; and it is better, I think, for audiences to appreciate films as films and not as sensational little fictions.

Obviously, to bring about this improved state of affairs it will be necessary to discard the earlier methods of keeping audiences in suspense and to concentrate instead upon making each reel of the film as complete and self-contained as circumstances will allow.

Unity.

Eisenstein—who appears to have neglected no phase of production technique—himself makes use of this method to the extent that many single reels from his productions can be shown as unified works complete in themselves.

What the amateur must therefore decide is at what point or points he shall divide his production. Naturally, if this can be split up into two or three reels of approximately equal length, so much the better ; but more often than not it will be found impossible to preserve unity in the spools without having some spools larger than the others.

Much of the difficulty can be overcome—where possible—by closing a reel at the end of one particular sequence, which is not referred to again until the end of the film. By the adoption of this procedure, too, single reels of this and any film so treated can be loaned to individuals and societies without any support from the remaining sequences.

Apart from these considerations, there is a certain facility of direction and editing—any film which is planned as a set of more or less complete reels being far easier to view as a project than the same film visualised in its entirety.

But these are extraneous arguments ; although favourable to the suggestion, they do not emphasise the primary importance of intelligent division—which, after all, is to effect the unavoidable breaks between reels in such a way that it is seldom necessary to sacrifice more than the minimum of enjoyment.



In collecting material for building up a film illustrating the life of those who work in the country, every opportunity should be taken of finding backgrounds and surroundings that breathe the spirit of the countryside.

ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

FORTHCOMING EVENTS DURING DECEMBER, 1936.

DATE.	EVENT.	PLACE.	DATE.	EVENT.	PLACE.
Dec. 1–2.	Scottish National Fat Stock Club Show	Edinburgh.	Dec. 25.	Christmas Day.	
,, 2.	Football—Scotland *v.* Wales ..	Dundee.	,, 26.	Boxing Day—Bank Holiday.	
,, 7–11.	Smithfield Club Cattle Show ..	London.	,, 26.	Piping Competition—Scottish Pipers' Association ..	Glasgow.
,, 8.	Rugby—Oxford *v.* Cambridge..	Twickenham.	,, 26–28.	Racing	Kempton Park.
,, 14–Jan. 23.	Christmas and New Year Carnival..	Glasgow.	,, 31.	Steeplechase Meeting	Cheltenham Spa.
Dec. 12–Jan. 9.	Christmas and New Year Carnival..	Edinburgh.	,, 31.	New Year Celebrations, including Burning-out the Old Year	Biggar.
Dec. 20–Jan. 2.	Christmas Carol Services in English Cathedrals.				

Heighten Your Pictorial Sense

By M. A. LOVELL-BURGESS.

IF you are ever going to make a worthwhile contribution to the production of films you need to develop your visual faculties. There are, roughly, two types of mind—the abstract and the objective. There are the people to whom learning comes more easily by the eye than the ear. They get an instinctive satisfaction from images, form, colour and texture ; from handling and touching. They respond emotionally to pageantry, ritual, symbolism and order. They are stirred by marching, music and flying banners, and could look for hours at a sunset or cloud formation. They are objective in their outlook. The abstract minded are good at detail. They liked mathematics and languages at school, and can be brilliant at bridge.

It is important for you, as an amateur ciné worker, to know in what category nature has placed you, because the quality of your future work entirely depends on it. The people who assimilate ideas more easily by listening than by seeing do their best work on the technical side. And if they are technically minded, and join an amateur ciné club they are sure to get plenty of opportunities to practise their hobby, and to learn all there is to learn about cameras, lighting, projecting, developing and editing. But practice is not so easy for the amateur whose ambition it is to direct a film. Until he feels sufficiently sure of himself to demand his own unit at the club he has to gain experience on his own. Here are a few ways in which this can be done other than by actual filming.

Next time you go to the cinema, and do not like the treatment of the story in a particular film, do not just condemn it and leave it at that. Go home and, with paper and pencil, sketch out how you would have handled this or that scene if you had been directing. Then contrast it with the original scene and give yourself your reasons for your alterations.

If you are sensitive to the magic of poetry try and find out, as you read, what images are evoked in your mind, because the imagination is particularly active under the influence of rhythm. How would you translate, say, the first verse of Gray's famous Elegy into a scenario ? In one four-line verse you get four pictures—the curfew tolling the knell of parting day, the lowing herd, the ploughman plodding wearily homeward, and the oncoming of darkness.

This translation of mental processes into visual images is a process which is always going on to a certain extent, but particularly when one is reading a story. Practice in this, as in everything else, makes for perfection. So when next you read a novel do not be content merely with following the story. Break off occasionally and try and translate the scene you have just read into vivid pictures in your own mind. As a further exercise in imagination deliberately alter the story, using the novelist's settings.

A particularly good exercise in visual imagination is to listen alone to a play on the wireless, particularly if the lights are switched off. Let your imagination see the scene before television does it for you.

In this pictorial thinking do not be over-influenced by talkie technique. Remember you are in training to produce silent films which are more capable of rapid movement because unhampered by sound.

Finally, study good photographs. If you possess back numbers of "The A.P." don't say you haven't any good photographs, because you have a whole gallery of them. We need to familiarise ourselves—we who are brought up on newspapers and books and wireless and conversation—with images, grouping (natural and artificial), and the possibilities of light and shade. Not by the ear but by the eye shall we learn this black-and-white magic we call cinematography.

"The A.P." Monthly Competitions

AWARDS FOR OCTOBER.

THE exhibition season is well exemplified in the number and quality of the prints entered in "The A.P." competitions for October. This applies particularly to the Advanced Workers' class, which again included entries from all over the world. The number of entries in the Beginners' section was also above the normal, and contained some excellent efforts. The awards are as follows :—

ADVANCED WORKERS' SECTION.

First Prize.—"Bronzes," by R. C. Leighton Herdson, Strathallen, 88, Elfindale Road, Herne Hill, London, S.E.24.

Second Prize.—"The World Forgetting . . . ," by Cecil Milner, 40, Merton Hall Road, Wimbledon, London, S.W.19.

Third Prize.—"Talking on the Hillside," by T. Y. Young, 1½ Yin Fen Chiao Loong, Soochow, China.

Mounting Prize.—"Jolesfield Mill, Sussex," by R. W. T. Collins, Woodlyn, Shakespeare Road, Worthing.

Certificates of Merit.—"A Following Wind," by William Jackson, 105, Park Grove, Hull ; "Dawn," by Charles Mason, 33, Bolbec Road, Newcastle-on-Tyne, 4; "Home in the Rain," by A. James Soye, 23, Belvedere Park, Stranmillis, Belfast, N. Ireland.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2 and Class 3 respectively.

Those awarded Honourable Mention are as follows : Yahya Arif (Cairo) ; Rao Sahib V. Aiyar (Calcutta) ; Hubert M. Bond (Woking) ; (3) J. H. Clark (Camberwell, S.E.) ; (2) R. W. T. Collins (Worthing) ; J. F. Cutler (Edgware) ; (2) Mrs. Vera M. Forsdyke (Mill Hill, N.W.) ; (3) James C. Gilchrist (Pitlochry) ; (2) William Jackson (Hull) ; Francis E. Jones (Tyldesley) ; Dr. S. D. Jouhar (Twickenham) ; (2) Mrs. K. M. Parsons (Reading) ; (2) Alan Rowley (Finchley, N.) ; R. T. Ryan (Cape, S. Africa) ; (2) George A. Slight (Forest Hill, S.E.) ; Leslie Towndrow (Great Crosby, Liverpool) ; A. James Soye (Belfast) ; L. Strong (Northumberland) ; G. T. Yang (Soochow, China) ; (2) T. Y. Young (Soochow, China).

INTERMEDIATE SECTION.

First Prize.—"Bidston," by J. I. Stephens, Strathy, Eign Road, Hereford.

Second Prize.—"Still Life : Bowl with Apples," by L. Woolley, Crofton, 165, Newland Park, Hull.

Certificates.—"Shadows on the Wall," by B. R. Ballimoria, 3, Esmond Road, Chiswick, London, W.4 ; "Washing Day, St. Ives," by James Broadbent, Meanwood Hill, Leeds, 6 ; "A Roof-top," by D. Maclean, The College, Wyr, Near Ashford, Kent ; "Over the Hills," by William E. Warner, 40, Rochester Road, Coventry.

BEGINNERS' SECTION.

First Prize.—"Spring," by C. R. Bailey, 3, Essex Road, Gravesend.

Second Prize.—"The Three Adventurers," by The Rev. J. Hughes, Ingleside, Shoreham-by-Sea.

Certificates of Merit.—"The Skylight," by Thomas Bowker, Harewood Hill, Oakworth, Keighley ; "General Post Office, Calcutta," by Miss Phyllis Platel, 2, Corporation Street, Calcutta ; "Loch Awe," by Miss D. M. Willis, 248, Hungerford Road, Crewe, Cheshire ; "Fishing," by K. C. Yong, 11, Selangar Road, Penang, S.S.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, November 25th.

Battersea Men's Inst. C.C. Demonstration of Various Enlargers.
Bayswater and Paddington P.S. "Miniature Camera Work." "Minicam."
Bethnal Green C.C. Portraiture—Demonstration and Practice.
Birkenhead P.A. Studio Night.
Birmingham P.S. (Ciné Sec.). "Negative-Positive and Reversal." G. H. Sewell.
Borough Poly. P.S. "Photography of Interiors." W. H. Boon.
Brighton and Hove C.C. "A Visit to Soviet Russia in 1934." J. W. Ray.
Bristol P.S. Discussions by Members.
Cheltenham C.C. "Amateur Cinematography." W. Fletcher Cooper.
Chorley P.S. "Searching for the Second Sun." W. P. Brotherton.
Coventry P.C. "With Rucksack and Camera in the Alps." A. Hackett.
Croydon C.C. Discussion. Conducted by E. J. Wadham and D. S. Rose.
Dennistoun C.C. "Enlarging." N. K. Dickie.
G.E. Mechanics' Inst. P.S. "Pictorial Photography" (continued).
Hinckley and D.P.S. 1936 Alliance Competition Prints.
Leigh Lit. S. Whist Drive.
L.M.S. (London) P.S. "Novice to Fellow." R. H. Lawton.
Northallerton and D.P. and C.S. Dorothy Wilding's Portfolio. G. Todd.
Northamptonshire N.H.S. "Some Masterpieces of Photography." Dudley Johnston.
Partick C.C. Visit to "Bulletin" Offices.
Phœnix C.C. "Pictorial Work with Modern Roll Film." Kodak, Ltd.
S. Suburban and Catford P.S. Ciné Evening. Outing Films.
Worcestershire C.C. Members' Evening.

Thursday, November 26th.

Accrington C.C. L. and C.P.U. Slides.
Armley and Wortley P.S. "Southern France." W. E. Gundill.
Blyth and D.C.C. Indoor Photography. Members' Night.
Bolton C.C. "A Few Thoughts on Technique." T. Trevor Potts.
Brighouse C.C. "Picture-Making and Worth-while Photography." H. G. Grainger.
Bury P.S. "Algiers and some Cities of Italy." O. Harris.
Camberwell C.C. Monthly Competition.
Cardiff C.C. "Bromoil." Messrs. Kodak, Ltd.
Coatbridge Co-op. C.C. G.D.U. and S.P.F. Colour Slides.
Dennistoun C.C. Whist Drive.
Greenock C.C. "Composition." J. W. Coombe.
Hampshire House P.S. "Some Little Downland Churches." F. R. Williams.
Howard De Walden P.C. "Eyes and No Eyes." C. L. Clarke.
Hull P.S. "Zermatt and the Bernese Oberland." C. J. Chislett.
Isle of Wight C.C. "Bromide Printing." F. W. Beken.
Keighley and D.P.A. Y.P.U. Trophy Prints from 23rd to 27th November.
Kinning Park Co-op. C.C. G.D.U. Portfolio.
Letchworth C.C. "Nature Photography." Ray Palmer.
Liverpool A.P.A. "Flight in Natural History." J. A. Speed.
Loughborough P.S. "Lantern-Slide Making." Fred Green.
Newcastle and D.A.C.A. "From the Processed Film to the Screen." G. Lough.
Newport and Mon. P.S. Exhibition: "Photograms of the Year."
N. Middlesex P.S. N.M.P.S. Annual Film Show. Members of Ciné Section.
Oldham P.S. Portfolio of Prints. Studio Briggs.
Padiham and D.P.S. "Composition." M. O. Dell. Closing date Portrait Competition.
Richmond C.C. "The Kodachrome Process." S. T. Ternouth.
Singer C.C. Cinema Night. B. A. Stevens.
Stourbridge Inst. P.S. "Amateur Photographer" Prize Prints, 1936.
Stretford C.C. "Printing Processes." C. W. Bradley.
Sunderland P.A. "The Dufaycolor Process." S. Baxter.
Urmston and D.P.S. Monthly Competition. Subject, "Portrait."
Watford C.C. "Combination Enlarging." W. E. Ginger.
Wimbledon C.C. "Amateur Photographer" 1935 Prize Slides.

Friday, November 27th.

Royal Photographic Society. Informal Meeting of Kinematographic Group.
Bethnal Green C.C. "Southdown Rambles." Slides by A. H. Page.
Brighton and Hove C.C. Committee Meeting.
Colne C.C. "Hills and Dales of Derbyshire." S. Greenwood.
Dartmouth Lit. and Debating S. (Phot. Sec.). "A.P." Prize Slides, 1936.
Harrogate P.S. "Architectural and Record Photography." Crowther Cox.
King's Heath and D.P.S. Alliance 1936 Competition Slides.
Leigh Lit. S. "Kirkcudbright." T. B. Howell.
Southend-on-Sea and D.P.S. Lantern Lecturette Competition.
St. Helens C.C. Demonstration for Beginners. J. Gorse.
Walkden and D.P.S. Members' Night. Artificial Light Photography.
Wimbledon Ciné C. Films from Sutton Movie Makers.

Saturday, November 28th.

Royal Photographic Society. Opening of Exhibition of Kinematography.
Ashton-under-Lyne P.S. Closing of Annual Exhibition.
Edinburgh P.S. Opening Day of Members' Exhibition.
Hackney P.S. Outing—Limehouse.
Howard De Walden P.C. Criticism of "Photograms."
Manchester A.P.S. Opening of 51st Annual Exhibition.
Manchester A.P.S. "Photography with Faith, Hope and Charity." J. P. Growther.
Wimbledon Ciné C. Associate Members' Meeting.

Sunday, November 29th.

Todmorden P.S. Programme of Ciné Films. R. Berry (Ciné).

Monday, November 30th.

Ashington and Hirst P.C. Enlarging and Printing.
Bexley Heath P.S. "Two Ancient Northern Cities." E. R. Bull.
Blackpool and Fylde P.S. "Colouring and Binding Lantern Slides," A. V. Mellor.
Bournemouth C.C. Colour Slides by the Rev. T. B. Eddrup.
Bradford P.S. "Charcoal Black and Etchadine." Messrs. Geo. H. Potts, Ltd.
City of London and Cripplegate P.S. "Combination Enlarging." A. F. Snell.
Dewsbury P.S. "Wild Life by the Waterside." A. Gilpin.
Erdington and D.P.S. "Film-Pack Development." J. E. Hall.
Finchley A. Ciné S. "Editing Non-theatrical Film." Mr. Pullin.
Glasgow and W. of S.P.A. "Papers and Negatives." G. S. Nicol, Jun.
Ipswich and D.P.S. East Anglian Fed. Portfolio. Bansall Shield Prints.

Monday, November 30th (*contd.*).

Kidderminster and D.P.S. "An Hour with a Naturalist." H. Thompson.
Kingston C.C. "The Ancient Town of Rye." E. W. Light.
Lancaster P.S. "Mood and Composition." E. Rogers.
Leeds C.C. "A Chat on Colour Filters." S. Bridgen.
Leeds University P.S. Enlarging (Demonstration). F. R. A. Armstrong.
Leek P.S. Demonstration. H. Plant.
Liverpool A.P.A. "Intensification and Reduction." Willis Nevitt.
Manchester A.P.S. "Roughing it in Scotland." G. B. Kearey.
Newcastle (Staffs) and D.C.C. Lantern Lecture. R. W. A. Burgess.
Oldham Equitable P.S. "An Effective Finish for your Best Prints." A. E. Petrie.
Oxford P.S. "Round about Oxford, etc." Some Dufaycolor Pictures. R. Rose.
Peterborough P.S. Landscape Competition Closes. Lantern-Slide Competition Closes.
Phœnix C.C. Closing Date Annual Competition.
Preston C.C. Portrait Section.
Southport P.S. "A Talk on Ireland." J. Maxwell Boyd.
S. London P.S. Visit to the Ciné Group's Studio.
St. Helens C.C. Lantern Slide Postal Club Exhibition Slides.
Tunbridge Wells A.P.A. "Amateur Photographer" Prize Slides, 1935.
Wallasey A.P.S. L. and C.P.U. Print Folio.
Walsall P.S. "Elementary Composition." A. J. Watts.
Walthamstow and D.P.S. Modern Aids to Indoor Portraiture. Messrs. Kodak.

Tuesday, December 1st.

Royal Photographic Society. Lecture—Exhibition of Kinematography.
Basingstoke C.C. "Miniature Negative Photography." Messrs. Leitz (London).
Birmingham P.S. "Pictorial Photography and Composition." Fred Green.
Blackpool and Fylde P.S. "Amateur Photographer" Prize Slides, 1936.
Bridge of Allan P.S. "The Highlands North and West of Inverness."
Cambridge P.C. "Portraiture." H. Yolland Moyse.
Doncaster C.C. "Photographic Chemicals." Dr. W. B. Price.
Dunfermline P.A. Hat Night. Ask a Question.
Exeter C.C. Making Lantern Slides. Practical Demonstration.
Grimsby P.S. Y.P.U. Trophy Prints (Pictorial).
Guildford and D.C.C. "Press Button 'B'." G. H. Dannatt.
Hackney P.S. "Further East" (Ladies Invited). K. C. Keymer.
Halifax P.S. Members' Annual House Exhibition.
Hall Green P.S. Alliance Slides.
Harpenden and D.P. and C.S. "Simple Lantern-Slide Making." F. Lord.
Harrow C.C. "Nature and a Camera." J. Elvet Roberts.
Leamington and D.P.S. "More Ciné Experiences." S. B. Carter.
Leeds P.S. "Picturesque Newark-on-Trent." E. Brand.
Leicester and Leics. P.S. Exhibition of Pictures. A. E. L. Vial.
Manchester A.P.S. "Southward Bound" (Dufaycolor and Kodachrome). C. W. Bradley.
Monkland P.S. "Enlarging." Wm. Allan.
Morecambe, Heysham and D.P.S. "5,000 Miles with Two Cameras." F. A. Jordan.
Newcastle and Tyneside P.S. "Children." G. H. M. Graham.
Newport and Mon. P.S. Annual General Meeting.
Norwich and D.P.S. "Development of Negatives." A. J. Seymour.
Norwood C.C. Rummage Sale. C. H. P. Nutter.
Nottingham and Notts P.S. "Church, Craftsman and Camera." Dr. E. L. Ashby.
Palmers Green Ciné S. Members' Films.
Peterborough P.S. Demonstration—Enlarging.
Portsmouth C. and Ciné C. Third Print and Slide Competition. Criticism of Second.
Preston Scientific S. "Milestones on the Road from Snapshotter to Pictorialist." H. Brown.
Rugby and D.P.S. Lecturette Evening.
Sheffield P.S. "How to Finish your Print." Messrs. Gaidford and Lovatt.
Small Heath P.S. "Fjords of Norway." W. Pedley.
South Shields P.S. "Irish Jauntings." Burdus Redford.
Stafford P.S. Competition (Prints and Slides).
St. Bride P.S. "Printing-in Clouds." G. M. Maynard.
Warrington P.S. Social Evening.
Whitehall C.C. "Book Illustrations." H. Batsford.
Willesden P.S. Pictorial Competition.
Windlesham C.C. "The Paget Colour Process." W. E. Eustace.

Wednesday, December 2nd.

Battersea Men's Inst. C.C. "Amateur Photographer" Prize Slides.
Bayswater and Padd. P.S. "Combination Enlarging." G. Crosby.
Bethnal Green C.C. Practical Work.
Birkenhead P.A. "Carbro"—Demonstration. G. J. de la Mare.
Birmingham P.S. (Ciné Sec.). Lecture. S. B. Carter.
Borough Poly. P.S. "Lantern-Slide Making." A. E. Marden.
Bradford P.S. "Contact Lantern-Slide Making." R. Ellis.
Cheltenham C.C. Lecture by G. F. Harris.
Chorley P.S. "Amateur Photographer" Prize Slides.
Coventry P.S. "The Gowar Coast." G. W. Bott.
Croydon C.C. "Rambles in Sussex." E. Yates.
Dennistoun C.C. G.D.U. and S.P.F. Colour Slides.
Ealing P.S. Lantern-Slide Making and Demonstration. A. S. Kirbyshire.
Edinburgh P.S. "Scottish Portrait Painters." S. Cursiter.
G.E. Mechanics' Inst. P.S. "Quips, Oddities and Ramblings." T. D. Nunn.
Hinckley and D.P.S. W. H. Hadley's Portfolio, "Miscellaneous."
Howard De Walden P.C. Lecturettes by Three Members.
L.M.S. (London) P.S. "Photographic Emulsion Making." A. Robinson.
London School of Hygiene P.S. "Photomicrography." E. A. Robins.
Luton and D.C.C. "Bromide Enlarging." Mrs. A. C. Jordan.
Manchester A.P.S. "Fes the Mysterious." James Shaw.
Northallerton and D.P. and P.S. Ciné Evening.
Partick C.C. Demonstration—"Bromoil." J. W. Combe.
Rotherham P.S. "A Chat on Plates and Films." S. Bridgen.
Shropshire C.C. "Ordinary, Chrome and Pan. Photography." Agfa, Ltd.
South Essex C.C. "Rhythm." R. J. Dobinson.
S. Suburban and Catford P.S. "We Go Afloat"—Lantern Lecture. L. C. Boyce.
Worcestershire C.C. "Kodachrome." Messrs. Kodak, Ltd.
York P.S. "Enlarging on Chloro-Bromide for Exhibition." J. C. Cox.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Competitions and Copyright.

I submitted a photograph, which was reproduced for a small fee, to the "————" "Summer Snaps" Competition. Recently a business firm wrote enquiring what paper published the picture. In the event of their using it, shall I be entitled to payment? W. C. B. (Runcorn.)

In competitions of this type the rules sometimes contain a stipulation that in the event of a competitor winning an award, or having his entry reproduced, the copyright in the picture, and in some cases also the original negative, becomes the property of the newspaper. You should read the rules of this competition as you may have inadvertently parted with the copyright in your photograph. In that case, those who have acquired the copyright can do what they like with the print, and make whatever reproductions from it they please, without any reference to you.

Photographs on Silk.

I wish to make some prints on silk fabric. Can you give me a formula by use of which I could sensitise the silk? S. S. D. (India.)

We cannot possibly tell you in the form of a reply how to do the work you want. You will have to refer to a suitable textbook. For example, in the "Dictionary of Photography" the article on printing on silk runs to over a page of close print, and there are references to various other articles as well.

A Shutter Query.

Can you tell me why my focal-plane shutter works perfectly at times, but on occasions, especially after remaining unused for a week or so, comes to rest with the blind partly open? This misbehaviour occurs most often when set to "Time" or one of the slow speeds.
A. C. F. (Wimbledon.)

Your trouble with the shutter, which is probably most marked in cold weather, is not at all uncommon, but provided the shutter is not in need of readjustment it will probably work satisfactorily if you set it and fire it a good many times in succession, starting with fairly high speeds and working down to the slower ones. The reason for your trouble is that the blinds are beginning to get stiff through slow deterioration of the compound used to make them light-proof. In time your shutter will require new blinds.

Focussing Difficulties.

I am thinking of buying a camera with an f/3.5 lens but hesitate on account of probable difficulties in focussing. Does so fast a lens require a coupled range-finder when used at full aperture? Would it be satisfactory to use a separate range-finder and set the focussing scale to the indicated distance? W. P. (Bath.)

You do not mention the size or type of camera you have in mind. An f/3.5 lens for a quarter-plate camera would be extremely difficult to focus without some assistance, whereas an f/3.5 lens on a miniature camera, owing to the very much greater depth of focus, would present no special difficulty. Nor would any difficulty arise with a reflex camera of whatever size. Providing the range-finder and the focussing scale are correctly marked, a separate range-finder is no less accurate than a coupled one, but it is naturally very much slower and less convenient in use.

Unscrewing a Lens.

I wish to remove the front component of my — lens in order to find out whether the back component, used alone, will make a satisfactory lens for portraiture. But I cannot unscrew the front portion, and I hesitate to use force in case I do some damage. Can you help me?
F. W. L. (Birmingham.)

The front of the lens should certainly be detachable. You might shift it by forcing the front down hard on a sheet of rubber and turning the mount. We are not sufficiently acquainted with the construction of the lens you name to say whether the components can be used alone, but when you have removed the front component you will speedily find this out for yourself.

Clear Corners.

Owing to the use of too small a lens hood, several of my negatives show small clear triangular patches in the two top corners. What can I paint on these corners to bring them up to the density of the surrounding parts?
W. J. A. (London.)

We cannot suggest any effective and simple manner of doing what you require, and we think the job is one that even a skilled retoucher would find difficult. You do not say whether you are using the negatives for contact work or for enlarging. In the latter case, a worker with a little experience would find no difficulty in partially shading the corners with a mask during exposure.

Photographing Silverware.

I have to photograph a group of silver cups, and also (separately) a large cut-glass vase. I believe there is some solution with which one can paint them to reduce unwanted reflections. Can you give me details, please?
D. M. B. (Bournemouth.)

Several methods have been suggested for dealing with this problem. The simplest is to fill the cups with ice-cold water just before making the exposure. If they have been arranged and focussed, etc., in a warm room this procedure will cause condensation over the entire surface that temporarily dulls the high polish. Another plan is to dab the brilliant parts gently with a lump of soft putty. This dulling treatment is entirely under control and can be cleaned off after exposure. Photographing by the light reflected from a large white sheet, keeping the main light source shielded from the objects, is another alternative.

Selling Prints.

I shall shortly have an opportunity of taking some photographs that are certain to be accepted by the newspapers for reproduction. Should I send prints to all the papers individually, or can one send them to an agency for distribution?
L. S. (Bexhill-on-Sea.)

You can adopt either of the two courses you suggest. If you can make the right sort of prints yourself we should advise you to send them direct to those papers you think most likely to accept them. We should advise you, however, not to be too certain about their acceptance, as it is very difficult to submit anything that is not already available from other sources.

Converting a Daylight Enlarger.

I have a fixed-focus daylight enlarger giving whole-plate enlargements from $3\frac{1}{4} \times 2\frac{1}{4}$ negatives. I have been trying electric light as illuminant, but find that the filament forms a dark image on the print. Is there any means of eliminating this?
R. W. B. (Shipley.)

We think you had better give up any idea of using electric light for a daylight enlarger. Even with such arrangements as could be made the results are not at all likely to be satisfactory, for by the time you have diffused the light enough to give even illumination so much light will be lost that exposures will be prohibitively long.

Formalin and the Eyes.

I find the formalin used in hardening prints for glazing affects my eyes much as a freshly-cut onion would do. Is this harmful? J. B. (Ireland.)

Since the eyes are exposed to the action of the formalin for so very short a time, we do not think the irritating effect is likely to do any harm.

★ LIMITLESS LIGHTING EFFECTS and— PICTURES of OUTSTANDING MERIT

★ MATÉLUX

42/-
COMPLETE WITH LAMP
Carrying Case 7/6 Extra.



The Lamp that puts LIGHT in de-LIGHT-ful Pictures

GET YOUR LIGHTING RIGHT !

NO matter what type of camera and lens is used, there is available, to both Amateur and Professional Photographers, this wonderfully portable and intensely brilliant source of light, which has completely revolutionised the field of indoor photography.

Remember, if your lighting is right, and correct exposure given, the resulting negative will be perfect.

The "Matélux" is a perfectly balanced outfit, weighing less than 13 oz., whilst the special supercharged 300-watt Lamp has a life of over 100 hours, and suffices for many thousands of beautiful photographs. The "Matélux" Reflector has a Movable-Socket Table Stand—enabling the light to be directed to any angle.

"Matélux" Lighting Equipment is the open door to complete success in the fascinating field of indoor photography. Learn more about this wonderful illuminant.

POST THIS COUPON TO-DAY

To **MODERN TRADERS Ltd.** 26, BROOK MEWS NORTH, CRAVEN RD., LONDON, W.2

I am interested in "Matélux" Photographic Lighting Equipment. Please send me Free illustrated brochure Treatise on Lighting, also Exposure Chart and full particulars.

NAME .....

ADDRESS .....

"Amateur Photographer" 25/11/36.

TRADE MARK **'TABLOID'** BRAND

Metol-Quinol Developer

The "M-Q" developer of individual character

FACILITY—precise quantities of solution speedily prepared as required.

ACTIVITY—fresh solutions produce regular and uniformly satisfactory results.

ECONOMY—only sufficient solution for immediate requirements need be prepared. Carton containing 22 pairs of products costs 1/6 from your photographic dealer.

BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

Pho. 1638 *Copyright*

What's the secret of such quality in your work Jim?

JIM: No secret, I just use Criterion MEZZOTONE Paper, because of its rich warm tones by simple development and its speed that simplifies enlarging. That's part of it only—the rest is their Cri-tona.

TIM: What's that ?

JIM: A wonderful solution! Just put the prints in for a minute or two, when it intensifies every detail and gives amazing depth.

TIM: Yes, I see, an almost stereoscopic effect.

JIM: At the same time it tones. When the tone you require is reached you just take the print out.

TIM: Do you use it for Lantern Slides also ?

JIM: Yes . . . . and the same sparkling image results. Try it with your Criterion Bromide exhibition pictures, Tim, it gives a rich purplish black and seems to clean up the whites as well.

Criterion PAPERS and LANTERN PLATES

MEZZOTONE. — The Rapid Chloro - Bromide Paper and Lantern Plates.

BROMIDE.—Ordinary, Hard, Extra Hard & XX Hard Paper

CRI-TONA
SINGLE SOLUTION TONER-INTENSIFIER

½-pint Bottle 3/-

1-pint Bottle 5/-

One pint is sufficient to treat 360 whole-plate prints.

CRITERION (Plates, Papers, Films) LTD.
Stechford, Warwickshire. London : 35, Essex Street, W.C.2

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S Weekly Bargain.—Perfecta 6×6 cm. Folding Twin Lens Reflex, f/3.5 Meyer, Compur ; shop-soiled only, £9/12/6.—45, Newington Butts, S.E.11. [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

ALLENS.—6×6 Rolleicord I, f/3.8 Triotar, £12/15 (as new) ; 3¼×2¼ Ensign Autospeed, focal-plane shutter, Aldis f/4.5 lens, £7/19/6.

ALLENS.—8 or 16 on 3¼×2¼ Super Ikonta, Tessar f/4.5, Rapid Compur, £13/10 ; 2¼ square Super Ikonta, Tessar f/3.5, Compur, case, filter, Albada finder, lens hood, £20.

ALLENS.—Leitz Summar f/2 Lens, 5-cm., £12/10 ; 3×4 Magnaprint Enlarger, Dallmeyer f/4.5, £4/10 ; 3×4 Piccochic, Meyer f/2.9, Compur, £4/10.

ALLENS, the Miniature Camera Specialists ; generous exchange allowances on modern apparatus.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087

LEICA III, f/2 Summar, black, ever-ready case ; as new, £30.—Clark, 48, Marsham St., S.W.1. Vic. 0815. [5513

ZEISS Miroflex, ¼-pl., Tessar f/2.7, 6 slides, leather case ; good condition ; cost £60 ; bargain at £27/10.—Below.

F.P. Kodak 4¼×2¾, Kodar f/7.9, £1/10.—Below.

SALE or Exchange, write for quotation.—Below.

DEVELOPING, Printing, Enlarging ; first-class results guaranteed.—T. King, 169, Dickson Rd., Blackpool. [5514

CONTAX I, latest, f/2 Sonnar, leather case ; perfect, £30.—H. H. W., 16, Bede House, Manor Fields, London, S.W.15. [5517

£7/15 Rolleicord, f/4.5 Triotar, Compur 1 to 1/300th ; new April.—Stacey, 26, Laverstoke Lane, Whitchurch, Hampshire. [5523

REMOVAL SALE

Prior to removal to larger premises at 20, LUDGATE HILL, optical and photographic goods are offered at greatly reduced prices.

1½×1⅝ Folding Univex de Luxe, self-erecting, frame finder, hinged back, size only 4×2×¾ in., for snaps and time. *As new.* Cost 15s. ..... **9s. 6d.**
The Univex takes Gevaert Ultrachrome 6-exposure roll film, 9d.

Thornton-Pickard Stereoscopic Puck, boxform, takes 3¼×2¼ roll film, viewer. *As new.* Cost £1 1s..... **10s. 6d.**

4¼×2¼ No. 1a Kodak, screw focussing, Kodak f/6.3, Kodex shutter. *Good condition* **£1:6:6**

2½×1⅝ V.P. Kodak, focussing Kodak anastigmat f/6.9. *Fair condition*..... **£1:9:6**

3¼×2¼ Ensign Selfix 20, Ensar f/7.7, 3-speed. *Splendid condition* **£1:9:6**

3¼×2¼ Nettel Cocarette, Conastigmat f/6.3, Derval shutter. *Good condition* **£1:9:6**

2½×1⅝ Ernemann Roll Film, 9-cm. Zeiss Tessar f/6.3, shutter, 1, ½, 1/5th, 1/10th, 1/25th, 1/50th, 1/100th sec., rise and cross movements. *Good condition*.... **£2:10:0**

3¼×2¼ Kodak Special, Taylor-Hobson f/6.5 anastigmat, Velosto shutter, 1 to 1/300th sec. *Good condition*.... **£2:10:0**

9.5 Pathe Home Movie, single claw, resistance. *Good condition*.. **£3:10:0**

Electro Bewi Exposure Meter, case. *As new.* List £4 15s..... **£3:10:0**

9.5-mm. Pathe B Motocamera, f/3.5 lens. *Good condition*..... **£3:15:0**

3¼×2¼ Goerz Roll Film Tenax, Dogmar f/4.5, Compur, micrometer focussing. *Good condition* **£4:7:6**

3-in. O.G. Aitchison Universal Astronomical Telescope (brass), astronomical eyepiece × 80, brass pillar with folding claw feet. *Good condition* **£4:15:0**

9.5 Pathe Motocamera Luxe, f/3.5 lens. *Good condition* **£4:15:0**

4¼×2¼ Kodak Six-16, f/4.5 K.S. anastigmat, Compur, case. *Splendid condition.* List £8 10s..... **£5:17:6**

2-in. O.G. Dollond Astronomical and Terrestrial Telescope, power ×30, four draw-tubes, open 43 in., closed 11 in., leather covered, nickel mounts, rack focussing, Astro eyepiece, wooden stand, with revolving head, oak case, with leather sling. *Good condition*.... **£6:6:0**

9.5-mm. Miller, Dallmeyer f/3.5. *As new* **£6:6:0**

9.5-mm. Pathe Home Movie, double claw, motor, double resistance. *Good condition* **£6:15:0**

Swift Petrological Microscope, coarse rack and fine adjustment, polariser and analyser, quartz wedge, one eyepiece (cross wire), 2/3rds in. and 1-in. objectives, case. *Fair condition* **£9:9:0**

8×40 mm. Zeiss Delactis Prism Binocular, eyepiece focussing, case. *New.* List £19 10s..... **£16:5:0**

Any item sent on five days' approval against cash or C.O.D. Generous exchange allowance.

DOLLONDS

DOLLOND & AITCHISON LTD.

Estd. 1750.

OPTICIANS TO H.M. GOVERNMENT.

35 LUDGATE HILL

LONDON, E.C.4 Telephone : City 1540

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

CONTAX Series II, f/1.5, telescopic hood, synchronised flashbulb attachment, perfectly new condition ; cost £67 ; accept £40.—Cross, 23, Avenue, Minehead, Somerset. [5519

RUBY Horizontal 3½×2½ Reflex, Dallmeyer f/4.5, roll-holder and 3 single slides and screen ; as new ; accept £4/10 lot.—Cross, 23, Avenue, Minehead. [5521

CONTAX, Tessar f/2.8, £33/15 ; new at Easter, £24, or highest offer or exchange Motor-driven Invalid Tricycle.—Brown, 45, Denison Rd., Manchester, 14. [5525

PRIMARFLEX, latest miniature reflex, f/2.8 Meyer, fully automatic change and wind, 6×6 cm. film and 6 nickel slides 6×6 or V.P. ; cost £32/15 ; bargain, £24.—David Roberts, Welford-on-Avon. Phone 248. [5526

LEICA IIIa, Summar f/2, E.R. case, hood, filter, waist and angular finders, £35 cash.—V. D., 10, Stanford Court, S.W.7. [5527

T.-P. 3¼×2¼ Reflex, Dallmeyer f/4.5, revolving back, 5 slides, roll-film adapter, £4/10.—9, North End Rd., N.W.11. [5529

ROLLEIFLEX Ever-ready Case, 15/- ; Avo II Exposure Meter, with case, £2 ; Voigtlander Brilliant, f/4.5 Skopar, case, £4/10 ; all as new.—100, Abbey Rd., West Bridgford, Notts. [5530

VOIGTLANDER Superb, Skopar f/3.5, D.A. Compur, E.R. case, filters, £12 ; offers.—Eaves, Wheatroyd, Almondbury, Huddersfield. [5531

ZEISS Kolibri, 16-on-V.P., f/3.5 Tessar, Compur, case, exposure meter, £7/10 ; deposit system.—Waters, Sandrock, Hastings. [5538

CONTAFLEX, Sonnar f/2, ever-ready case ; perfect condition, £45 ; list price approx. £75.—Box 10, c/o "The Amateur Photographer." [5543

LEICA IIIa, Summar f/2, chromium, E.R. case ; as new ; bargain, £31 ; no exchange ; deposit.—Box 11, c/o "The Amateur Photographer." [5544

ROLLEIFLEX, 6×6 cm., with Tessar f/3.5, nearly unused, £15/17 ; list price £25.—Box 12, c/o "The Amateur Photographer." [5545

NEW! NEW! NEW!

9.5-mm. SPECTO

3.5-amp. Lamp

£11:17:6 only



IMMEDIATE DELIVERY GUARANTEED.

The new 9.5-mm. Specto Projector is definitely the greatest value of the year.

Specification includes :

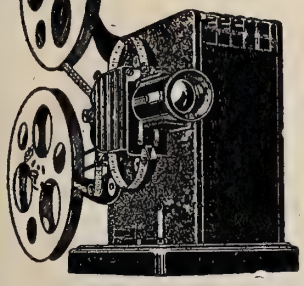
F/1.7 Super Projection lens, 3.5-amp. lamp, which combined with special optical system gives greater illumination than ANY Ciné Projector costing up to £25. Absolutely flickerless shutter, double-claw mechanism, very rapid motor film rewind, solid construction of cast aluminium alloy, powerful fan for cooling.

YOURS FOR £1 0s. 10d. down and 11 similar monthly payments.

"The best 'SPEC' of the year."

Send for leaflet giving full details.

The EUMIG JUNIOR PROJECTOR



250 Watts

£17:17 ONLY.

Immediate Delivery.

YOURS FOR 31/3 down and 11 similar monthly payments.

Available for 8 mm., 9½ mm. or 16 mm.

This new **EUMIG** Projector is without doubt the **Best Value** in High Grade Ciné Projectors, and incorporates many refinements which were previously only to be found in much more expensive machines. Still picture device. **F/1.6** Meyer Kinon lens. Very compact. Amazing Brilliance. No resistance required.

Send for leaflet giving full details.

THE CAMERA CO.

320 Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 5482 AND 5483

52, Cheapside, E.C.2. TELEPHONE: CITY 5482

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

3¼×2¼ Ensign Autorange Roll Film Camera, radial focussing, reversible finder, coupled range-finder, fitted Ensar anastigmat f/4.5, Prontor D.A. shutter, 1 to 1/250th, leather case; fine order; list price £9/1/6; our price £6.

3¼×2¼ Six-20 Kodak Junior Roll Film, reversible finder, Kodak anastigmat f/7.7, Kodon speeded shutter; as new; list price £2/5; our price £1/10.

2¼ KODAK Film Developing Tank, complete, as new, 15/-; Voigtlander Brilliant Camera, f/7.7 Voigtar, ever-ready case, as new, list price £2/15, our price £1/15.

3¼×2½ Thornton-Pickard Horizontal Ruby Reflex, focussing, sky-shade, deep detachable hood, quick-wind focal-plane shutter, 1/10th to 1/1,000th, fitted Aldis anastigmat f/4.5, 3 slides, Rollex roll-holder, fitted Stevens' screen, stiff canvas case; all as new; list price £14/16; our price £10/10.

1-PLATE Zeiss Ikon Lloyd Roll Film Camera, rack focus, rack rising and cross front, reversible and wire frame finder, fitted Dominar f/4.5, Compur shutter, 1 to 1/200th, F.P. adapter, leather case, £4.

3¼×2½ Dallmeyer Speed Camera, focussing, rising front, wire frame finder, focal-plane shutter, 1/8th to 1/1,000th, Dallmeyer Pentac f/2.9, 3 D.D. slides, F.P. adapter, leather case, £9/17/6

7-IN. Taylor-Hobson Cooke Aviar Lens f/4.5, sunk mount; optically perfect, £5/5.

16-MM. De Vry Projector, fitted 2-in. Dallmeyer Projection lens f/1.8, resistance and carrying-case; perfect order, £7/10.

16-MM. Bell-Howell Filmo 70 Cine Camera, fitted Tessar f/2.7, lens hood, 1-in. Cooke cine lens f/3.5, 1-in. Taylor-Hobson modifier, Cinephot exposure meter in case, leather case for camera; fine condition, with instructions, £22/15.

16.5-CM. Carl Zeiss Tessar f/2.7, sunk focussing mount, complete with cap and flange; as new, £18.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

LEICA III, chromium, f/3.5 Elmar, filter, E.R. case, £21.—Box 13, c/o "The Amateur Photographer." [5546

1-PLATE Press Camera, f/4.5, £15; offers, particulars.—Henderson, 70, Stooperdale Avenue, Darlington. [5548

DOLLINA Certo, f/2; cost £19/19 very recently, and guaranteed absolutely as new in every way, original box; bargain at £15.—Below.

SUPER Ikonta 530/2UCp, f/4.5 Tessar, case; perfect, cost £18 this summer; guaranteed bargain at £13/17/6.—Below.

CONTAX, f/2 Sonnar, case; recently purchased for £42/10; tested by us and found to be perfect both in appearance and action; bargain at £28.—Below.

HIGHEST part-exchange allowances; write for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. [5552

LEICA II, f/3.5 Elmar, excellent condition, angular finder (new), lens hood, cable release, film template, 2 cassettes, Leica leather case to hold all, £20, or near offer.—Lonsdale, 10, Richmond Rd., Lytham St. Annes. [5553

5×4 Newman & Guardia Square Reflector Reflex, Zeiss double Protar lens, 3 double slides, changing-box and 2 light-tight boxes fitted with extra sheaths for plates and flat films, velvet-lined case; perfect condition; cost over £50; first £7/7; also Nesbet Flash Apparatus.—N. Temple, Knockdolian, Comrie, Perthshire. [5554

LEICA II, black, Elmar 5-cm., ever-ready case; perfect, £17.—2, Weaponness Valley, Scarborough. [5558

AGFA Clack, f/8, 16-on-3¼×2¼, new, 25/-; Contessa Nettel, f/6.3, V.P., 4 slides, F.P.A., double extension, 32/6.—D. Rhodes, Grange House, Allerton, Bradford. [5559

ZEISS Ikoflex, Novar lens f/4.5, with solid leather case; condition as new, £5.—Wilkes, Chemist, Swanage, Dorset. [5562

MIROFLEX 3¼×2¼, Biotessar f/2.8, 18 slides, F.P.A., case; approval, £21.—Ireland, Davids Loan, Falkirk. [5563

ENLARGERS

ON SERVICE DEFERRED TERMS.



TWO NEW MODEL MAGNAPRINTS

Always popular enlargers, with large focussing control grips, all-metal carrier, condenser, and electric fittings, solid pillar support and ruled baseboard.

For miniature and 2¼×2¼ negatives, with f/6.3 anastigmat lens **£7 15 0**

For 3¼×2¼ negatives, with f/6.3 anastigmat lens..... **£8 10 0**

For 3¼×2¼ negatives with f/4.5 Magnar anastigmat lens **£10 0 0**

Write for "Fascinating Art of Enlarging," post free.

"FILMAREX" VERTICAL ENLARGERS



F/4.5 anastigmat, hand lever control rise and fall, with automatic locking, in three models, for negatives up to 4×4 cm., 6×6 cm., and 3¼×2¼.

Model 1, 4×4 cm., enlarges 2 to 10 times linear, complete with condenser.. **£9 13 6**

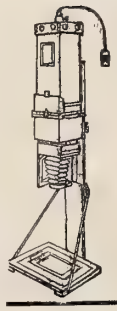
Model 2, 6×6 cm., complete with condenser..... **£11 8 6**

Model 3, 3¼×2¼..... **£17 17 0**

"FAM" (Automatic) model, f/4.5 anastigmat, 4×4 cm. **£14 14 0**

Ditto, 6×6 cm..... **£18 18 0**

"HOME MOVIE WORLD"—*3rd Edition.*
Ciné enthusiasts, secure your copy now—presented by the Service Company. Post free!



No. 2 "AMPLUS" ENLARGER

Form A, for use with your own camera.
Form B, to accommodate your own lens.
Form C, complete with lens.

PRICES:

	3¼×2¼ in.	¼-plate.
Form A ..	£2 12 6	£3 15 0
Form B ..	£3 7 6	£4 10 0
Form C, with Achromat lens	£3 17 6	£5 0 0
Form C, with f/6.3 anastigmat	£5 2 6	£6 10 0

Deferred Terms any Model.

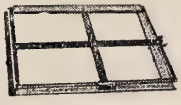
THE MIRAX

For use with own camera. 3¼×2¼ or ¼-pl. Diffusa type electric fittings.
¼-plate..... **£3 7 6**
3¼×2¼ Adapter, extra, **2s. 6d.**
Mirax Easel and Stand, for vertical use, extra **£1 17 6**



Mirax used horizontally.

GNOME Masking Frame



Entirely constructed of metal. Base in white finish and marked in inches. Suitable for vertical or horizontal enlargers and fitted with metal adjustable mask giving a perfectly clean white border of varying width.

For all sizes up to 10×8 in. Postage 9d. **22/6**

For all sizes up to 12×10 in. Postage 1/-. **27/6**

Phone: Holborn 0564 (3 lines). Established 1889

The Service Company Ltd

289, HIGH HOLBORN, LONDON, W.C.1

The AMPRO

16 mm: PRECISION BUILT MOTION-PICTURE EQUIPMENT

SIMPLICITY IN OPERATION
COMPACTNESS, PORTABILITY
THEATRE-LIKE PROJECTION
Sums up AMPRO PROJECTORS



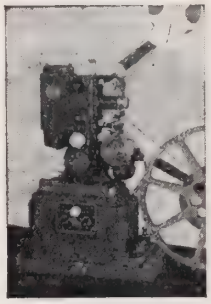
MODEL JS.
500 WATT
Ideal for Home use
Supplied complete with Accessories in De-luxe case.
PRICE
£42 : 10 : 0

MODEL KS.
750 WATT
Recommended for use in large halls. Complete outfit with Accessories and De-luxe carrying case.
PRICE
£50 : 0 : 0



CONVERTIBLE SILENT to SOUND
Model N/C enables the purchaser to have an up-to-date silent projector which can at a later date be converted for Sound Film. Price.... £60

AMPROSOUND



A.C. or D.C
WITHOUT USING CONVERTERS
is only one of the amazing features of the new Sound Film equipments available in two models, each designed for trouble-free operation. Extremely compact and light in weight, Amprosound provides Talking picture equipment second to none at low cost.

MODEL M £115 : 0 : 0 Total weight only 53 lb.
MODEL N £127 : 10 : 0 Total weight only 57 lb.

Ask your Dealer for the New Catalogue.

M. W. DUNSCOMBE LTD
BRISTOL
AMPRO
SOLE TRADING DISTRIBUTORS FOR THE UNITED KINGDOM & IRELAND
5, ST. AUGUSTINE'S PARADE, BRISTOL

CAMERAS AND LENSES

CHEMIST has Kodak Retina, Schneider f/3.5, Compur, shop-soiled only, K 2½ filter, case; retail value, £11/3; deposit system, £7; remember, one only.—Sandbach, Chemist, Norton, Stoke-on-Trent. [5561

ZEISS Cocarette 3¼×2¼, Dominar f/4.5, Compur; cost £7/2/6; perfect, £2/19/6.—12, Cole Park Rd., Twickenham. [5564

SUPER Ikonta, 16-on-3¼×2¼, f/3.5 Tessar; as new, £13/10; exchange latest Prominent.—17, Marlpit Lane, Coulsdon. [5566

4×4 Automatic Rolleiflex, f/2.8, and accessories wanted.—20, Hogarth Rd., S.W.5. [5567

ALL Absolutely as New.—Brilliant Camera, f/4.5 lens, Compur Rapid shutter, ever-ready case, Moment (×2) filter, Brilliant exposure meter, cable release; list £8/14/6; cash, 82/-.—Below.

MEGOFLEX Contax Attachment, 20/-; Avo I Exposure Meter, 18/6; Kodak Tripod, Kodak Case, 8/6; Contax Negative Album, 5/-; Diaphot Exposure Meter, 2/6.—J. Sillence, 31, Station Rd., N.3. [5569

ROLLEICORD 6×6, f/3.8, as new, £9/17/6; Leitz Elmar Lens f/3.5, 5-cm., chrom., list £8/14; as new, £5/10.—Below.

ENSIGN Cameo, 2½×3½, f/6.3 Aldis-Butcher, Compur, 6 slides, F.P.A., R.F.A., all £2/2, perfect.—Below.

ERNEMANN Ernoflex Min. Reflex for V.P. plates, f/3.5 Ernon, focal-plane 1/10th to 1/1,000th, slides, F.P.A., case, cost £26, for only £6/6, perfect; Ombrux Meter, as new, £2, with case; deferred terms, part exchange, deposit system.—Below.

ALL Latest Cameras in Stock, including new Contax, new Ikoflex, £9, new Ikontas; before changing ask us to quote; you will be surprised.—Below.

WANTED.—Modern Miniature Cameras, highest prices paid; do please try our Continental quality enlarging, etc.; send trial neg., satisfaction guaranteed; standard prices.—Pelling, 17, Turnham Green Terrace, Chiswick. Chis. 2784. [5570

MUST Sell.—Contax II, f/2 Sonnar; cost £50/10; used twice only; best offer secures; callers after 6 p.m.; deposit system.—Cross, 21, Hadley Gardens, Chiswick, W.4. [5571

CONTAX, 1/25th to 1/1,000th, f/3.5, coupled range-finder; excellent condition; approval willingly.—MacMaster, 44, Elwill Way, Beckenham, Kent. [5572

WESTON Leicameter Model 617, £3/5; Leitz Vidomchrom, £2/10; Ensign Midget, f/6.3, 30/-; Filmo Straight 8, £12/10; Old Coronet, 20/-; Ica Folding Reflex, 3½×2½, f/4.5 Tessar, case, 3 double slides, £3/5; Zeiss Delactis 8×40 mm., case, £13/15.—Box 18, c/o "The Amateur Photographer." [5574

9×12 cm. ¼-pl. Zeiss Ikon Tropical, revolving back, double extension, rising front, 6-in. f/4.5 Tessar, variable Adon Telephoto 12-in. f/7.7 Dallon Teleanastigmat, Zodella wide-angle anastigmat Proxar-Distar, Compur shutter, 10 metal slides, leather case; good condition, £20.—Box 21, c/o "The Amateur Photographer." [5577

ROLLEICORD II, f/4.5 Triotar, ever-ready case, unused; cost £15/10; approval, £10.—Box 23, c/o "The Amateur Photographer." [5579

CAMERA, Pocket Size Ikonta, Zeiss lens, in case, takes 16 2¼×1¼ pictures to film; as new; cost £11/11; accept £5/10.—Fairbrook, Longbrook Rd., Barking. [5583

CONDENSER Lenses, first-hand, 4¼-in. 10/- pair, mounted 13/6; 5¼-in. 16/6; 5½-in. 18/-, mounted 22/-; all sizes 1 in. to 10 in. diameter.—Below.

PROJECTION Lens, Ernemann, 40-cm. focus, 2-in. tube, 20/-; 8¼-in. Condenser, box mount, 36/-; 9-in. brass mounted 60/-; 10-in. brass mounted 70/-; Lenses for enlarging and all purposes cheap; lists free stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [5568

CINEMATOGRAPH APPARATUS

FILM Hire.—9.5-mm. Supers, 1/- per two days; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

REDUCED Film Hire.—9.5 Supers, 1/- per reel; send P.C. for particulars and second-hand list.—Camera Craft, 446, Green Lanes, Palmers Green, N. [0050

CINÉ-KODAK, 16-mm., in case, f/3.5; excellent condition, £6.—Brown, 70, Hastings Avenue, Margate. [5522

PATHE Cine 9.5-mm. Motocamera, leather case, many extras, Lux Projector, complete, Self-Recta screen; perfect condition, £18.—Phone Greenwich 0310. [5524

LAST WEEK OF SALE

We still have some wonderful bargains to clear before the end of November. Don't be late, get yours now.

Nagel Vollenda V.P., Schneider f/4.5, Pronto. New condition £2 2 0
Heyde Telemeter. Perfect ..... 15s. 0d.
Trofi Distance Meter. As new ..... 16s. 6d.
Automatic Rolleiflex 6×6, Tessar f/3.8. Good condition £13 10 0
Automatic Rolleicord 6×6, Triotar f/4.5, E.R. case £8 8 0
Proxars for Rolleiflex. As new £1 10 0
Voigtlander Brilliant 6×6, Skopar f/4.5, Compur. As new £4 5 0
Voigtlander Brilliant 6×6, 45s. model As new.. £1 12 6
Kodak Six-20 Junior, K. anastigmat f/7.7. As new £1 10 0
Zeiss Ikonta 16 on 120, Novar f/4.5, Telma. Perfect £4 0 0
Baldi 3×4 cm., Meyer f/3.5, Comp. As new.... £5 5 0
Super Ikonta 530, Tessar f/3.5, Compur. As new £12 15 0
Kodak Retina, Xenar f/3.5, Compur, leather case. Perfect £6 17 6
Baby Ikonta 3×4 cm., Novar f/3.5, Comp. As new £5 17 6
Baldina, 36 pictures on 35-mm., Meyer f/3.5, Comp. As new £6 10 0
Super Ikonta 530, 16 on 120, Tessar f/3.5, Rapid Comp. As new £13 5 0
Voigtlander 6×6 cm., Skopar f/4.5, Comp. As new £4 5 0
Rodenstock Clarovivid, 8 or 16, Trinar f/3.9, Comp., range-finder coupled to view-finder. List £16 7s. 6d. £12 0 0
Zeiss Ikonta, 8 or 16, Novar f/4.5, Compur. As new £7 17 6
Voigtlander Superb 6×6, Skopar f/3.5, Comp., E.R. case £11 17 6
Contax III, Summar f/2, E.R. case, returned from hire purchase £48 0 0
Leica IIIa, Summar f/2. As new £32 10 0
Contameter, for Contax. New condition £7 5 0
Leica III, black, non-collaps. f/2 Summar. Perfect £25 0 0
Elmar 9-cm. f/4. As new £8 10 0
Elmar 10.5-cm. f/6.3. As new £6 10 0
Hektor 13.5-cm. f/4.5. As new £13 10 0
Vidom Finder. As new £3 0 0
Valoy Enlarger. As new £7 10 0
Exakta Multi-speed, plate back, Tessar f/2.8. Shop-soiled £22 0 0

GEORGE CHILDE LTD
PHOTO-CHEMIST
228, Roundhay Rd., Leeds Phone: 42057

SAVED!
ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .
"TEITEL'S *Scratchproof*"
will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions
POST 5/- FREE.
Obtainable from all reputable dealers.
TO CINÉ USERS! We also supply Teitel's NEW LIFE for rejuvenation of old films.
Write for particulars
GEORGE H. POTTS LIMITED
7 and 9, BAKER ST., LONDON, W.1

GAMAGES

FOR THE EASIEST OF EASY TERMS

VOIGTLANDER Range-finder BESSA



The low-price coupled focussing camera, 8 or 16 exposure, on 2¼ × 3¼, f/3.5 Helomar anastigmat, Rapid Compur shutter, optical view-finder, trigger release, yellow filter, hinged for use as required.

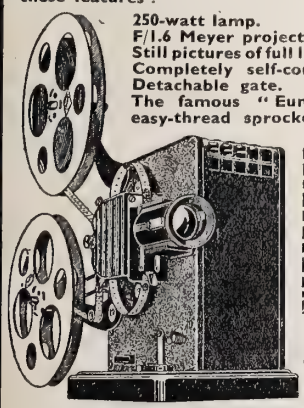
£16·10·0

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **29/-**

The NEW 'EUMIG' PROJECTOR

Available for 8, 9.5 or 16 mm. films

The most efficient portable projector in its price class, and to-day's best value. Note these features :



250-watt lamp.
F/1.6 Meyer projection lens.
Still pictures of full light intensity.
Completely self-contained.
Detachable gate.
The famous "Eumig" Patent easy-thread sprocket feed.

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **31/6**

CASH PRICE **17 GNS.**

SECOND-HAND BARGAINS

3¼ × 2½ **ENSIGN REFLEX**, f/4.5 Aldis, slides, F.P. adapter and case. New condition. Cost £13 10s... **£6:17:6**

¼-pl. **DALLMEYER PRESS REFLEX**, f/3.5 Dallmeyer, 6 slides, roll-holder and case, magnificent outfit. Cost £18 17s. 6d. New condition **£8:18:6**

3½ × 2½ **MURER REFLEX**, f/4.8 T.-P. Ruby anastigmat, 6 slides, case..... **£3:15:0**

4½ × 6 cm. **ERNEMANN FOCAL-PLANE**, f/2 Ernostar, optical finder, F.P. adapter, case. Excellent condition. A very fine miniature..... **£14:17:6**

16-on-V.P. (3 × 4 cm.) **VOIGTLANDER PERKEO**, f/3.5 Skopar, Compur. Excellent condition..... **£4:17:6**

16-on-V.P. (3 × 4 cm.) **FOTH-DERBY**, f/2.5 anastigmat, D.A. focal-plane shutter **£4:17:6**

V.P. SOHO ROLL FILM, f/7.7 Kershaw anastigmat, Ilex 5-speed T. and B. shutter. Good condition **18s. 6d**

DEFINITELY THE HIGHEST ALLOWANCES IN THE TRADE FOR YOUR OLD APPARATUS IN PART EXCHANGE FOR NEW.

LEICA, CONTAX, EXAKTA, SUPER IKONTA, MIRAPHOT, REFLECTA, DOLLINA, ROLLEIFLEX, ETC., always in stock and available on LONDON'S EASIEST EASY TERMS.

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: HOLborn 848*

CINEMATOGRAPH APPARATUS

99/- The "Illustra" 9.5-mm. Super Projector, which has the following features to fully recommend itself to you :—

SPROCKET feed, Maltese cross intermittent movement as used in motion picture theatres throughout the world.

SUPER Projection is secured with a lens of high standard, will give a 6-ft. picture from a 12-volt accumulator or any mains.

FITTED for super reels of 300 and 400 ft. Prices : Accumulator Model, 99/- ; Projection Mains Model, £5/10 ; Motor Drive Model, £7/7.

IN short, these are New Projectors at better prices than many second-hand offerings.

A 16-mm. Model is also available of same design and appearance at same prices.

ALWAYS Available : Projectors, Projection Bulbs, Motors, Screens, Lanterns, Resistances, Dimmers, Spot-lights, etc.

NOT merely a shop, a warehouse packed with Cine Equipment. Big selection of 35-mm. and 16-mm. films ; demonstrations daily from 12 noon.

ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1, Oxford St. End, facing Gaumont-British. Gerrard 6889 ; your inspection invited. [5581

GEBESCOPE Projector, £95 model, sound and silent, practically new, £80 ; Pathe 9.5 Hand-driven Projector, double claw, no resistance, perfect order, £3 ; Pathe 9.5 Hand-driven Camera, f/3.5 lens, 22/6 ; Sanderson ¼-pl. Camera, slides and case, good condition £4 ; Klimax ½-pl. Developing Tank, 12/6 ; Ditto 5×4, 7/6.—Wride, Chemist, Winchester. [5516

G916 Lens, 2½-in. long focus, 75/- ; Cinecraft Super Titler, for Movikon, 65/-.—Below.

G916 Very latest, resistance, case ; hardly used ; bargain, £39/10.—86, Accrington Rd., Blackburn. [5547

800-FT. 16-mm. Silly Symphonies and Mickey Mouse Cartoons ; new condition, 35/- lot.—Cross, 23, Avenue, Minehead, Somerset. [5520

9.5 DEKKO Cine, Ross f/1.9, leather case, £8/12/6, also £3/10 Dekko Projector, £2/12/6 ; both equal new.—Box 22, c/o "The Amateur Photographer." [5578

KODASCOPE 8-mm., £7/10 (including Kodagraph 1936 Grand National) ; Cine-Kodak Eight, f/3.5, £7/15 ; lot, £15 ; this year's models, only used few times ; deposit.—Box 28, c/o "The Amateur Photographer." [5582

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction ; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

ENLARGER, Praxidos Model O, 6-cm. f/4.5 lens, masks, 4×4 cm. and smaller negatives, good condition, cost £8/10, sell £5 ; Largodrem, 15/-.—Smyth, Little Garth, St. George's Hill, Weybridge, Surrey. [5528

MAGNAPRINT, Vertical, half-V.P., f/6.3, as new, £3/3.—427, Bury New Rd., Manchester. [5537

V.P. Magnaprint Vertical Enlarger, f/6.3, 70/- ; ¼-pl. Cameo, f/7.7, slides, F.P.A., 25/-.—Phillips, Leicester House, Haverfordwest. [5550

LEITZ Valoy Enlarger, 40-in. upright, £6/10 ; Glass Single Negative Holder, Vazel, 5/- ; Metal Masking Frame, adjustable metal bands up to 10×8, £1 ; no offers ; deposit system.—Bury, 45, Park Lane, Oswaldtwistle, Lancs. [5555

£5 Enlarger, horizontal, ¼-pl., 5½-in. condenser, f/5.6 anastigmatic, iris mount, and 20×16 Ensign Enlarging Easel, glass front, all movements (nearly new, cost £3/15).—Lacey, 79, Coper's Cope Rd., Beckenham, Kent. [5565

ALDIS-ENSIGN Vertical Enlarger, variable focus, 3½×2½ up to 15×12 ; excellent condition, £2/10.—W., 15, Village Way, N.W.10. [5573

SALEX de Luxe Enlarger, horizontal adjustments for raising, lowering, tilting, swinging, revolving ; finest quality crystal plano lens, ¼-pl. ; as new, £7.—Box 20, c/o "The Amateur Photographer." [5576

ENSIGN

"ECONOMIC" MOUNTING PADS



A series of art boards made up into perforated pads—convenient for use and containing 12 assorted sheets (4 black, 4 cream, 4 white), also available in cream or white only.

Style A, assorted. Style B, cream. Style C, white.

No. 1 Size 10×8 ..... 1/-
No. 2 ,, 12×10..... 1/6
No. 3 ,, 15×12..... 2/-

"CLUB" MOUNTINGS

For Enlargements and Exhibition Pictures.

Flexible linen-faced mounts in the standard sizes accepted by exhibition committees.

Style I. Front Fawn ; back Cream.
Style II. Front Grey ; back White.

Size.	Per doz.	Size	Per doz.
10×8	1/6	20×15½	5/6
12×10	2/-	24×19	10/-
15×12	3/-		

ENSIGN PHOTO LIBRARY

FOR A PLACE ON EVERY BOOKSHELF

LIBRARY ALBUMS



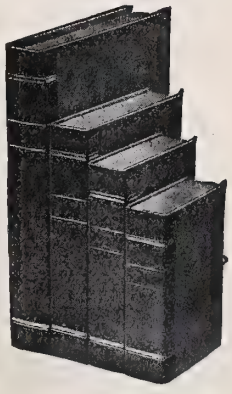
The new idea in albums. Strongly bound in tasteful brown, resembles a book, it will stand on your bookshelf and not look out of place with the volumes already there.

SLIP-IN for 100 3½×2½ prints, two on a page. No. 3085 **2/6**

PASTE-ON, with 72 pages for 3½×2½ and all sizes up to Postcard. No. 3086. **3/6**

BOOK BOXES

A simple method of storing your pictures systematically on the bookshelf. 100 prints are contained loosely in each box. Finished to look like books. With cloth backs and edges blocked.



No. 0. All sizes to 3½×2½ **1/-**
No. 1. Postcard 5½×3½ **1/3**
No. 2. ¼-plate 6½×4¼ **1/6**
No. 3. 1/1-plate 8½×6½ **1/9**

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

YOU CAN DEAL IN PERFECT SAFETY THROUGH OUR DEPOSIT SYSTEM.

For the Connoisseur

Super-Sport



The only miniature camera of such universal use. Takes 12 pictures 2¼×2¼ or 16 pictures 2¼×1¾ on standard 3¼×2¼ roll film. Takes also plates 2¼×1¾ (6×4.5 cm.). Reverse spooling. Interchangeable wide-aperture lens in delayed-action Compur. Counting dial for 12 exposures 2¼×2¼. Focussing screen and 3 plate-holders. Also available: Telephoto lens 21-cm.; Extension tube for close-ups to 12 in.

With Meyer Trioplan f/2.9, Compur S..... £10 10 0
With Schneider Xenar f/2.8, Compur S..... £12 17 6
With Zeiss Tessar f/2.8, Compur S..... £15 7 6

Compur Rapid shutter, extra..... £1 5 0

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.

29, Red Lion Square, High Holborn, (*Phone: Chancery* 8541) W.C.1

STILL AT BARGAIN PRICES

LUX PROJECTORS, complete, price £9 9 0 As new

PATHÉ PROJECTORS..... £6 15 0 With motor and super attachment, £9 0 0. As new.

PATHÉ KID PROJECTORS, £1 10 0. As new.

A great number of other bargains. Write for particulars.

Bathes

THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

RAINES

for **LEICA** *Service*

A Complete Service for all who use a Camera. For over 40 years RAINES have been famous for Developing, Printing and Enlarging.

Normal Prices. Send for particulars.

RAINES & CO. (Ealing) LTD.
THE STUDIOS——EALING, W.5
Phone: EALING 3177.

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

YOUR Camera and Barker's Concentrated Light Cabinet, ½-pl., 60-watt electric, will enlarge to 28 in., copy and project, 18/-, appro.—Barker, Shore Place, Gourock. [5532

BROMOIL Large Hog Eleven Fitch Brushes, inks, etc., 25/-; "Pigment Process," Hawkins, 7/6; Jaynay Trimmer, 5/6; Practos Junior Meter, 7/6; the lot 40/-.—12, Riverview Gardens, S.W.13. [5533

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED.—Good Quality 16 and 9.5 mm. Projectors, for cash or exchange.—City Sale and Exchange (1929) Ltd., 59, Cheapside, E.C.2. [5402

WANTED.—10 or 12 in. Print Trimmer, state size and price.—Clifton, 15, Foubert's Place, Regent St., W.1. [5515

WANTED.—Leica or Exakta, and accessories, Telephoto lens for ½-pl., enlarger, electric exposure meter, range-finder.—46, Laycock Avenue, Bolton. [5518

ROLLEIFLEX Wanted, state when new and what accessories are included.—Holt, 22, Catherine's Rd., Southbourne, Bournemouth. [5535

WANTED for cash, Contax II, or Leica III, f/2.—Box 5, c/o "The Amateur Photographer." [5536

WANTED.—Electric Exposure Meter (Ombrux, etc.), perfect condition, reasonable price.—S., 11, Palace Gate, W.8. [5539

WANTED.—Standard Leica, cash or exchange 18-guinea D.C. Pye Radio, perfect.—Harrington, 25, Eade Rd., Finsbury Park, N.4. [5540

WANTED.—200-B Projector, exchange Rolleicord, Triotar f/4.5, case.—Hazeldene, 96, South Lambeth Rd., S.W.8. [5541

WANTED.—Soho Precision 3¼×2¼, triple extension, must be in good condition.—Box 9, c/o "The Amateur Photographer." [5542

WANTED for Cash.—Telescope, Binocular and Sextant.—Crawford, 10, Albury Chase, Cheshunt. [5551

WANTED.—Pilot Reflex Camera or Rolleiflex.—Gosling, Lyme Regis, Leopold Rd., Felixstowe. [5556

WANTED.—6×6 cm. Enlarger, Praxidos preferred; good condition essential; also case and filters for 2¼ square Super Ikonta.—B. Mason, Carlton St. Billiard Hall, Farnworth, Lancs. [5557

WANTED.—Albada Finder (list No. 433/16) for Super Ikonta 530/16.—E. R. Hallows, The Nook, Bramhall, Cheshire. [5560

OFFERS Wanted.—Whole-plate Horizontal Enlarger, 11-in. diameter condensers, lens; all movements; seen near Guildford.—Box 19, c/o "The Amateur Photographer." [5575

WANTED.—Camera (Heidoscop or Stereflectoscope preferred), accessories, tanks, dishes, "Inverseur," anything and everything for 45×107 mm.; singly or outfit.—Box 24, c/o "The Amateur Photographer." [5580

MATERIALS

£2,313 VALUE Surplus End Season Stock, Amazing Bargains.—3¼×2¼ Vigorous Glossy Gaslight Paper, 1/- gross; Gaslight Postcards, in Soft, Normal, Vigorous and Extra Vigorous, offered at 1/6 100, post 6d.; full clearance list with ordinary list and generous packet samples free; kindly mention "A.P."—Kimber's (Kimber of Brighton), 61, Grand Parade, Brighton. [0001

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002

CAMERAS with a P. & D. GUARANTEE

Leica III, Elmar f/3.5, ever-ready case. As new..... **£23:10:0**

16-on-3¼×2¼ Ebner, Trioplan f/4.5, Pronto shutter, case. As new..... **£4:10:0**

4¼×2¼ Super Ikonta, Tessar f/4.5, Compur shutter, leather case. As new..... **£14:12:6**

16-on-3¼×2¼ Super Ikonta, Tessar f/3.5, Compur shutter, case. Cost £18 12s. 6d. Shop-soiled..... **£14:12:6**

12-on-3¼×2¼ Voigtlander Brilliant, f/7.7. As new..... **£1:12:6**

3¼×2¼ Six-20 Kodak, Kodak anastigmat f/6.3, leather case. As new..... **£2:5:0**

3¼×2¼ Ensign Selfix, Ensar anastigmat f/4.5, speeded shutter. As new..... **£2:5:0**

¼-pl. Ica Ideal, Tessar f/4.5 Compur shutter, 3 slides, F.P. adapter, leather case. Splendid condition..... **£5:17:6**

¼-pl. Tropical Sanderson, Goerz double anastigmat f/6.8, 6-in. focus, Unicum shutter, 4 tropical book-form slides, F.P. adapter, case. Good condition..... **£4:4:0**

3¼×2¼ Voigtlander Avus, Skopar f/4.5, delayed-action Compur, 6 slides, F.P. adapter, Tele-focar lens, leather case. Splendid condition.. **£6:17:6**

5½-in. Ross Xpres f/4.5, in Acme shutter, 1 to 1/300th sec..... **£3:5:0**

6½-in. Cooke Series III f/6.5, in Koilos shutter, 1 to 1/300th sec..... **£1:15:0**

CINÉ APPARATUS

Cine-Kodak Model K, 1-in. f/1.9 interchangeable anastigmat, half-speed, 50 or 100 ft. loading, sling case. As new..... **£25:0:0**

Cine-Kodak BB, 1-in. f/3.5 anastigmat, half-speed, 50-ft. loading. Perfect condition **£9:17:6**

9.5-mm. Pathescope Motocamera B, case. As new..... **£4:10:0**

16-mm. Kodascope D, complete with resistance. Perfect..... **£20:0:0**

16-mm. Kodascope C, complete with resistance. Perfect..... **£10:10:0**

SEVEN DAYS' APPROVAL AGAINST FULL DEPOSIT.

PEARSON & DENHAM

(PHOTO) LTD.

Phone 22114 *BOND ST., LEEDS* Estd. 1875

X ENTRUST US X

WITH YOUR DIFFICULT WORK!

Our experienced staff know the right grade of paper to suit your negatives, thus obtaining the highest class results. Panchromatic lighting system. Enlarging, artistically mounted, our speciality.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

X **GRANVILLE CULLIMAN & Co., Ltd.** X
LEAMINGTON SPA.

MATHER'S *for*

CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.
17, JOHN DALTON STREET, **MANCHESTER**



The WORLD'S PREMIER ENLARGER FILMAREX (vertical)

takes up to 6×6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser, £11 8 6. Displayed by all progressive miniature dealers, or write to sole importer:
R. E. Schneider, 46, Farringdon Street, E.C.4

YOU GET

"A GOOD DEAL"

from the

NEWPORT CAMERA EXCHANGE

5, HIGH STREET, NEWPORT, MON.

ALL CAMERAS FROM A BROWNIE TO A LEICA

Zeiss Kolibri, as new, f/3.5 Novar lens, Telma shutter. Cost £8 12s. 6d..... **£4 : 5 : 0**

Ensign Midget, f/6.3 lens. Cost 55s. As new ..... **£1 : 15 : 0**

Rolleiflex, f/3.5 Tessar lens, £25 model. Shop-soiled only..... **£19: 17: 6**

Kodak Six-20, latest model, f/6.3 lens. Cost £3 12s. 6d. As new..... **£2 : 15 : 0**

Zeiss Icarette 3¼ × 2¼ Roll Film, f/4.5 Tessar lens, Compur shutter. Cost £13 5s. As new..... **£7 : 5 : 0**

Ensign ¼-pl. Reflex, f/4.5 Aldis-Butcher lens, 6 slides and leather case. Perfect condition..... **£3 : 15 : 0**

Ensign Multex, f/3.5 Ensar lens, focal-plane shutter, 1 to 1/500th sec. Cost £16 16s. As new ..... **£10 : 5 : 0**

Contax I, f/2.8 Tessar lens, ever-ready case. Cost £35. In perfect condition.... **£19: 15: 0**

Kodak Six-20 Duo, f/4.5 anas. lens, Compur shutter. Cost £8 7s. 6d. As new **£5 : 15 : 0**

Ensign Auto-Speed 3¼ × 2¼, focal-plane shutter, 1/15th to 1/500th sec., f/4.5 Ensar lens. Cost £12. As new..... **£5 : 10 : 0**

Voigtlander Avus 3¼ × 2¼ Plate, f/4.5 Skopar lens, Compur shutter, 6 slides. Perfect condition ..... **£4 : 15 : 0**

The NEW

"SUPRAMIN"

Finest of Fine-grain Developer.

The ONLY Non-poisonous, Non-staining Paraphenylene Diamine Developer.

NEW FEATURES—only obtainable from

"SUPRAMIN"

- Compensates for variations in exposures and produces uniform gradation.
- Can be used repeatedly. One 36-oz. carton will develop 4 to 6 Leica films.
- Requires no increase of exposure.
- Keeps perfectly in solution.
- Gives still finer grain.
- Negatives can be intensified and retain finest grain.

COMPLETE Development Chart. No increase of price.

To make 72 oz... 4/- **Smaller size to make 36 oz... 2/4**

Obtainable from all dealers, or direct from :

L. A. LEIGH & CO.

179, WEST END LANE, LONDON, N.W.6

Phone : MAIDA VALE 7902.

Sole Agents for Irish Free State : BROWNE & NOLAN, LTD., 41/2, NASSAU STREET, DUBLIN.

ENLARGEMENTS : POSTCARDS, 6 for 1/3 ; 12 for 1/9—7" × 5", 6 for 1/9 ; 12 for 2/9—8½" × 6½", 6 for 3/- ; 12 for 4/3—10" × 8", 1/3 each—12" × 10", 1/6 each—15" × 12", 2/- each—20" × 16", 2/6 each. Any surface. Guaranteed satisfaction. Post free, from any film. Glass postage extra. Fastest service on earth.

Post Now **NUVA SNAPS** 59/61 CAPE HILL BIRMINGHAM

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7 ; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7 ; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7 ; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7 ; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight : 20×16 6/3 dozen ; 15×12 4/3, 12×10 7/3 36 sheets ; 10×8 5/- ; whole-plate 3/3, 9/6 gross ; ½-pl. 2/-, 5/9 gross ; ¼-pl. 3/6, 4½×2¾ 3/6, 3¼×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous : 1/1-pl., 3/6 36 sheets ; 10×8, 5/- ; 12×10, 7/3, 3/- dozen.

KALTON Gaslight Paper : 1¾×2¾, 1/6 gross ; 3¼×2½, 1/6 72 sheets, 2/6 gross ; 4¼×2¾ and ¼-pl., 2/- 72 sheets, 3/6 gross ; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross ; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces : Vigorous, 3/- 100, 1/9 50.

KALTON Plates : ¼-pl., 4 dozen 12/- ; Postcard, 4 dozen 8/9, backed 9/9 ; ½-pl., 3 dozen 5/-, backed 5/9 ; 3¼×2½, 4 dozen 5/-, backed 5/9 ; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures : 1⅝×2½, 9/- dozen ; 3¼×2¾, 9/- ; 2½×4¼, 11/- ; 6 exposures : 3¼×4¼, 18/- ; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3 ; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600 : ¼-pl., 3 dozen 5/- ; Postcard, 4 dozen 8/9 ; ½-pl., 12/-, 33/- gross ; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000 : 3¼×2½, 4 dozen 5/4 ; ¼-pl., 3 dozen 5/3 ; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2¼, 10/- dozen, 2½×4¼ 12/- ; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9 ; ¼-pl., 9/3.

KALTON Chemicals, bottled : Amidol, 1/2 oz. ; Metol, 1/4 ; Hydrokinone, 10d. ; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure : 10×8, 36 sheets 5/- ; 1/1-pl., 3/3, 9/6 gross ; ½-pl., 2/-, 6/6 gross. [0009

BURT'S for Reliable Plates, Postcards, Papers, etc. ; all goods guaranteed ; we pay postage ; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards : Gaslight and Bromide, vigorous and normal ; all surfaces : First quality, 1/6 50, 2/9 100 ; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal ; all surfaces : 3½×2½, 1/- 72 sheets, 1/10 gross ; 4¼×2¾ and ¼-pl., 1/9, 2/9 gross ; ½-pl., 1/6 36 ; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the quality Paper), 2/1 gross, post 4d. ; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

CHRISTMAS Novelties.—New Designs, Greeting Postcard Folders, slip-in corners, samples 13 designs, 9d. stamps ; 32-page Illustrated List free ; write for this list to-day ; nothing else in trade like it.—Crown Manufactory, Rotherham.

CHRISTMAS Novelties.—Slip-in Greeting Postcard Folder Mounts, 20 beautiful designs, 2/- ; selection for 3¼×2¼, 12 designs, 1/- ; 24 superior quality, 2/6 post free.—Crown Manufactory, Rotherham.

CALENDARS 1937.—Wonderful new designs, plain and fancy shapes, sample selection, 12 Calendars, 3¼×2¼, 2/6 ; Selection 18 Calendars, Postcard, 4/3 ; Monster Sample Selection 30 Postcard Calendars, 6/9 post free.—Crown Manufactory, Rotherham.

CHRISTMAS Novelties.—Gilt Adhesive Greetings, 2/- 100 ; Calendar Date Tabs, 2/6 100 ; Greeting Seals, 1/3 100 ; write to-day for 32-page Illustrated List.—Crown Manufactory, Rotherham. [5223



3×2 Zeiss Ikon Ikonta, Zeiss f/4.5 Tessar lens, Compur shutter **£5 12 6**

4×4 cm. Rolleiflex, Zeiss f/3.5 Tessar lens, leather case. In good condition **£14 10 0**

Model II Leica, Elmar f/3.5 lens, ever-ready case. Hardly used **£20 0 0**

Model III Leica, Summar f/2 lens. Condition as new.. **£29 10 0**

Kodak Retina, Xenar f/3.5 lens, Compur shutter, takes 36 pictures on 35-mm. film **£7 12 6**

Kodak Duo Six-20, in excellent condition, f/3.5 anastigmat lens, Compur shutter **£7 15 0**

Model IIIa Leica, chromium model, f/3.5 Elmar lens. In new condition **£27 10 0**

Rolleicord Model I, 2¼ × 2¼, Carl Zeiss f/4.5 Triotar lens, ever-ready case **£8 8 0**

Model III Leica, Elmar f/3.5 lens. Nearly new..... **£23 10 0**

Exakta Model A, with Dallmeyer f/1.9 Super-Six lens, leather case. All in good condition **£23 10 0**

Novflex 2¼ × 2¼ Roll Film Reflex, Meyer f/3.5 Trioplan lens, focal-plane shutter, speeds 1/20th to 1/1,000th sec., leather case **£9 17 6**

Rolleicord Model I, 2¼ × 2¼, Carl Zeiss f/4.5 lens, ever-ready case **£10 0 0**

Automatic Rolleiflex, 2¼ × 2¼, Zeiss f/3.5 Tessar lens, ever-ready case. In almost new condition **£20 0 0**

Model III Leica, Summar f/2 lens, 5-cm. focus, ever-ready case. As new **£30 10 0**

3¼ × 2¼ Voigtlander Prominent, coupled range-finder, Heliar f/4.5 lens, delayed-action Compur shutter, filter and carrying-case **£16 10 0**

Model II Leica, f/2.5 Hektor 5-cm. lens, ever-ready case. In good condition **£21 10 0**

Pilot Miniature Roll Film Reflex, Carl Zeiss f/3.5 Tessar lens, Compur shutter, speeds 1 to 1/300th sec., complete with leather case. All in new condition **£13 10 0**

3 × 2 Voigtlander Roll Film, f/4.5 Heliar lens, in Compur shutter. Condition as new **£5 5 0**

2¼ × 2¼ Foth-Flex, Foth f/3.5 anastigmat lens, focal-plane shutter, speeds 1/25th to 1/500th sec. In excellent condition.... **£7 15 0**

3¼ × 2¼ Welta Superfekta Twin-lens Roll Film Reflex, Carl Zeiss f/3.5 Tessar lens, Compur shutter, 2 filters and case. All as new **£25 0 0**

4¼ × 3¼ Newman & Guardia Square Reflector, revolving back, rising front, long extension, Ross-Zeiss f/6.3 Convertible Protar lens, 5¼-in. focus, single components 9¼-in. focus, also an 11-in. Ross f/5.4 Telecentric lens, 2 double plate-holders, changing-box for 12 plates, F.P. holder. In good condition **£17 12 6**

4¼ × 3¼ Adams' Videx Reflex, revolving back, double extension, Ross-Zeiss Series VIIa Convertible Protar f/6.3 lens, 6¼-in. focus, single components 11¼-in. focus, 3 double plate-holders, case. In good condition **£12 10 0**

4¼ × 3¼ Gandolfi Universal, revolving back, Dallmeyer f/6 Stigmatic lens, Compur shutter, 4 book-form mahogany plate-holders, F.P. holder, leather case. In first-class condition..... **£10 10 0**

4¼ × 3¼ Model B Graflex, revolving back, double extension, Dallmeyer f/2.9 Pentac lens, 4 double film-holders, changing-box for 12 cut films, leather case..... **£27 10 0**

3¼ × 2½ N. & G. Folding Reflex, Ross f/4.5 Xpres lens, 3 double plate-holders, F.P. holder, lens hood, leather case. In excellent condition **£26 10 0**

4.5 × 6 cm. Baby Soho Reflex, Ross f/3.5 Xpres lens, 3 double plate-holders, F.P. holder, leather case. In excellent condition **£18 18 0**

3 × 4 cm. Pilot Miniature Roll Film Reflex, Zeiss f/2.8 Tessar lens, Compur shutter, 1 to 1/300th sec., leather case..... **£15 15 0**

4¼ × 3¼ N. & G. Sibyl de Luxe, double extension, Carl Zeiss f/6.3 Series VIIA Convertible Protar lens, 5-in. and 9-in. focus, rising and cross front, 6 plate-holders, F.P. holder, leather case..... **£12 12 0**

3½ × 2½ Praxidos Automatic Enlarger, Texon f/4.5 enlarging anastigmat lens with iris diaphragm, for enlargements 1½ to 7 times (linear), from 3½ × 2½ in. or smaller negatives. List price £24. For **£16 10 0**

9 × 12 cm. and ¼-pl. Miraphot Automatic Enlarger, f/4.5 Zeiss Tessar lens with focussing mount, enlarging to 3½ times. Practically new. List price £16 7s. 6d. For..... **£10 10 0**

Noxar Autoprint Enlarger, 3 × 4 cm. or Leica size, 73-mm. f/3.5 Cooke lens **£4 12 6**

4 × 4 cm. Praxidos Automatic Enlarger, f/3.5 anastigmat lens, gives 10 times enlargements from Leica size negatives. List price £17 10s. **£13 10 0**

9 × 12 cm. or ¼-pl. Miraphot Automatic Enlarger, f/4.5 Zeiss Tessar lens. In good condition **£6 6 0**

3¼ × 2½ Lancaster Amplus Enlarger, without lens..... **£2 10 0**

¼-pl. Lancaster Amplus C Vertical Enlarger, f/6.3 lens.. **£5 5 0**

Electric Printer, for making 5 × 5 in. prints from miniature negatives, complete with objective and set of carriers **£7 12 6**

Electric Printer for Miniature Negatives, prints from strips of 4 films at a time..... **£3 5 0**

9.5-mm. Alef Cine Camera, f/2.8 Meyer anastigmat lens. List price £9 9s. Shop-soiled only **£7 7 0**

9.5-mm. Cine-Nizo Camera, f/2.8 Cassar lens. List price £12 10s. Shop-soiled only **£9 9 0**

9.5-mm. Pathe Motocamera de Luxe, Zeiss f/2.7 Tessar lens. In excellent condition **£10 10 0**

CAMERAS TAKEN IN EXCHANGE

BRITISH JOURNAL ALMANAC, 1936 EDITION, OUT OF PRINT. A few left, 2/6 each, post free

SANDS HUNTER & Co LTD
37, BEDFORD ST. STRAND, W.C.2

SALANSON LTD.

"Best in the West."

PROJECTORS & ENLARGERS

Bolex P.A. Projector (9-mm. only), 250-watt lamp, resistance and case **£24 15 0**
Pathe Lux Projector, 32-mm. Hermagis, resistance and case **£12 17 6**
Bolex D Projector (9.5-mm. and 16-mm.), 250-watt lamp, resistance and case **£27 15 0**
Pathe Home Movie, super attachment, motor and resistance **£5 17 6**
Pathe Kid Projector, super attachment and resistance **£2 10 0**
3×4 cm. Auto-focus Ensign Midget Enlarger, f/4.5 anastigmat **£6 15 0**
Leitz Valoy Enlarger, and masking board (no lens) **£7 15 0**
4×4 cm. Rajah Enlarger, f/4.5 anastigmat and masks **£6 10 0**
¼-pl. 5×4 T.-P. Ruby Horizontal Enlarger, f/6.8 Goerz anastigmat, electric fittings **£7 10 0**
Zeiss Magniphot (for Contax), no lens **£7 17 6**
¼-pl. Coronet Enlarger (perfect condition), f/6.8 Goerz Dagor, splendid easel, runner board for enlarger and easel **£10 10 0**

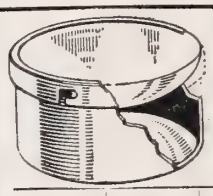
ALWAYS IN STOCK. Zeiss Ikon Magniphot and Miraphot, Leitz Valoy and Focomat, Ensign Magnaprint, T.-P., Perfecta, Exakt and Lumimax Enlargers.

ALL LEADING MAKES IN CINÉ PROJECTORS AND ACCESSORIES STOCKED.

Comprehensive Ciné Library.

HIGHEST ALLOWANCES IN EXCHANGE.

20, HIGH STREET, BRISTOL
AND
119, QUEEN ST., CARDIFF



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
		s. d.	s. d.
1 in.	2 in.	1 9	6 0
1-5/16 in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	3 6	12 6
4 in.	6 in.	4 0	15 0
5 in.	8½ in.	6 6	17 6
5½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogue free on request.
THE MISCELLANEOUS TRADING CO. LTD
13, New Oxford Street, London, W.C.1

CONSULT
GALLOWAYS
FOR
EVERYTHING
PHOTOGRAPHIC
EXCHANGES A SPECIALITY
at
VICTORIA SQUARE
Opposite G.P.O. Phone: MID. 5670.
BIRMINGHAM

MATERIALS

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD, Chapel Lane, Hadleigh, Essex.—Superfine Bromide Postcards, singles, glossy, satin, matt and cream royal, medium and contrasty, 25 1/-, 50 1/6, 100 2/9, 500 11/-, 1,000 20/-.

ATTWOOD Gaslight Postcards, first quality, glossy, satin, matt, normal and vigorous, 25 1/-, 100 2/9.

ATTWOOD Bromide Paper and Card, glossy, satin, matt, also cream royal and silky linen grain: ¼-pl., 36 sheets 2/-; 8½×6½, 3/-; all sizes in stock.

ATTWOOD Superfine Plates: ¼-pl. 1/9, P.C. 2/3, ½-pl. 2/9 dozen, all standard speeds; Glossy Gaslight Paper, 3½×2½, 1/6 gross.

ATTWOOD Mounts, ¼-pl., white, grey, brown, 25 2/-, for whole-plate 3/-; ½-pl. Two-piece Folders, grey and brown, 2/- dozen; P.C. Slip-in Folders, white and cream, thin 2/-, stout 3/- 100; Xmas P.C. Slip-in Mounts, pretty design, combined Xmas and New Year Greetings, 50 2/-, all post paid; catalogue free.—Attwood, Hadleigh, Essex. [0025

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [5011

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

SPECIAL Offer.—Send for particulars to—G. Franklin, 2, Derwent St., Sunderland. [5294

ENLARGEMENTS

LEICA Prints, Continental style, wide margins, deckle edged, cream or white, 3½×5 in. 3d. each; superior to any competitors.—George Childe, Ltd., 228, Roundhay Rd., Leeds, 8. [0005

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

GLAZED Enlargements: ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

1/2 DOZEN Postcard Enlargements.—Reginald White, 288, Glenview, Higher-Walton, Preston. [5534

REPAIRERS

REPAIRS to Cameras, focal-plane and other shutters, etc.—W. A. Furse (many years with C. P. Goerz Optical Works), 55/56, Chancery Lane, London, W.C.2. Note alteration of address. [0006

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

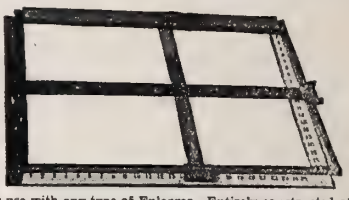
EXCEPTIONAL ALLOWANCES
when purchasing new apparatus including :—

Leica, Super Ikonta, Rolleicord, Rolleiflex, Exakta, Makina, Super Nettel, Contax, Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

"GNOME" Masking Frame



Ideal for use with any type of Enlarger. Entirely constructed of metal, base in white finish and marked in inches. The adjustable metal mask gives a perfectly clean white border of varying width.

For all sizes up to 10×8 in. ..... 22s. 6d.
For all sizes up to 12×10 in. ..... 27s. 6d.

For all further particulars write to :
THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1 *Telephone: Museum 4142*

HERE'S QUALITY AT THE RIGHT PRICE !

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

SHARLAND'S

have the following bargains in second-hand and shop-soiled apparatus :

Contaflex, Sonnar f/2. A real bargain **£55 0 0**
Contax II, f/1.5, in E.R. case. As new **£49 10 0**
Contax I, f/2.8. Very good condition **£15 0 0**
Ikoflex II, f/3.8. Unmarked **£11 5 0**
Magniphot Enlarger. In first-class condition **£7 15 0**
Gebescope Talkie, Model A. In perfect order **£70 0 0**
Pathe Imp Projector, complete. As new **£5 0 0**
V.P.K. Autographic ..... **15s. 0d.**
Avo Meter. Only **£2 5 0**

9/10, THAVIES INN, HOLBORN CIRCUS, E.C.1
Established 75 Years.
Central 6751

CHRISTMAS

Folders
Mounts
Calendars
1936-7

FINEST SELECTION EVER
Artistic Designs. Colourful Printing.
Exceptional Value.



WRITE TO-DAY BEFORE STOCKS are CLEARED

FOR POSTCARDS, CABINETS AND AMATEUR SIZES.

SLIP-IN AND PASTE-ON FOLDERS from **3/6** 100 to **2/6** dozen.

Send for 8-page Illustrated Price List.

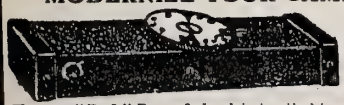
SPECIAL SAMPLE OFFER.

We have prepared some special sample parcels which we are offering at the following rates :—
1/- (post free) parcel contains cheaper qualities only.
2/6 parcel contains larger selection including better class lines.
5/- parcel includes complete range of Folders and a few Calendars.
10/- parcel embraces the full range of our Folders and Calendars.
All samples are unmarked and saleable at a profit.

MARSHALL & CO. (Nottm.) Ltd.
Dept. A.P., PHOTO WORKS, NOTTINGHAM

G. E. BECKETT & CO.
Stockists of all leading makes of
CAMERAS and HOME CINÉ
AND ACCESSORIES.
PART EXCHANGE. :: HIRE PURCHASE.
77-79, OXFORD RD. (Open 9 a.m. to 8 p.m.) **MANCHESTER, 1**

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer **£1 : 1 : 0**

The new "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. The new built-in yellow filter enables you to obtain needle-sharp photographs. Supplied complete with shoe for detachable mounting. All dealers, or R. E. Schneider, 46, Farringdo Street, London, E.C.4

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [5442

MISCELLANEOUS

TRANSFORMERS.—200 volts to 240 volts A.C. to 12 volts A.C., 1 amp., absolutely new, 3/6 each; cost 25/-; cash refunded if not satisfied; postage 9d. extra.—Barnes, Ltd., 48, Kingston Rd., Portsmouth. [5549



BARGAINS by Post

MONEY-BACK GUARANTEE

24 × 36 mm. **Welti**, f/2.9 Schneider, Compur 1 to 1/300th sec., T. and B. List £10. As new..... **£6 17 6**
24 × 36 mm. **Zeiss Super Nettel 536/24L**, f/3.5 Tessar, F.P.S. 1/5th to 1/1,000th sec., ever-ready case. As new..... **£16 10 0**
3 × 4 cm. **Piccochic**, f/2.9 Vidor anas., Compur, purse **£3 10 0**
3 × 4 cm. **Ensign Double-Eight**, f/4.5, L/case, 2 filters. As new **£2 17 6**
2½ × 2½ **Rolleicord Model II**, f/3.5 Zeiss Triotar, Compur, leather case. List £18 10s. As new..... **£12 10 0**
2½ × 2½ **Korelle Reflex**, f/2.8 Zeiss Tessar, F.P.S. 1/25th to 1/500th sec. List £19 19s. As new..... **£13 10 0**
3½ × 2½ **Kodak Regent**, f/4.5 Zeiss Tessar, Compur S., 1 to 1/400th sec., leather case. As new..... **£13 10 0**
3½ × 2½ **T.-P. Junior Special Reflex**, f/2.9 Cooke anastigmat, F.P.S., 1/10th to 1/1,000th, 6 slides, F.P.A., leather case **£9 10 0**
4½ × 3½ **Ensign Special Reflex**, f/3.4 Aldis anastigmat, F.P.S. 1/15th to 1/1,000th, F.P.A., 6 slides. As new..... **£8 10 0**
P.C. Adams' Vesta Plate, f/4.5 Ross Xpres, Acme shutter, 1 to 1/300th sec., 3 D.D. slides, F.P.A., leather case. Cost £50. Perfect **£15 10 0**
Pathe 200-B, resistance, reel. As new..... **£12 10 0**
Bolex G916, 500-watt, resistance..... **£37 10 0**

CASH. TERMS. EXCHANGES.

F.E. JONES PHOTOGRAPHIC SPECIALIST
3, BREEZE HILL, LIVERPOOL, 9.

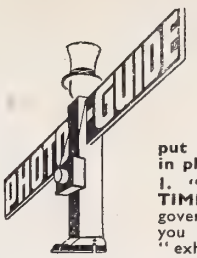
"The Amateur Photographer." 25/11/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Monday, November 30th.

"The Amateur Photographer." 25/11/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Monday, November 30th.

"The Amateur Photographer." 25/11/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Monday, November 30th.

"The Amateur Photographer." 25/11/36.
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 25/11/36.
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.



Here are the first of the *new* **PHOTO-GUIDES**—four little books crammed from cover to cover with the information you know you need. Between them they answer every question that has ever perplexed you and put you on the road to success in photography.

1. **"A GOOD PICTURE EVERY TIME"** explains the rules that govern pictorial composition, tells you how to make every snap an "exhibition" picture.
2. **"SHARP-FOCUS/ACCURATE EXPOSURE"** gives you easily understood and *easily remembered* rules for deciding the correct setting of distance scale, lens aperture and shutter time.
3. **"130 PHOTO-FAULTS"** covers every stage of photography from camera-loading to enlarging, giving the cause and cure for every fault that's ever worried you—or ever likely to.
4. **"TAKING PICTURES AT NIGHT"** will convince you that your camera is capable of incredible achievements, will show you how perfect night pictures can be secured with even the smallest, simplest camera.

Price 1s. 1d. each, or post free 1s. 3d.
The four books, 4/6, post free.

Obtainable at all Photographic Dealers.

SANDS HUNTER & CO., LTD.
37, BEDFORD ST., STRAND, LONDON, W.C.2

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

THE AMERICAN ANNUAL OF PHOTOGRAPHY, 1937

The 51st Volume. Edited by FRANK R. FRAPRIE, Editor of "American Photography."

NOW READY

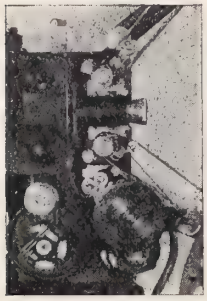
Crown 4to, approximately 300 pages, with about 160 illustrations, including 100 full-page Photographic Studies.
CLOTH BOUND, 12s. 6d. net. PAPER COVERS, 8s. 6d. net. Postage, inland, 6d.; abroad, 1/-.

SANDS HUNTER & CO., LTD.
37, Bedford Street, Strand, London, W.C.2

"THE AUTOCAR"
The World's Leading Automobile Journal.
Every Friday. 4d.

AMPROSOUND

NEW MODEL



16-mm. Model M. 500-watt, 110-volt. lamp, 1,600-ft. arms, 4-stage amplifier, 8 watts output, A.C.–D.C. current 100–125 volts, 10-in. diameter speaker, complete ouft in two carrying-cases. Total weight 53 lb. Price..... **£115 0 0**

Transformer for A.C., 200-250 volts **£6 10 0**

VICTOR ANIMATOPHONE

16-mm. Sound-on-Film, 1,600-ft. arms, 500-watt lamp, A.C. or D.C., 2 speeds, silent and sound, 2 cases. .. **£105 0 0**



BELL-HOWELL

FILMOSOUND "138"

1,600-ft. arms, 750-watt lamp, complete in carrying-case. Weight 57 lb..... **£138 0 0**

IN STOCK AT

Our Stock Exchange Branch

1 COPTHALL CHAMBERS

Throgmorton St., London, E.C.2 *'Phone: Metropolitan 5351.*

Latest literature free. Please state requirements.

4¼×3¼ Shew Xit, 12.5-cm. Goerz anastigmat f/6.8, Compound, 1/250th sec., 6 D.D. slides, case. *Fair condition* .. **£2:10:0**

Leica Chromium View-finder, parallax correction for lenses, 3.5, 5 and 3.5 cm., case. *As new.* Cost £4 1s..... **£2:12:6**

Electro Bewi Exposure Meter, case. *Good condition* **£3:5:0**

3⅛×2½ Ensign Cameo Double Extension, Ensar f/4.5, Mulchro shutter, direct finder, 6 slides. *As new*..... **£3:12:6**

3¼×2¼ Agfa Self-erecting, Agfa Apotar f/4.5, delayed Compur. *As new.* List £6 6s..... **£4:12:6**

4.5×10.7 cm. Verascope Stereoscopic, Krauss Zeiss Tessars f/4.5, 8 speeds, changing-box and case. *Good condition*..... **£5:15:0**

3¼×2¼ Adams' Verto, revolving front, double extension, 4-in. Ross Combinable f/5.5 (7-in. f/11), N. & G. shutter, 1/250th sec., 3 D.D. slides, F.P. adapter, roll-film holder, case. *Good condition.* Cost £48..... **£13:17:6**

2¼×2¼ Automatic Rolleiflex f/3.8 Tessar. *Good condition*..... **£17:10:0**

Roland, 16-on-3¼×2¼ film, 7-cm. Meyer Plasmat f/2.7, Compur, combined view and range finder. *Good condition.* List £30 ..... **£21:10:0**

16-mm. Kodascope A, case, resistance. *Good condition* **£22:10:0**

3¼×2½ All-metal Sinclair Traveller Una, double extension, 8-in. Ross Combinable f/5.5, N.S. Perfect shutter, 3 D.D. slides, roll-film holder, hood, case. *Good condition.* Cost £50..... **£29:10:0**

Above are at

28 OLD BOND ST.

London, W.1

Telephone: Regent 1228.

9.5 Pathe Home Movie, double claw, resistance. *Good condition* **£3:15:0**

Weston 650 Leicameter. *Good condition.* List £5 19s. **£3:19:6**

6-in. Cooke Aviar f/4'5, in iris mount. *As new*.. **£4:17:6**

9.5 Alef Model B, f/2.8 Meyer. *Good condition.* **£4:19:6**

3¼×2¼ Zeiss Nettar, Nettar f/4.5, delayed Compur. *Good condition.* List £7 5s. **£5:15:0**

Ensign Magnaprint Enlarger V/1, for negatives up to 3¼×2¼ in. *As new.* List £7 10s. **£6:0:0**

Kodascope 8-30. *Good condition.* List £9 9s. **£6:6:0**

9.5 Pathe Home Movie, motor, super attachment, rewind, resistance. *Good condition.* Cost £13 13s..... **£7:10:0**

12-in. Ross Teleros f/5.5 Telephoto Lens (2-power), in focussing mount, case. *Fair condition.* List £18 15s..... **£8:17:6**

4¼×3¼ Revolving Back Kodak Graflex Reflex, 6½-in. Kodak f/4.5, 2 D.D. slides, case. *Good condition*..... **£9:15:0**

Cine-Kodak Eight, Kodak f/1.9 lens, also Dallmeyer Tele f/4.5, case. *Good condition.* List £19 14s. 6d... **£15:19:6**

Contax I, Tessar f/3.5. *Good condition.* List £31 **£17:17:0**

4¼×3¼ Tropical Soho de Luxe Reflex, teak, brass bound, revolving back, 6-in. Ross Xpres f/4.5, 6 book-form D.D. slides, F.P.A., filter, case. *As new.* List £55 8s. 6d..... **£27:10:0**

Leica III, Summar f/2. *Good condition.* List £39 10s..... **£28:10:0**

Above are at

73 LORD ST. LIVERPOOL, 2

Telephone: Bank 4927.

6½×4¾ Unnamed Double Extension Field, revolving back, rising front, 10-in. Bausch Rapid Symmetrical f/8, T.-P. roller blind, 3 D.D. slides, case, turntable, tripod. *Good condition* **£2:15:0**

3×4 cm. Nagel Vollenda, Radionar f/3.5, Compur, purse case. *Very good condition* **£5:5:0**

4.5×6 cm. Ernemann Focal-plane, 7.5-cm. Zeiss Tessar f/3.5, 6 slides, F.P. adapter, case. *Fair condition*.... **£7:7:0**

Beira, for 36 pictures 24×36 mm. on 35-mm. film, Xenar f/3.5, Compur, E.R. case. *As new*..... **£9:5:0**

4.5×6 cm. Dallmeyer Speed Focal-plane, 3-in. Pentac f/2.9, 2 D.D. slides, F.P. adapter, case. *Good condition* **£9:10:0**

3½×2½ Ernemann Focal-plane, 12-cm. Zeiss Tessar f/4.5, 3 D.D. slides, case. *Very good condition* .. **£10:0:0**

3½×2½ Thornton-Pickard Junior Special Reflex, 5-in. Cooke f/3.5, 3 slides. *As new.* £15 ..... **£10:10:0**

9×12 cm. T.-P. Junior Special Reflex, 15-cm. Tessar f/3.5, F.P. adapter, 12 slides, leather case. *As new*..... **£15:10:0**

3½×2½ Nettel Focal-plane, 12-cm. Tessar f/2.7. 2 D.D. slides, F.P. adapter, yellow filter, leather case. *Very good condition* **£16:10:0**

Above are at

121 CHEAPSIDE

London, E.C.2

Telephone: National 1370.

Kodak Amateur Printer, for prints 2½×1⅝ to 5½×3½ in. *Very good condition.* List £3 3s. **£2:5:0**

5½×3½ Range-finder Model Kodak Special, f/6.3 anastigmat, Compur, rise and cross, leather case. *Fair condition* **£2:15:0**

3×4 cm. Ensign Double-8, Ensar f/4.5, case. *Good condition.* List £3 12s. 6d... **£2:15:0**

3¼×2½ Ensign Carbine 7, Aldis Uno f/4.5, Mulchro shutter, rise and cross, frame finder. *Good condition* **£4:0:0**

4¼×3¼ Ica Nixe Double Extension, for roll film and plates, 13.5-cm. Zodellar f/4.5, Compur, 6 slides (9×12 cm.). *Good condition* **£4:10:0**

9.5 Pathe Home Movie, resistance and ammeter. *As new.* Cost £7 12s. 6d..... **£5:0:0**

3¼×2½ Ensign Focal-plane Roll Film Reflex, Ensar f/4.5, leather case. *As new.* List £7 16s. **£6:0:0**

3¼×2½ Ensign Special Reflex, revolving back, 13.5-cm. Zeiss Tessar f/4.5, 6 slides, F.P. adapter. *Very good condition.* List £18 10s.... **£12:10:0**

Zeiss Super Ikonta 530, f/3.5 Tessar, Rap. Compur 1/500th, 16 pictures on 3¼×2¼ film, lens hood, filters. *As new* **£16:10:0**

Above are at

30-32 Thames St. Kingston

Telephone: Kingston 3324.

3¼×2½ Goerz Tenax Double Extension, Goerz Kalostigmat f/6.8, Ibso 1 to 1/100th sec., T. and B., rise and cross, 6 slides, Riteway roll-film holder, case. *Good condition*..... **£3:15:0**

4¼×2½ Kodak C Six-16, Kodak f/6.3, delayed 3-speed, 2 filters, case. List £5 10s. 6d. **£3:19:6**

9.5 Dekko, Taylor-Hobson f/2.5. *Good condition* **£5:10:0**

3¼×2½ Tropical Nettel Cocarette, Tessar f/4.5, Compur, rising front. *Good condition* **£6:6:0**

3¼×2½ T.-P. Junior Special Reflex, revolving back, 5-in. Cooke f/4.5, 3 slides, F.P. adapter, case. *Good condition.* **£6:19:6**

Voigtlander Virtus, Skopar f/3.5, delayed Compur, 16 pictures on 3¼×2¼ film. *Good condition.* List £9 15s..... **£7:7:0**

9.5 Dekko, Ross f/1.9, case. *Good condition*.... **£7:17:6**

4¼×3¼ T.-P. Junior Special Reflex, reversing back, 6-in. Cooke f/4.5, also Dallmeyer Adon Telephoto lens, F.P.A., 3 slides, leather case..... **£7:18:6**

3¼×2½ T.-P. Special Ruby Reflex, revolving back, 5½-in. Dallmeyer Pentac f/2.9, 3 D.D. slides, F.P.A., leather case. *Good condition.* Cost £30 **£16:16:0**

Above are at

281 OXFORD ST.

London, W.1

Telephone: Mayfair 0859.

Special allowance on your own projector in part payment.

The New KEYSTONE 750-watt



16-mm. Keystone A-81. Theatre quality steadiness and brilliancy. Picture size almost unlimited. Reverse, motor rewind, resistance, case **£36 10 0**

Gebescope

HOME TALKIE

16-mm. "Gebescope" Model A, comprising projector, 2 speeds (silent and sound), 2½-watt amplifier and loud speaker **£95 0 0**

Other Outfits—Illustrated Folders free—at :—

Our Stock Exchange Branch,
1, COPTHALL CHAMBERS, E.C.2.
28, OLD BOND STREET, W.1.
12, GEORGE STREET, CROYDON.
537, PINNER RD., NORTH HARROW.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application.

MINIATURE CINÉ THEATRES at

1, COPTHALL CHAMBERS, E.C.2.
28, OLD BOND STREET, W.1.
12, GEORGE STREET, CROYDON.
537, PINNER ROAD, NORTH HARROW.
73, LORD STREET, LIVERPOOL, 2.

Expert Service at All Addresses:

London :
28, Old Bond St., W.1.
281, Oxford St., W.1.
Stock Exchange Branch,
1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
13, Kensington High St., W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd., W.1.
2, Northumberland Avenue, W.C.2.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.

Holloway.—66a, Seven Sisters Rd.
Crouch End.—17, Topsfield Parade.
North Harrow.—537, Pinner Rd.
Croydon.—12, George St.
Kingston.—30, Thames St.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 and 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.

DOLLONDS

Dollond & Aitchison Ltd. ESTD.
OPTICIANS TO H.M. GOVERNMENT 1750



. . . it's not far off

In four weeks it will be Christmas! Do you realise how quickly the time will fly?—and there's lots to do—ordering Christmas cards—booking films for your home ciné and talkie entertaining—buying presents for friends and relatives. Why not start doing all this NOW? In a fortnight's time the rush will be on, and it's much nicer to do things in a leisurely and enjoyable way. Call at Bond Street and let us show you our enormous range of cameras and accessories—let us demonstrate the latest talkies and movies so that you can compare them at your leisure, or, if you cannot call, send for a free list appertaining to the particular photographic or ciné gift you have in mind—any list will be sent on receipt of 2d. postage.

FREE MINIATURE CAMERA INSURANCE

Free "All Risks" Insurance on Miniature Cameras value £40 or over, whether bought from us or not.

OUR "MICROLUX" DEVELOPING SERVICE

If you want the finest possible results send us your films for development by our "**Microlux**" and "**Individual**" Systems.
"**Microlux**" yields the finest grain of all, but requires that films be over-exposed.
Films processed in this way receive the most careful handling possible.
Price per 36-exposure strip **4s. 6d.**
18 exposures (35-mm.) **3s. 6d.**

Ask for descriptive MICROLUX leaflet.

ALL THE VERY BEST MINIATURE BOOKS

Sonne Uber See und Strand. By Paul Wolff. The latest book of photographs, with technical details and most beautiful reproductions. German edition only **10s. 0d.**

Ski Kamerad Toni. By Paul Wolff. A similar book of winter sport pictures. German **10s. 0d.**

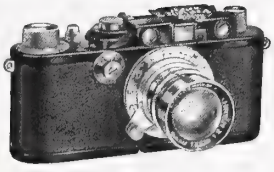
My First Ten Years with Leica. By Paul Wolff. New English edition. 200 pictures with technical tables and reading..... **21s. 0d.**

The Leica Manual. 500 pages, 300 illustrations **21s. 0d.**

Leica Amateurs Picture Book. 160 pages of Leica pictures with some reading matter and all technical data **21s. 0d.**

FREE FACILITIES ! !

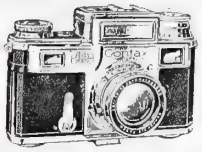
"Leica News" free monthly to all registered Leica owners. Free Instruction Cards for Leica users. Exposure Cards free to all Miniature Camera users. Special fine-grain developing service for miniature film. Automax (Regd.) 3¼ × 2¼ enlargements from miniature negatives, 2/- dozen. Colour films for miniature cameras.



LEICA MODEL IIIa

Why not make a Leica gift this Xmas? We stock every model, and have over 500 Leica accessories actually in stock. Leica IIIa is the chromium-finished model with focal-plane shutter speeded to 1/1,000th sec. It takes up to 36 exposures at a loading. With f/2 Summar lens **£43:0:0**

Nine monthly payments of £5 0s. 4d.

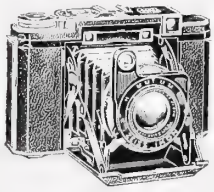


ZEISS CONTAX III

With built-in photo-electric exposure meter.

In other respects Contax III does not differ from Contax II. Fitted with Zeiss Tessar lens, 2-in. focal length.

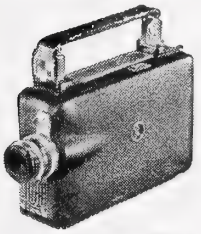
F/2..... **£63:0:0**
F/1.5..... **£78:5:0**



ZEISS SUPER IKONTA

Takes 11 pictures on 3¼ × 2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder. Compur **Rapid** shutter, speeded 1 to 1/400th sec. With f/2.8 Zeiss Tessar lens..... **£28:5:0**

Nine monthly payments of 66/-.



16mm MAGAZINE KODAK

Magazine loading with 50-ft. films. Footage indicator, three speeds—8, 16 and 64 frames. Takes five interchangeable lenses, with f/1.9 lens as standard. Universal view-finder, complete with case.. **£40:0:0**

Nine monthly payments of 93/4.



6×6 cm. ROLLEIFLEX

The famous roll-film mirror reflex which won the "Daily Herald" big first prize two years in succession. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens..... **£25:0:0**

Nine monthly payments of 58/4.

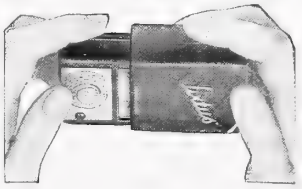


EASY TERMS and EXCHANGES

Anything on nine monthly payments. First payment secures purchase. Good allowance on your used apparatus in part payment.

"SIXTUS"

The most sensitive meter available to-day. Gives direct readings in relatively dark interiors as well as very bright exteriors. Dial clearly shows readings from 1/1,000th sec. to 4 minutes **£5:5:0**



LATEST ENLARGERS

Focomat I.—A fully automatic enlarger, for Leica and other size negatives up to 3 × 4 cm. Without lens **£16:6:6**

Focomat II.—The latest Leitz enlarger. Enlarges negatives of all sizes from 18 × 24 mm. to 3¼ × 2¼ in. With f/4 lens.... **£50:12:6**

Exakt, Ensign, T.-P., FAM, Zeiss Ikon and all models in stock.



HOME TALKIES AND HOME MOVIES

Every silent projector in stock for 8, 9.5 and 16 mm. films. Also every talkie, including Filmosound, De Vry, Marshall, and Gebescope.

'138' FILMOSOUND

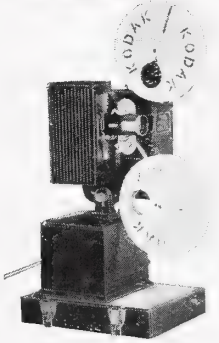
Takes 1,600-ft. films, 750-watt lamp. New sound head reproducer..... **£138:0:0**

Gives splendid volume and clear, flickerless pictures. Let us demonstrate it to you.

NEW KODASCOPE 'E'

With carrying-case and vibration-proof projector stand in one. Takes 6 interchangeable lenses. Supplied with 2-in. f/2.5 lens, new fixed-centre framing device, motor rewind, variable control. For A.C. 100/110 or 200/250 volts..... **£30:0:0**

Nine monthly payments of 70/-.



FILM LIBRARY.

Every latest title in 9.5 and 16 mm. silent and 16-mm. sound-on-film is included. Hundreds of new films (exclusive to Wallace Heaton customers) have just been added.

WALLACE HEATON LTD.

127, NEW BOND STREET - - - - LONDON, W.1

BY APPOINTMENT.

Phone: MAYFAIR 7511 (8 lines).

Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8



NIGHT PHOTOGRAPHY INDOORS

SELO LIGHTING SET



This efficient and inexpensive outfit has an extra large spun aluminium reflector mounted on a solid stand. Provision is made for controlling the throw of the light. Complete with Photoflood Lamp, 3 yards of flex and universal connecting plug. Price **17/6**

Obtainable from all photographic dealers.

Picture-making indoors is proving one of the most popular branches of the modern hobby of night photography. And small wonder, for what better pastime for the long, cold winter evenings is there than the taking of happy homely snapshots and portraits, treasures for the future whose worth will grow as the years pass?

Night photography is simple — as simple as daytime snaps in summer if you use Selo Hypersensitive Panchromatic Roll Film or Ilford Hypersensitive Panchromatic Plates.

For Roll Film Cameras

SELO

Hypersensitive
PANCHROMATIC ROLL FILM

For Plate Cameras

ILFORD

Hypersensitive
PANCHROMATIC PLATES

FREE



This interesting book of "Night Photography — Picture Making at Night—Indoors and Out" — contains 28 pages of clear information with photographs and diagrams. Please mention this paper.

Made in England by ILFORD LIMITED - ILFORD - LONDON

The Hobby for the long dark evenings

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following: United States: The International News Co., New York. France: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. Belgium: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. Australia: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. South Africa: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, December 2nd, 1936. No. 2508.





For Christmas give a Leica

It is the 'present' with a future—because it will go on giving pleasure for many years. With it you can take indoor snaps of the Christmas party—or exquisite landscapes, whatever the light. These are only two features of Leica photography. Your Leica dealer will explain the full possibilities.

There's the Leica projector and a wide range of Leica accessories which make admirable Christmas gifts to Leica owners.

Ask any good-class photographic dealer for a demonstration or write for descriptive literature to

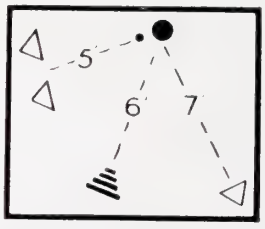
E. LEITZ (LONDON) 20, MORTIMER STREET, LONDON, W.1

Copyright—Registered as a Newspaper for transmission in the U.K.

The Snapshotter's Saturday Night

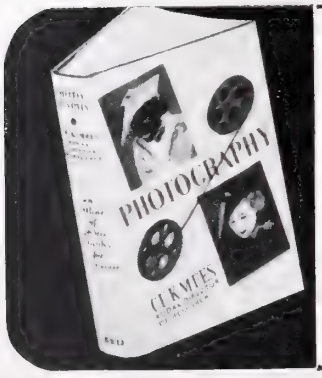


You don't have to move very far from your own fireside in order to find plenty of perfectly good picture subjects. And you don't have to go further than your nearest Kodak Dealer for the Kodak "S.S. Pan." Film and Kodak Night Photography Aids that enable you to take these subjects with a minimum of bother and a maximum of success.



3 "Photoflood" Lamps in "Kodaflector" Reflectors. ¼ sec. at *f* 11.

KODAK SUPER SENSITIVE PANCHROMATIC FILM



Photography

by Dr. C. E. K. Mees

Kodak Director of Research.

A Book You Ought to Read

A wonderful survey of photography in all its aspects by a master of the subject. Based on the lectures given by Dr. Mees at the Royal Institution last Christmas, this book deals with the history, science and practice of photography and cinematography in a simple, lucid way. From Kodak Dealers and Booksellers, price 7/6.

and the KODAK NIGHT PHOTOGRAPHY AIDS

"Photoflood" Lamps, 2/6 each. "Kodaflector" Reflector, 3/-. "Kodaflector" Outfit, including Reflector, Stand, 9 feet of flex, lamp-holder and plug, 7/6.

Ask your Dealer for free Kodak Night Photography Booklet, or write for copy to Mr. A. P. Talbot.

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

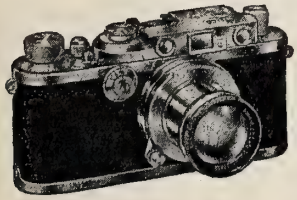
FURNITURE, CARS—WHY NOT CAMERAS?

While many folk buy *all* their "big stuff" on easy payments, they never think of buying such a small yet pleasure-giving thing as a camera by the same method, they simply go without one and remain oblivious to the joy that an extra few shillings on their total easy payment outlay will bring.

The *wise* spender not only puts so much away each week for gas rent, furniture, etc., but includes his pleasures on the same basis—that's the only logical method of doing away with an "all work and no play" existence.

Even the man of modest income, by careful planning, and with the aid of our very easy payment plan, can become the possessor of a miniature camera—even the much coveted Leica may be his. Should he be an apt photographer he can earn money with his camera, thus the camera will help to pay for itself as well as afford endless enjoyment. The Wallace Heaton terms are on nine equal monthly instalments, and only 5 per cent is added to cash price (or 5/- if under £5). Send 2d. postage for free lists and buy *your* camera this easy way.

YOU CAN GET A £16 : 19 : 0 LEICA AT BOND ST. FOR AS LITTLE AS 39/7 DOWN



pay the balance by a further eight similar monthly instalments while using your purchase.

We have every Leica in stock and offer a host of special free facilities to users. Send for details of them and also a leaflet on our "Microlux" developing service for miniaturists. We are the leading miniature specialists and offer expert unbiased advice free at all times.

BARGAINS IN USED APPARATUS

SECOND-HAND GUARANTEED MINIATURE CAMERAS.

6189.—Contax II 35-mm. Miniature Camera, Sonnar f/1.5 lens, focal-plane shutter, ½ to 1/1,250th sec., delayed action, coupled range-finder and view-finder combined. Shop-soiled. As new Cost £65 15s.....Our price £59 10 0

6154.—Contax I 35-mm. Miniature Camera, Sonnar f/2 lens, focal-plane shutter, ½ to 1/1,000th sec., coupled range-finder. Cost £41....Our price £32 10 0

6235.—Contaflex 35-mm. Twin-lens Reflex, Sonnar f/2 lens, D.A. focal-plane shutter, ½ to 1/1,000th sec., built-in exposure meter. Cost £74....Our price £57 10 0

6267.—Ensign Multex 35-mm. Miniature Camera, f/3.5 Ensar lens, coupled range-finder, focal-plane shutter, 1 to 1/500th sec. Cost £16 16s. Our price £11 11 0

6214.—Leica IIIa, Summar f/2 lens, focal-plane shutter, 1 to 1/1,000th sec. Cost £43 .....Our price £37 10 0

6114.—Leica II, black, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s.....Our price £19 19 0

6259.—Leica II, chromium, Elmar f/3.5, focal-plane shutter, 1/20th to 1/500th sec. Cost £27 10s.....Our price £20 10 0

6077.—Kodak Retina 35-mm. Miniature Camera, Xenar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £10 10s.....Our price £7 17 6

6210.—6×6 cm. Automatic Rolleiflex Twin-lens Reflex, Tessar f/3.8 lens, Compur shutter, 1/20th to 1/500th sec. Cost £15.....Our price £9 9 0

6225.—4½×6 cm. Super Ikonta, Tessar lens f/3.5, coupled range-finder, Compur Rapid shutter, 1 to 1/500th sec. Cost £18 17s. 6d.....Our price £14 17 6

6183.—6×6 cm. Super Ikonta, Tessar f/2.8 lens, coupled range-finder, Compur Rapid shutter, 1 to 1/400th sec. Cost £28 5s. .....Our price £22 10 0

6018.—4×4 cm. Rolleiflex Twin-lens Reflex, Zeiss Tessar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £22 10s.....Our price £14 14 0

● **GENEROUS EXCHANGE**

"I was very pleased with the generous allowance granted me for my outfit, and I am more than delighted with the promptness and consideration with which you dealt with the matter."

WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS

127, NEW BOND STREET, LONDON, W.1 . . . . . TELEPHONE: MAYFAIR 7511 (8 lines)

47, BERKELEY ST., LONDON, W.1 *43, KENSINGTON HIGH ST., W.8*

FINAL ANNOUNCEMENT...

OF WALLACE HEATON'S 'OPEN' PHOTOGRAPHIC COMPETITION WHICH ENDS ON DEC. 31st, 1936

While we do not ***guarantee*** *to return prints, every endeavour will be made to do so when they are accompanied by suitably stamped envelopes. See that all prints have your name and address on the back, and that each package is stamped with full prepaid postage.*

●

An exhibition of the best prints submitted will be held, at the close of this competition, in our new Galleries at 127, New Bond Street, W.1, prior to the return of prints to their owners

●

COUPON *which must be affixed to the back of each entry.*

WALLACE HEATON LTD "OPEN COMPETITION"

December 2nd, 1936.

FOR ANY AMATEUR—ANY SUBJECT—WITH ANY CAMERA

If you have not already sent in your effort for this splendid competition, do so at once. Any subject is eligible—trees, landscapes, churches, children at play—close-up or distant pictures of any subject you care to choose. None of the tricks of the fully-fledged worker are allowed to improve his chances of winning—only photographs made straight from untouched negatives are eligible. No retouching, faking or combination printing—just good photography. Simple spotting to remove pinholes, etc., is all that is permitted. Enlargements, of course, are allowed—in fact, we recommend an 8½×6½ enlargement as always looking best. A prize of 21/- will be awarded for the best picture received each week in addition to the first prize of £25, which will be awarded for the best effort received during the competition (October 1st to December 31st). For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. Acceptance of the rules is a specific condition of entry.

WALLACE HEATON Ltd.

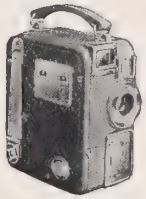
127, NEW BOND STREET, LONDON, W.1

This coupon must be attached to the back of your entry. Next week's coupon will be valid for the current competition IN ADDITION to the Competition commencing January 1st, 1937.

THE LATEST OF EVERYTHING & THE

IF IT'S NEW— WE HAVE IT!

NEW!



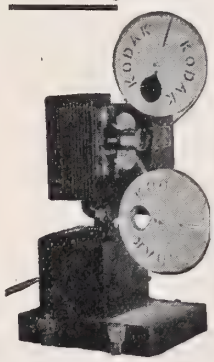
MOVIKON "8"

Takes both "8" and "double-8" film.

Fitted with Zeiss Sonnar f/2 lens. Other interchangeable lenses shortly available. Three speeds. Has delayed-action release and normal footage indicator. Simple to load and easy to set for either film required. Either grey or black leather covered **£48:17:6**

Nine monthly payments of £5 14s. 1d.

NEW!



KODASCOPE 16-mm. MODEL "E"

Including a novel carrying-case and vibration-proof projector stand in one. Six interchangeable lenses are available. Supplied with 2-in. f/2.5 lens. New design fixed-centre framing device. Variable speed control. Fast motor rewind. Simplified oiling system. With built-in transformer for A.C. mains 100 to 250 volts. **£30:0:0**

Nine monthly payments of 70/-.

NEW!

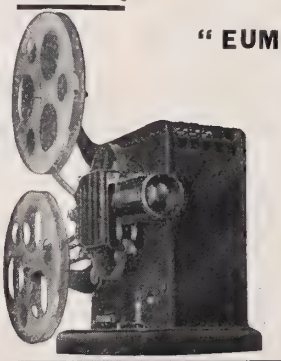


KODASCOPE "EIGHT - 35"

Fitted with powerful 200-watt lamp. Projects a steady, brilliant picture 30×22 in. at 14½ ft. Can be used for any circuit by fitted small plug-in interchangeable resistances. Takes 200-ft. spools of 8-mm. film. Fast motor rewind. Including 1-in. lens and accessories **£10:10:0**

Nine monthly payments of 24/6.

NEW!



"EUMIG" P. III

With Meyer Kinon f/1.6 Lens, 250-watt lighting. Fan cooled. Optical framing. Easy loading sprockets. Detachable gate Can be adapted for any voltage (A.C. or D.C.). No resistance necessary. Fast hand rewind. Very compact. Three models for 8, 9.5 or 16 mm. films

£17:17:0

Nine monthly payments of 41/8.

GUARANTEED BARGAINS!

3½ × 2½ C.D.V. Tenax, Dogmar f/4.5, Compound shutter, 3 slides and purse £3 10 0

3 × 4 cm. Baby Ikonta, Novar f/4.5, Derval shutter £3 3 0

Model I Leitz Leica, Hektor f/2.5, and ever-ready case £12 10 0

4½ × 2½ No. 12 Ensign Carbine, Tessar f/4.5, Compur shutter, plate back, screen, 3 slides and leather case £6 10 0

Ombrux Photo-electric Cell Exposure Meter, and case £2 7 6

Four-draw Telescope, by Broadhurst Clarkson, complete in leather case, with shoulder strap. As new £2 17 6

16-mm. De Vry Projector, motor drive, resistance to 250 volts, complete in case. New condition £10 17 6

3½ × 2½ Icarette, double extension, Carl Zeiss Tessar f/4.5, Compur shutter and leather case. Splendid order £6 17 6

9.5-mm. Dekko Cine Camera, f/1.9 anastigmat, 3 speeds, motor drive and case £8 7 6

16-on-3½ × 2½ Ikonta, f/6.3 Novar, Everset shutter and leather case £3 18 6

¼-pl. Adams' Videx Reflex, Zeiss Double Protar f/6.3, focal-plane shutter, revolving back, 3 slides and leather case £5 17 6

Kodak Home Enlarger, complete with electric fittings £3 18 6

¼-pl. Cameo Folding, Goerz Dagor f/6.8, auto. shutter, 4 slides. F.P.A... £2 12 6

Postcard Salex Focal-plane, Ross Xpres f/4.5, focal-plane shutter, 5 single metal slides £6 15 0

¼-pl. T.-P. Special Ruby Reflex, Pentac f/2.9, self-capping shutter, revolving back, 6 slides, F.P.A. and leather case. Nice order £14 10 0

Kodak Retina, f/3.5 Xenar, Compur shutter and leather case. As new.. £7 17 6

16-mm. Kodatoy Projector, complete with super arms £1 15 0

Model III Leitz Leica, Summar f/2, focal-plane shutter, complete in ever-ready case £31 10 0

9.5-mm. Miller Cine Camera, f/1.9 Dallmeyer, motor drive and leather case. As new £7 17 6

9.5-mm. Pathe Eome Movie, complete with resistance to 250 volts.... £4 12 6

3½ × 2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5, focal-plane shutter, 6 slides, F.P.A. £5 17 6

3½ × 2½ Maximar Folding Pocket, Carl Zeiss Tessar f/4.5, D.A. Compur shutter, 6 slides, Distar and Proxar lenses, F.P.A. and leather case £8 17 6

3½ × 2½ Prominent Roll Film, Heliar f/4.5, Compur shutter, coupled range-finder and leather case £12 10 0

9.5-mm. Pathe Imp Projector, complete with motor, super arms and resistance to 250 volts £4 19 6

Kodak Autofocus Enlarger, negatives up to 6×4, f/6.3 anastigmat.... £5 17 6

Super Sports Camera, taking 16-on-3½ × 2½, 12-on-3½ × 2½, Xenar f/2.9, D.A. Compur shutter, plate attachment, 3 slides and masks, complete. As new.... £11 5 0

V.P. Icarette, Carl Zeiss Tessar f/4.5, Compur shutter. Nice order..... £7 10 0

3½ × 2½ Graflex Reflex, Kodak f/4.5, focal-plane shutter, revolving back, 6 slides, F.P.A. and leather case £10 10 0

Postcard No. 3a Kodak, R.R. lens, speeded shutter ..... 6s. 9d.

90/94 FLEET ST

LONDON, E.C.4 Phone: CENT. 9391

FURTHER SELECTIONS FROM OUR SALE LIST— DON'T FORGET TO SEND FOR YOUR COPY!

3½ × 2½ T.-P. Special Reflex, f/4.5 Dallmeyer anastigmat, revolving back, 6 slides, F.P.A., leather case. Cost £15 ..... £7 2 6

3½ × 2½ Latest Model Soho Reflex, f/2.9 Pentac lens, 3 slides, F.P.A., leather case. Cost £40 ..... £22 10 0

¼-pl. T.-P. Special Reflex, f/3.5 Cooke anast., revolving back, 6 slides, roll-holder, leather case. Cost £18 10s. £9 15 0

3½ × 2½ T.-P. Special Reflex, 5¼ f/2.9 Ross Xpres, swing front, revolving back, F.P.A., 6slides, Riteway roll-holder, Stevens' screen, leather case. Cost £38.... £15 0 0

5 × 4 Goerz Folding Reflex, f/6.8 Dagor, reversing back, 3 slides, leather case £3 15 0

3½ × 2½ Graflex Auto Reflex, f/4.5 anast., roll-holder, 3 double slides, leather case £6 15 0

9 × 12 Self-capping Goerz Anschutz, f/6.8 Dagor, 3 double slides and F.P. adapter, leather case £6 15 0

3½ × 2½ A.P.E.M. Focal-plane, f/4.5 Kershaw anast., 6 slides, F.P. adapter and case £6 6 0

Model III Chromium Leica, f/2 Summar, 13.5 Elmar, Vidom finder, filter, leather case. Cost £61 ..... £40 0 0

45 - 107 Glyphoscope, Rapid Landscape lenses, 6 slides, leather case.. £1 11 6

45 - 107 Boxform Viewer, adjustable focussing ..... 3s. 9d.

320 Zeiss Ikonta 16-on-3½ × 2½, f/4.5 Novar, D.A. shutter. Cost £6 2s. 6d. As new £4 12 6

Vest Pocket Kodak Special, f/4.5 Ross Xpres, Compur shutter. Cost £8 15s. £4 17 6

1a Carbine Roll Film, f/4.5 Aldis anast., Compur shutter, leather case £3 3 0

3½ × 2½ Model 6 W.P. Carbine, f/4.5 Dallmeyer anast., Ilex Acme shutter, rising front £3 3 0

3½ × 2½ D.E. Contessa Folding, f/4.5 Tessar, Compur, 6 slides, F.P.A., leather case £5 5 0

3½ × 2½ D.E. Folding, f/4.5 Sonnar anast., Compur, 3 slides £3 12 6

¼-pl. Sanderson Hand and Stand, f/5.6 Staley Euryplan, Compound shutter, 3 D. slides and case £3 19 6

¼-pl. N. & G. New Ideal Sibyl, f/4.5 Ross Xpres, rise and cross front, 6 slides, F.P.A., leather case. Cost £28 ..... £7 2 6

¼-pl. N. & G. Roll Film Sibyl, f/4.5 Aviar anast., rise and cross front, leather case. Cost £26 ..... £6 17 6

9.5 Midas Cine Camera and Projector. Cost £7 7s. £1 12 6

9.5 Pathe Hand-turn Cine, f/3.5 anast. ..... 18s. 9d.

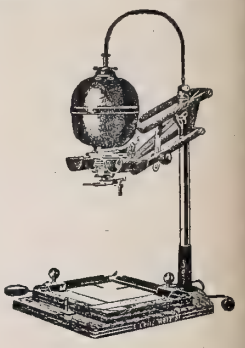
9.5 Motocamera de Luxe, high and low speeds, f/3.5 anast. and L/case. Cost £15 15s. £9 10 0

16-mm. Ica Kinamo, f/2.7 Zeiss Tessar, motor driven. Cost £24..... £6 12 6

16-mm. Cine-Kodak, f/1.9 anast. Unsoiled. Cost £18 18s. £13 13 0

84 ALDERSGATE ST

LONDON, E.C.1 Phone: NAT. 0591



LEICA FOCOMAT

Has automatic focussing and makes perfect pictures up to any size from 3½ × 2½ to 15 × 10 in. Diffused illumination, gives soft, harmonious enlargements. For use with your own Leica lens **£16: 6:6**

Nine monthly payments of 38/2.

Buy on our CONFIDENTIAL EASY TERMS!

You can have anything on nine equal monthly instalments. The first payment secures the goods. Only 5% added to cash price, or 5/- if under £5. There are no harsh formalities or awkward personal questions. Buy NOW this easy way.

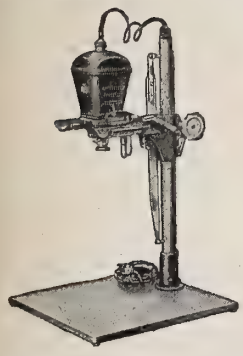
BRAND NEW SPECIAL GENUINE 3½ × 2½ TROPICAL



OBTAINABLE ONLY AT "CITY SALE"!

CITY SALE AND

FINEST BARGAINS—ALL ON EASY TERMS



NEW M & W ENLARGER

Model PAM. With foolproof coupled automatic focussing. F/4.5 double anastigmat, iris, and orange cap and condenser. Rise and fall movements by one-hand lever. Fine and coarse focussing, 100-watt opal lamp.

4×4 cm. **£14:14:0**

6×6 cm. **£18:18:0**

Nine monthly payments of 34/3 or 44/2.

Save on our EXCHANGE ALLOWANCES!

We make the best exchange allowance in the trade on any apparatus in part payment for your fresh purchase! It pays you to take advantage of our fair exchange dealings—they will save you pounds.

-HALF - PRICE

FFER !

'EISS IKON

ADORO' fitted with

ZEISS TESSAR f/4.5 ANASTIGMAT

For plates or film packs. Body of well-seasoned teak wood, brass bound. Double extension. Rack and pinion focussing. Ivorine focussing scale 6 ft. to infinity. Ground-glass focussing screen and deep hood. Rigid front with rising, falling and cross micrometer movements. Leather bellows, D.V. and brilliant view-finder, with spirit level. Bushed for tripod. Compur shutter with D.A. Three single metal plate-holders.

List Price £22 : 5 : 0

Only **£11 : 2 : 6**

Nine monthly payments of 26/-.

THE GREATEST BARGAIN OF THE DAY.

GUARANTEED BARGAINS!

100-watt De Vry 16-mm. Projector, with resistance..... £8 17 6
Bell & Howell Filmo 16-mm. Projector, 200 watts, superior mechanism, complete, for 200–250 volts supply..... £22 10 0
Small Dekko Projector, complete as new, for 200–250 volts..... £1 17 6
S.P. 16-mm. Talkie Projector, 100–250 volts A.C., complete with speaker and all accessories for sound and silent projection. As new..... £60 0 0
Kodascope 8-mm. Projector, 100-watt illumination, motor drive, self-contained resistance and screen..... £7 18 6
Keystone 200-watt 8-mm. Projector, motor drive, geared rewind and resistance for all voltages 100–250. As new..... £12 7 6
Campro 9.5-mm. Camera-Projector, complete with lamp and accessories £1 11 6
Bell & Howell Model 130 Projector, 1,000 watts, forced cooling, large-aperture lens, 1,600-ft. capacity, with transformer for 200–250 volts. Cost £136. Perfect £95 0 0
Model I Leica Camera, f/3.5 Elmar anastigmat, leather case..... £8 17 6
Kodak Retina Camera, f/3.5 Xenon anastigmat, Compur shutter, leather case £6 17 6
Model II Leica Camera, Black, f/3.5 Elmar anastigmat, coupled range-finder, ever-ready case £21 7 6
Model I Contax, f/2.8 Zeiss Tessar, 8.5-mm. f/4 Triotar, complete in case £30 0 0
3×4 cm. Zeiss Kolibri Camera, f/3.5 Zeiss Tessar anastigmat, Compur sector shutter, leather case £8 10 0
3×4 cm. Baldi Roll Film, f/2.9 Meyer anastigmat, Compur sector shutter, purse case £6 2 6
Kodak Retina Camera, f/3.5 Xenon anastigmat, Compur sector shutter, two-times filter, auxiliary lens No. 1, complete in case..... £7 17 6
3×4 cm. Voigtlander Perkeo, f/3.5 Skopar anastigmat, Compur sector shutter, 1 to 1/300th sec., D.V. finder..... £5 12 6
V.P. Agfa Speedex Roll Film, f/3.9 Solinar anastigmat, Compur sector shutter, leather case £4 2 6
V.P. Tenax Roll Film, f/6.3 Dogmar anastigmat, Compur sector shutter, leather case..... £1 11 9
3×4 cm. Zeiss Kolibri Roll Film, f/3.5 Novar anastigmat, delayed-action Telma shutter, leather case..... £4 5 0
V.P. Kodak Special Roll Film, f/4.5 Kodak anastigmat, Diomatic shutter, 1/10th to 1/100th sec., leather case..... £3 5 0
520 Zeiss Ikonta Roll Film, f/3.5 Zeiss Tessar anastigmat, Rapid Compur shutter, 1 to 1/500th sec., leather case..... £8 17 6
3½×2½ Zeiss Super Ikonta Roll Film, f/3.8 Zeiss Tessar anastigmat, Rapid Compur shutter, leather case..... £17 17 0
3½×2½ Voigtlander Roll Film, f/4.5 Skopar anastigmat, Compur sector shutter, leather case £4 17 6
3½×2½ Ensign Autorange, f/4.5 Ensar anastigmat, Rapid Compur shutter, leather case £8 17 6
3½×2½ Orion Roll Film, f/4.5 Correktar anastigmat, Rulex shutter, 1 to 1/200th. sec., leather case £3 12 6

59/60 CHEAPSIDE

LONDON, E.C.2 **Phone : CITY 1124/5/6**

¼-pl. Miraphot Vertical Enlarger, f/4.5 Tessar, electric fittings..... £11 7 6
3½×2½ Miraphot Enlarger, f/4.5 Zeiss Tessar, electric fittings..... £7 10 0
3½×2½ Miraphot Enlarger, f/7.3 Novar anast., electric fittings..... £6 12 6
¼-pl. Mahogany T.-P. Enlarger, 5½-in. condenser, f/6.3 anas., electric fittings £5 17 6
Model I Contax, high and low speeds, f/2.8 Zeiss Tessar £22 0 0
Model II Leitz Leica, f/2 Summar, coupled range-finder, L/case..... £29 10 0
3½×2½ Miroflex, f/4.5 Zeiss Tessar, 3 slides. Unsoiled..... £24 10 0
Pathe 200-B Projector, adjustable resistance, accessories..... £14 7 6
Pathe Motocamera, f/2.9 Zeiss Triotar, set of Hermagis lenses, L/case ... £9 7 6
3½×2½ Dallmeyer Speed, f/2.9 Pentac, 9-in. f/5.6 Dallon, colour filter, extension hood, ball-and-socket head, tripod, 3 D.D. slides, F.P.A., L/case..... £19 10 0
Model II Leitz Leica, f/3.5 Elmar, L/case..... £18 10 0
3½×2½ T.-P. Reflex, f/4.5 Cooke, 6 slides, F.P.A., roll-holder, L/case.. £7 10 0
2¼×3¼ Auto Rolleiflex, f/3.5 Tessar, Rapid Compur, plate back, 2 slides, L/case £22 10 0
2½×2½ Voigtlander Superb, f/3.5 Skopar, Compur shutter..... £12 17 6
¼-pl. Ensign Folding Reflex, f/4.5 Tessar, 3 D.D. slides..... £7 15 0
3½×2½ Makina, auto range-finder, f/2.9 Plaubel Anticomar, 3 slides, F.P. adapter £26 10 0
Leitz Focomat Vertical Enlarger, complete..... £13 17 6
12-in. Dallmeyer Large Adon Telephoto, with sighter for Leica..... £17 10 0
300-watt Kodak Cine Projector, with resistance. Unsoiled..... £18 18 0
3½×2½ or 16-ex. on 3½×2½ Super Ikonta, f/4.5 Tessar and case..... £14 7 6
6×6 Rolleicord, f/3.8 Triotar, L/case..... £11 7 6
Fine Oak Enlarging Easel, plate-glass front, spring base..... £2 5 0
4½×6 Dallmeyer Baby Reflex, f/2.9 Pentac, revolv. back, 3 D.D. slides, F.P.A. L/case £15 15 0
3½×2½ T.-P. Horizontal Reflex, f/3.5 Zeiss Tessar, 8 slides..... £3 17 6
¼-pl. Dallmeyer Reflex, f/3.5 Press anast., 6 slides, F.P.A., L/case..... £8 10 0
16-mm. Victor Cine Camera, variable speeded shutter, turret head, f/1.5 anas., L/case. Cost £45 ..... £23 0 0
3½×2½ N. & G. New Special Sibyl, f/4.5 Ross Xpres, 3 D.D. slides.... £7 17 6
3½×2½ T.-P. Special Ruby Reflex, f/2.9 Plaubel Anticomar, 6 D.D. slides, L/case £14 7 6
Williamson Pistol Aircraft Camera, f/4.5 Ross Xpres, 12 slides, F.P.A., L/case. Cost £25 18s. 6d. Perfect..... £14 17 6
Bell-Howell 16-mm. Standard Cine Projector, ammeter, forward, reverse and still, 375-watt lamp, resistance, travelling-case. Cost £65..... £28 10 0
P.A. Bolex 9.5 Cine Projector, 400-watt lamp and resistance..... £22 10 0
16-mm. De Vry Cine Projector, 200-watt lamp, adjustable resistance. Cost £32 10s. £10 17 6
Multi-Speed Exakta, f/2.8 Zeiss Tessar, leather case..... £22 10 0

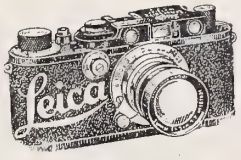
54 LIME STREET

LONDON, E.C.3 **Phone : MANSION HOUSE 0180**

ALL THE BEST "MINIATURES"

LEICA MODEL

With f/2 Summar Lens.



Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For travel or for photographs at night or in any weather, Leica is the ideal camera **£39:10:0**

Nine monthly payments of 92/2.

ROLLEICORD REDUCED!

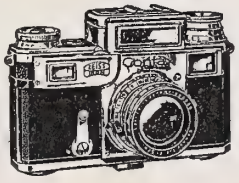


Rolleicord is really amazing value. It takes all Rolleiflex accessories except the angle mirror. Fitted with Zeiss Triotar f/3.5 lens and Compur shutter. Takes 12 pictures on 3¼×2¼ shilling roll film. **NOW £16:10:0**

F/4.5 model..... £14 10 0

Nine monthly payments of 38/6 or 33/10.

'CONTAX III'

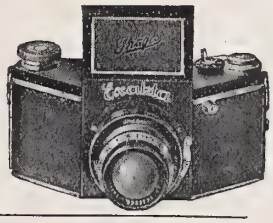


with built-in photo-electric exposure meter. In other respects Contax III does not differ from Contax II. Fitted with Zeiss Tessar lens, 2-in. focal length, f/3.5, from

£53 : 0 : 0

Nine monthly payments of £6 3s. 8d.

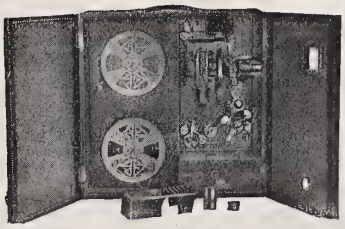
"EXAKTA"



For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror for eye-level work and magnifier for fine work, speeds from 12 secs. to 1/1,000th sec., f/3.5 lens, from **£19 : 10**

Nine monthly payments of 45/6.

"GEBESCOPE" HOME TALKIES



For 16-mm. films. Model A comprises projector, 2 speeds (silent and sound), 2½-watt amplifier and loud speaker. Perfect tone, perfect projection. Handy and portable..... **£95 : 0 : 0**

Or on Easy Terms.

EXCHANGE (1929) LTD.

Examples & Suggestions at the WESTMINSTER

● and another remarkable New-comer !

ZEISS IKON 8-mm. MOVIKON . . . .

Zeiss Ikon production at its best. Takes both single 8-mm. and double-8 films. Fitted with f/2 10-mm. Sonnar, and quickly detachable mount. Three speeds, 8, 16, 64 frames per sec. Simple loading, easy threading. Direct-vision finder convertible from ahead to right-angle position. Motor tension, footage and loading indicators. Delayed-action release, and numerous other advanced & valuable features. Covered black or grey leather.



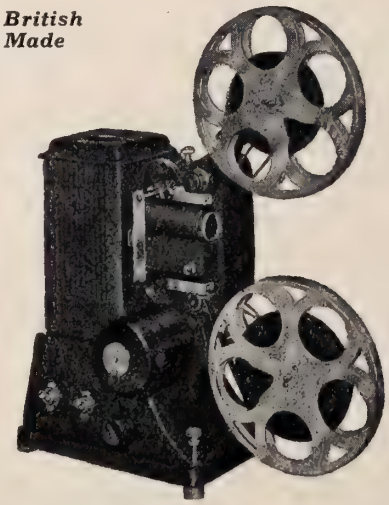
£48:17:6

Nine monthly payments of 114/-.

● ● ● The New 'SPECTO' 9.5-mm. Projector . . . .

'A really magnificent job' . . . . and only **27s. 9d.** down

British Made



Sets an entirely new standard in Ciné Projectors, combining highest standards of workmanship, design and performance with most moderate price.

Note these points :

Framework and base of aluminium and high tensile alloy castings, giving massive strength without undue weight. ● All gearing and driving mechanism runs in oil bath. ● Double-claw movement. ● Ready accessibility of all important parts, for cleaning, inspection, etc. ● Fast, silent and automatic rewind. Motor speed regulator. Mechanical tilting adjustment. Separate lamp switch.

Special compact low voltage high intensity Lamp, giving extraordinarily brilliant illumination, with HIGH-POWER CONDENSER, OPTICALLY WORKED MIRROR, and 35-mm. f/1.7 PROJECTION LENS. SCREEN LUMINOSITY INCREASED 100 per cent. High-efficiency cooling, combining powerful fan and finned lamphouse.

Marked absence of flicker, due to most careful adjustment of film transport and shutter speeds.

PARTICULARLY ECONOMICAL, BOTH IN UPKEEP AND IN FIRST COST.

Price £11:17:6

Nine monthly payments of 27/9

Built-in Transformer or separate Resistance, £1 10s. Write or call for further details.

TWO NEW KODASCOPES

● **Model E**
(as shown)

(16-mm.) Fitted with 300-watt lamp with direct lighting system, giving specially brilliant illumination. 2.5 Projection lens. Tilting movement, rapid motor rewind, variable speed, self-lubricating windings. Transformer model, 100/110 or 200/250 volts **£30:0:0**

Nine monthly payments of 70/-.

also

New 8-mm.

Model 8-35

With 200-watt lamp, usable on any circuit. Double the light as compared with earlier model, but only 21/- more in cost. Gives 30×22 in. picture at 14½ ft. Takes 200 ft. of film. Resistance 100/110 volts, 7/6 extra; other voltages, 17/6.

£10:10:0

Nine monthly payments of 24/9.



NEW MODEL 'E' KODASCOPE.

'DEKKO' 9.5-mm. Ciné Camera

With 20-mm. Dallmeyer anastigmat (fixed focus), variable speeds, slow motion, single picture device, spring drive motor, taking full 30 ft. one winding, built-in telescopic finder.

£6:18:6

Nine monthly payments of 16/2.

F/2.5 Taylor-Hobson anastigmat (fixed focus)

£7:16:6

Nine monthly payments of 18/3.

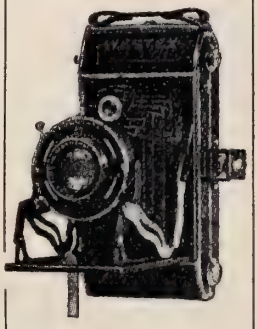
F/1.9 Dallmeyer, with micrometer focussing

£10:18:6

Nine monthly payments of 25/6.



The WESTEX 'Four-Five'



Takes 8 or 16 on normal 3¼×2¼ film. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy all-metal body, plated edges, best leather covering and bellows. Quick self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back, panchromatic safety windows. By far the best all-round value offered. Obtainable only at the Westminster. **£4 : 8 : 9**

Nine monthly payments of 10/5.

Velvet-lined Leather Case, 6/9 extra.

FILMAREX & FAM (Automatic) VERTICAL ENLARGERS

F/4.5 anastigmat, one-hand lever, rise and fall, with automatic locking, in three models, for negatives up to 4×4 cm., 6×6 cm., 3¼×2¼.

Model I, 4×4 cm., enlarges 2 to 10 times linear. Complete with condenser..... **£9 : 13 : 6**

Nine monthly payments of 22/7.

Model 2 6×6 cm., complete with condenser..... **£11 : 8 : 6**

Nine monthly payments of 26/8.

Model 3, 3¼×2¼ **£17:17:0**

Nine monthly payments of 41/8.

"FAM" (Automatic)

Model, f/4.5 anastigmat, 4×4 cm. **£14 :14: 0**

Nine monthly payments of 34/4.

Ditto, 6×6 cm. **£18: 18: 0**

Nine monthly payments of 44/1.



NEW PATHÉSCOPE 'H' 9.5-mm. MOTO-CAMERA



Remarkably compact and simple to load, and loaded in a few seconds. Size 4¾ in. square by 2¾ in. thick, weighs only 2¼ lb., f/2.5 anastigmat lens. Extra smooth running silent mechanism, single pictures at will.

£6:6:0

Nine monthly payments of 14/9.

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE Ltd.

111, OXFORD ST., W.1

GERrard 1432.

And 81, STRAND, W.C.2 *TEMple Bar 2710.* || 24, CHARING CROSS RD., W.C.2 *TEMple Bar 7165.* || 119, VICTORIA STREET, S.W.1 *VICtoria 0669.*

YOU CAN SEE THE DIFFERENCE 'CELFIX' MAKES



The illustrations here show the marked difference between "Celfix" and ordinary screen surface-projection. "Celfix" is the "Rolls-Royce" of ciné screens. Just as a cheap mass-produced car is worn out and forgotten while the Rolls-Royce is still running perfectly so it is with Celfix and its cheap imitations. Celfix (glass-beaded) brilliant (5½ times greater than ordinary white surfaces) is produced to last—the unique construction of the screen affords permanent surface protection. Get a Celfix now for better movies—it may cost you a little more in the first place, but it will prove a real economy in the end. **Look for the name "Celfix" on the screen and do not be put off with any imitations.**

"Celfix"

REGD. TRADE MARK

SUPER BRILLIANT SCREEN

Fitted with the world's finest Celfix Crystal-Glass-Beaded and Silver Surfaces. Stock sizes: 27×20 in. to 96×72 in. Silver from 70/-. Crystal-Glass-Beaded from 90/-. Sizes up to 13×10 ft. to order.



Patented throughout the world. British Patent Nos. 345,925, 376,385, 416,403.

ASK YOUR DEALER FOR DEMONSTRATION

or write for free sample surfaces, brochure and name of nearest dealer from the manufacturers:

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Road, London, W.C.1 *Phone: HOL. 7311/2*



"Snap" this opportunity!

A free copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new, up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

Granville PHOTOGRAPHIC PRODUCTS

GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-

NAME.....

ADDRESS .....

.....A.P.



The reflex with the brilliant image for easy focussing

Both Models I and II of the Ikoflex are equipped with a special collective lens ground on the under side to form the focussing screen. This ensures an extraordinarily brilliant image even at the corners of the picture. This large and plastic image enables even the inexperienced photographer to obtain first-class pictures by permitting him to concentrate on the composition of the picture.

The Ikoflex takes twelve pictures $2\frac{1}{4} \times 2\frac{1}{4}$ in. on the usual $3\frac{1}{4} \times 2\frac{1}{4}$ in. roll-film spool. It is made in two models. Both models are equipped with a special type focussing screen, self-erecting hood, into which is fitted a magnifier for needle-sharp focussing, and automatic depth-of-focus scale.

IKOFLEX



IMPORTANT

All Zeiss Ikon cameras sold by us in Great Britain are equipped with distance and depth-of-focus scales in English feet. Also diaphragm scales are engraved according to the R.P.S. standard.

The Ikoflex II is equipped with the world-famous Zeiss Tessars or Triotars f/3.5, Compur shutters, and is elegantly finished in chromium. The Ikoflex I is equipped with the Zeiss Ikon Novar f/6.3 or f/4.5 anastigmat and Derval or Klio shutters.

Ikoflex II, prices from **£15:12:6**

Ikoflex I, „ „ **£6:12:6**

Ask your dealer to demonstrate the Ikoflex. Name of nearest dealer, together with illustrated prospectus, free on request.

ZEISS IKON LTD., 11, Mortimer House, Mortimer St., London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, DECEMBER 2ND, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

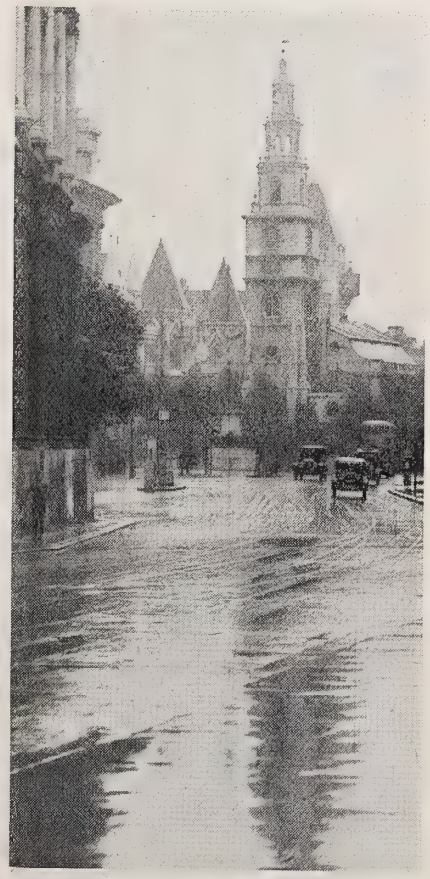
VOL. LXXXII. No. 2508.

TOPICS of the Week

ALL our readers will be glad to know that the new volume of *Photograms of the Year* is now ready and is on sale this week. It is the 42nd year of publication, a record for any book devoted to pictorial photography and notable because a steadily increasing popularity is shown for it every year. On this occasion the annual again presents a well-balanced selection of fine reproductions of the best of the year's work, and the international character of both the pictures and the contributed articles is strongly emphasised. British workers are, however, well represented and many favourites from the "Salon" and the "Royal" will be welcomed in its pages. The originals of the pictures reproduced will be on view at the Camera Club early in the New Year, and thereafter in different parts of the country. This will give readers every opportunity of seeing what a really fine collection is presented. In the meantime *Photograms of the Year* is obtainable from all booksellers, newsagents, bookstalls and many dealers. Price 5s. paper cover or 7s. 6d. cloth bound, or direct from the publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1, at 5s. 6d. and 8s. post free. Copies should be obtained without delay as it will make the ideal gift book for Christmas.

Photography at the Patent Office.

It appears that the Patent Office does a really big business in providing photographic copies of its records. Some particulars of these activities were given by the president of the Institute of Patent Agents in his address from the chair of that body the other day. But complaint was made that two or three days are normally required for the obtaining of a print, and the greater promptitude in this respect of Berlin was emphasised. It was stated that patent agents or inventors who required copies urgently have been known to telegraph their requirements to an establishment in the German capital one forenoon, and have received the desired copies by air mail on the morning of the next day. Having regard to the size of the business it is to be hoped that the Patent Office will be able further to develop it, and even to experiment with other processes of reproduction.



DECEMBER IN TOWN.

A topical rainy day snapshot in the Strand.

Flame.

Dr. Oliver Ellis, in his fascinating lecture at the Royal Photographic Society on the subject of the photography of explosions, added his quota to recent derogatory remarks about the photography of the human subject. He could not understand, when there was such a subject as flame to be photographed, whether a guttering candle or a splendid bonfire, why people should trouble about such trivial things as photographing one another. To photograph the face of anybody, he says, is always open to the danger that you may catch your friend at the point between two characteristic expressions, so that the camera petrifies something that the far-seeing Creator has made essentially transient. The thing to do is to wait for a characteristically recognisable expression and snap that. In flame photography we are not troubled by these considerations, but only with the registration of infinitely rapid movement. Exposures must be short indeed, and 1/1,000th of a second, when one is photographing flame, may well constitute a time exposure.

The R.P.S. Exhibition of Cinematography

THE fourth exhibition of cinematography is now being held at the house of the Royal Photographic Society, 35, Russell Square, W.C.1. Opened on Saturday, November 28th, by the Hon. Anthony Asquith, it presents in a condensed form many phases of professional ciné work and much that will appeal to the amateur cinematographer.

This is particularly the case with the apparatus on view, as in every instance sub-standard cameras and projectors are shown. Practically every firm of note who specialises in these instruments and the accessories for use with them is represented, and the visitor to whom this side of cinematography appeals will have much to interest him.

In the main gallery, and in other rooms of the building, a very considerable display of " stills " is to be seen. These include some hundreds of prints of episodes from well-known films that have been shown at the cinemas and a number of others from amateur films—some of the latter easily bear comparison with the professional productions.

This year, the educational and documentary film is more in evidence than in previous years, while the cartoon film is illustrated in many phases of its remarkable process of construction, the examples of colour cartoon work being particularly fascinating. Amateur colour cinematography is well emphasised in the exhibits, especially in the display by Kodak, Ltd., with Kodachrome, and in that by Ilford Ltd., with Dufaycolor.

The following programme of meetings has been arranged during the course of the exhibition. Lectures and projection of both silent and sound films will be given.

Friday, December 4th, 7 p.m.—Joint Meeting of Ciné Group with Pictorial Group. Speaker, D. McMaster. Saturday, December 5th, 3 p.m.—Projection of Competition Films. Tuesday, December 8th, 7 p.m.—Programme arranged by The Association of Ciné Technicians. Tuesday, December 8th, 7 p.m.—"A Professional Turns Amateur," by Norman McLaren. " Studio Lighting for Cinematography." by Bryan Langley. Friday, December 11th, 7 p.m.—Joint Meeting with Colour Group. Competition Colour Films. Saturday, December 12th, 3 p.m.—Criticism of Competition Films, by Basil Wright. Tuesday, December 15th, 7 p.m.—Presidential Address. " The Present Position of Colour Cinematography." By Dr. D. A. Spencer. Friday, December 18th, 7 p.m.—Joint Meeting with Pictorial Group. " The Slide Film," by Oliver A. Minns. Saturday, December 19th, 3 p.m.—" The Story of the Cartoon Film," by E. Anson Dyer.

The Tuesday meetings are open only to Members of the Society. At all other times the exhibition is open to the public. Admission free on signing visitors' book.

"The Amateur Photographer" EXPOSURE TABLE—*December*

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m., double these exposures. From 7 to 8 a.m. or from 4 to 5 p.m., treble them.

Subject.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
Open seascapes and cloud studies	1/20 sec.	1/30 sec.	1/60 sec.	1/80 sec.	1/100 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/10 ,,	1/15 ,,	1/30 ,,	1/40 ,,	1/50 ,,
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/4 ,,	1/6 ,,	1/12 ,,	1/15 ,,	1/20 ,,
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/3 ,,	1/4 ,,	1/10 ,,	1/12 ,,	1/15 ,,
Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage	3/4 ,,	1/2 ,,	1/4 ,,	1/5 ,,	1/6 ,,
Portraits or groups taken out of doors, not too much shut in by buildings	2 secs.	1½ ,,	1 ,,	1/2 ,,	1/3 ,,
Portraits in well-lighted room, light surroundings, big window, white reflector ..	6 ,,	5 secs.	3 secs.	2 secs.	1½ ,,

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

Ultra Rapid.

AGFA, Special Portrait.
" Isopan ISS Film.
" Super-speed Film.
" Isochrom Film.
" Ultra Special.
BARNET, Press and Super Press.
" XL Super-speed Ortho.
" Soft Panchromatic.
" Studio Fast.
" Ultra Rapid.
EASTMAN, Par Speed Cut Film.
" S.S. Cut Film.
" S.S. Pan. Film.
ENSIGN, Ultrachrome Film.
GEVAERT, Super Sensima.
" Sensima Fast.
" Sensima Ortho.
" Super Chromosa.
" Roll Films and Packs.
ILFORD, Golden Iso-Zenith.
" Iso-Zenith.
" Hypersensitive Pan. Plates and Films.
" Portrait Film (Ortho Fast).
" Monarch.
" Press.
" Ex. Sens.
" Zenith Ex. Sens.
" S.G. Pan.
ILLINGWORTH, Fleet.
" Super Fleet.
" Super Fleet Ortho.
" Pan. Fleet.
IMPERIAL, S.S.S. Press Ortho.
" Eclipse.
" Eclipse Ortho. Soft.
" Eclipse Soft.
" Eclipse Ortho.
" Eclipse Pan. Soft.
KODAK, Verichrome Film.
" Super Sensitive Pan. Film.
" Panatomic.
MARION, Record.
" Iso Record.
NURO Film.
SELO, Selochrome Roll Film and Film Pack.
" Selo. Pan. Roll Film.
VOIGTLANDER, Illustra Film.
WELLINGTON, Anti-screen.
" X Press.
ZEISS IKON, Pernox Roll Film and Packs.

Extra Rapid.

AGFA, Chromo.
" " Isolar.
" Extra Rapid.
" Isolar.
" Iso Rapid.
AGFA, Iso Rapid Chromo.
" Roll Film.
BARNET, S.R. Pan.
" Studio Ortho.
ENSIGN, Roll Film.
GEVAERT, Filtered Ortho.
" Chromosa.
" S.R.
" Regular Cut Film.
ILFORD, Auto. Filter.
" S.R. Pan.
" Pan. Film.
" Rapid Chromatic.
IMPERIAL, Non-filter (new series).
" Eclipse Pan. B.
" S.S. Ortho.
KODAK, Roll Film and Film Pack.
PATHE, Roll Film.
SELO, Roll Film.
ZEISS IKON, Roll Film and Film Pack.

Rapid.

BARNET, S.R.
" Self-screen Ortho.
ILFORD, Screen Chromatic.
" S.R.
" Commercial Ortho Film.
IMPERIAL, Non-filter.
" S.R.
" S.R. Ortho.
KODAK, Cut Film.

Medium.

ILFORD, Empress.
" Chromatic.

Ordinary.

BARNET, Ordinary.
GEVAERT, Ordinary.
ILFORD, Ordinary.
" Rapid Process Pan.
IMPERIAL, Ordinary.
" Pan. Process.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Points on Negative-Making by ARTIFICIAL LIGHT

In this article various points bearing upon successful negative-making by artificial lighting are discussed. The choice of material and some notes upon development are given.

AT the present time of the year many photographers are turning their attention to the possibility of taking pictures by artificial light. There are numerous subjects which offer possibilities, by the use of high-speed plates or films, although the photographer's apparatus may be of the simplest.

Some years ago a mild sensation was created by an article in "The A.P." illustrated by prints from negatives exposed by candle-light. The subjects were still-life groups, and the long exposures were of no consequence. To-day, the possessor of a camera fitted with a large-aperture lens is able to take snapshots in the streets, or in the theatre, while the photographer with less speedy apparatus can secure good negatives in the case of well-lighted subjects with an exposure of a second or two.

The Plate or Film and the Light.

In the not very distant past, photographers were concerned with colour sensitiveness in their materials, with regard to subjects in colour, when it was necessary to render the colours in their true tonal values. There is now another use for this property. The plate or film that is sensitive to all light rays, and through its increased sensitiveness to the red rays, allows of very short exposures being made to the light source which is rich in red.

Half-watt lighting contains a large proportion of red rays, and the fact that panchromatic plates and films are red-sensitive results in an increase in speed. This is the reason why a panchromatic plate or film may be marked at 2,500 H. & D. to daylight, but at 8,000 H. & D. to artificial light (half-watt).

If, instead of the normal type of electric lighting, one of the photo-flood bulbs is employed, which during its short but brilliant life produces a light of great intensity, it is possible to make snapshot exposures successfully indoors.

Pan. or Ortho ?

There are still many photographers who, on account of fancied difficulties, refrain from the use of panchromatic material. This is chiefly because they fear to manipulate highly sensitive material in the dark-room, and in the case of many plate-users, who have no tank for development, panchromatics are avoided. This need not be the case, especially as the use of a desensitiser makes development quite simple.

If the photographer feels that panchromatic material is beyond him, it does not by any means ban photography by artificial lighting for making exposures. The highest speed orthochromatic plates and films are fast enough for many subjects where extreme rapidity and very short exposures are not necessary.

Portraits Indoors.

It is possible when using this material to take portrait photographs indoors, using the domestic lighting. As a rough guide to exposure, portraits can be taken in an ordinary room lighted by two 100-watt bulbs, and fully-exposed negatives secured with three seconds' exposure at f/6.3. If photoflood lamps are used, the exposures can be shorter still.

While orthochromatic material is not as fast to artificial lighting as panchromatic, there is sufficient speed for all practical needs. Professional photographers are not all in favour of panchromatics, and many still depend upon orthochromatic material for studio exposures by electric light.

For out-of-door exposures at night orthochromatic material provides sufficient speed, and for those subjects which do not include moving objects, or for other reasons do not require very short exposures, quite satisfactory results will be obtained.

Exposure.

Correct exposure is a matter for experiment, and one or two trials will soon indicate what is necessary. In the case of exposures in the home the conditions are more or less standardised, and after one or two trials correct exposure becomes easy. The photo-electric meter is a guide, but is not always practicable under weak lighting conditions.

A good plan is to experiment with still-life subjects and the best lighting available.

Development.

Development of exposures made by artificial lighting calls for care. The contrasts of the subject are strong, and this is especially the case with exposures made out of doors. Care must be taken not to carry development too far. Over-development is the most common fault, the high-lights being too dense to print well. Home portraits are frequently taken by strong lighting without a diffuser, and this results in harsh contrasts, especially if the negatives are over-developed. It is a good plan for this work to use plates or films of the soft-gradation type.

The water-bath method of development is also helpful in preventing excess of density in the high-lights. There are several ways of employing the method, but the following will be found very successful.

"Water Bath" Developing.

In the case of high-speed panchromatics desensitising is a necessary preliminary. Development is watched, and after the high-lights are clearly seen as the negative lies in the dish, the plate is lifted out and gently lowered into a dish of clean water. It is left thus for two minutes, and then replaced in the developer for another minute, then into the water for two minutes, and so until development is complete. Care must be taken to lower the plate into the water so that the developer is not washed from the film, and the dish should not be rocked.

The principle of "water bath" development is that the plate leaves the developer impregnated with the solution. In the water bath the developer in the shadow parts of the subject continues its action. That in the high-lights, having done its work, is partially exhausted, and the action goes no farther. In this way the density of the high-lights and shadow becomes equalised.

Finally, the quality of any negative made under the conditions considered in this article should not be judged until a print is made.

LET SM

By ERNEST CARVER.



A characteristic pose.

IT is a strange thing that so few amateurs appear to think of photographing their friends in natural positions with cigarette or pipe between fingers or lips. A smoker is ill at ease without something to smoke, and, conversely, most natural and characteristic when smoking.

I have myself experimented a good deal with " smoking " sitters, chiefly indoors, and have derived the greatest possible pleasure from the work, besides getting excellent portraits. I use a Contax camera and panchromatic film, and my pictures are practically snapshots, taken either during actual conversation or with but a very brief warning before exposure. Any other small or miniature camera could, of course, be used for the work, the essentials for which are a fast lens and fast films.

First of all I arrange the lighting, generally by means of two flood-lamps. The background is easy, as can be seen from the illustrations. Merely a flat grey, or plain dark cloth hung up with as few folds as possible. The lighting is the really important thing. Have a strong main light at close quarters, and a more distant secondary one, but take care not to have them competing for equality in strength or the modelling of the faces will suffer.

A large aperture in the lens is essential for rapid exposures, and I focus the nearest feature of the face sharply with the range-finder. It is to the actual pose that most thinking



Visions in the air.

should be devoted. If you know the sitters well, and have already studied them carefully, it is easy to watch for characteristic gestures in each case. Do not tell them of these gestures, but get them to talk with a confederate until the right action comes along, then snap at once, and if possible take two or three of each gesture.

With the two flood-lamps and the fastest pan. film, exposures of 1/10th sec. at f/2.9 should give well-exposed negatives. Under certain circumstances of lighting half this exposure may be given at the same aperture or at f/2. With smaller apertures, longer exposures will be necessary,



" By the way —— "

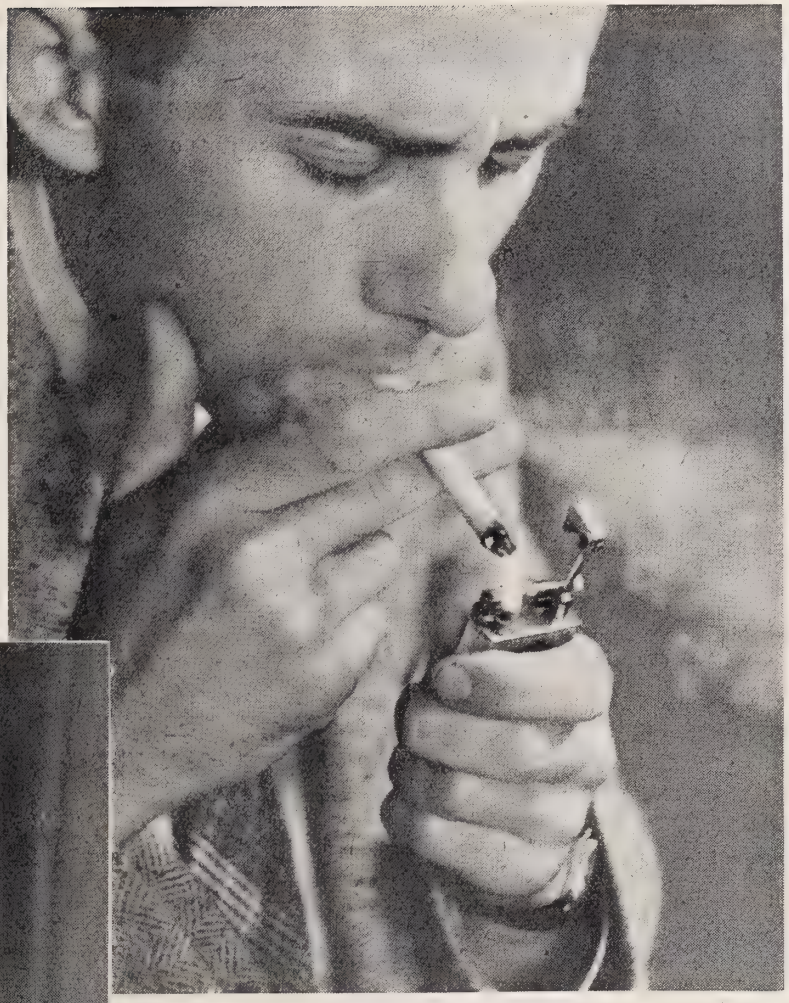
OKERS SMOKE

but even ½ sec. will not seem long if the camera is held on a firm base.

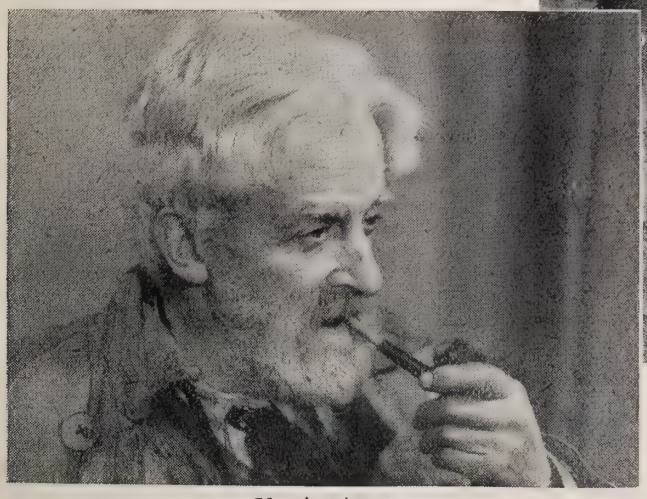
I rarely take a picture with the smoke actually rising past the face, though this is sometimes very intriguing. It is also fascinating in that it causes very characteristic expressions on the face of the smoker. Watching for opportunities when the sitter removes or replaces a pipe or cigarette, or relights it, also provides an interesting exercise for the photographer.

The negatives should be developed for softness and freedom from grain. I enlarge to 10×8 as a rule, and require the negatives to be as sharp and grainless as possible.

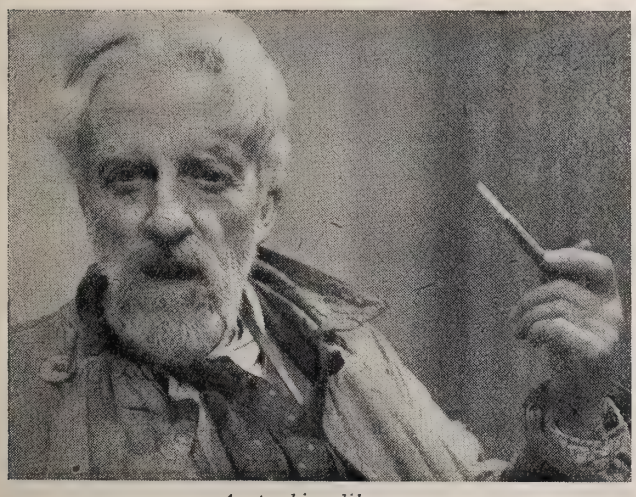
Only the fringe of this subject has yet been touched by the amateur, and it is one that the professional world would do well to exploit I say this because my sitters, who are, of course, friends who have merely dropped in, express themselves delighted with the results, and would, if I were to consider the proposition, ask me to make dozens of prints and enlargements for them. Friends of my sitters, too, who are usually the people who are most fiercely critical of portraits, are enthusiastic, and beg for experiments on themselves. Indeed, I have seriously considered looking for a commission from the tobacco manufacturers! No harm in looking!



The lighter that worked.



Chewing it over.



A speaking likeness.



Even a sugar cigarette helps.

Readers' Hints, Tips and Gadgets

A USEFUL HEATER FOR SOLUTIONS.

DURING the cold weather considerable difficulty is often experienced in keeping the developer and other solutions in use at the correct temperature.

The device described here will entirely overcome this difficulty and can be very easily and cheaply made.

The apparatus consists of a wooden tray in which an electric light bulb is fixed, as illustrated. A tin tray placed into the opening, leaving the edges overlapping, will complete the outfit.

The wooden tray should be just deep enough to accommodate the bulb when it is laid sideways—3 in. will be ample—and of the same length and width as the tin tray.

The bulb should be about 100 watts, and preferably red in colour in order to overcome any risk of fogging of the sensitised material caused by stray light.

As the bulb will be near to the bottom of the wooden tray a small piece of metal should be screwed on to the bottom to safeguard against the heat affecting the wood.

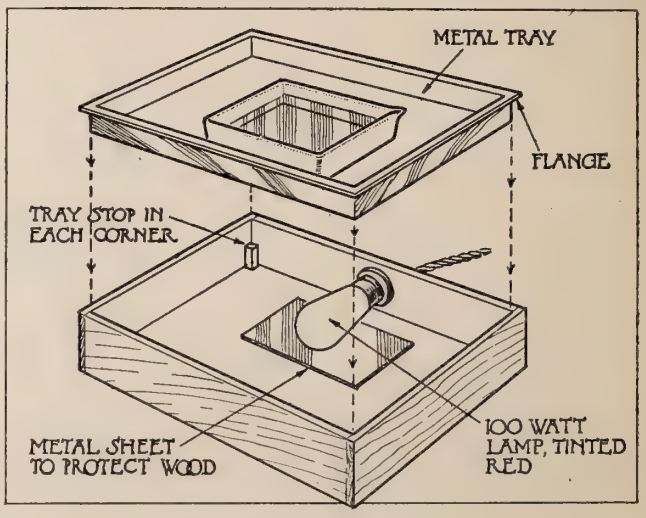
The tray can accommodate the various dishes of solutions and the necessary heat can be obtained from the bulb.

Porcelain and enamelled steel dishes are ideal for this purpose, but bakelite dishes are unsuitable on account of their non-conducting of heat.

After a while the temperature of the solutions may rise to a higher temperature than that required, in which case it is only necessary to switch the light off.

By this method the various solutions can be easily kept at the correct temperature and assist in obtaining consistent and good results.

LEONARD G. HONE.



IMPROVING A DIFFUSED-LIGHT ENLARGER.

SOMETIMES it is very difficult to focus a dense, fully-exposed negative, especially of the miniature variety, with a diffused-light enlarger, even at f/4.5, owing to poor illumination. Many people get round this difficulty by focussing with a thin negative first and then replacing it by the dense one; but there is always the risk of a small displacement and an out-of-focus result.



The finished resistance unit.

The only real cure is a brighter light, and this can be obtained very successfully with the help of a small photoflood lamp. Now the life of this lamp at full brilliance is only about two hours, which from the enlarging point of view is uneconomical; and in any case it would be too hot for continuous use in the lamphouse of most instruments.

But there is absolutely no reason why it should not be used at full brilliance for a few moments when focussing, and then reduced to the power of an ordinary 100-watt lamp for exposing purposes; thus reducing the heat and very considerably increasing the life of the bulb. All that is needed is a simple resistance unit such as described here.

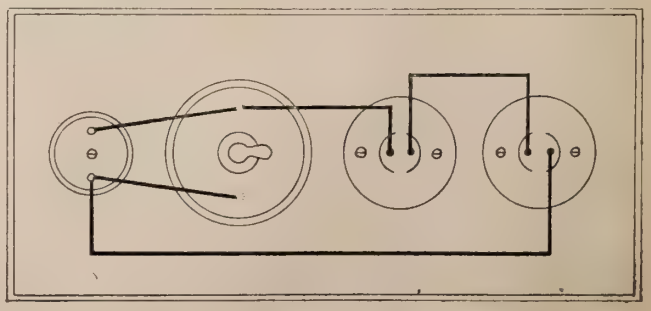
The unit consists of a wooden base, recessed on the underside for the wire connections; two lampholders; one switch; one 5 or 10 amp. two-pin socket, whichever is the most suitable; and a heavy-duty resistance. For this any electric fitting such as a bowl-fire, an electric iron, a kettle or toasting rack which is rated at about 600 watts for 200-250 volt mains will serve perfectly. This wattage rating is not critical, but a 600-watt fitting will dim a small Osram photoflood to about the same level as an ordinary 100-watt lamp.

The unit is wired as shown in the diagram; the two connections from the outside lampholder go to the second holder, one direct and the other via the two-pin socket. The switch is also wired to the socket so that when it is in the "on" position, the socket is short-circuited.

When ready for use, put a small type photoflood lamp in the enlarger and mount the resistance unit in a convenient position. Then connect the electric supply to the outside lampholder and the enlarger to the second holder. The resistance (bowl-fire, electric iron, etc.) is plugged into the two-pin socket and then placed under the table out of the way. It will get hot but not red hot when in use; in fact an ingenious worker might arrange it to warm his solutions during the winter. The switch puts the resistance in or out of circuit, and controls bright or dim illumination.

And do not think that because you have plugged in a 600-watt fire or other fitting, that you are consuming this amount of current. The electric fitting is in series with the photoflood lamp, and in the dim or working position of the switch the two combined will not take more than 150 watts; but at full brilliance, of course, the lamp takes more than this.

F. GANDON.



Electrical connections of the unit.

NOW READY

PHOTOGRAMS OF THE YEAR

ON SALE EVERYWHERE

The Annual Review *of the* World's Pictorial Photographic Work

Edited by F. J. MORTIMER, Hon. F.R.P.S., Editor of "The Amateur Photographer and Cinematographer"

"PHOTOGRAMS OF THE YEAR," now making the 42nd annual appearance, maintains the high standard of artistic achievement which has characterised it from the first number.

This year's subjects range from everyday scenes and still-life studies to landscapes, portraits and architecture. Beauty, art and technical skill are blended to produce an outstanding volume of photographic excellence.

Keen photographers everywhere will find pleasurable occupation in making a careful study of these splendid examples of the art of the camera, and of noting the latest developments in technique.



MODEL RESTING — Antony Basil (London)

Stiff Paper Covers **5/-** net
Cloth Boards **7/6** net
Half Bound Leather **10/6** net
Postage 6d. extra

1937

Obtainable from leading Booksellers, or direct from the Publishers
ILIFFE & SONS LTD.
Dorset House, Stamford Street
London, S.E.1



Model H/O

ENSIGN

SUPER-SPEED

Models for every

FOR THE BEGINNER

HORIZONTAL MAGNAPRINTS

Enable anyone to start the very fascinating practice of enlarging with sound and efficient apparatus at a very moderate cost.

Model H/O. For all miniature negatives **£2 17 6**

H/I. For $3\frac{1}{4}\times2\frac{1}{4}$ and all smaller negatives **£5 5 0**

Ensign Magnaprint Enlargers give you super-speed without loss of quality, due to the perfect system of illumination, whereby the light diffused at its source, and requiring no adjustment, is concentrated on the lens by a powerful double condenser.

By this means, every ray of light coming from the illuminating source is used for the purpose of exposure.

Grain, scratches and imperfections in the negative are reduced to a minimum and at the same time excessive contrast is controlled.



Model AV/O

STANDARD MODELS.

Model V/O. For all miniature negatives, enlarges up to 15×10, with Ensar f/6.3 Enlarging Anastigmat **£4 15 0**

Model V/OM. As above, with Magnar f/4.5 Enlarging Anastigmat **£6 10 0**

Model V/OL. For use with Leica lenses. As above, but without lens. Including special carrier for Leica or Contax negatives .. **£4 10 0**

NEW MODELS—With Friction Drive Raising Mechanism.

Model V/10. For all sizes up to $2\frac{1}{4}\times2\frac{1}{4}$, enlarges up to 15×15, with Ensar f/6.3 Enlarging Anastigmat **£7 15 0**

Model V/10M. As above, but with Magnar f/4.5 Enlarging Anastigmat **£9 10 0**

Model V/11. For all sizes up to $2\frac{1}{4}\times3\frac{1}{4}$, enlarges up to 15×12, with Ensar f/6.3 Enlarging Anastigmat **£8 10 0**

Model V/11M. As above, but with Magnar f/4.5 Enlarging Anastigmat **£10 0 0**

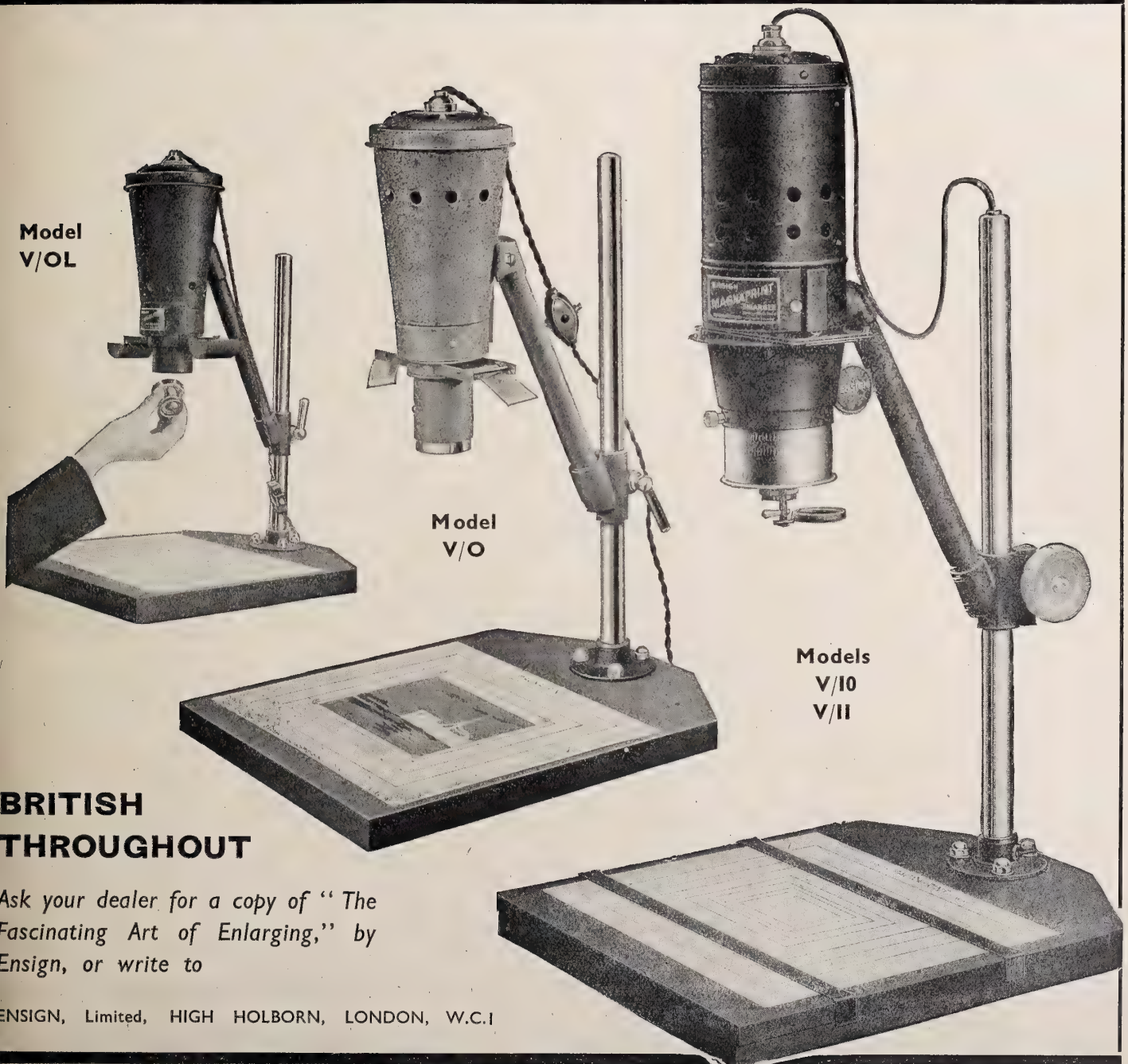
AUTOMATIC FOCUSSING MODEL.

Model AV/O. For all miniature negatives, enlarges up to 15×12, with Dallmeyer f/4.5 Enlarging Anastigmat **£8 15 0**

MAGNAPRINT

CONDENSER ENLARGERS

purpose—and every pocket!



BRITISH THROUGHOUT

Ask your dealer for a copy of "The Fascinating Art of Enlarging," by Ensign, or write to

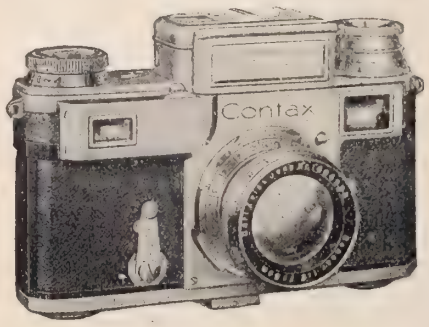
ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

THE CHOICE OF A MINIATURE CAMERA

Once more the problem of Christmas presents looms large. Where photographic apparatus comes under consideration—especially the question of picking out a miniature camera—we suggest turning the work over to us. If there is one thing on which we really pride ourselves, it is the ability and the willingness to give frank advice on such questions as these. Those who have previously had dealings with us will know that we are quite ready at any time to act against our own immediate financial interests by recommending inexpensive apparatus in preference to expensive apparatus where we happen to know (as is often the case) that the cheaper article is likely to give more satisfaction, or at any rate, is more suitable for a certain purpose. In the long run this policy is better from all points of view, because we realise that an enthusiastic customer is worth pounds spent on advertising.

If any doubt exists concerning the choice of a suitable camera, or for that matter, lens, enlarger, exposure meter, filter, etc., why not write to us ? Address the envelope to Mr. Lewis personally, who will then be pleased to attend to the matter himself.

THE CONTAX CAMERA



A large proportion of the well-known professional workers who formerly employed several cameras of different sizes and types, and who are now relying exclusively on the Contax and its remarkable range of accessories to do all their work, were introduced by us to this amazing camera.

The Contax is *the* universal camera and we are *the* Contax experts. Years of working experience have familiarised us with every one of the many special purposes for which the Contax may be employed. We shall be delighted to pass on to those amateurs or professional workers who are considering the acquisition of a Contax such special information regarding the comparative merits of the various lenses, etc., that we have accumulated both from extensive use of the apparatus itself and from the reports of the many customers to whom we have supplied Contax cameras.

We have a number of interesting booklets dealing with Contax photography which we shall be pleased to send on request. The Contax ranges in price from £31 to £78 5s.

A NEW RANGE PARAPHENYLENE-DIAMINE DEVELOPERS BY R. G. LEWIS.

We now prepare four types of paraphenylene-diamine developers. These are: *Sease No.* 1 (straight paraphenylene), *Sease No.* 3, *Sease No.* 3 *Modified*, and *Paraphenylene - diamine - metol*. The last of these formulæ is without doubt the best all-round developer for winter photography in general. It is particularly useful where photographs are taken under poor lighting conditions; for stage, action and candid photography in general. This is on account of the action of the metol constituent which brings up the latent detail in the shadows. Paraphenylene-diamine-metol developer produces remarkable shadow detail, gradation and contrast combined with exceptionally fine grain in cases where only minimum exposures are possible. In contrast with most other types of paraphenylene developers, it has little or no retardation effect on the speed of the film and therefore does not require previous "over-exposure." The prices for our three Sease formulæ are 1s. 2d. per tin. Paraphenylene-diamine-metol costs 1s. 9d. per tin. Postage 3d. for one tin, 4d. for two tins, three or more tins post free.

THE FOLLOWING LIST REPRESENTS A VERY SMALL SELECTION OF OUR GUARANTEED SECOND-HAND MINIATURE CAMERAS AND ACCESSORIES, ALL OF WHICH ARE SUBJECTED BEFORE RESALE TO THE MOST CAREFUL TESTS. OUR USED MINIATURE CAMERAS MAY BE PURCHASED WITH THE SAME DEGREE OF CONFIDENCE AS NEW ONES. THE PURCHASE OF APPARATUS FROM US IS AT ALL TIMES A GUARANTEE OF ITS MECHANICAL AND OPTICAL PERFECTION.

A Few exceptional Cameras with Extra-Wide Aperture Lenses. Specially recommended for Winter and Artificial Light Photography in general.

Contax Model II, f/1.5 Sonnar lens. As new £52 10 0
Leica Model IIIa, f/1.9 Hektor lens. As new £45 0 0
Exakta Multispeeds Model B (latest lever-wind type), fitted improved Dallmeyer f/1.9 Super-Six lens and case. Indistinguishable from new.....£26 10 0
Contax Model I, latest 1936 model, guaranteed very slightly window-soiled only, f/1.5 Sonnar lens, with carton and instructions booklet.....£42 10 0
Another, as above, but second-hand. Condition as new £39 10 0

CONTAXES :

Contax Model III, f/2 Sonnar lens, ever-ready case. As new.....£55 0 0
Contax Model I, latest type range-finder, f/2 Sonnar lens. As new.....£29 10 0
Contax Model I, slow-speeds shutter, f/2.8 Tessar. Practically as new.....£19 10 0
Contax Model I, slow-speeds shutter, f/3.5 Tessar. Practically as new.....£17 10 0
Plate Back for Model I Contax, £2 10s. Extra Slides to fit any model Contax plate back, 5s. 6d. each.

LEICAS :

Leica Model IIIa, f/2 Summar lens, ever-ready case. As new in every way.....£35 10 0
Leica Model III, chromium, f/2 Summar lens. As new £31 10 0
Leica Model III, black, f/2 Summar lens. Practically as new £29 17 6
Leica Model III, chromium, f/3.5 Elmar lens. As new £24 15 0
Leica Model II, chromium, f/3.5 Elmar lens. As new £21 10 0
Leica Model II, black, fitted special magnification for range-finder, f/3.5 Elmar lens. Ex. condition £19 10 0
Leica Model I, non-interchangeable, f/3.5 Elmar, case. Good condition £7 15 0
Leitz 5-cm. f/2 Summar, non-collapsible.....£9 17 6
Leitz 9-cm. f/4 Elmar. As new.....£8 17 0
Leitz 13.5-cm. f/4.5 Elmar, coupled. Practically as new £10 7 6
Leitz 13.5-cm. f/4.5 Hektor, coupled (chromium). As new £14 10 0
Universal Finder, black, as new, £3; Chromium Angular Finder, as new, 32s. 6d.; Negative Viewer with opal plate, 32s. 6d.; Flashlight Attachment, £3 7 6

Other Miniature Cameras fitted with coupled range-finders :

Nettax (only a few weeks old), 2 filters, ever-ready case. As new. Cost £34 10s.....£26 10 0
Super Nettel, f 2.8 Tessar, case. As new ..£17 10 0
Dollina II, f/2.8 Tessar. As new.....£13 17 6
Voigtlander Super Bessa, f/4.5 Helomar lens, filter, Compur Rapid. As new.....£12 10 0
Super Ikonta 530/16, f/2.8 Tessar. As new..£20 0 0
Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur, ever-ready case. As new.....£17 17 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur, case. As new.....£13 18 6
Super Ikonta 530/2, f/4.5 Tessar, normal Compur, case. As new.....£13 0 0
Plaubel Roll-Op, fitted f/2.8 Anticomar lens. As new £15 15 0

MINIATURE REFLEXES :

Welta Superfekta, f/2.8 Tessar. As new.....£18 10 0
Primarflex, f/3.5 Tessar. As new.....£27 10 0
Exakta Model C, latest lever wind, f/2.8 Tessar, 3 slides and focussing screen. As new.....£24 10 0
Exakta Model B, latest lever wind, f/2.8 Tessar, case. As new.....£22 10 0
Exakta Model B, latest lever wind, f/3.5 Exaktar lens. As new.....£15 15 0
Exakta Model B, f/1.9 Dallmeyer Super-Six, case. Practically as new.....£25 10 0
Exakta Model A, latest lever wind, f/1.9 Dallmeyer Super-Six. As new.....£21 10 0

MINIATURE REFLEXES (contd.) :

Exakta Model A, f/3.5 Tessar. Excellent condition £13 17 6
Exakta Model A, f/2.9 Xenar. Excellent condition £13 17 6
Exakta Junior Model, f/4.5 Trioplan. Excellent condition.....£7 10 0
6-in. f/5.6 Dallon Telephoto for Exakta. As new £6 10 0
6-in. f/5.5 Hugo Meyer Tele-Megor for Exakta. As new.....£8 10 0
Sashalite Synchronised Flash Attachment for Exakta 30s. 0d.
Voigtlander Brilliant, f/4.5 Skopar, Compur. As new £3 19 6
Reflex-Korelle, latest type, f/2.8 Tessar. As new £15 10 0
Pilot, f/3.5 Tessar, Compur. Excellent condition £11 17 6
Automatic Rolleiflex 6×6, f/3.5 Tessar, Compur Rapid, ever-ready case. As new.....£19 17 6
Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur, ever-ready case. Excellent condition.....£15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, case. As new £15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur, case. As new.....£19 17 6
Rolleicord, f/3.8 Triotar, ever-ready case. As new £11 7 6
Rolleicord II, f/4.5 Triotar, case. As new..£11 15 0
Rolleicord II, f/3.5 Triotar, case. As new..£13 17 6
Noviflex, f/2.9 Trioplan, filter, case. As new..£9 17 6
Voigtlander Superb, f/3.5 Heliar, ever-ready case. As new.....£13 17 6
Weltur Superfekta, f/2.8 Tessar, 2 filters. As new £18 15 0
Rubyette Model II, revolving back, f/4.5 Dallmeyer lens, 3 slides. As new.....£8 17 6

MISCELLANEOUS :

Baby Ikonta, f/3.5 Tessar, Rapid Compur, 3 filters. As new.....£8 5 0
Plaubel Makina, Model II, f/2.9 Anticomar lens, coupled range-finder, 3 slides and F.P.A.....£25 0 0
Tele-Makinar Lens, for Makina. As new..£7 15 0
Planovista, only a few weeks old, f/2.7 Plasmat, Rapid Compur, case. As new.....£11 15 0
Planovista, f/3.5 Trioplan. As new.....£8 10 0
Dollina I, f/2.9 Radionar, Compur shutter. As new £6 17 6
Kodak Retina, f/3.5 Xenar, filter, case.....£6 19 6
Kodak 620 Duo, f/4.5 lens, 6-speed shutter. As new £4 0 0
Kodak 620 Duo, f/4.5 lens, Compur shutter. As new £6 18 6
Kodak 620 Duo, f/3.5 lens, Compur shutter, case. As new.....£7 17 6

ELECTRIC EXPOSURE METERS :

All guaranteed to be as new.

Photoskop in case (cost £5 5s.), £1 5s.; New Model Avo, £2; Zeiss Helios, £3 5s.; Weston Model 627 (latest but one), Universal, £3; Leicameter, £3; Sixtus, £3 18s. 6d.; Prinsen, £2; Largodrem, 17s. 6d.

ENLARGERS :

Valoy. As new.....£7 15 0
Leitz Fylad, to take Leica lens.....£6 5 0
Filmarex O, latest model, fitted f/4.5 lens with diaphragm, condenser and special negative carrier. As new £8 17 6
Praxidos Automatic, 6×6, No. 506, with tall lamp-house and double condenser. Cost £21 13s. 6d. As new £15 15 0
Ensign Automatic Miniature Magnaprint. As new £6 5 0
Miniature Magnaprint, f/4.5 Dallmeyer lens. As new £4 17 6
Miraphot Automatic Model for 6×6 negatives, f/3.5 Tessar lens.....£7 15 0
Write for our special booklet ("Miniature Enlargers") in which all types of instruments are fully described and discussed.

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

The Miniature Camera *in a* Printing Works

By
BERNARD ALFIERI, Jun.

SERIES of pictures illustrating work in factories—intimate photographs taken in the heart of industry—are as instructive as they are often difficult to obtain. Much of the interesting work and machinery is located in dark places, and although it is often possible to obtain permission to visit particular factories, it is quite another thing to expect to hold up production, or make elaborate lighting arrangements whilst work is in progress, while to try to stage a picture when the works are closed down is to obtain the shell without the life and atmosphere of the subject.



Fig. 1. Linotype Machines in action.

The miniature camera is often permitted when bigger apparatus would be out of the question, and, due to the large lens apertures combined with great depth of focus, the maximum can be achieved with the minimum amount of light.

Printing a Newspaper.

The accompanying photographs were taken by courtesy of Messrs. Knapp Drewett & Sons, Ltd., during the printing of the *Surrey Comet*, and are part of a complete set showing the various operations in the production of a newspaper.

They were taken at night whilst the work was in progress. Light, in addition to the ordinary lighting in the works which in most cases was of very little help, was provided by a 500-watt bulb of the photographic type held in a hand reflector unit.

Fig. 1 shows the backs of a battery of linotype machines, taken at 1/60th sec., f/2. It will be seen that the shutter speed was not sufficient to arrest the movement of the rapidly rotating wheels in the foreground, but the general effect of the machines is one of action, and the 5-cm. Summar lens offers enormous depth of focus even at this very large stop.

Fig. 2 shows a sheet of special material (dry flong) being placed over type. This will be passed through the press seen in the picture, and will retain an impression which will be used as a mould to cast the stereo plate. In this picture a very bright lamp was hanging in such a position that it offered a good general flood, and the photographic lamp was used on the left-hand side to produce the modelling.

For Rotary Printing.

Fig. 3 shows the curved casting being taken out of the stereo press, and was lit from the top right. In this case the lens was stopped down to about f/4.5 and the exposure was 1/20th sec. Fig. 4 is a view through a big rotary printing machine; the plates can be seen mounted on the cylinder which works against the inking rollers on the right-hand side.

The set of negatives were taken on very rapid panchromatic film, the fastest available, and although more grain must be expected under these conditions than would have been obtained had a slower fine-grain film been used, they will all enlarge up to 15 × 12 without showing an excess of grain.



Fig. 2. Making a Mould of the type in Dry Flong.

Specially difficult pictures can sometimes be obtained with a synchronised flash-bulb, whilst subjects where quick exposures are not required are often best if taken with the ordinary lighting available. The human element puts added interest into pictures of this type, and often the inclusion of steam, or directly back lighting part of a subject, will add to the atmosphere and general interest in the photograph. Wherever possible it is a wise precaution to use the camera on a tripod, or rest it against something whilst making the exposure, although if there is any vibration it is sometimes easier to hold the instrument in the hand. Most of these pictures depend for their success in having some part of the subject absolutely sharp, not only sharp as we often define it, but so crisp that the detail can be almost felt. This is dependent not only on critical focussing, where the miniature camera is specially helpful, but also on the lighting arrangements. The soft diffused light, nicely balanced as in portraiture, would be useless here. The hard type of lighting that is best under these conditions can be obtained by a general flood often already found on the spot, combined with a really brilliant single source of light used at an angle of roughly 45 degrees. This will not only give roundness and modelling, but if used as far away as possible it will produce those crisp and hard shadows that are usually associated with mechanical precision in any form.



Fig. 3. Taking the Casting from the Stereo Press.

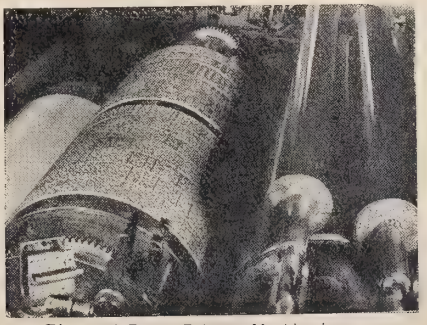


Fig. 4. A Rotary Printing Machine in action.

Independent Winding of the Leica Shutter

By JOHN WINNERY.



Winding the Leica shutter without moving on the film.

THE focal-plane shutter of a Leica is coupled with the film transmission, and, like other shutters of a similar construction, it depends for its action on the compression of a spring. Although neglect will probably not cause any great harm, it is not wise to leave the shutter in a wound position for very long periods, and after use it is as well to cap the lens and make an additional exposure if the film is not exhausted. In this way the shutter spring is not left under tension, but most users of the camera would complain that one frame has been wasted in achieving this.

It is not generally known that the shutter can be wound again without moving on the film. To do this the release button should be depressed, and the shutter speed knob rotated in an anti-clockwise direction until a faint click is heard, when the button is released. By this method the blind will be wound without moving on the film, and the shutter will be set to the same speed as before the blank exposure was made. In the set position, the shutter speed can be altered in the usual manner if desired before making the new exposure.

Recourse can be had to this method where double exposures or "ghost effects" are required. Amusing photographs can be obtained in this manner, where a setting or background is exposed first, and then the shutter rewound without moving on the film. Figures are next photographed in appropriate positions in front of a black background, which when developed on the same negative will appear transparent. Also such little dodges as photographing battleships sailing through a busy shopping centre will create amusement, even if they are not accepted by the serious pictorial worker.

TAKING CARE OF THE LENS

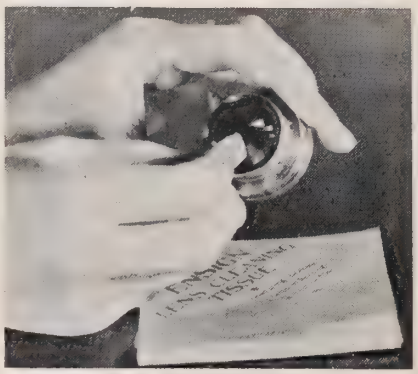
By ARTHUR FREEMAN.

ONE of the most essential virtues of the miniature camera is its exceptional crispness of focus, and the definition which will allow enormous enlargements to be made from such small negatives—in other words, the excellence of the lens. It therefore behoves us to take great care of this component and treat it with the respect due to fine craftsmanship.

Whilst it is essential to keep the lens free from dirt or film, great care must be taken not to spoil the high optical polish. One of the safest ways is to remove the lens from the camera at regular intervals, brush both sides carefully with a camel-hair brush, breathe upon the glass, and gently rub it with a wad of Japanese tissue. This specially soft material can be purchased from most camera dealers in book form for a few pence, and a book carried in the back of the camera case is a useful precaution against lens scum or film.

Where a lens shutter is employed, it is safe to remove the cells in order to clean both sides, but in the case of some cameras, such as the Leica, it is sufficient to unscrew the lens as a whole and just clean both surfaces.

Particularly in the winter months, when the instrument may undergo severe changes of temperature by being brought from a cold atmosphere into a hot room, the lens is likely to steam over. It then collects in the moisture



Using lens-cleaning tissue.

particles of dirt, which dry into a thin scum difficult to remove unless the lens is carefully wiped before it dries.

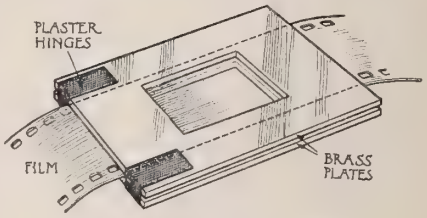
Most of these remarks can be applied to the lens of a miniature enlarger. When enlarging from damp negatives, the heat of the lamp will sometimes cause slight steam to condense on the inside surface, whilst heat from the hand during focussing can produce the same effect on the outside glass. For this reason it is a convenience to hang up a book of Japanese tissue near the enlarger to checkmate one's natural tendency to employ a pocket handkerchief to avoid the effort of hunting for better material.

Two Enlarging Hints

By W. M. RICHARDSON.

Avoiding Dust on the Negative.

READERS who enlarge their miniature negatives probably find it difficult to keep the negative carrier free from particles of dust, fine hairs, etc. I have overcome this difficulty by dispensing with the glass altogether, and if the existing carrier does

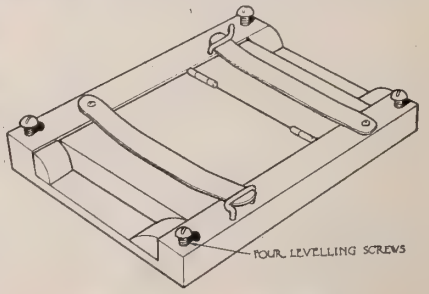


A Glass-less Film Carrier.

not lend itself to this alteration, a new carrier is easily constructed. Two pieces of brass, the size of the old carrier, are obtained, and the necessary opening cut in both pieces, the size of which is determined by the negative. Finish off with emery cloth and metal polish, and see that there are no sharp edges anywhere. A very simple hinge, which will be found quite durable, can be made with two pieces of adhesive plaster. It will be found that the film can easily be slid along for each succeeding exposure without the slightest risk of damage; it will hold the film perfectly flat, and I have had one in constant use for nearly two years.

A Good Use for a Printing Frame.

Another useful tip when enlarging a number of negatives from miniature size in a vertical enlarger, to, say, quarter-plate or postcard, is to place the bromide paper in a printing frame of the chosen size, first making certain that the frame will not wobble when placed in this



A Simple Paper-holder and Mask.

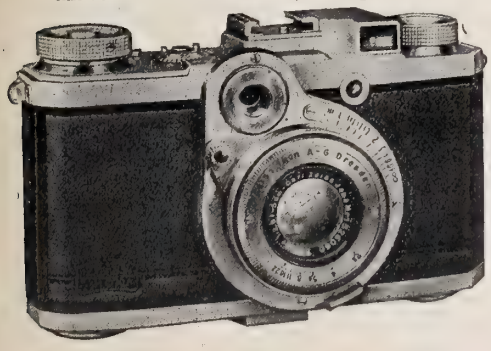
position. Four wood screws, one in each corner, will ensure this. In this way, a perfect border for the enlargement is obtained, and the frame can be moved about to include the correct portion of the negative required. The enlarger, of course, should be focussed with the printing frame in position.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Modern Miniature Cameras

THE "NETTAX"

THE latest addition to the Zeiss Ikon family of miniature cameras is the "Nettax." This little instrument is first cousin to both the Contax and the Super Nettel series. It takes 35-mm. ciné film in standard cassettes, cartridges or Contax



spools, and the negatives produced are 24 × 36 mm. It is slightly smaller in bulk than the Contax, and is definitely pleasant and easy to handle.

Its optical equipment and lens adjustment are similar to the Contax. The lens is fitted in a collapsible tubular mount which is pulled out and with a slight turn locked in position for use. Focussing is then effected by movement of a lever that is part of the lens mount. Rotating this focusses the lens and operates the built-in short-base range-finder which forms part of the camera body.

The distance meter is so constructed to be mechanically coupled with any of the lenses that are interchangeable on the camera. These are the Tessar f/2.8 or Tessar f/3.5 of 2-in. focal length, either of which is fitted as standard, or the Tessar f/8 of 1⅛-in. focal length for wide-angle work, or the Triotar f/5.6 4½-in. focal length for distance work. All are fitted with bayonet joint attachment.

The body of the "Nettax" is similar in detail to that of the Super Nettel II. The metal focal-plane shutter has speeds 1/5th second to 1/1,000th second and "time." Setting the shutter automatically changes the film for the next exposure—which is registered on a counting disc. The shutter release is conveniently placed for the finger.

The back of the camera is detachable for easy insertion of the film spools and for cleaning, etc. The back may be replaced if required by a plate adapter back, and the special shoe by the finder on the top will take a number of accessories, such as the Albada sports view-finder, the Contameter, exposure meters, or the oblique viewer for "round-the-corner" photography. The finish is black and chromium.

The "Nettax" is an example of fine construction and attention to detail that is associated with the firm of Zeiss Ikon, and it is another notable addition to their series of precision miniature cameras. The prices are :—

With Zeiss Tessar f/3.5, 2 in., £29 5s.
With Zeiss Tessar f/2.8, 2 in., £32 10s.
Ever-ready case, £1 19s. extra.

Further particulars of the "Nettax" and all accessories will be supplied on application to Zeiss Ikon Ltd., Mortimer House, 37–41, Mortimer Street, London, W.1.

In buying bromide paper, remember that it is more useful to have three packets of different grades of contrast than to have three packets of different surfaces. Unless you are prepared to carry large stocks, choose a surface acceptable for all-round use, and stick to it except for special purposes.

When enlarging, make sure that negative, condenser and film-carrier are all free from dust. It is better to spend half a minute in dusting than half an hour in spotting the final prints.

Miniature Camera Gossip

By LANCELOT VINING.

Bergner Premiére.

MY Contax was taxed to the limit during my visit to Edinburgh for the oft-postponed production of Sir James Barrie's "The Boy David." On arrival I found that I had been allotted standing-room in the circle, and when in the theatre I found that the lighting, though artistic, was not at all bright. So I was up against a real photographic problem.

Miniature camera shutters seemed to be clicking in all quarters and I must own to being rather nervous of the ones in the stalls, which is the spot I would have chosen had I been able to. But an inspection of the Monday's daily papers gave me a very happy feeling—the kind you get when you find you have been able to solve a problem, whilst the majority of your rivals had failed.

That Scoop Picture.

On my way north I planned a picture of the type Art Editors grab with both hands. I would get Elisabeth Bergner to mount the ass, at its head I would place the author, Sir James Barrie, and somewhere in the region of the tail would be a very broad smile behind which would be found Mr. C. B. Cochran.

Upon arrival I put my proposal



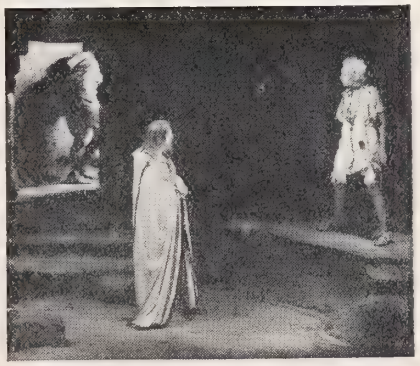
Through the hoop at Gamages Circus.

before the great C. B. C. with all the enthusiasm I could muster. His reply was very terse. Sir James was in bed with severe lumbago, Elisabeth would throw a fit at the sight of a camera and refuse to appear. He said that even the ass would kick at the suggestion (I do not know how he found this out), so I had to be satisfied with the broad smile.

When I got back to town I was feeling very depressed, so that I was more than glad when I ran into an anti-cyclone in the shape of James Jarché. In the course of a long and comfortable conversation, conducted in the largest armchairs we could find in the hotel lounge, I gleaned from him two items of news which may interest you.

New Developers.

Kodak have a new fine-grain developer, and their research department sent him a very liberal quantity of it to try. He is very enthusiastic about it, has written for more and is begging them to put it on the market. My letter asking for a



Elisabeth Bergner as "The Boy David," Sonnar 3½-in. lens, at f/2.

sample is in the post, and when I have given it a good trial you shall hear all about it.

The other news is that another research firm are experimenting with treacle in the developer to reduce grain. This is an old idea, revived by "The A.P." a few weeks ago ("Topics of the Week," November 4th). At the "Royal" dinner recently the President said "Photography has passed from the messy stage, etc., etc."; but it seems to me that if in the future we are to start mixing treacle with our developers, we shall certainly be returning to the messy stage again. And what is going to happen if my dark-room assistant has a sweet tooth?

Seasonable Subjects.

Nearly all the big stores at the present time are providing countless subjects for some real "human interest" studies, which are to be found where shoppers are selecting their Christmas gifts. You will find the light is always good, and well suited to the fast pan. film; I quite expect that in the future many of these new subjects will appear in the exhibitions and meet with a fair share of success.

At Gamages you will find a miniature circus. What better subject could there be for a "try-out" in preparation for the full-size one which opens at Olympia at Christmas?

In taking portraits, do not forget that film is cheap and sitters hard to please. Make plenty of exposures, then, and when offering proofs be tactful enough to suppress the more libellous ones.

Depth of Focus and *Speed*

WHERE THE MINIATURE SCORES.

THE most usually claimed advantage of the miniature camera is the increased depth of focus given by the short-focus lens, but it is not always realised what a very important advantage this increased depth really is.

The matter can be looked at in either of two ways. First, let us make a comparison between two photographs of a figure with the bushes, trees, and other surroundings of a garden as background. The figure—human or animal—is standing on the lawn. All we really want is a sharp picture of the figure, for which even a ¼-plate camera would have depth of focus enough.

The Line of Sharp Focus.

So far, so good—but what of the surroundings? The quarter-plate camera shows the grass as a blur, except at the exact distance of the figure, which stands on a clearly-marked and very noticeable line of sharply defined grass that runs across the picture from left to right. This is specially marked in a photograph taken, as one of a cat or dog might be, from a low viewpoint. Does that hard line of sharp focus, so prominent in the print, really exist in the original subject as the eye sees it? Of course not—the human eye is itself a miniature camera, and has far too much depth of focus ever to see a lawn in such a way.

And the background? With this quarter-plate camera, its lens used at f/4.5 or larger, the trees or bushes behind the figure are so completely out of focus that they become a series of round blobs of light and dark, overlapping and interlacing. Is *that* natural? Look at such a subject, and while keeping your eyes firmly on the figure allow the attention to wander to the background and notice how it appears. It will be a little ill-defined—but no human eye has ever seen the queer futuristic pattern of bright blobs, utterly unrecognisable as trees or bushes, that the quarter-plate negative serves up as a "reproduction" of the background.

Compare the photograph we have been describing—with, perhaps, a little exaggeration to make our point clear—with that taken by a miniature camera at the same lens-aperture. The hard line of sharp focus across the lawn has vanished; as before, it is sharp where the figure is standing, and unsharp elsewhere, but the apparently sudden transition from sharp to fuzzy is no longer there. The background, too, is no longer a series of meaningless crazy blobs, but is just what it should be—a tree and some bushes softly defined, but still unmistakably tree and bushes. Even now it is not quite what the eye sees, but at least it is much closer to reality than the picture taken with the larger camera.

Small Size, High Speed.

It is quite true that this camera could have been made to give the same result as the small by stopping down the lens to increase the depth of focus. That brings us to the second aspect of the value of depth—its value in terms of *speed*.

Suppose that the photograph that so pleased us when taken with the miniature camera was taken at 1/50th sec. at f/4.5, using the usual 2-in. lens of the true miniature. To get the same angle of view on a quarter-plate a lens of 6½-in. focal length would be used; for the same depth of focus as the miniature lens at f/6.3 this would have to be stopped down to about f/14, and the exposure required, instead of 1/50th sec., would be 1/5th sec.

A miniature camera using a 5-cm. lens is thus *ten times as fast as a quarter-plate camera* when the latter is so used as to get an identical result.

In "Facts and Formulæ," on page 574 of this issue, will be found a comparison of the relative speeds of cameras of all sizes from half-plate to 24 × 36 mm.

A. L. M. S.

***Fine-Grain Developers* (5).**

MORE METOL-HYDROQUINONE-BORAX FORMULÆ.

OF the following developers two belong to the modern high sulphite-concentration class, but the first, which was first published some years ago, contains much less sulphite and much more borax than the usual fine-grain developer. It is in consequence fast-working, but probably does not give the finest attainable grain. With fine-grain films, however, it might be a very successful developer. The remaining two formulæ belong to the modern type of fine-grain developer of high sulphite concentration. Owing to its higher proportion of metol, we should expect G.D. 206 to permit slightly shorter exposures than G.D. 205.

Wellington M.Q. Borax Formula.

Metol	18 grs.	(2 grm.)
Sodium sulphite (anhydrous)	90 grs.	(10 grm.)
Hydroquinone	18 grs.	(2 grm.)
Borax	180 grs.	(20 grm.)
Water	20 oz.	(1,000 c.c.)

Development time is from 3 to 5 minutes at 65 degrees Fahr.

The composition of this developer is such as to suggest that the fineness of grain will hardly suffer if it is diluted for tank use.

Gevaert Soft-Working Fine-Grain Tank Developer G.D. 206.

Metol	35 grs.	(4 grm.)
Sodium sulphite (anhydrous)	2 oz.	(105 grm.)
Hydroquinone	18 grs.	(2 grm.)
Borax	18 grs.	(2 grm.)
Water	20 oz.	(1,000 c.c.)

This developer is intended to be diluted with three times its own volume of water for use in a tank, in which case the time of development required will be about 30 minutes at 65 degrees Fahr.

The composition of this developer, however, suggests that it might give finer grain if used at full strength, developing for from 6 to 8 minutes at 65 degrees Fahr.

Gevaert Fine-Grain Formula G.D. 205.

Metol	18 grs.	(2 grm.)
Sodium sulphite (anhydrous)	600 grs.	(70 grm.)
Hydroquinone	50 grs.	(6 grm.)
Borax	18 grs.	(2 grm.)
Water	20 oz.	(1,000 c.c.)

Development time, about 20 minutes at 65 degrees Fahr.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

BUYING 35-mm. FILM.

I have just bought a ciné-film miniature. I notice that films for it can be bought in cassettes, in cut lengths ready for insertion in the camera's own chargers, or in rolls of 15 or 50 ft. What are the advantages and disadvantages of these various methods of buying film? A. N. (*Cork.*)

There is only one disadvantage in the cassette, and that is that you have to buy a new one with every film. Cut lengths, ready trimmed for the camera's own chargers, are considerably cheaper. At standard prices, film in the length is practically identical in price with the cut lengths, but it does offer the advantage that if you so desire you can fill your chargers with short lengths for six, twelve or any other number of exposures that you may happen to need. Advertisers occasionally offer 35-mm. ciné film, possibly derived from professional "movie" studios, at quite low prices, and you might like to be in a position to use this, if only for experimental purposes.

MAKER'S NAME WANTED.

Can you give me the name and address of the makers of the "Beira" miniature camera? F. C. (Brighton.)

The "Beira" camera, which belongs to the class of ciné-film miniatures taking photographs 36 × 24 mm. in size, is made abroad. The English agents, from whom you can obtain all information about the camera, are Messrs. Luminos, Ltd., of 22, Bartlett's Buildings, Holborn Circus, London, E.C.4.

STOPS IN ENLARGING.

My miniature vertical enlarger uses the lens from the camera which, of course, has an iris diaphragm. Should I stop down when enlarging, or should I expect the lens to give perfect definition at full aperture? E. S. (*Sidcup.*)

If your focussing is correct, stopping down will not improve the definition when using a first-grade lens, but it is often difficult to see when a negative is focussed exactly. In order to ensure perfect sharpness, it is a good plan to focus at full aperture and then stop the lens down a little.

When making small enlargements from thin negatives you may find that the exposure required is only a second or so at full aperture. It is then convenient to stop down so as to bring the exposure up to about five seconds, which is very much easier to time with accuracy. But when making big enlargements, especially from dense negatives, one would focus with every care and not stop down, so keeping the exposure reasonably short. Further use of the stops is in connection with shading, which is difficult to do with an exposure much under 15 or 30 seconds. Where you have tilted the easel in order to correct converging verticals, you may find that the smallest stop of your lens is required for all-over sharpness.

NEWTON'S RINGS.

A few of my enlargements are disfigured with a series of rather faint concentric rings, alternately lighter and darker than their surroundings. Sometimes these rings are nearly circular—more often distorted, but they remain more or less concentric. To what are they due, and how can I avoid them? They are not visible on the negative. J. M. (*Exeter.*)

These rings are known as Newton's rings, since it was he who first discovered them. They owe their origin to interference between the direct ray of light and a ray reflected twice at the surface where film and glass meet. Where film and glass are in perfect vertical contact the interference does not occur, but appears when there is a separation equal to about quarter of a wave-length of light.

The rings often appear where the film and the glass are held apart by a tiny speck of dust, though they may equally occur where the pressure of the springs fail to drive the film into complete contact with the glass owing to the stiffness of the film.

This description of their origin makes it clear that the rings can be avoided either by forcing the film into perfect optical contact with the glass, or by preventing them from touching at all. The latter method is usually the most practical, and a mask of thick celluloid or other convenient material between film and glass is generally a cure.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLXII.

Lt.-Col. H. F. COLLINGRIDGE

From information communicated to our Special Representative.

"IT is difficult to follow in the footsteps of so many workers of the first rank who have contributed to this series, but I hope that in these notes some may be of interest. I use a $3\frac{1}{2} \times 2\frac{1}{2}$ or 9×12 cm. reflex, and nothing but panchromatic plates except for enlarging negatives or copying. I aim at fairly plucky negatives, as they seem to suit my condenser enlarger fitted with a strong but well-diffused light.

"I always desensitise in order to see and control the negative. With subjects that have possibilities of an exhibition picture I prefer individual development by inspection, and often employ the water-bath method with certain subjects. It is most useful, as it prevents the highlights running away, and brings out shadow detail.

"If three or four plates are developed together in a tank I desensitise first in the tank, and transfer them to a large dish when development has progressed about half-way. This combined tank and dish method makes individual control possible. Using a bright green Ilford safe-light, I keep the dish covered except when I quickly examine a plate.

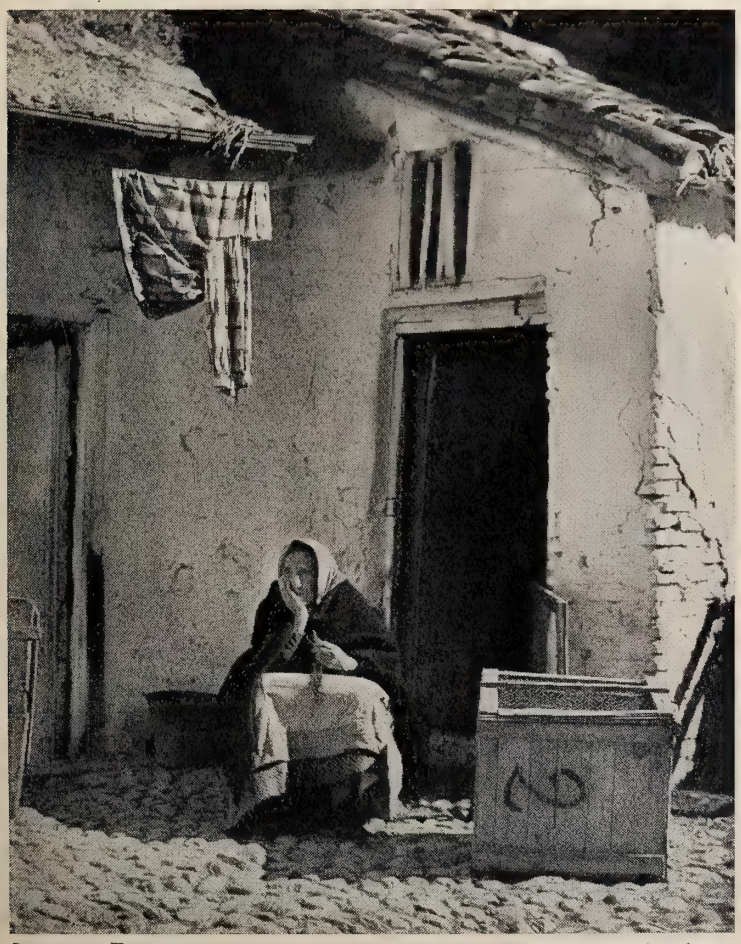
"Most of my enlarging is on bromide paper, and for this I use a bright yellow safe-light. In the case of the test strip development is watched carefully, but for the large print the dish is covered up with a piece of three-ply wood, and the print is examined for the first time at the end of a minute, shown by the dark-room clock. Development is continued for as long as three minutes, using the exact strength the makers recommend. The prints do not stain provided the developer is fresh, and being covered up they show no sign of fog.

"The reason for doing this is to bring out the whole range of tones the paper is capable of producing. If development is complete in about two minutes I consider the exposure has been too long. Exposure is done by counting seconds, which obviates straining one's eyes looking at a clock, and allows one to concentrate on local shading, extra exposure, etc. Details of grade of paper, aperture, exposure and any local control are tabulated in a book, so that further prints can be made without repeating a test strip.

"If a landscape has not got a good sky in the negative I put one in from a different negative. As regards finishing, very few prints are not improved either by emphasising important highlights with ferricyanide, or by subduing unwanted ones by oil reinforcement or charcoal and stump.

"I have found it a great help in producing exhibition prints to make prints also for various competitions. 'In Quiet Waters' is an example, this being a prize-winner in the *Weekly Illustrated*, and is reproduced by courtesy of the *Daily Herald*. I should also like to say how much I owe to *The Amateur Photographer*. It has helped me enormously, and though I have taken it in for a great many years there is always something new to learn."

(A further example of Lt.-Col. H. F. Collingridge's work is reproduced on one of the centre Art pages.)



SPANISH TRAGEDY. *H. F. Collingridge.*

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"CATALAN FISHERMAN," *by Leo A. Leigh.*

BESIDES forming an excellent study of a type, this subject is also notable in that it conveys a fine impression of sunlight and the open air, while the representation of action is interesting and lends a considerable attraction to the literary content.

It is by no means an easy subject to handle. It is necessary, in order that the nature of the work upon which the figure is engaged may be clearly disclosed, that the lobster-pot—if that is what the basket-work structure is—should be well in evidence, and, on account of its bulk, the placing of the figure, which is, of course, the more important element, demands a considerable amount of judgment. It must be sufficiently "in" the picture to prevent its priority being impaired, but, because of the lobster-pot, it must be placed much more to the right and nearer the edge than usual.

In the ordinary way, such a position would involve some loss of significance, but, in this instance, any such loss has been retrieved by two factors, the first of which is the placing of the head on a diagonal, and the second is the extension of the arms and legs toward the opposite side. If the top right and bottom left-hand corners be joined up, the connecting line will pass through the head. The same line passes through two of the intersections formed by divisions of thirds vertically and horizontally, the points in question being sufficiently off the centre to avoid a feeling of symmetry, and far enough from the edge to counter any suggestion of weakness. They therefore provide suitable positions for the centre of interest, and, in fact, are usually referred to as the "strong points" of a picture. It is not necessary, however, that the centre of interest should be precisely placed on one of these points. It is quite sufficient if it is in the near vicinity, but, when it happens to fall on a diagonal, a sort of imaginary connection seems to be implied and permits the centre of attraction to be placed farther from one of the points of intersection than would otherwise be the case.

Whether knowingly or simply through an instinctive feeling of rightness, such a position has been chosen in this instance, and it is mainly on this ground that the placing of the figure is justified. The second factor—the extension of the limbs towards the centre—acts in a similar way in that they also suggest a connection—actual in this case—between the figure and the upper and lower points of intersection on the right-hand side.



But it might be said that the basket-work does cover the opposite two points on the left-hand side and is therefore more strongly placed than the figure. If placing were everything, this would be true enough, but the factor of chiaroscuro—or the arrangement of light and shade—also has an influence that is very considerable. All the weight of tone rests with the figure. In a scheme that is mainly half-tone, the darks contained within his outline far outweigh any tone elsewhere, and the most brilliant lights are those of his shirt. These lights have also an attraction that, if anything, is greater than that of the darks, and the contrast of extremes of tone in the same outline causes both attractions to be united. The concentration of interest so created is most powerful, and, in view of the lack of any similar attraction in the lobster-pot, the supremacy of the figure is unquestionable.

The lobster-pot simply does not count in comparison, and its placing is therefore immaterial. Besides all this, the figure has the advantage of human interest, which, in the natural order of things, confers an attraction vastly in excess of that of any inanimate element. At the same time, and although the composition is quite successful as it stands, there is just a hint of restriction in the small amount of space allotted to the setting, and if there are no undesirable features just outside that would be introduced by the adjustment, it would be as well, if the negative permits, if something like half an inch were added to the top and right-hand side.

The alteration would have the effect of bringing the figure more in the picture, would avoid the suggestion of restraint, and would retain the better features of the present relationship of elements, without disadvantage.

Technically, the rendering is particularly interesting on account of its presentation of shadow detail—as disclosed in the darker tones of the face—and in the way the light and shade on the shirt is recorded in comparison with the deeper tones of the sky. The exposure must have been calculated with precision, and printing must have received equivalent attention.

"MENTOR."

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



CATALAN FISHERMAN.

By Leo A. Leigh.

(From the London Salon of Photography.)



LIGHT AND SHADE.

By Dr. Don Arturo de Carvalho.

(From the London Salon of Photography.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



IN QUIET WATERS.

By H. F. Collingridge.

(See article, "How I make my Exhibition Pictures.")



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Mermaid Street, Rye.*" By Miss P. Storey.

2.—"*Balconies, Las Palmas.*" By C. H. Bartlett.

3.—"*Looking through the Arches.*" By Miss M. E. Shimmin.

4.—"*Castle Combe.*" By H. E. Paul.

5.—"*The Mill, Marlow.*" By E. D. Sheppard.

6.—"*Tudor House.*" By J. L. Charlton.

7.—"*A Somerset Cottage.*" By W. H. Bone.

8.—"*Sunshine in a Back Street.*" By C. E. Edgar.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

STREET scenes are extremely fascinating subjects. There is always a chance of suitable figures turning up; the various effects of sunlight upon the buildings are most attractive; and the chasing of possibilities and the satisfaction that follows upon the seizing of an offered opportunity lends the pursuit an extraordinary charm.

Chance and Opportunity.

Of the examples reproduced on the opposite page, No. 8, "Sunshine in a Back Street," by C. E. Edgar, displays what is, perhaps, the best combination. The figure, despite a back view, is exceedingly well caught, and its scale is such as to represent a well-judged mean between over-assertion and insignificance.

It is just about the right size in relation to the rest of the material, and, while it is placed a trifle too near the centre, it does serve its purpose in providing an efficient centre of interest as well as lending point to the effect of sunshine.

The placing could be corrected by trimming about three-sixteenths of an inch from the left, and, if the tone of the sky were also lowered a little, a pleasing picture would result. Its success, however, chiefly rests upon the choice of a suitable figure at the right distance, and of a tone that contrasts well with the setting against which it is shown. The lines of the cottages, too, fall together very well, and, on the whole, it is an excellent example of its class.

In No. 2, "Balconies, Las Palmas," by C. H. Bartlett, the scale of the two central figures is not so important and those elsewhere are inclined to detract from their interest. If the two were alone the arrangement would seem better designed, and, while sunshine is present, it scarcely gets across with the same effect as No. 8.

Mood and the Subject.

The sunshine should be evident as a mood or effect of nature in order to confer a measure of pictorial appeal upon the work, but, as its main light comes against the sky, which is of practically the same tone, its chance of making itself felt is almost negligible. If it were rendered as it would appear—a distinct shade or so the brighter—the case would be different, and that such a rendering could have been achieved can be confirmed by reference to the reproduction of "Catalan Fisherman," which is the subject of our pictorial analysis this week.

The sunlight on the shirt in that case is noticeably brighter than the sky, and, in dealing with buildings of equal brilliance against a blue sky, a like distinction ought to be recorded.

A light filter suitably adjusted to the sensitive material is an aid in this direction. The angle of lighting also has an influence, but, if the distinction is visible, there should be no great difficulty in obtaining a perfectly true rendering. Still, the print is not devoid of sky tone, which is so much to the good, and, in that respect, it shows up favourably in comparison with some of the others on the page.

Brilliance by Contrast.

A measure of sky tone is just perceptible in No. 1, "Mermaid Street, Rye," by Miss P. Storey, but more is desirable. Nevertheless, the print does manage to attain a degree of brilliance, although this is provided rather by immediate contrast of tone than by comparison with the sky.

The dark timber-work of the cottage fronts forces up the lights on the adjoining plaster, and both gain in significance by the juxtaposition. It is well contrived, and the subject contains sufficient interest in itself to enable it to dispense with a figure or figures in embellishment. All the same, they would, if they could have been found, add a touch of life that would enhance the pictorial appeal, and, if the subject can be repeated, it might be as well to see what can be done in this direction.

No. 3, "Looking through the Arches," by Miss M. E. Shimmin, is pleasantly sunny, but seems to need a figure even more. The exclusion of the sky, no doubt, was well advised, but it is questionable if quite so much foreground is really necessary. In fact, it would seem that a better arrangement would be provided if the whole of the patch of sunlight in the immediate foreground had been omitted and an equivalent amount added to the top. The removal of the light at the base, besides conferring a greater measure of stability, would have the effect, also, of stressing the value of the remaining sunlight patches by power of restriction.

Restraint and Effect.

The effect would be enhanced by the restraint with which it would be employed, a fact which is well demonstrated by a comparison with No. 7, "A Somerset Cottage," by W. H. Bone.

In the latter, the area in sunshine is considerably greater than in No. 3, yet, despite the fact that it is helped by the foreground shadow at the base, the print does not convey the same feeling of sunshine. It is true that its somewhat harsh contrasts do not properly represent the mellow suggestion of sunlight as it ought to be recorded, and that its value, as it stands, is very much diminished by the aggressiveness of the sky; but, even if these faults were corrected, it is doubtful if the revised result would equal the attraction of the adjusted form of No. 3, simply because the area of sunlight is too great and not sufficiently balanced by an adequate amount of shadow tone.

"Tudor House" (No. 6), by J. L. Charlton, goes to the opposite extreme, and except for the sky, which is a good bit too bright for the rest, tends towards a flatness which seems to indicate the presence of underexposure. Moreover, there appears to be little reason for the long stretch of foreground, from which three-quarters of an inch could be trimmed with advantage.

Technique and the Print.

Nos. 4 and 5, "Castle Combe," by H. E. Paul, and "The Mill, Marlow," by E. D. Sheppard, are much better disposed and, as far as technique is concerned, do not offer any occasion for criticism.

They might, perhaps, be all the better for a bit more tone in the sky—the need for a filter seems indicated—but they are not entirely lacking in this direction, and, at any rate, they do convey something of a feeling of sunshine. Neither, however, can properly be described as street scenes and the question of the inclusion or omission of figures does not therefore arise.

"MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

December 2nd, 1936

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

PROFESSIONAL D. AND P. WORK.

THERE has been some interesting correspondence on the quality of D. and P. work, and I should like to chirp a bit to the same tune myself, as it is a matter of considerable importance to the beginner, especially at the very start. In spite of anything I may say here, I shall still advise anyone using a camera for the first time to have his negatives and prints done for him, provided that he takes every possible precaution to find someone who can be relied upon to do the work properly.

Making a Start.

It seems to me to be a wise course for the beginner to give all his attention to learning how to use his camera, how to select good subjects, and how to give exposures that will come within the margins of reasonable correctness, and to leave developing and printing to others. The results will show that he has made certain errors in handling his camera; that some of his subjects were ill-chosen; that many of his exposures were very wide of the mark. When he has got over these troubles and gets a good average of satisfactory results, then he should set to work and master developing and printing. Till he does this he cannot be a *photographer*.

I am not disposed to agree with a correspondent who claimed that D. and P. work abroad was better than in this country. In my opinion, if we take the whole of such work done at home, abroad, or on cruises, we shall in all cases find the same variations from excellent to hopelessly bad.

How it Began.

Let me go back a bit. When I started photography as a hobby I was one of a large number of amateurs all working on similar general lines. We used plates more than films, and developed them ourselves; and from the negatives we made our own prints, enlargements and lantern slides. We were entirely independent and self-reliant.

We may have been geese, some of us, but we kept the dealers well supplied with quite substantial golden eggs, and it is the fault of the dealers that as time went on that supply dwindled, and that the eggs were much smaller and only of brass. Many things the old-time amateur bought in large quantities have vanished entirely from the dealer's store. He still collects golden eggs, but from a very different source.

By degrees the practice grew up of handing over all developing and printing to be done by others, until to-day there is a vast system of mass production. In practically all forms of mass production there are certain advantages, but always drawbacks; and in this particular case I think the drawbacks are very serious. In the case of the best and highest forms of photography mass production is, of course, out of the question; but even in the mere turning out of haphazard snapshots by indifferent novices it is often unreliable and ineffective.

We should not expect anything else.

Just consider a few points in connection with this D. and P. work. To begin with it is very markedly seasonal. We who do our own work may carry on more or less steadily all the year round; but those who farm their work out are like the summer week-enders and holiday-makers.

If you went into a central developing and printing works on a Monday, after a fine week-end in the summer, you would be astounded at the avalanche of spools pouring in from the branches and collecting stations. However many thousands there may be, finished negatives and prints are expected back, whence they came, next day! I contend that it is absurd to expect that mass of work to be done properly, however perfect the plant and organisation, and however numerous and capable the staff.

Some Difficulties.

Good photography, even of the most straightforward kind, demands knowledge, experience and skill. We cannot expect these from girls who are taken on for a month or so in the summer, taught just enough to give them a chance to do a job mechanically and sent about their business when the rush is over. Yet this is exactly what happens in many establishments, and it is difficult to see any alternative.

I have just paused to refer to the first time and temperature table that came to hand. With the same fresh developer, used at 65° Fahr., I find three development times given for securing the same degree of contrast, namely 13, 19½ and 26 minutes. The difference is due to the varying development speeds of the films treated.

Very well; go back to that avalanche of spools. Are they sorted out according to development speed? Do they go into a tank of fresh developer? Does anyone time them to the half-minute? Does anyone know how long a film ought to be in a tank containing a solution of doubtful activity? Is it any wonder that a large proportion of the films are under- or over-developed?

I say that the very best of factories cannot do the best possible with the delicate operations of photography, under conditions of frantic haste, and with a large percentage of the "hands" semi-skilled or unskilled.

Good and Bad.

We must expect far less from inferior establishments. More than once I have been consulted by someone who proposes to start a D. and P. business, and asks what equipment is absolutely necessary, and what developer he ought to use. What sort of work is *he* likely to turn out? No wonder I see spools of panchromatic film turned into foggy positives by being put through the same treatment as ordinary films. There are some people doing photographic work, and charging for it, who would be better employed sorting rags and bones.

On several occasions, to obtain first-hand knowledge, I have had developing and printing done for me without disclosing my identity. To put it mildly the results have

been "mixed." The only wise thing to do with some of them was to destroy them.

On the other hand I have had special and difficult jobs done for me by persons and firms I have known, and the results have far transcended anything I could possibly achieve myself. But in such cases I have not rushed the experts for time, nor restricted them for price. This makes, and should make, all the difference.

Much of the unsatisfactory nature of some D. and P. work is due to the fact that dealers have pandered to the impatience of ignoramuses and have cut prices to an extent quite incompatible with skilful and honest workmanship. If the task of dealing with that spool avalanche were spread over a week, and two or three times the price charged for the results, we might fairly expect something better—and would almost certainly get it.

Once again my advice to the beginner is this. At the beginning, if you so choose, find a *good* D. and P. firm—for there *are* some—and take advantage of its services. Then, and as soon as possible, do everything yourself. Learn how to make a good negative, thoroughly fixed and washed, and free from defects caused by clumsy and ignorant handling. Don't rely on a tired girl at a printing machine to choose the best grade of paper and the right size and shape of the mask, and to give that little touch of shading or extra exposure that makes all the difference. Why should she learn to do all that, and why should she actually do it, for some minute fraction of a penny?

Speaking for myself, and quite bluntly, I regard the greater part of the D. and P. work done as a makeshift for the idle and indifferent, who have no right or title to the name of photographers, unless they use this sort of crutch merely as an aid to their first tottering steps. And if some people regard the work done as unreliable and poor at times, I fail to see, in present circumstances and conditions, how they can expect anything else. The marvel to me is that on the whole the results can be as good as they undoubtedly are.

W. L. F. W.

COPPER *and* BRASS

By MARTIN GRANT.

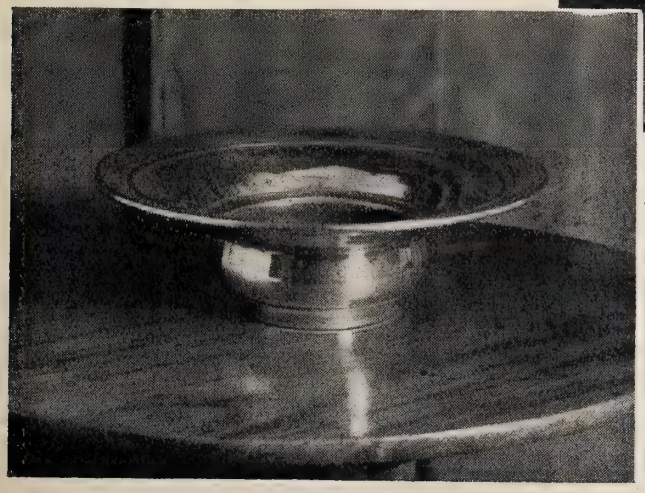
THERE are few households that do not treasure some antiques of metal, and at the present time there is a decided vogue for old copper and brass. Many of the articles that are now given an honoured place and receive the regular attentions of their owners (to keep them free from tarnish) were at one time common utensils for everyday use.

In most cases these old copper and brass articles—bowls, jugs, trays, warming pans, candlesticks, lanterns, etc.—are things of beauty, not only in their proportions but in their lustre and colour. This surface quality, in spite of their battered condition, responds in the most attractive fashion to the cleaning and polishing to which their new state in retirement entitles them.

To photograph these objects is a task presented at times to the amateur photographer, and, strangely enough, it is less difficult than many other "still-life" or "table-top" subjects; definitely easier than polished silver ware or glass. Both of these, unless their high-lights are dulled by some application of putty or other means, reflect far too much brilliant light and, mirror-like, may cause fog or halation. Not so with copper. Here is the ideal subject for treatment with a panchromatic plate, either by daylight or artificial light. The polished surfaces reflect back a red glow that photographs perfectly without a filter, and in a lesser degree the same applies to brass. Ordinary room lighting serves for these objects, but preferably brought as near as convenient to accentuate a high-light, using a sheet of white paper to light up the shadow side.



(1) *Old copper bowl and brass trays.*



(2) *Antique brass bowl.*

If photographed alone or in groups, copper and brass articles will be seen to best advantage with a plain dark background.

Exposures are entirely a matter of experiment, as the factors of stop, light and film may vary considerably. The data for the accompanying illustrations will, however, serve as an approximate guide.

1.—100-watt reading lamp with reflector, hypersensitive pan. plate, f/11, 4 secs. exposure.

2.—Two 60-watt lamps, one high and one low, hypersensitive pan. plate, f/11, 3 secs.

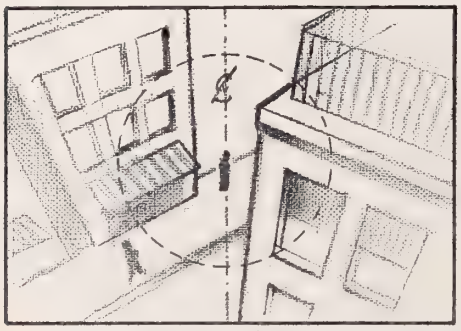
3.—Two 60-watt lamps, level, S.S. pan. film, f/11, 4 secs.



(3) *Two historic ship's lanterns. Copper.*

Picture Points

No. 28 (New Series) *by RICARDO*

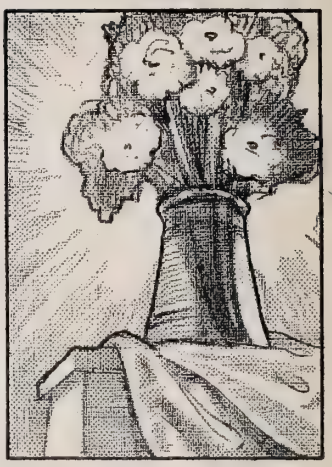


Perspective

—contd.

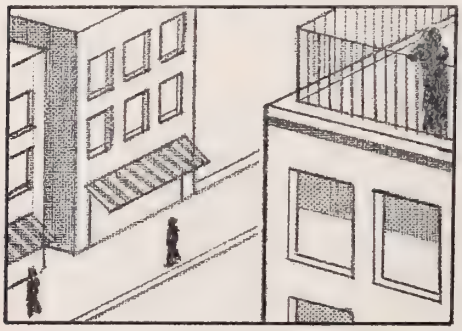
IN last week's series of "Picture Points" we discussed the first principles of perspective and showed how the horizontal and vertical lines all converge towards their respective common vanishing points.

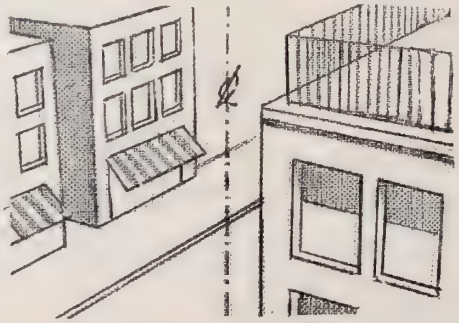
It was also shown that the "verticals" in the high viewpoint of the buildings, although strictly correct in the angle of convergence, are by no means pleasant to look at on a print, because as soon as it is reproduced on a flat plane the eye can wander all over the surface and the nearer to the sides of the print the eye goes, so do the sloping lines become more unnatural. When the eye wanders sideways while looking at the original subject matter every upright is vertical because as soon as it is *seen* it is automatically in the centre line of the vision and therefore appears upright. A similar sketch appears at the top and it has been improved by showing that while the eye remains in a fixed point on the figure, the lines nearest that point are sharply defined and as they approach the outside they become less sharp. But photographic purists say that unless all verticals in the picture space *are* vertical, like the lower sketch, it is bad technique. What are we to do? Shall we portray our verticals as the eye sees them in one position only (No. 1) or in dozens of different positions (No. 2) which looks as unnatural, just because it is to be reproduced on a print, a flat surface? It is impossible to say. The ideal would be to compromise and show something like the third sketch where we have a slight convergence and all tell-tale borders to the print are removed. But this is not practical. It is better to decide whether the print is to be impressionistic like No. 1, or to be conventional like No. 2, and conform to each.



Tilting the camera is not always a bad fault. We have seen that it is only too obvious when *straight* verticals are included, but when we have irregular verticals like a tree trunk or vase, etc., then it doesn't matter so much. A change from the conventional is always refreshing and gives us new ideas, the only road to progress in pictorial photography.



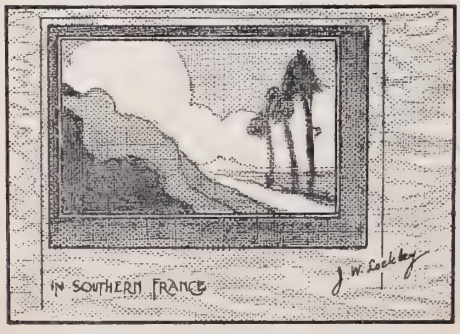


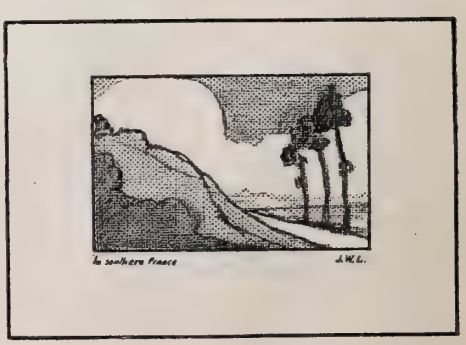


On Mounting the Print

WHEN the print has been trimmed ready for mounting there is a big temptation for the beginner to use an unusual type of mount and sub-mounts, and to adopt a freakish mode of placing it, thinking perhaps that this will improve the appearance of the print and give it a more impressive effect. Nothing could be farther from the truth.

The print should always be regarded as complete in itself and be capable of being judged alone without a mount. The mount then serves partly as a support for the print, as a surround to keep the print aloof from neighbouring prints and, perhaps most important of all, that the attention will be undivided when looking at the print, the mount borders serving to keep out all distracting details.





So it will be seen that the quieter the mount and an orthodox position for the print will give *greater* emphasis to the print. Use only light-toned mounts. Very seldom is a dark tone necessary, even for night subjects. If a sub-mount is to be used allow only a narrow border to show and its colour should harmonise with both print and mount. Discreet titling and initialling should also be observed. Letters one-eighth of an inch high are sufficient for most prints up to 10×8 in. The two comparative sketches show how a print can be spoilt by freakish mounting.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

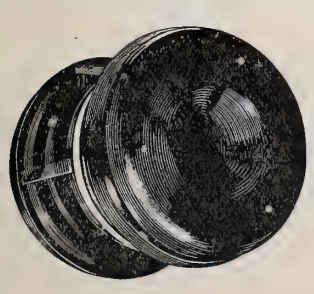
Messrs. Kodak Ltd. have recently issued an interesting booklet, free on request, entitled "Picture Taking Indoors." It gives much useful information in connection with the use and arrangement of Photoflood lamps and Sashalite bulbs, together with suggested exposures when using Kodak film. This little book should be of considerable interest to all who wish to take indoor portraits or figure studies.

Messrs. Ensign, Ltd., of 88–89, High Holborn, W.C.1, announce a new folder, free on request, entitled "Aids to Better Home Movies," which contains particulars of their range of accessories for film-makers. These are available for the first time in the 8-mm. and 9.5-mm. sizes.

A ciné department has now been opened by Mr. R. G. Lewis at 202, High Holborn, London, W.C.1. This new venture is staffed entirely by those who have specialised in sub-standard ciné and talkie work, and will be quite distinct in personnel from the Miniature Camera department. A well-furnished theatre has been installed where callers may compare performances of every type of modern sub-standard projectors and talkies, the stock of which is unusually complete.

The General Electric Co., Ltd. announces a reduction in the price of Sashalite photo-flash bulbs. These are reduced to 1s. 3d. large size, and 8d. baby size.

The "Vent-Axia Silent Six" Air Extractor is worth the serious attention of all photographers requiring an efficient and silent ventilating fan for the dark-room, and with the additional advantage of being entirely light-tight. The "Vent-Axia" is a well-designed piece of apparatus, made entirely of bakelite, including the blades of the fan, and it can be fitted easily to the window, door or wall of any room. It is actuated by plugging into a wall plug or lamp socket. The "Vent-Axia" is taken apart for fitting, one half being adjusted to the outside of the room and the other to the inside, and is fitted through a hole made in a convenient wall or door. If the structure is too thick, the two halves can be fitted to a steel plate, and the steel plate is then fitted to a suitably-made aperture through the door or wall. The rotor is designed on the most modern principles, is perfectly balanced for smooth running, and the entire apparatus is very light. The motor is supplied in all voltages, A.C. and D.C., is perfectly silent and vibrationless, and consumes only 10 watts. The measurements of the outside casing are $9\frac{1}{2}$ in. diameter; when fixed the over-all depth is $7\frac{1}{2}$ in. The price of the special dark-room model, which is completely light-proof, is £5 5s. The "Vent-Axia" is made by Utilities (London), Ltd., Walton House, 1, Newman Street, London, W.1, and is obtainable from The Camera Co., of 52, Cheapside, London, E.C., who have been appointed distributors for the apparatus.



A new photographic society is in course of formation at Clapton. Those who are interested should communicate with Mrs. Betty Stephens, at 25, Warwick Road, Upper Clapton, E.5.

Photographers from all parts of the world are invited to enter exhibits for the forthcoming 29th Scottish National Salon, which is to open in the Art Gallery and Museum, Perth, on February 20th, 1937. Entries for the exhibition are to be in by January 23rd, the latest date for receiving pictures being January 26th. Mr. J. Campbell Harper, Edinburgh, and Mr. Alex. Keighley comprise the board of selectors. A section of the Salon will, as usual, be confined to Scottish workers. There will also be a lantern-slide section, and a section devoted to scientific, technical and record prints or slides. The Salon Secretary is Mr. John J. Robertson, Perth, to whom application should be made for further information and for entry forms.

Open to all.—The Clapton Miniature Camera Club are organising a "Night Ramble" round London on Friday, December 4th, meeting at Charing Cross Underground Station at 8.45 p.m. All miniature camera users are invited, but non-members of the club are expected to contribute 1s. towards organisation expenses. Further details, both of the Club and of the Ramble, can be had from the Organising Secretary, 7, Alcester Crescent, E.5.

Mr. E. Harrison, of 40, Mayville Avenue, Scarborough, has been awarded 21s. for the prize-winning print in the latest Wallace Heaton Open Competition. Full particulars regarding this weekly competition appear regularly in our advertisement pages.

Users of the Pathéscope "Ace" Projector for 9.5-mm. films will be interested to learn that the makers have introduced a "Super Attachment" enabling them to exhibit films up to 300 ft. in length. The attachment is priced at 10s. 6d.

We are advised that the new Secretary of the Stretford Camera Club is Mr. J. Taylor, 43, Ruskin Avenue, Moss Side, Manchester. The membership list is open, and all interested in photography and any amateurs in the neighbourhood may have full particulars from the secretary at the above address.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is $5\frac{1}{2}\times3\frac{1}{2}\times3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

52. RELATIVE EXPOSURES WITH CAMERAS OF DIFFERENT SIZES

TO maintain the same angle of view over a series of cameras of different sizes, the focal length of the lens must bear the same relation to the dimensions of the picture in each camera of the series.

Since the shapes of the various pictures may be different, the diagonal of the picture is taken as the measure of its size in this connection.

The smaller the camera, therefore, the shorter the focal length of the lens.

The shorter the focal length of a lens the greater its depth of focus, or, alternatively, the less it needs to be stopped down to attain the depth necessary for any particular subject. On the smaller camera, then, apertures may be much wider. So long as the large aperture is available, it follows that for comparable results *the smaller the camera the faster it is.*

The table shows the relative apertures and exposures required for cameras of different sizes, it being assumed that the angle of view, the depth of focus, and the ultimate sharpness of the negatives are such that an enlargement made from any negative is indistinguishable from an enlargement of equal size made from the $3\frac{1}{4}\times2\frac{1}{4}$ film taken as standard.

Size of Plate or Film.	Relative Exposure.	Relative Stop.
$6\frac{1}{2}\times4\frac{3}{4}$ ($\frac{1}{2}$-pl.) ..	1/6th	f/16
5×4 or $5\frac{1}{2}\times3\frac{1}{2}$ (P.C.)	1/10th	f/13
$4\frac{1}{4}\times3\frac{1}{4}$ ($\frac{1}{4}$-pl.) ..	1/14th	f/11
$3\frac{1}{2}\times2\frac{1}{2}$	1/20th	f/8.8
$3\frac{1}{4}\times2\frac{1}{4}$	**1/25th**	**f/8**
$2\frac{1}{4}\times2\frac{1}{4}$ (6×6 cm.) (12 on $3\frac{1}{4}\times2\frac{1}{4}$ film)	1/35th	f/6.3
$2\frac{1}{4}\times1\frac{3}{4}$ (4.5×6 cm.) (16 on $3\frac{1}{4}\times2\frac{1}{4}$ film)	1/50th	f/5.6
4×4 cm. (12 on V.P.)	1/80th	f/4.5
4×3 cm. (16 on V.P.)	1/100th	f/4
24×36 mm. (35-mm. ciné film)	1/135th	f/3.5

Some further aspects of depth of focus in conjunction with camera size are discussed in an article on page 563 of this issue.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

D. & P. WORK.

SIR,—I have followed with some interest the correspondence in your columns on D. & P. service. The bulk (quite 80 per cent) of the work offered, particularly that turned out by many large firms, is definitely rubbishy. Some firms seem to favour over-developed films printed on super vigorous paper, others, "grassy" or muddy effects in the prints, while if a pan. film is handed in one can confidently expect to have it returned together with a generously rich coating of fog.

As a worker in the photographic trade I am of the opinion that the root cause of all this bad, indifferent and outrageously mucky work is not lack of knowledge or indifference on the part of firms concerned, but the grossly overworked and underpaid conditions under which the employees of the majority of such firms speed and sweat. As an instance, a friend of mine, an expert bromide enlarger, was this summer working for one of the large London firms. He was making enlargements of varying sizes from miniature negatives, his hours were 8 a.m. to 9 p.m., six days a week, and his (weekly) "reward" averaged a few shillings over three pounds. The average expert lady gaslight printer thinks herself lucky if she gets more than 45s. for a week, the working hours of each day touching the upper and lower limits (8 a.m. to 8 p.m.) permitted by the Factory Acts. Another friend of mine, working this summer for a northern firm, put in a seven-day week, worked on occasion till midnight, and received £3 per week.

I think that the point I am endeavouring to make is sufficiently clear, and further encroachment on your valuable space unnecessary.—Yours, etc., MAURICE BAKER.

SIR,—In connection with the recent correspondence concerning the relative merits of English and Continental D. & P. work, the following experience may perhaps throw a little light on the matter.

At a French seaside resort last summer I got into conversation with an Englishman who was running a library, teashop, etc., for English visitors. He told me that he had given up taking D. & P. work (which he farmed out) because of the impossibility of finding in France a firm who would do the work well enough to please the German visitors.

He told me that while his English and French customers would accept over-contrasty prints with finger-marks, scratches and other blemishes, and make no complaints, any German offered an imperfect print rejected it with scorn, while if a German's negative was damaged his indignation and fury knew no bounds.

If some of your correspondents have been having their D. & P. work done in Germany, where the standard would appear to be very much higher than in England, their dissatisfaction with English processing is very easily explained.—Yours, etc., HENRY BLAIR.

WHAT IS A MINIATURE CAMERA?

SIR,—I have read the correspondence on this subject with great interest, as an answer to the question is long overdue.

To me, the most extraordinary letter was that from Mr. Schauffelberger, in which he erected an elaborate but rickety scaffold, and then instantly kicked it down. He proceeded thus:—

(a) The whole question depends on the focal length of the normal lens used on the camera.

(b) The normal focus for 6×6 cm. film is 9 cm.

(c) Therefore 9 cm. is the maximum focal length allowed on miniature cameras.

(d) But if instead of the maximum 9-cm. lens we use a 15-cm. lens this does not matter, because the film is still 6×6 cm.

Then why in the name of all that is illogical drag in the focal length of the lens at all? It has no more to do with the case than the cost of the camera or the birthplace of the photographer's mother-in-law.

I put it that the first step is to decide on a maximum area, which we may call x square inches. Then a miniature camera is one which has given a negative a *contact print* from *the whole* of which does not exceed x square inches.

Who is to decide the value of x?

I suggest that if this were done by the new Miniature Group of the R.P.S. their ruling would be adopted by most of those interested.

If x were 5, this would include $2\frac{1}{4} \times 2\frac{1}{4}$ negatives, as the actual print would not exceed 5 square inches.

A friend asked me what would be the ruling if he exposed a ¼-plate with a $2\frac{1}{4} \times 2\frac{1}{4}$ mask in front of it. My answer was that it would still be a miniature negative, as the contact print would not exceed 5 square inches. The waste margins are no more negative than they are positive.

Then he asked why he could not expose the whole of the quarter-plate, and print from a $2\frac{1}{4} \times 2\frac{1}{4}$ part of it. My answer was that a contact print from the whole negative would exceed 5 square inches. If we were allowed to select a "miniature" area from a larger negative it would give us an almost unlimited variety of selection. Hence the definition I have suggested.

Mr. Schauffelberger agrees with me, although he may not admit it.—Yours, etc., W. L. F. WASTELL.

TROUBLE WITH SPOOLS.

SIR,—Your correspondent "The Nomad" evidently got spools of film intended for cameras such as the Kodak Six-20, which takes smaller spools than the standard. The Kodak film for this camera is clearly marked 620 while for the regular Kodak it is 120. If "The Nomad" would take greater care in purchasing his spools he would not experience any trouble. In the Selo series of films these special spools are indicated by the prefix letter Z before the number—thus, Z20 is No. 20 film on small spool. Films numbered 20 are on the standard spooling and will easily fit his camera.—Yours, etc.,

"ONCE BITTEN."

ELECTRIC DANGERS.

SIR,—I refer to the contribution by Mr. D. Aldwyn James on page 228 of the issue dated 2nd September, 1936, and would point out that the arrangement shown contravenes the I.E.E. Regulations.

On page 18 of the 10th edition, paragraph 207A states:

"In a two-wire installation all non-linked single pole switches shall be fitted in the same conductor throughout, which shall be the conductor connected to an outer or phase conductor, or the non-earthed conductor of the supply."

Mr. James refers to the switches as being double pole. They are, of course, single pole (one way and two way, respectively), controlling only one side of the supply—which should be the live side.

With the switches as shown a man standing on a stone floor making an adjustment to one of the lamp-holders with the switch A in the off position, could easily obtain a fatal shock.

Reverse the connections to the mains, putting the switches in the live conductor and then the switch A cuts off the current and leaves the system connected to earth and therefore safe to handle.—Yours, etc., WM. R. CROOKES.

THE OPTOCHROM TANK.

SIR,—May I be allowed to corroborate the remarks of Mr. H. W. Armstrong in a recent issue *re* the "Optochrom" tank? I have used one of these for about two years, and with every success, *provided* the makers' instructions are strictly adhered to, i.e., the backing paper *must* be drawn out *very slowly*. Occasionally, I have experienced trouble in not being able to separate the paper from the film at the end, but if I tear off at the slot, push the end back with a thin knife-blade and turn the funnel to the right the end usually enters the tank all right. I have once or twice had uneven development, but this has been my own fault in not agitating the developer frequently. Now all the time the film is in the tank I either frequently turn the funnel from right to left, or move it up and down. I also occasionally gently rock the tank. If these actions are all strictly carried out the tank is perfectly satisfactory.—Yours, etc., (MISS) G. COOKE.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Acting and Amateur Films

By S. E. L. M.

THERE are several reasons why the majority of cinematographers choose to make films in which acting is entirely or almost entirely dispensed with. Perhaps the most significant is that the older story material of most acted productions is out of touch with the realities of life—and yet lacks the saving grace of deliberate fantasy. Then the players in both these and other films have not always been directed with sufficient skill to bring out the best of which they are capable.

However, it is possible that—with the rapid development of the new "fiction" film—most lingering tendencies of amateurs to waste good stock on rubbishy stories will dwindle away through lack of interest and support. As a recent contributor truthfully observed in these columns, "Our job as amateur cinematographers is to see life steadily and see it whole."

But the task of getting the best out of film actors is one that cannot be dismissed in so few words. It is one that tremendously concerns amateur directors and cameramen alike—since there is not the slightest doubt that the film performance of any given player depends as much upon their understanding as upon his own ability.

Camera-consciousness.

Much of this understanding must be used to relieve camera-consciousness—which is not a nervous disorder affecting only a small proportion of amateur film players. It troubles nearly all people whose fate it is to act pantomime before the ciné camera. And it embarrasses practised players in the professional studios as well as those less experienced actors upon whose services most amateurs must perforce rely.

Nor is this entirely surprising, for there is something in the very explaining of an actor's part which makes him think about it—and nothing is more prone to destroy the natural effect of a perfectly simple act than to create a consciousness of it. For most simple acts are subconsciously performed, and only a subconscious performance can yield the optimum effect.

So the first duty of a director is to strive for sub-conscious performance. In many cases, this may be secured by taking the shot before the player is aware of the fact. In a great many others, where such a procedure is obviously impossible, the director must be prepared to carry out persistent rehearsals. Three or four rehearsals (which frequently constitute the limit to which directorial patience will endure) are usually insufficient to establish a natural performance. Rehearsals must go on and on, patiently and without despair, until all traces of camera-consciousness have disappeared.

Then may the camera be brought into play, though here again it is not always desirable to acquaint the actors until the difficult "take" has been secured.

Types and Players.

In film planning, much has been considered about the primary suitability of "types" as opposed to experienced players. Certainly, films like "Man of Aran" and "The General Line" set up a sound case for the argument; but it must also be admitted that the "type" is often extremely camera-conscious, needs more fundamental rehearsal, and cannot so easily keep his eyes from wandering in the direction of the recording instrument.

Nevertheless, untrained characters are frequently desirable for "character" parts—for which it is difficult to obtain experienced players. Classic examples of the "type" are Eisenstein's "Martha," and Flaherty's "Tiger King."

Camera Work.

Naturally, much of the screen value in a player's work must depend upon the manner in which it is recorded. Viewpoints in full keeping with the dramatic purport of his action are essential—and must be worked out to precision before the commencement of filming. Even in cases where this may appear to be optional, viewpoints may still be used to accentuate certain of an actor's features (as Jack Hulbert's chin and Mr. Durante's nose, to mention only comedy).

Lighting also plays an important part, and again it remains for the cameraman to consider the effect this aspect of his work will have on the performance as a whole.

Finally, the key to success in all camera work is perseverance—and particularly in photoplay production is the truth of this to be appreciated.



The river, London's busy thoroughfare, is almost certain to find a place in any film dealing with London life. In December murk and August sun alike, scenes combining life and movement with pictorial beauty can be found everywhere up and down the riverside.

Hints on Projecting Colour and a Suggestion for a New Screen Material

By J. C. GREEN.

"A.P." readers who have tried out Kodachrome or Dufaycolor films during the holiday season will have a number of spools ready for projection during the winter evenings.

To do them justice, care should be taken in the projection, and the choice of a suitable screen deserves consideration. Generally regarded as the Rolls-Royce of screens, the crystal-beaded type suffers from one disadvantage, where a large audience is concerned. Seen from the side, a loss of brilliance is noticeable, compared with a view from behind the projector, and with colour the *quality* also suffers to a marked degree. The popular silver screen, so useful with modest powered projectors, has a similar tendency. There is no doubt, where the finest reproduction of colours is desired, a white screen is best.

Many recipes for making a white screen have been given, but I have yet to find anything to approach a material known as Jaconet. It is a proofed fabric, with a brilliant white eggshell surface, and, like Blank's Patent Pills, is "sold by all chemists" as a surgical dressing. The quality known as "B.P.C." costs about half-a-crown a yard, 44 in. wide.

It should be tightly stretched on a wooden frame, when any creases will disappear in a few days. It can then be used, on the frame, or fixed to rollers for portability.

An advantage is that it can be cleaned with a damp sponge, and retains its whiteness splendidly; mine has seen several years' use and is as good as ever.

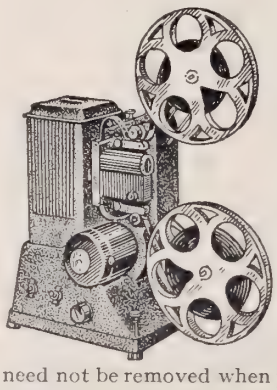
A very important point is to run the projector at the correct voltage. The *quality* of the light affects the colour rendering to a marked degree, and varies with the voltage applied to the lamp.

Scenes in colour can be viewed longer than those in monochrome, without becoming tiresome, and it is useful to know that colour films bear projection at a slower speed than black-and-white, without showing flicker. Shots in which there is little movement can advantageously be slowed up a little, when it is desired to prolong them.

A final hint. Show your black-and-white films first, keeping the colour until the end of the show. They will not then spoil the former by comparison.

The "Specto" Projector for 9.5-mm. Films

THE new "Specto" 9.5-mm. projector is an English-made instrument that will appeal to many amateur cinematographers who work this size as a sturdy piece of apparatus, effective in use and sold at a reasonable price. It is attractive in appearance and easy to use. The body is cast of aluminium alloy, and has a green crackle finish. It uses a special 30-volt projection lamp, the necessary transformer for which is enclosed in the base of the instrument. The gearing is contained in a metal box, and runs in an oil bath. The shutter has two blades, one large and one small, and makes three revolutions per frame. The projector has a double-claw mechanism, engaging with two perforations at a time, which tends to lessen the chance of damaging the film. The gate is readily detached for cleaning. The rewind is motor driven and is put into operation by a clutch. It is advisable to remove the belt from the take-up spool while rewinding. The belts need not be removed when putting the instrument away, as the spool arms fold in such a way as to keep them at approximately constant tension. The motor cannot be stopped without switching off the lamp, thereby protecting the film from over-heating. The lens, which is a 35-mm. f/1.7 projection lens of British make, throws a well-defined and brilliant picture, and the instrument is reasonably silent and flickerless. The 9.5 cinematographers who are contemplating the purchase of a new projector for Christmas will be interested in the "Specto." The projector costs £11 17s. 6d., and is obtainable from The Camera Co., of Vauxhall Bridge Road, S.W.1, who inform us that they are the sole agents until Christmas, after which the instrument will be released to the trade generally.



Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in the issue of November 25.

Wallace Heaton "Open Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.)

Royal Photographic Society Sub-standard Film Competition during December. (J. F. Marshall, Hon. Sec., Kiné Group, R.P.S., 35, Russell Square, London, W.C.1.)

Borough of Ealing Public Libraries Photographic Exhibition and Competition.—December 9–10. Open to all residents in the Borough. (M. L. Hodges Librarian, Hanwell Public Library, London, W.7.)

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr., 69, Antwerp.)

Camera Club Members' Exhibition, 1936.—Open November 25–December 18. (The Secretary, The Camera Club, 17, John Street, Adelphi, London, W.C.2.)

Fourth (Third International) Wilmington Salon of Photography.—Entries, December 15; open, January 18–31. (Secretary, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.)

Fourth Scottish Amateur Film Festival, Final Adjudication and Public Show, February 20; entries, December 31. (Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.) Cash prizes.

Preston Scientific Society Twelfth Annual Open P.S.—Entries, January 8; open, February 1–13. (E. Eastham, 130b, Church Street, Preston, Lancs.)

S. London P.S. 41st Annual Exhibition.—Entries, January 18; open, February 13–March 13. (H. S. Adams, 40, Stockwell Park Road, S.W.9.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

29th Scottish National Salon.—Entries, January 23; open, commencing February 20. (John J. Robertson, Hon. Sec., Scottish National Salon, Art Gallery and Museum, Perth.)

Ilford P.S. International Exhibition.—Entries, January 30; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

IVe Salon International Albert Ier.—Open, March 2–16; entries, January 31. (M. Roger Populaire, 18, rue de l'Egalité, Charleroi, Belgium.)

Western Eighth Annual Salon of International Photography.—Entries, February 1; open, February 20–27 (Russell Town Studio). Also at the Dorothy Café, Esplanade, Weymouth, from March 8–13. (W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol.)

Runcorn C.C. North-West Cheshire Salon of Photography.—Entries, February 6; open, March 10–13. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire

Birmingham P.S. 46th Annual Exhibition.—Entries, February 6; open, February 27–March 13. (E. H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham, 2.

City of London and Cripplegate P.S. Thirty-second Annual Photographic Exhibition.—Entries, Monday, February 8; open, March 8–13, 1937. (R. C. Dye, Reservoir View, New Mill, Tring, Herts.)

Hackney P.S. 48th Annual Exhibition.—Forms due, February 9; exhibits, March 1; open, March 3–6. (Walter Selfe, 24, Pembury Road, Clapton, London, E.5.)

L.M.S. (London) P.S. Twelfth Annual Exhibition, open to Great Britain and Northern Ireland.—Entries, February 12. (Clarence Pursell, Chief Accountant's Office, L.M.S. Rly. Co., Euston Station, London, N.W.1.)

St. Petersburg C.C. Second Annual Pictorial Salon of Photography.—Entries, February 26; open, March 3–17. (R. Kendal Williams, 602, Snell Building, St. Petersburg, Florida, U.S.A.)

Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1; open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Eighth International Salon of Photographic Art (Brussels).—Open daily (except Fridays) from April 3–18. (M. Devaivre, 152, rue Markelbach, Brussels, 3, Belgium.)

Brighton and Hove C.C. International Exhibition of Pictorial Photography.—Entries, March 15; open, April 14–May 1. (E. K. Robins, Little Toll, Isfield, Uckfield, Sussex.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, December 2nd.

Battersea Men's Inst. C.C. "Amateur Photographer" Prize Slides.
Bayswater and Padd. P.S. "Combination Enlarging." G. Crosby.
Bethnal Green C.C. Practical Work.
Birkenhead P.A. "Carbro"—Demonstration. G. J. de la Mare.
Birmingham P.S. (Ciné Sec.). Lecture. S. B. Carter.
Borough Poly. P.S. "Lantern-Slide Making." A. E. Marden.
Bradford P.S. "Contact Lantern-Slide Making." R. Ellis.
Cheltenham C.C. Lecture by G. F. Harris.
Chorley P.S. "Amateur Photographer" Prize Slides.
Coventry P.S. "The Gowar Coast." G. W. Bott.
Croydon C.C. "Rambles in Sussex." E. Yates.
Dennistoun C.C. G.D.U. and S.P.F. Colour Slides.
Ealing P.S. Lantern-Slide Making and Demonstration. A. S. Kirbyshire.
Edinburgh P.S. "Scottish Portrait Painters." S. Cursiter.
G.E. Mechanics' Inst. P.S. "Quips, Oddities and Ramblings." T. D. Nunn.
Hall Green P.S. "Negative-Making for Beginners." F. Lawton.
Hinckley and D.P.S. W. H. Hadley's Portfolio, "Miscellaneous."
Howard De Walden P.C. Lecturettes by Three Members.
L.M.S. (London) P.S. "Photographic Emulsion Making." A. Robinson.
London School of Hygiene P.S. "Photomicrography." E. A. Robins.
Luton and D.C.C. "Bromide Enlarging." Mrs. A. C. Jordan.
Manchester A.P.S. "Fes the Mysterious." James Shaw.
Northallerton and D.P. and P.S. Ciné Evening.
Partick C.C. Demonstration—"Bromoil." J. W. Combe.
Rotherham P.S. "A Chat on Plates and Films." S. Bridgen.
Shropshire C.C. "Ordinary, Chrome and Pan. Photography." Agfa, Ltd.
South Essex C.C. "Rhythm." R. J. Dobinson.
S. Suburban and Catford P.S. "We Go Afloat"—Lantern Lecture. L. C. Boyce.
Worcestershire C.C. "Kodachrome." Messrs. Kodak, Ltd.
York P.S. "Enlarging on Chloro-Bromide for Exhibition." J. C. Cox.

Thursday, December 3rd.

Accrington C.C. "From Liverpool to Vancouver." E. S. Maynard.
Armley and Wortley P.S. Enlarging by Members.
Ashton-under-Lyne P.S. Criticism of Exhibition Prints. H. Chapman.
Aston P.S. "Preparing an Exhibition Print." J. O. Wilkes.
Bath P.S. Members' Lantern-Slide Night.
Bolton C.C. "The Amateur Photographer" Prize Slides, 1936.
Brighouse C.C. "Lantern-Slide Making." G. W. Eccles.
Bury P.S. Social Evening.
Camberwell C.C. Lecture.
Cardiff C.C. "Flashlight." R. J. Cox.
Coatbridge Co-op. C.C. "Bromoil"—First Stage. A. Gibbs.
Derby Railway Inst. P.S. "Pictorial Photography." F. Green.
Greenock C.C. Demonstration—Lantern-Slide Making. D. R. Huchison.
Hampshire House P.S. "How it Works in Colour Photography." D. A. Spencer.
Hull P.S. "A Chat on Portrait and Figure Work." S. Bridgen.
Keighley and D.P.A. Y.P.U. "Winter Sports in Switzerland." S. E. Bottomley.
Kinning Park Co-op. C.C. "Mounting and Trimming Prints." J. Hagan.
Letchworth C.C. "A Discussion on Print Quality." J. Bowyer-Lowe.
Liverpool A.P.A. "Astronomical Photography." W. Porthouse.
Loughborough P.S. "The Bernese Oberland." T. L. Llewellyn, M.D.
Manchester A.P.S. "The Charm of England's Byways." J. D. Berwick.
Newcastle and D.A.C.A. Films—Godiva Film Group.
N. Middx. P.S. General and Outings. Members' Queries.
Oldham P.S. Competition Slides, 1936. Inter-Club Alliance.
Padiham and D.P.S. C.P.U. Lantern Slides, 1936.
Preston C.C. Whist Drive.
Sinclair P.C. Exhibition.
Singer C.C. Whist Drive and Dance.
Stourbridge Inst. P.S. "The Romance of Gunpowder Plot." Wm. A. Clark.
Sunderland P.A. "Ciné Photography for Amateurs." A. S. Greaves.
Urmston and D.P.S. Talk. Mr. Broadhead. Ensign, Ltd.
Watford C.C. Monthly Competition (inviting Ciné Section).
Wimbledon C.C. Discussion on "Central Association."
Woolwich P.S. Lecturettes. Bexley Heath P.S. House Exhibition.

Friday, December 4th.

Royal Photographic Society. Joint Meeting. D. McMaster.
Bethnal Green C.C. "Week-end in Bruges." G. Wright.
Colne C.C. "The Lakes and Fells of Cumberland." A. Stirzaker.
Dartmouth Lit. and Debating S. (Phot. Sec.). S. S. Portraits.
Harrogate P.S. Members' Evening.
Ilkeston Arts Club. Demonstration—Still Life.
King's Heath and D.P.S. Print Criticism—Architecture.
Leigh Lit. S. "Some Old Halls of Lancashire and Cheshire." T. Burton.
Manchester A.P.S. "Antidote and Anecdote." J. Lomas.
Southend-on-Sea and D.P.S. "Photographic Chemicals." J. Curtis.
Walkden and D.P.S. Lantern and Talk. Geo. Haines.
Wallasey A.P.A. Y.M.C.A. Lecture. Miss Cann.
Wimbledon Ciné C. "Films the Amateur Can Make." P. Rotha.

Saturday, December 5th.

Royal Photographic Society. Projection of Competition Films.
Gateshead and D.C.C. Practical Portraiture Night. T. Ambler.
Hackney P.S. Outing—Thames Side.
Hampshire House P.S. Films from Central Europe. E. P. Davey.
Howard De Walden P.C. "Daily Record" Exhibition opens.
Leamington and D.P.S. Lantern Lecturettes and Discussion. Society Members.
Manchester A.P.S. "Five Thousand Days in the Zoo." J. E. Saunders.
Oldham P.S. "Picture Making, Worth-While Photography."
Sinclair P.S. Dance.
S. Suburban and Catford P.S. Annual Dinner.

Sunday, December 6th.

Edinburgh P.S. General Meeting. J. W. Shairp.
Todmorden P.S. "Beautiful Bavaria." Miss Wells.

Monday, December 7th.

Ashington and Hirst P.C. "Durham." R. Chalmers.
Blackburn and D.P.S. "Working-up the Exhibition Print." Mrs. Madeley.
Blackpool and Fylde P.S. "Mounting Prints." A. Firth and P. C. Harper.

Monday, December 7th (*contd.*).

Bournemouth C.C. "Herrings and Other Things." G. H. Thurley.
Bradford P.S. "The French and Italian Rivieras." E. S. Bottomley.
Brighton and Hove C.C. Beginners' Evening (4).
The Camera Club. "Night Photography with the Leica."
Chelsea P.S. "A Spring Cruise in the Mediterranean." Capt. J. H. Drummond.
City of London and Cripplegate P.S. Kodak Lecture Service.
Darlington C.C. Exhibition Slides.
Dewsbury P.S. "Smiling Somerset." J. Hadfield.
Erdington and D.P.S. "The Art of Architecture." H. J. Trueman.
Finchley Amateur C.S. Doncaster Amateur Film Society.
Glasgow and W. Scotland P.A. Criticism of Members' Competition.
Halifax P.S. Committee Meeting.
Kidderminster and D.P.S. "Excerpts from an Amateur's Film Library." G. Pierson.
Kingston C.C. "Norman Architecture." S. E. Whitaker.
Lancaster P.S. "Picture-Making by Photography." S. Bridgen.
L.C.C. Staff C.C. Demonstration—"Bromoil." G. E. Whalley.
Leeds C.C. "Cave Photography." E. Clarkson.
Leek P.S. "Portraiture." Members.
Long Eaton and D.C.C. Lantern Lecture. Ilford Ltd.
Maidstone and Dist. P.S. Demonstration. R. H. Lawton.
Newcastle (Staffs) and D.C.C. "The Amateur Photographer" Prize Slides.
Oldham Equitable P.S. Advanced and Novice Print Competitions.
Preston C.C. Lantern Lecture. Miss R. Littlewood.
Preston Scientific S. "Rock Plants." A. Birkenshaw.
Shropshire P.S. "The Lantern Slide." W. L. F. Wastell.
Southampton C.C. "Some Masterpieces of Photography." J. Dudley Johnston.
Southport P.S. Exhibition.
S. London P.S. Criticism of Prints and Slides. W. Alan Wilson.
Wallasey A.P.S. Y.M.C.A. Lecture.
Walsall P.S. "Amateur Photographer" Portfolio Prize Prints.
Walthamstow and D.P.S. "Retouching the Negative." W. Holborok.

Tuesday, December 8th.

Royal Photographic Society. Programme by Association Ciné Technicians.
Armstrong Whitworth C.C. "Photography to Shipping." J. Cleet.
Bedford C.C. "The Miniature Camera." J. R. Bryant.
Belfast C.P. C.C. Lantern Lecture.
Birmingham P.S. "Summer Outings." G. G. Heathcock.
Cambridge P.C. Lantern Lecture. K. Baker.
Cardiff N.S. (Phot. Sec.). "A Talk on Miniature Photography." A. E. Green.
Doncaster C.C. Y.P.U. Lecture. T. M. Fowler.
Dunfermline P.A. S.P.F. Portfolio.
Exeter C.C. Members' Slide Evening.
Grimsby P.S. "Ciné Film Cutting, Editing and Titling."
Guildford and D.C.C. Lecturettes. By Members.
Hackney P.S. "Homely Hertfordshire." H. Rose.
Halifax P.S. "A Talk on the Exhibition." H. Bairstow.
Hamilton P.S. "Theatre Photography with a Miniature Camera." J. M. Goldrick.
Harrow C.C. "Some Castles and Gardens." R. Gardner.
Leeds P.S. "Miniature Negative Photography."
Leicester and Leicestershire P.S. "Stereoscopic Photography." K. C. Biggs.
Manchester P.S. Exhibition Slides.
Morecambe, Heysham and D.P.S. "Mechanical or Artistic Vision." E. Rogers.
Newcastle and Tyneside P.S. "Bewicks Engravings." B. Redford.
Newport and Monmouthshire P.S. "Bromoil." H. B. Redmond.
Norwood C.C. Lecture. R. Fleming.
Nottingham and Notts P.S. "The Amateur Photographer" Prize Slides 1936.
Palmers Green C.S. Model Works.
Preston Scientific S. "Pictorial Control." E. Eastham and Members.
Rugby and D.P.S. Portraiture Competition Evening.
Sheffield P.S. "Lincoln Cathedral." E. Brand.
Small Heath P.S. Alliance Slides.
South Shields P.S. Lantern Slide, Postal Club Exhibition Slides.
Stafford P.S. "Famous Old Inns of England." H. Browning Button.
St. Bride P.S. "The Building of the English Church." E. A. Robins.
Stockport P.S. "Press Photography." F. Greaves.
Stockton-on-Tees and D.C.C. Quarterly General Meeting.
Warrington P.S. "Warm Tones on Bromide and Gaslight Paper." G. Lee.
Willesden P.S. "After-Work on the Print." S. I. Elkck.
Wood Green P.S. Lecturette Trial Run.

Wednesday, December 9th.

Battersea Men's Inst. C.C. "Christmas Cards by Photography."
Bayswater and Padd. P.S. "Modern Aids to Indoor Portraiture." S. Schofield.
Bethnal Green C.C. "Chemistry of Photography."
Birkenhead Y.M.C.A. Criticism of Competition.
Birmingham P.S. (Ciné Sec.). "Talk on Agfa Films."
Borough Poly. P.S. "Thoughts on Art." T. F. Garnish.
Brighton and Hove C.C. "Press Button B." G. H. Dannatt.
Bristol P.S. Folio Exhibition. Criticisms.
Bury P.S. "The Charm of the English Village." J. G. Birkby.
Cheltenham C.C. Beginners' Meeting.
Chorley P.S. "Pilgrimages to Old Homes." J. E. Balshaw.
Coventry P.C. "Photograms of the Year 1936."
Croydon C.C. "Print Production on Kodak Papers."
Darwen P.S. Competition Slides. L. & C.P.U.
Dennistoun C.C. Visit to "Daily Record" Exhibition.
Ealing P.S. "Waiting." Print Competition.
G.E. Mechanics' Inst. P.S. Institute Prize Distribution.
Hinckley and D.P.S. "The Historic Hastings Country." H. Browning Button.
L.M.S. (London) P.S. "A Year with Nature." J. E. Roberts.
Loughborough P.S. Whist Drive.
Northallerton and D.P. and C.S. Rolleiflex Slides.
Partick C.C. G.D.U. Portfolio.
Phœnix C.C. G.D.U. and S.P.F. Slides.
Solihull P.S. "Architectural Study."
South Essex C.C. Demonstration—"Combination Printing." W. E. Ginger.
S. Suburban and Catford P.S. Competition Evening.
Worcestershire C.C. "Successful Picture-Making for Beginners." E. Cave.
York P.S. Y.P.U. Circulating Portfolio.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer

Developers.

I am rather confused by the number of developers to be had on the market. Can you recommend one which will give good contrast with maximum detail, which will do for subsequent enlarging. My negatives are miniature, size 2¼ × 2¼.
W. R. S. (Denmark Hill.)

Any of the recognised developers, properly used, will give good negatives, and there is nothing to guide us in recommending one in preference to all the others. You do not say, for example, whether you wish to buy the developer or make it up yourself. As your films are small, we suggest you use one of the fine-grain developers of which we have been publishing formulæ for the last few weeks, under the heading "Miniature Notes."

Your phrase "which will do for subsequent enlarging" might be read to mean that you propose to use the same developer for bromide papers. We would discourage this; in printing, the colour of the image is very important, and you should use the maker's recommended developer, which in many cases can be bought in packet form.

Enlarging from Paper Negatives.

Would it be possible to make enlargements or prints from paper negatives by projection with an epidiascope? F. L. (Manchester.)

It should be possible to do as you suggest but we have no practical experience of this particular method. It is clear that the process would be identical in principle with photographing the negative on an enlarged scale with a copying camera. Much would depend on the projecting lens of the epidiascope; these are not always as well corrected as the lens of a camera or enlarger. We would not like to take the responsibility of advising you to buy an epidiascope for the purpose, but if you already possess, or can borrow, one, we think the experiment well worth trying.

An Enlarger Query.

I am thinking of making an enlarger, but I am not quite clear as to the distance the source of light should be from the condenser. Can you enlighten me on this point?
D. S. O. (Lewisham.)

The distance of the light from the condenser varies according to the degree of enlargement, although there is considerable latitude in this respect. The distance is decided by moving the light until a clear and even disc of light is obtained on the easel without having a negative in the carrier.

Additions to Developer.

The manufacturers of "——" (a proprietary developer) recommend the addition of 1 drop of potassium bromide solution to each ounce. Why is this? I have read that a pinch of salt in the developer improves the tone of prints. Do you advise its addition? J. R. S. (Canada.)

The addition of bromide to the developer is a precaution against slight fog in the print, and also controls the colour to a slight extent. If you get clear prints of good colour without it there is no reason for adding it.

We strongly advise you not to add a pinch of salt or anything else to a developer unless the makers suggest it. What suits one developer might be fatal with another.

Enlarging with Batteries.

Although I have no electric mains in my house, I am desirous of buying a vertical enlarger. These, however, all seem to be designed for electric light. Could I get satisfactory results using a 12-volt car battery? And would you recommend a condenser or a diffuser type of enlarger?
A. H. W. (Cheshire.)

Many photographers enlarge with a battery even of lower voltage than the one you suggest, and, although the exposures may be long, the idea is quite practicable. We should certainly advise that you use a condenser, as any system of diffusion wastes a good deal of light, and so would result in unnecessarily lengthening the exposures.

Enlarged Negatives by Reversal.

Can you please tell me if there is a simpler method of making an enlarged negative by reversal than that given in the Leica Manual? I have tried this process without much success, using Eastman Ortho Portrait Films. C. E. B. (Hertford.)

We do not know of any process more reliable than that given in the Manual, and we would suggest that your non-success may be due to your using the wrong film. The particular method described has been worked out with the Eastman Process film, which has an emulsion of totally different type from the film you have been using. Such processes as this depend very intimately on the film used. But if you do not meet with success even when using the prescribed film, we suggest you revert to the more straightforward method of making an intermediate positive.

Bichromate Stain.

Can you please let me know if there is any means of removing a brown stain caused by the accidental immersion of a negative in a potassium bichromate solution? The stain does not appear to be affected by washing. A. S. H. (Dagenham.)

We should advise you to soak the negative in clean water and then place it in a solution of potassium metabisulphite of about 5 per cent strength. If this lightens but does not remove the stain, soak the negative in several successive fresh baths until the stain finally goes. Wash the negative for a short while before drying it.

Selling Photographs.

Is there any objection, when submitting a photograph to several firms (e.g., fine art, newspaper or magazine) at the same time, to informing them that the photograph has not hitherto been published? Or will this statement be taken to imply that it will not be submitted elsewhere? In view of the very long time taken by some firms in making a choice this point is of considerable practical importance. G. D. B. (Shipley.)

We know of no objection to the course you state. It would, however, be necessary, if the photograph is accepted by one firm, to inform the other firms of the fact, so that they could no longer be under the impression that the photograph was unpublished. Previous publication is often no objection to a photograph provided that its previous use is in a connection outside the sphere of the prospective second user.

Diluting a Developer.

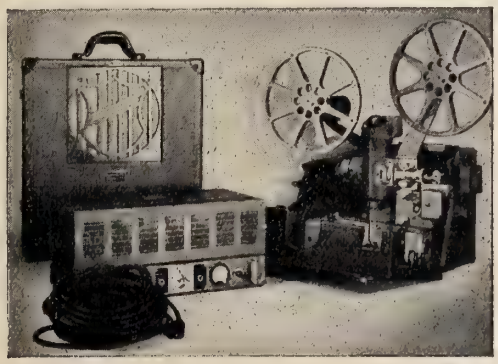
I use a daylight tank in which, with developer of normal strength, I have to develop my films for ten minutes. As I never have two films to develop at once, I throw away the developer after use. As the tank requires 27 oz. to fill it, I should prefer to use my developer at half strength for the sake of economy. L. C. R. (Plymouth.)

In a general way diluting a developer to half strength means that you must give twice the development time. You must, however, take care not to dilute a developer so far that there is not sufficient of the chemicals used to complete the work required of them. You should be safe in this respect if you reckon that each 3¼ × 2¼ negative requires 1 oz. of full-strength developer, which means that in your case you might even dilute your developer to one-third its present strength, giving then three times your usual time. But it is not safe to dilute a fine-grain developer, as this may coarsen the grain.

An Announcement to
AMATEUR CINEMATOGRAPHERS

Three years ago the firm of R. G. Lewis came into existence as specialists in Miniature Photography. Now, at last, a similar organisation has been formed to offer to serious amateur cinematographers a service run on individual lines and based on a more scientific attitude to the problems and the general technique of home cinematography.

R. G. Lewis (Ciné) is an entirely separate organisation from "The Miniature Camera Specialists," but will adhere closely to that policy of specialist concentration that has established the reputation of its parent firm as England's leading distributors of high-class miniature precision apparatus. R. G. Lewis (Ciné) will be staffed exclusively by active ciné enthusiasts. A leading feature of the business will be disinterested advice to purchasers on the selection of their apparatus. Existing instruments will be gladly taken in part exchange for new outfits, and, although we know that the claim is a sadly exaggerated one, our part exchange allowances will be more than generous. In the case of ciné enthusiasts who also own miniature cameras, and in this way have had previous dealings with R. G. Lewis, claims of this kind are, of course, unnecessary.



Siemens, Bell & Howell, Victor, Movikon, Bolex, Gebescope—we stock **every** high-class ciné camera and projector, and have the most complete range of talkie equipment. Several pages would be required to illustrate even a small proportion of these, and so this week we are content to describe one superlative instrument only :—

The 1,000-watt BELL & HOWELL FILMOSOUND 16mm. TALKIE PROJECTOR

The Filmosound Model 130, with its great illuminating power, remarkable amplifier, and provision for two projectors coupled together, is the ideal equipment for the large auditorium. Its 1,600-ft. film capacity permits of 45-minute projection at sound speed, or 64 minutes at 16 pictures per second. The amplifier is a high-fidelity reproducing unit with an undistorted output of 25 watts Although intended for semi-permanent installation, the Filmosound 130 is housed in two cases to facilitate transportation.

PRICE **£300 : 0 : 0** *TRANSFORMER* **£10 : 0 : 0**

OUR SERVICE. We are prepared : (1) To undertake the editing of customers' films. (2) To make films with our own equipment or to loan cameraman (estimates on request). (3) To show films anywhere and at any time. (4) To show customers' films in our own projection theatre free of charge. Also to criticise these films if desired. (5) To give sound advice on cinematography in general and our frank opinion on all apparatus. (6) To take in part-exchange or to buy for cash up-to-date apparatus.
We have a first-class film library and a well-equipped repair shop in which we are competent to undertake repairs and adjustments to all ciné film equipment.

R. G. LEWIS (Ciné), 202, High Holborn, London, W.C.1

Telephone : Chancery 7996

REDUCED IN PRICE !
IN TIME FOR CHRISTMAS



Rolleicord

THE PRIZE-WINNING CAMERA

No wonder everyone's keen on the Rolleicord—it is the finest precision camera on the market at such a price. Its optical equipment makes it suitable for perfect photography all the year round, in any light or weather. Rolleicord shows your picture full size and right way up on the ground-glass screen, and takes 12 exposures on $3\frac{1}{4} \times 2\frac{1}{4}$ roll film for 1/-. It is designed to take all Rolleiflex accessories except the angle mirror—a point which makes it really versatile. Fitted with f/3.5 Zeiss Triotar lens and Compur shutter, speeded to 1/300th sec., T. and B. With handsomely finished leather-covered body. **NOW £16:10:0**

There is also the Zeiss Triotar f/4.5 model at £14 10 0

YOUR DEALER STOCKS ROLLEICORD

Ask him for a demonstration, or write for free literature and name of nearest stockist from the Sole Importers :

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Road, London, W.C.1

Phone : Holborn 7311/2.

SEE THIS SIGN



ON YOUR DEALER'S WINDOW.

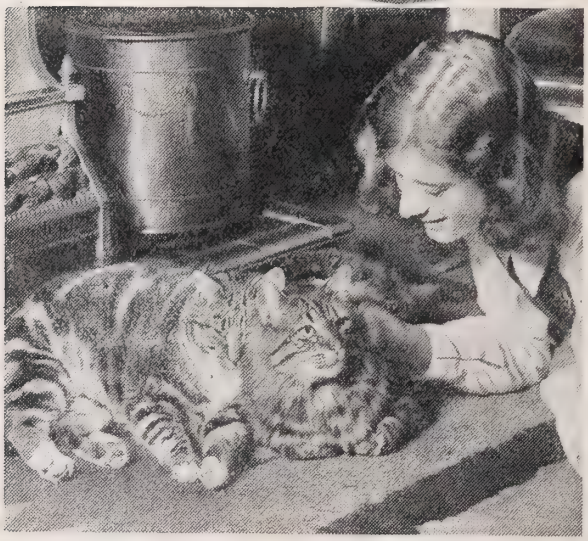
Now only 8d each

BABY SASHALITE Photo Flash Bulbs

Sold by all leading Photographic Dealers.

Capture those happy incidents of family life . . .





Natural and irresistible is the only phrase that does full justice to this delightful picture, which was taken with the aid of Sashalite bulbs. Try this safe method of flashlight photography in your own home. No noise, no smoke, no fumes, no risk of fire.

MADE BY THE GENERAL ELECTRIC CO. LTD., for SASHALITE LTD.

SAFE · DUSTLESS · SMOKELESS

Advt. of The General Electric Co. Ltd., Magnet House, Kingsway, London, W.C.2

DON'T put your camera away till you have tried taking some **HOME PHOTOGRAPHS** with **JOHNSON'S**

FLASHPOWDER

a 1/- box will give you the opportunity of making at least 8 exposures on different subjects, PORTRAITS, KIDDIES, HOBBIES, TABLE-TOP STUDIES and many other interesting items. Full directions enclosed with each box. No previous experience is necessary and no extra apparatus required.

Johnson's FLASHPOWDER, of every dealer, 1/- and 1/9

Write to Publicity Dept. **Johnson & Sons** *Manufacturing Chemists Ltd.* *HENDON, LONDON*

Every Camera User should get a Copy NOW!

The AMATEUR PHOTOGRAPHER

DIARY

and Handbook for 1937

This useful little handbook contains, in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulæ for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size 3⅛ × 5⅜ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE

Price **1/6** net By post **1/7**

From Stationers and Bookstalls, or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

★ LIMITLESS LIGHTING EFFECTS and PICTURES of OUTSTANDING MERIT

★ MATÉLUX

42/-
COMPLETE WITH LAMP
Carrying Case 7/6 Extra.



EXTRA LAMPS 12/6 EACH

The Lamp that puts LIGHT in de-LIGHT-ful Pictures

GET YOUR LIGHTING RIGHT !

NO matter what type of camera and lens is used, there is available, to both Amateur and Professional Photographers, this wonderfully portable and intensely brilliant source of light, which has completely revolutionised the field of indoor photography.

Remember, if your lighting is right, and correct exposure given, the resulting negative will be perfect.

The " Matélux " is a perfectly balanced outfit, weighing less than 13 oz., whilst the special supercharged 300-watt Lamp has a life of over 100 hours, and suffices for many thousands of beautiful photographs. The "Matélux" Reflector has a Movable-Socket Table Stand—enabling the light to be directed to any angle.

" Matélux " Lighting Equipment is the open door to complete success in the fascinating field of indoor photography. Learn more about this wonderful illuminant.

POST THIS COUPON TO-DAY

To **MODERN TRADERS Ltd.** 26, BROOK MEWS NORTH, CRAVEN RD., LONDON, W.2

I am interested in " Matélux " Photographic Lighting Equipment. Please send me Free illustrated brochure Treatise on Lighting, also Exposure Chart and full particulars.

NAME .....

ADDRESS .....

"Amateur Photographer" 2/12/36.

EXAKTA DUPLEX LUMIMAX

1936 Entirely New Model—

COMBINATION ENLARGER AND PROJECTION LANTERN

For Exakta, V.P., 6×6 cm. and smaller sizes, enlarges to 15 times linear.

Baseboard 12×12 in. Body swings at right angles for projection, or for enlargements larger than 12×12.

PRICES :

Enlarger, with 4-in. double condenser, baseboard, stand and flex, without lens or lamp, for use with the lens on Exakta cameras..... **£10 10 0**

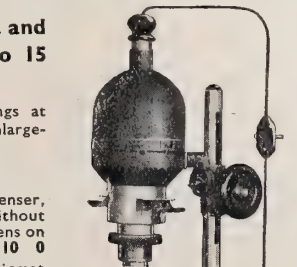
Ditto, ditto, with f/4.5 Ihagee anastigmat **£13 0 0**

Projection attachment for body to allow for great distances.....**17s. 6d.**

Glass Masks, 24×36 mm., 3×4 cm., 4×6.5 cm., 4×4 cm., 6×6 cm., in case **7s. 6d.**

Carrier for Transparencies (Lantern Slides) 2×2 in. or 2¼×1¾ in .....**6s. 6d.**

100-watt Opal Lamp (state voltage when ordering)..**4s. 6d.**



Have you received the new Exakta Price List ? If not, ask for one—post free.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

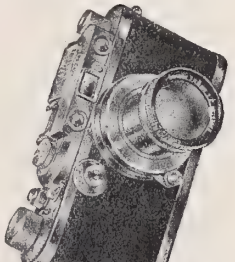
Phone : GERRARD 2300.

The very wide scope of a Leica

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera, in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and aquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f 2 Summar lens, automatic focussing, shutter speeds to 1/1,000th sec. at £43, or 9 monthly paymens of £5 0s. 4d.



THE **WESTMINSTER** PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669)
81 Strand, W.C.2 (*Temple Bar* 2710)
111 Oxford Street, W.1 (*Gerrard* 1432)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

TURNER'S
CAMERA EXCHANGE

A FEW of our BARGAINS

Leica II, f/3.5 Elmar. Perfect..... £17 10 0
13.5-cm. Elmar f/4.5, coupled. As new..... £10 0 0
13.5-cm. Elmar f/4.5, uncoupled. Perfect.... £6 10 0
3.5-cm. Elmar f/3.5, coupled. Perfect £6 10 0
13.5-cm. Hektor f/4.5, coupled. As new..... £14 0 0
Voigtlander Superb, f/3.5 Skopar. Perfect..... £13 0 0
Voigtlander Superb, f/3.5 Heliar. Perfect..... £13 10 0
¼-pl. Ensign Horizontal Enlarger. As new.... £5 0 0
Zeiss Ikon Kolibri, f/3.5 Tessar, case. As new.. £9 0 0
3¼ × 2¼ Sibyl, f/4.5 Ross Xpres, F.P. adapter.... £8 10 0
Plate Back for Contax I, with 2 slides..... £3 5 0
3¼ × 2¼ Ensign Special Reflex, f/4.5 Aldis-Butcher, roll-film holder, case..... £6 15 0
Pathe 9.5-mm. Cine Camera, f/3.5. As new.... £4 0 0
3 × 4 cm. Wirgin Miniature Marvel, f/2 Xenar lens, Compur, case. Cost £12 10s..... £8 10 0
¼-pl. Sanderson, late model, f/6.3 Ross Homocentric, Compur, 6 double slides, case..... £11 17 6
3¼ × 2¼ Ensign Roll Film Reflex, f/4.5 Aldis Uno.. £5 10 0
Voigtlander Inos II, f/4.5 Skopar, D.A. Compur.. £7 5 0
Zeiss Ikonta 3¼ × 2¼, f/4.5 Tessar, D.A. Compur £7 5 0
Rolleiflex 4 × 4 cm., f/3.5 Tessar, Compur, automatic case..... £14 19 6
3¼ × 2¼ D.E. Nagel, f/3.8 Schneider Xenar, 3 slides, F.P. adapter. Perfect..... £7 17 6
8-mm. Kodak Cine Camera Eight-20, f/1.9 lens, case. Cost £16 5s. As new..... £10 17 6

All Guaranteed Perfect. Five Days' Approval against Cash.

LEICA SPECIALIST.

NEWCASTLE on TYNE
9, PINK LANE. *Phone : 22655*

To demonstrate what any amateur can do with a camera at night, even in winter-time

PRECISION CAMERAS LIMITED

are holding an Exhibition of Indoor, Outdoor and Infra-Red Photographs at their Premises,

9 PICCADILLY ARCADE, S.W.1
(Incidentally, exactly opposite the Royal Academy)

Home-Talkies and Colour Films will be shown continuously in our Miniature Theatre during the Exhibition, and a special selection of the Latest Apparatus for Still and Ciné Photography will be on view. No one interested in Modern Photography should miss this opportunity.

10 a.m. to 7 p.m. until furthur notice.

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

"ETCHADINE"

The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... **7/6** POST FREE

Or from all reputable dealers.

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

"I recently purchased a copy of Natkin's 'Art of Seeing' and am delighted with it." W. C., Ashton-under-Lyne 9/11/36

PHOTOGRAPHY AND THE ART OF SEEING
By Marcel Natkin, D.Sc.

Is one of the most inspiring and instructive photographic books ever published. No photographer should miss it. All photogravure. 30 plates by world-famous camera artists, and 34 chapters on every phase of photographic art.

Size 11" × 8¾" Beautifully bound **An Ideal Gift Book!** **10/6** net (By post, 11/-)

Send for Complete New List—Now Ready !

FOUNTAIN PRESS, 19 CURSITOR ST., LONDON, E.C.4

? DO YOU KNOW—

that troublesome reflections from water, glass, porcelain and most polished surfaces can be effectively controlled or entirely eliminated with the new

ZEISS HEROTAR
Polarizing Filter

Full particulars of these and the world-famous ZEISS TESSAR LENSES in list P.51, post free on request.

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, London, W.1

"The Amateur Photographer." 2/12/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print. Available till Thursday, December 31st.

"The Amateur Photographer." 2/12/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print. Available till Thursday, December 31st.

"The Amateur Photographer." 2/12/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print. Available till Thursday, December 31st.

"The Amateur Photographer." 2/12/36.
PRINT CRITICISM
This Coupon to be affixed to back of print. Available till Wednesday following date of issue.

"The Amateur Photographer." 2/12/36.
ENQUIRY COUPON
This Coupon to be affixed to each query. Available till Wednesday following date of issue.

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼ × 2¼ film.

From **£10 : 10 : 0**
With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 8 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerica or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S.—Wait for next week's column of Monster Xmas Bargains.—45, Newington Butts, S.E.11. Rodney 3773. [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

ALLENS.—Baby Box Tengor, Frontar lens, 19/6 ; 3×4 Piccochic, Meyer f/2.9, Compur, £4/10 ; Baby Ikonta, Tessar f/3.5, Compur, £7/19/6 ; Nagel Rolloroy, Elmar f/3.5, Compur and case, filter, £8/10.

ALLENS.—6×6 Model I Rolleicord, Triotar f/3.8, £12/15 (as new) ; 6×6 Brilliant, f/7.7, 30/6 ; F/6.3 Model, and case, £2/19/6 ; Ensign Auto-Speed (Focal-plane), Aldis f/4.5, £7/10.

ALLENS.—Agfa Speedex Compur, Apotar f/4.5, £4/10 ; Rapid Compur shutter model, £4/19/6 ; Kodak Regent, Tessar f/4.5, R. Compur, £17/15.

ALLENS.—2¼ square Super Ikonta, Tessar f/3.5, leather case, filter, Albada finder, lens hood and Proxar, £21 ; 8 or 16 Super Ikonta, Tessar f/4.5, R. Comp., case and filter, £15/10.

ALLENS.—3¼×2¼ Wirgin, f/2.9 Meyer, Compur, 12 slides, lens hood, F.P.A., filter and leather case, £7/19/6 ; New Avo Electric Exposure Meter, in case, £2/2/6 ; 3¼×2¼ Optochrome Developing Tank, 25/-.

ALLENS for Generous Exchange Allowances.—168, Oldham Rd., New Cross, Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087

BARGAIN.—¼-pl. Popular Pressman Reflex, 6½-in. Cooke f/3.5, revolving back, 6 double plate-holders, Graflex roll-holder, F.P.A., R.F.H., interchangeable 12-in. Ross Telecentric f/6.8 Telephoto lens, leather case ; as new ; cost over £30 ; accept £14/10.—Box 89, c/o "The Amateur Photographer." [5587

REMOVAL SALE

Prior to removal to larger premises at 20, LUDGATE HILL, optical and photographic goods are offered at greatly reduced prices.

No. 3a Kodak Developing Tank. *Good condition*..... **6s. 6d.**
V.P. Kodak Developing Tank. *Good condition* ..... **8s. 6d.**
3¼×2¼ Ditto..... **8s. 6d.**

1¾×1¾ Folding Univex de Luxe, self-erecting, frame finder, hinged back, size only 4×2×¾ in., for snaps and time exposures. *As new.* List 15s..... **9s. 6d.**
Takes Gevaert Ultrachrome 6-exposure Roll Films, 9d.

3¼×2¼ T.-P. Stereoscopic Puck, boxform, for 8 pairs of pictures on 3¼×2¼ roll film, with viewer. *As new.* Cost £1 1s. **10s. 6d.**

Cinephot Exposure Meter, case. *As new* ..... **15s. 0d.**

4¼×2¼ No. 1a Auto Kodak, f/7.9 Kodar, Kodex shutter, screw focussing, portrait attachment, leather case. *Good condition* **£1:3:9**

6½×4¾ Square Bellows Field, double extension, reversing and swing back, rise and cross, R.R. lens f/8, 1 D.D. slide, case. *Very good condition* **£1:10:0**

3¼×2¼ Butcher's Roll Film Reflex, f/6.3 Aldis Uno. *Good condition* **£1:12:6**

3¼×2¼ Continental Roll Film, Primar anastigmat f/4.5, Vario shutter, frame finder. *Good condition*..... **£1:19:6**

2¼×1⅝ Self-erecting Continental Roll Film, focussing, f/4.5 Ludwig Victor anastigmat, delayed Vario 3-speed, direct negative finder. *Very good condition* **£2:7:6**

9×12 cm. Etui, 5.3-in. Dallmeyer Perfac f/6.3, Compur, 6 slides, leather case. *Good condition* **£2:19:6**

16-mm. Ensign Mickey Mouse Projector, case. *Good condition*. **£3:3:0**

6×30 mm. Bausch & Lomb Prism Binocular, eyepiece focussing, case. *Good condition* **£3:3:0**

Leica Simple Enlarger, daylight or electric, to postcard size, 100-watt opal lamp. *Good condition.* List £6 15s..... **£3:7:6**

Electro Bewi Exposure Meter, case. *As new.* List £4 15s..... **£3:10:0**

3¼×2¼ Ica Certonet Roll Film, rising front, f/4.5 Coronar, Compur, leather case. *Good condition*..... **£3:15:0**

3¼×2¼ Agfa Standard Roll Film, Agfa Trilinear f/4.5, delayed Compur. *Good condition* **£4:10:0**

8×24 mm. Dollond Tourist Prism Binocular, central focussing, case. *Splendid condition* **£4:17:6**

3¼×2¼ Ensign Roll Film Reflex, Aldis-Butcher f/3.4, leather case. *Good condition.* List £11 8s. 6d. **£6:15:0**

Any item sent on five days' approval against cash or C.O.D. Generous exchange allowance.

Tell us your requirements. We may have the very article you want.

DOLLONDS
DOLLOND & AITCHISON LTD.
Estd. 1750.
OPTICIANS TO H.M. GOVERNMENT.
35 LUDGATE HILL
LONDON, E.C.4
Telephone : City 1540

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payhle to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untrreeable if lost in tronsit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

V.-P. Exakta Multi-speed Model B, f/3.5 Tessar, D.A., as new, case, Optochrom filter, lens shade, £16/5 ; cost £25/6/6 ; deposit system.—25, Warwick Rd., E.5. Clissold 3903. [5588

3×4 Wirgin, f/2.9 Meyer, Compur, 1/250th, £4—Smith, 42, Holtlands Drive, Alvaston, Derby. [5594

FIRST Offer £12 secures Leica II, Hektor f/2.5, E.R. case ; perfect condition.—T. Hubbard, 12, Norfolk Crescent, W.2. [5598

3½×2¼ Speedex, f/4.5 Apotar, in Compur, £3/10.—Bowen, 14, Holborn, E.C.1. [5601

CONTAX II Outfit, comprising camera with f/2 Sonnar lens and f/4 5⅛-in. lens, E.R. case, plate back, with 3 slides and 2 filters ; recently cost over £80, and in condition as new ; absolute bargain at £50, or exchanges with cash.—Below.

HIGHEST Part-Exchange Allowances for any apparatus against any new camera ; write for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. [5602

3½×2¼ T.-P. Reflex, Cooke f/4.5, revolving back, 12 slides, cut-film sheaths, roll-film holder, filter, case, £4/10.—Meier, 10, Woodlands, Raynes Park, S.W.20. [5603

½-PLATE Special Sibyl, f/4.5 Tessar, 6 slides, F.P.A., leather case, £6/10.—Below.

3×4 cm. Baby Ikonta, f/6.3 Novar, £2 ; 9×12 Ernemann, f/6.8, 2 slides, 17/6.—Below.

8½-IN. Ross Homocentric f/5.6, sunk mount, with flange, £3/10 ; wanted, Autorange.—Steel, 1, Boundary Rd., Carlisle. [5604

LEICA IIIa, chromium, f/2 Summar ; as new, £29/10.—Douglas, 24, Pont St., London. [5609

2¼×2¼ Latest Model Super Ikonta, coupled f/2.8 Tessar, D.A. Rapid Compur, E.R. case, 2 filters, Albada finder, lens hood, outfit as new ; cost over £33 ; price £24 ; seen by appointment, 10 to 4.—Latter, 21, Abford House, Victoria, S.W.1. [561-

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

5×4 No. 9 Premo Folding Hand or Stand, double extension, rack rising front, W.A. movement, reversing back, reversible finder, fitted Series III Dagor f/6.8, Compound shutter, 1 to 1/200th, 3 D.P. holders, leather case, £3/15.

VEST Pocket Dolly Roll Film Camera, taking 16 on V.P.K. spool, direct finder, fitted Schneider Xenon f/2, focussing mount, Compur shutter, 1 to 1/300th, £8.

½-PLATE Midland Camera, Field Camera, triple extension, rising and swing, reversing back, W.A. movement, brass turntable, behind-lens R.B. shutter, cable release, R.R. lens, 2 B.F. D.D. slides, tripod, canvas case, £2/15.

3¼×2½ Ihagee Roll Film Camera, reversible finder, direct finder, fitted Ihagee anastigmat f/6.3, speeded shutter, £1/7/6.

3½×2½ Dallmeyer Speed Camera, focussing, rising front, wire frame finder, focal-plane shutter, 1/8th to 1/1,000th, Pentac f/2.9, 3 D.D. slides, F.P. adapter, leather case, £9/17/6.

3½×2½ Newman & Guardia New Special Sibyl, rising and cross front, N. & G. reflex finder, fitted T.T. & H. Sibyl Cooke f/4.5, speeded shutter, ½ to 1/150th sec., 3 D.D. slides, F.P. adapter, leather case, £7/10.

9×12 Etui Folding Pocket, rack focussing, rising front, reversible finder, fitted Goerz Trilentar f/6.8, Compur shutter, 3 slides, F.P. adapter, roll holder, £2/15.

3½×2½ Newman & Guardia New Special Sibyl, rising and cross, N. & G. reflex finder, fitted Dallmeyer Serrac f/4.5, 4 D.D. slides, F.P. adapter, leather case, £8/5.

½-PLATE Zeiss Ikon Maximar Folding, double extension, high rack rising and cross, reversible and wire frame finders, fitted Tessar f/4.5, Compur, 3 slides, F.P. adapter, leather case, £6/15.

3¼×2½ Icarette Roll Film, double extension, rack rising front, reversible and wire frame finders, fitted Eros Convertible anastigmat f/4.5, Compur, 2 yellow filters, 3 slides, leather case, £5/17/6.

3¼×2½ Tropical Model Ensign Focal-plane Roll Film Reflex, focussing, quick-wind focal-plane shutter, 1/25th to 1/500th, Aldis-Butcher anastigmat f/4.5, also 9-in. Dallmeyer Dallon Telephoto lens f/6.5, instructions, leather case, £10/10.

½-PLATE Linhof Folding All-metal Camera, triple extension, swing front, wire frame and direct finder, revolving back, fitted Tessar f/4.5, Compur shutter, 12 slides, F.P. adapter, leather case, £12.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

SPECIAL Model N. & G. Sibyl, ¼-pl., fitted Ross Combinable 5½-in., double extension, reflector and full size finders, F.P.A., 6 single slides, tripod board, composing hood, K 1, K 2, lens hood, Adon adjustable Telephoto, latest; whole outfit perfect condition; cost over £50; price £20; seen by appointment, 10 to 4.—Latter, 21, Abford House, Victoria, S.W.1. [5611

SUPER Ikonta 3¼×2¼, or 16-ex., f/4.5 Tessar, coupled range-finder, Compur shutter, purse case; perfect condition.—26, Woodstock Rd., Golder's Green. (Speedwell 1643.) [5613

3½×2¼ Goerz Tenax, f/6.3 Dogmar, Compur double extension, rise and cross, 6 slides, new roll-holder; very good condition, £4/15.—Betts, Bearton Green, Hitchin. [5614

LEICA II, f/2.5 Hektor, automatic focussing, £17, or nearest.—Senaillier, 11, St. John St., Oxford. [5615

SUPER Ikonta 530/LCpR, f/3.5 Tessar, Compur Rapid, 16-on-3¼×2¼, £16; Kodak Developing Tank, 12/6; Ensign Cameo 3½×2½, f/4.5 Ensar, 1 to 1/100th, double extension, £4/10; perfect, deposit.—Taunton, Rawcliffe Rd., Goole. [5625

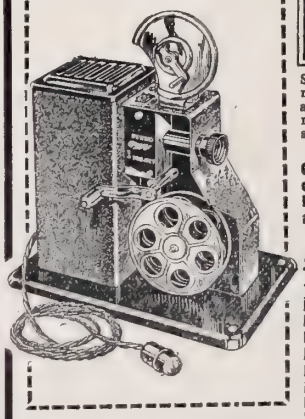
GAMAGES

Purchase of an important stock of 9.5-mm. Ciné Projectors at a big discount

Although offered at such a remarkably low price, this is definitely not a toy, but a first-class 9.5-mm. Home Ciné Projector.

A model that has never previously been offered at anything like this price. Made to take up to 60 ft. of 9.5-mm. film (or, with super attachment, up to 300 ft.), this amazing little machine incorporates the following features:

- ★ Adaptable for either 100-125 volts or 200-250 volts A.C. or D.C.
- ★ 40 volts 15-watt lamp gives a well illuminated picture up to 30 inches wide.
- ★ Double-claw, particularly smooth-running movement.
- ★ Completely self-contained and resistance built in lamphouse.
- ★ Best hard brass precision-cut gears



32/6

Silver Screen on wood rollers, 7/6. Super attachment with super reel, 17/6. Pathescope Films, 30-ft. 3/6, 60-ft. 6/-.

Complete Outfit, consisting of Projector, super attachment and screen,

£2:17:6

DELIVERED ON FIRST OF 9 MONTHLY PAYMENTS OF 7/-

EASIEST OF EASY TERMS FOR ZEISS IKON CAMERAS—12 MONTHS TO PAY



ZEISS IKON "NETTAR"

Outstanding Value, f/4.5 Nettar anastigmat, 8-speed Telma shutter

£5:10:0

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF 9/9

Ditto, but with Compur shutter.. £7:5:0

OR 12 MONTHLY PAYMENTS OF 12/9

ZEISS IKON "CONTAX"

The world's finest miniature camera, f/3.5 Zeiss Tessar, metal focal-plane shutter, coupled range-finder, takes 36 exposures on standard cine film £31 10s.

DELIVERED on FIRST OF 12 MONTHLY PAYMENTS OF £2:15:3

★ Good quality Ciné Projectors urgently required for cash. Highest prices paid.

GAMAGES

HOLBORN, LONDON, E.C.1 *Phone: HOLborn 8484*

CAMERAS AND LENSES

DALLMEYER Speed V.P., f/2.9 Pentac lens, 6 slides, filter; good condition, 5 gns.—LeWarne, 1, Louisville Rd., S.W.17. [5616

SUPER Ikonta 3¼×2¼, Tessar f/3.5 lens, Rapid Compur, ever-ready case; as good as new, £16.—A. Vincent Bibbings, 58, Queen St., Newton Abbot. [5618

3½×2½ Ensign Special Reflex, f/4.5 Aldis, 12 slides, F.P.A., R.F.A., case, £7 or nearest.—Jones, 214, Padholme Rd., Peterborough. [5623

ENSIGN Klito de Luxe, ¼-pl., film pack, Aldis-Butcher f/4.5 anastigmat, leather and canvas cases; excellent condition; cost £16; also graduated sky-filter, £5.—Brinlea, Wilmslow. [5627

LEICA III, chromium, f/2 Summar, hood, filter, cassette, 6 films, new June, £27/10; Nettel Press 10×15 cm., f/4.5 Tessar, 2 D.D. slides, case, 10 metal slides, lot £4/17/6; Goerz Press ¼-pl., self-capping, f/6.8 Dagor, F.P.A., £3.—54, Park Lane, Norwich. [5628

ZEISS Ikon Ideal, f/4.5, D. extension, Compur, 1 to 1/250th, case, set of filters; splendid condition, £10.—60, Fleet St., E.C.4. [5629

½-PLATE Ruby Field, all movements, R.R. and Wide-angle lenses, 3 double slides, filter, case, £3/10, offer; wanted—3¼×2½ Reflex.—Hayman, Finstall, Bromsgrove. [5630

ROLLEIFLEX (4×4), f/2.8, 1/500th, Comp., latest model; as new, must sell; offer wanted.—Box 108, c/o "The Amateur Photographer." [5632

CONTAX I, slow-speeds, f/2 Sonnar, latest pattern, ever-ready case; perfect condition, £24; Stereo Reflex wanted.—Box 110, c/o "The Amateur Photographer." [5634

LEICA III, f/2, chromium, 25 gns.; Hektor 13.5-cm., £12/15; Vidom Finder, £2/17/6; all as new; also many other accessories.—Box 111, c/o "The Amateur Photographer." [5635

CONTAX II, f/2 Sonnar, as new, £42/10; Retina, f/3.5, slightly soiled, with unused leather case, £6/15.—Cobb, 422, High St., Lewisham. [5638

SUPER Ikonta 3¼×2¼, Tessar f/4.5, Compur Rapid, ever-ready case; cost £20/11/6; bargain, £15.—Box 106, c/o "The Amateur Photographer." [5639

ROLLEICORD (1935), f/4.5 Zeiss Triotar, Compur 1/300th, case, tripod, £7/10.—Lineham, 9 Exeter Rd., Northampton. [5641

MAKINA II f/2.9, with accessories, as new, £28; also as new, unused Sixtus Exposure Meter, £3/10.—Wolfson, 22, London Rd., Nottingham. [5642

CARL Zeiss Double Protar f/6.3, iris mount, Series VIIa 5½-in. (9½×9½ in. N. & G. Special Protar), single combination 9½-in.=240-mm. f/12.5; perfect condition; bargain, £3/10; present new price, £16 approximate.—Gould, 31, Muswell Hill, N.10. (Tel., Tudor 5784.) [5640

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films; see page xix; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [5646

FILM Hire.—9.5-mm. Supers, 1/- per two days; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

REDUCED Film Hire.—9.5 Supers, 1/- per reel; send P.C. for particulars and second-hand list.—Camera Craft, 446, Green Lanes, Palmers Green, N. [0050

9.5 Pathe Home Movie Double-claw Projector, super attachment, latest motor and group resistance, Hermagis lens; perfect, £7/5; deposit.—Madgwick, Balmoral Rd., Forest Gate, E.7. [5584

OFFERS wanted for Kodascope D, and Cine Camera, f/1.9; new this year; cost £43/18.—23, Vicarage Gardens, Scunthorpe. [5589

200-B Projector, with resistance and case, £11; Dekko f/1.9 Camera, £6; Telephoto Lens, £4; lot £20; excellent condition.—Nimalasuria, Toledo Hotel, Coram St., W.C.1. [5593

PATHE Kid Cinematograph, with resistance, lamp and super attachment, 55/-.—Willin, 27, Breakspear Avenue, St. Albans. [5619

PATHESCOPE Talkie, latest model, listed £60; used for demonstration only, £42; deposit system.—25, Parklands Avenue, Billingham, Co. Durham. [5620

DEKKO Camera, as new, Ross f/1.9, focussing mount, £7/10.—Box 109, c/o "The Amateur Photographer." [5633

Buy SECOND HAND and SAVE POUNDS!

SECOND-HAND CINÉ CAMERAS.

7165. 16-mm. Bell & Howell 70, f/3.5 Cooke focussing lens, leather case..... **£20 0 0**

7206. 16-mm. Zeiss Ikon Kinamo, shop-soiled only, will take 10 metres of film in daylight-loading charger, f/2.7 Zeiss Tessar lens. The smallest 16-mm. camera. List price £24..... **£10 10 0**

7082. 16-mm. Victor, Dallmeyer f/3.5 anastigmat lens in focussing mount, leather case..... **£15 15 0**

7699. 16-mm. Victor, turret head, 1-in. f/3.5 and 1-in. f/1.9 Dallmeyer anastigmat lenses and case **£35 0 0**

11552. 16-mm. Cine Camera, f/3.5 Laack lens, 50-ft. capacity. In new condition..... **£8 0 0**

7684. 16-mm. Agfa Movex Model 30-B, with f/1.5 Agfa Symmetrical lens and an 8-cm. f/3.5 Tele-anastigmat lens, leather case..... **£25 0 0**

7652. 16-mm. Model B Cine-Kodak, f/3.5 anastigmat lens, takes 100-ft. film. In good condition **£8 8 0**

7681. 16-mm. Model BB Cine-Kodak, 50-ft. capacity, f/3.5 anastigmat lens, leather case **£9 12 6**

7695. 16-mm. Model B Cine-Kodak, f/1.9 lens, with carrying-case. In good condition.. **£17 10 0**

7700. 16-mm. Ensign Auto Kinecam, Cinar f/2.6 lens, leather case. In good condition. List price £18 18s. For..... **£13 10 0**

7890. 16-mm. Ensign Simplex Pockette, Model C, 1-in. f/3.5 Ensar lens. List price £20. For **£14 14 0**

7685. 16-mm. Stewart-Warner, 8, 16, 24 and 32 per second, f/3.5 anastigmat lens, complete with carrying-case. In excellent condition **£8 8 0**

7698. Victor Model III, turret head, with 1-in. Dallmeyer f/1.5, 1.5-cm. Zeiss f/2.7 Tessar, and 3-in. Dallmeyer Tele f/3.5 lenses, in strong tan leather carrying-case. In excellent condition.... **£39 10 0**

BRITISH JOURNAL ALMANAC
1936 EDITION. NOW OUT OF PRINT
A few left. 2/6 each, post paid.

SECOND-HAND CINÉ PROJECTORS.

7504. 16-mm. Model A Kodascope, 250-watt lamp, takes 400-ft. of film and gives a steady flickerless picture, adjustable resistance, 110 to 250 volts, A.C. or D.C. In perfect order..... **£25 0 0**

7013. 16-mm. Gwyerscope, 110-watt lamp, has a very steady throw and is easily threaded, complete with resistance from 110 to 250 volts, A.C. or D.C. In good order..... **£10 10 0**

7198. 16-mm. Kodascope Model A, 2-in. lens, 250-watt lamp. Stock-soiled only. List price £75. For **£35 0 0**

7568. 16-mm. Victor Projector, Model III, 250-wat lamp, resistance and case. Original price £54. For..... **£39 10 0**

7414. 16-mm. Ensign Portable, motor drive, 50-watt lamp, resistance for any voltage, A.C. or D.C. In perfect working order..... **£12 12 0**

7647. 16-mm. Model C Bolex Projector, adjustable resistance, storage case..... **£17 12 6**

7346. 16-mm. Ensign Silent Sixteen Projector, and resistance, 100-watt lamp, all in metal carrying-case. Cost £15 15s. For..... **£10 12 6**

7682. 16-mm. Filmo Projector, 50-volt, in good condition, with carrying-case, no resistance **£22 10 0**

7675. 16-mm. Model C Kodascope, and resistance, 100-watt lamp. In good condition..... **£7 12 6**

7326. 16-mm. Motor Driven Kodatoy Projector, for all voltages, 100 to 250..... **£3 3 0**

7649. 9.5-mm. Pathe Projector, super attachment, motor and resistance..... **£7 12 6**

7691. 9.5-mm. Pathescope 200-B Projector, for 110 volts. In excellent condition. List price £15. For..... **£10 10 0**

Bell & Howell Character Title Writer (adapted to Victor Camera). Cost new, £8 15s **£5 0 0**

Ensign Title Maker, box form. New £5 5s. **£3 0 0**

SANDS HUNTER & Co. Ltd
37, BEDFORD ST. STRAND
LONDON, W.C.2.

CINEMATOGRAPH APPARATUS

PATHE Home Movie, double-claw, super attachment, latest motor, double resistance, ammeter; perfect, deposit, £8/10.—Taunton, Rawcliffe Rd., Goole. [5626

DEKKO Cine, Ross f/1.9, Dallmeyer f/4 Telephoto, filter, leather case, Pathe Imp Projector, super attachment, spare chargers, screen; new condition, cost £23; accept £16.—Box 112, c/o "The Amateur Photographer." [5636

THREE 100-ft. Spools Kodak 16-mm. S.S.P. Film, dated January, 1938, 50/-.—Box 114, c/o "The Amateur Photographer." [5647

S.P. Projector, talkies and silent, complete outfit includes projector, amplifier, speaker, covers, etc.; cost £84, for £48.—Blackham, 19, Albert St., Rugby. [5649

LANTERNS & ENLARGERS

LANCASTER
ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

THORNTON-PICKARD Artist Enlarger, 5×4, revolving carrier, 7-in. condenser, Aldis f/6, 5.75-in.; excellent condition, £4.—Woollons, 18, Belsize Avenue, N.W.3. [5606

MAGNAPRINT, Vertical, 3¼×2¼, f/6.3, perfect, deposit, £6/10.—Taunton, Rawcliffe Rd., Goole. [5624

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

YOUR Camera and Barker's Concentrated Light Cabinet, ¼-pl., 60-watt electric, will enlarge to 28 in., copy and project, 18/-, appro.—Barker, Shore Place, Gourock. [5532

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

SECOND-HAND Cine-Kodak, f/6.9, perfect order. —Lennie, 46, Princes St., Edinburgh. [5586

WANTED.—Out-of-date 16-mm. Cine Film, colour and black-and white; state quantity, expiry date, brand and price.—Kaye, 5, Bull and Bell Yard, Briggate, Leeds, 1. [5590

WANTED.—16-on-2¼×3¼ Zeiss Ikonta, f/3.5 Tessar, Rapid Compur.—Smith, 2, York Avenue, Rochdale. [5592

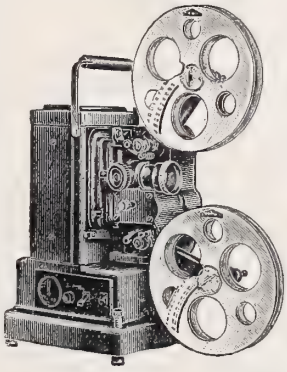
EXCHANGE.—Fur Coat, lined, Musquash Beaver collar; cost £50; perfect condition, 42-in. chest; wanted—Leica, Summar f/2.—Box 90, c/o "The Amateur Photographer." [5595

BABY Sibyl, f/4.5, F.P.A., must be new condition.—Box 91, c/o "The Amateur Photographer." [5596

CINÉ PROJECTORS

WE HAVE THE LATEST MODELS— FOR EXCHANGE OR DEFERRED TERMS

PAILLARD - Bolex



The Ultra Modern Projectors G3 and G916. With new 4-blade shutter. Will project 8-mm., 9.5-mm., and 16-mm. films with equal efficiency. 500-watt direct illumination. Ample for screens up to 16 ft. wide. All gear driven. "Still" and reverse mechanism.

Price for 110-volt mains.

£60 : 0 : 0

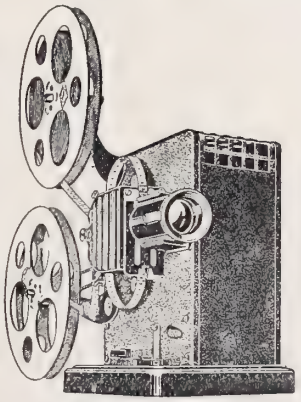
Or 12 equal payments £5 5s. 0d. per month.

G916, for 9.5 and 16 mm. only £47 0 0

Or 12 equal payments £4 2s. 3d. per month.

Resistance, for A.C. or D.C. 100 to 250 volts £2 10 0

EUMIG P III PROJECTOR



Silent and flickerless. F/1.6 Meyer lens (interchangeable), 250-watt lamp. Compact and self-contained (works on any voltage A.C. or D.C., 100-250 volts, and incorporates a motor resistance. No extra resistance to buy!) Dimensions: 8½×7½×5 in. Quick loading. Still device with full illumination. Fan cooling—external centring of lamp.

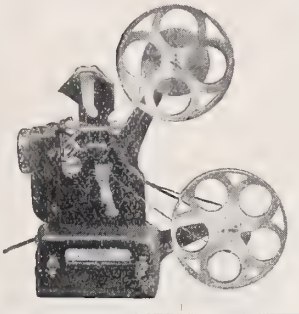
£17 : 17 : 0

Complete.

Or 12 equal payments per month 31/2.

Three models available, 16-mm., 9.5-mm., 8-mm.

CORONET 9.5-mm. Projector Model II



Sprocket driven. Absolutely self-contained Flickerless projection. Brilliantly illuminated screen. Silent running. Geared rewinds 5–1, 30, 60 or 400 ft. reels without adjustment, 1-in. anastigmat projection lens, giving a brilliant picture approximately 36×27 in. at a 10 ft. throw. Any voltage 100–250 A.C. or D.C. Hand-driven model..... **5 Gns**

Or 12 equal payments of 9/2 per month.

With motor, as above **£7 10 0**

Or 12 equal payment of 13/1 per month.

SECOND-HAND PROJECTORS!

ALL IN GOOD RUNNING ORDER.

Ensign 16-mm. Projector, 100-watt lamp, variable resistance, carrying-case **£7 19 6**

16-mm. Ensign 100-B Projector, in self-contained carrying-case **£11 15 0**

9.5-mm. Pathe Ace, with variable resistance..... **29s. 6d.**

9.5-mm. Pathe Baby, hand-turned, and resistance..... **£3 18 6**

16-mm. Kodascope, self-threading model, 200-watt lamp, motor drive, forward and reverse, variable resistance, 2 cases .. **£25 0 0**

16-mm. Agfa Domestino, high wattage lamp, motor drive **£14 17 6**

9.5-mm. Pathe Home Movie, with motor, super attachment and resistance **£7 18 6**

9.5-mm. Pathe Imp, with motor and super attachment.. **£5 17 6**

16-mm. Ensign 189, with 180-watt lamp, motor drive, variable resistance **£10 10 0**

Bolex P.A. 9.5-mm. Projector, 250-watt lamp, motor drive **£16 17 6**

Phone : Holborn 0664 (3 lines). Established 1889

The Service Company Ltd. (LONDON)

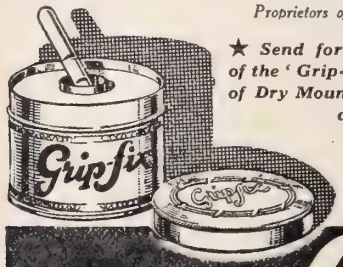
289, HIGH HOLBORN, LONDON, W.C.1

for **CLEAN, QUICK** *and* **CERTAIN** *mounting*

Grip-fix Photo Mountant is a strong pure white adhesive that is most economical because the thinner you spread it the tighter it sticks. Ideal for amateurs or professionals. In aluminium containers with brush, **3d., 6d., 9d., 1/-, 1/6** and **2/6**

Manufactured by

HENRY C. STEPHENS, LTD.
57, ALDERSGATE ST., LONDON, E.C.1
Proprietors of Stephens' Ink



★ *Send for particulars of the 'Grip-fix' method of Dry Mounting—hot or cold process.*

Grip-fix
PHOTO MOUNTANT

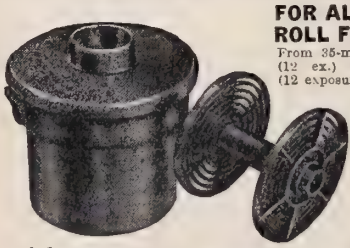
EXCEPTIONAL ALLOWANCES
when purchasing new apparatus including :—

Leica, Super Ikonta, Rolleicord, Rolleiflex, Exakta, Makina, Super Nettel, Contax, Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

THE NEW
PERPLEX UNIVERSAL DEVELOPING TANK
FOR ALL SIZE ROLL FILMS
From 35-mm. (Leica) (12 ex.) to 2½×4½ (12 exposures).



No Apron
Finished in Light Bakelite
Price **25/-**

Ask to see it at your dealer, or write to
THE NORSE TRADING CO. (LONDON) LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone: MUSEUM 4142. For full particulars.

EXCHANGE AND WANTED

WANTED.—Zeiss 6½ or 8½ in. double Protar Lens, Series 7a, or Ross Combinable; must be cheap.—Box 92, c/o "The Amateur Photographer." [5597

£6 Cash waiting best Twin-lens Camera offered; deposit.—Robertson, Horsburgh Avenue, Kilsyth. [5599

WANTED.—Hooded Focussing Screen for Zeiss Ideal 2½×3½, cheap.—Below.

WANTED.—2¼×3¼ Vertical Electric Enlarger; particulars.—Midshipman Graham, H.M.S. "Orion," Chatham, Kent. [5600

PHOTO-ELECTRIC Meter wanted, cheap for cash; details, condition.—Trenouth, Austwick via Lancaster. [5605

OBOE, recently overhauled by Boosey and Hawkes, £3/10, or exchange good Camera.—Box 97, c/o "The Amateur Photographer." [5607

WANTED.—Leica or Contax in exchange for Ultra Radiogram with B.T.H. Converter, D.C. to A.C.; cost £45 and as new.—Box 96, c/o "The Amateur Photographer." [5608

WANTED.—Foth-Derby, f/3.5 lens.—Masefield, 10, West Avenue, Basford, Newcastle, Staffordshire. [5612

EXCHANGE.—Auto. Rolleiflex, f/3.8 Tessar, leather case, filter, lens hood, extension hood, book, Avo electric meter, all as new, for Leica.—Tresco, Thorndene Avenue, New Southgate, N.11. [5617

WANTED.—Pathe 200-B Projector.—S. Marsh, 5, Market St., Hoylake, Cheshire. [5621

HORIZONTAL Enlarger, 6-in. condenser, and all modern movements essential.—H. C. L., 15, Queens Gate Gardens, S.W.7. [5622

WANTED.—Contax II, exchange Leica III, f/1.9 Meyer Primoplan, perfect, or sell, £27/17; E.R. Case, 15/9.—Box 107, c/o "The Amateur Photographer." [5631

WANTED.—3¼×2½ Graflex, Tessar lens, other reflexes considered.—Box 113, c/o "The Amateur Photographer." [5637

12-IN. Ross Telecentric f/6.8, £3, or exchange; wanted—Tessar 7 or 8 in. f/4.5.—Box 9953, c/o "The Amateur Photographer." [5643

WANTED.—Cooke Lens VIIB.—Ifor, 23, Hilda Rd., London, S.W.9. [5644

MATERIALS

BRIGHTON.—Super-quality Materials for competition work, etc.; keen factory prices; now manufacturing P.O.P. Postcards and Paper; full lists including a bargain list of serviceable materials post free on request.—Kimber's, largest mail-order photographics in world, 61, Grand Parade, Brighton. [0001

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002

ATTWOOD, Chapel Lane, Hadleigh, Essex.—Superfine Bromide Postcards, singles, glossy, satin, matt and cream royal, medium and contrasty, 25 1/-, 50 1/6, 100 2/9, 500 11/-, 1,000 20/-.

ATTWOOD Gaslight Postcards, first quality, glossy, satin, matt, normal and vigorous, 25 1/-, 100 2/9.

ATTWOOD Bromide Paper and Card, glossy, satin, matt, also cream royal and silky linen grain: ½-pl., 36 sheets 2/-; 8½×6½, 3/-; all sizes in stock.

ATTWOOD Superfine Plates: ½-pl. 1/9, P.C. 2/3, ½-pl. 2/9 dozen, all standard speeds; Glossy Gaslight Paper, 3½×2½, 1/6 gross.

ATTWOOD Mounts, ½-pl., white, grey, brown, 25 2/-, for whole-plate 3/-; ½-pl. Two-piece Folders, grey and brown, 2/- dozen; P.C. Slip-in Folders, white and cream, thin 2/-, stout 3/-100; Xmas P.C. Slip-in Mounts, pretty design, combined Xmas and New Year Greetings, 50 2/-, all post paid; catalogue free.—Attwood, Hadleigh, Essex. [0025

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2¾ and ½-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

EVERYBODY'S REFLEX

THE LITTLE CAMERA FOR BIG RESULTS



Although amazingly inexpensive, the Pilot 6 is a real reflex camera in every sense of the word, and gives you the same working efficiency as much more costly apparatus.

It takes 12 exposures 2¼ in. square on 3¼×2¼ (8-exposure) film.

PILOT 6



Shutter speeds: 1/25th, 1/50th and 1/100th sec., also B. and T. Focussing on ground-glass screen with deep hood; a magnifier for fine focussing is provided. Full-size wire frame direct-vision finder for using camera at eye-level.

Dimensions: 3×3½×4 in.
Weight: about 22 oz.

PRICES:
No. 13 Pilot 6, with f/6.3 anastigmat lens....£3 13 6
No. 14 Pilot 6, with f/4.5 anastigmat lens....£5 5 0
No. 15 Pilot 6, with f/3.5 anastigmat lens....£7 10 0
Supplementary Portrait Lens, Light Filters, etc., supplied.
Write or Prospectus and Price List.

SANDS HUNTER & Co. Ltd.
37, BEDFORD ST., STRAND, W.C.2

ENLARGEMENTS: POSTCARDS, 6 for 1/3; 12 for 1/9—7"×5", 6 for 1/9; 12 for 2/9—8½"×6½", 6 for 3/-; 12 for 4/3—10"×8", 1/3 each—12"×10", 1/6 each—15"×12", 2/- each—20"×16", 2/6 each. Any surface. Guaranteed satisfaction. Post free, from any film. Glass postage extra. Fastest service on earth.
Post Now **NUVA SNAPS** 59/61 CAPE HILL BIRMINGHAM

NORFOLK
CAMERAS
are obtainable only from
SHEFFIELD PHOTO Co., Ltd.
6, NORFOLK ROW (FARGATE)

FOR A BIG "SHOW"
35/- **DANE** DOUBLE-THROW PROJECTOR
Super-reel Attachment 15/- extra
FILMS, PROJECTORS, CAMERAS, ETC.
A. P. DANE & CO., 64, STANLEY ST., LIVERPOOL, 1.

YOU GET

"A GOOD DEAL"

from the

NEWPORT CAMERA EXCHANGE

5, HIGH STREET, NEWPORT, MON.

ALL CAMERAS FROM A BROWNIE TO A LEICA

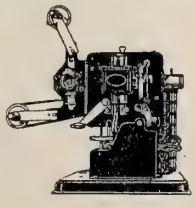
Ensign Selfix Twenty, f/6.3 Ensar lens, Trichro shutter. Cost £2 15s. As new..	**£1 : 15 : 0**
Wirgin Baky, 16 pictures on 3¼×2¼, f/2.9 Steinheil lens, Compur shutter. Cost £6 15s. As new	**£4 : 15 : 0**
Kodak Grafiex ¼-pl. Reflex, f/4.5 Kodak anastigmat, 2 double dark slides. As new	**£5 : 15 : 0**
Zeiss Super Ikonta 530/2, for 8 pictures 3¼×2¼ or 16 divided, Zeiss Tessar f/4.5 lens, Compur Rapid shutter. List £19. As new.....	**£14 : 0 : 0**
Kodak Six-20, for 3¼×2¼, f/4.5 Kodak anastigmat lens, O.P.S. shutter. Cost £5 5s. As new	**£3 : 17 : 6**
Ensign Midget, f/6.3 lens. Cost 55s. As new	**£1 : 15 : 0**
Rolleiflex, f/3.5 Tessar lens, £25 model. Shop-soiled only	**£19 : 17 : 6**
Kodak Six-20, latest model, f/6.3 lens. Cost £3 12s. 6d. As new	**£2 : 15 : 0**
Zeiss Icarette 3¼×2¼ Roll Film, f/4.5 Tessar lens, Compur shutter. Cost £13 5s. As new....	**£7 : 5 : 0**
Ensign Multex, f/3.5 Ensar lens, focal-plane shutter, 1 to 1/500th sec. Cost £16 16s. As new	**£10 : 5 : 0**
Contax I, f/2.8 Tessar lens, ever-ready case. Cost £35. In perfect condition..	**£19 : 15 : 0**

"ILLUSTRA"

Bargains for Callers or Customers who act promptly to avoid disappointment. All in order and as described.

99/- **THE "ILLUSTRA" 9.5-mm. SUPER PROJECTOR**

which has the following features to fully recommend itself to you :—



Sprocket feed, Maltese cross intermittent movement, as used in motion picture theatres throughout the world. Super projection is secured with a lens of high standard, will give a 6-ft. picture from a 12-volt accumulator or any mains.

Fitted for super reels of 300 and 400 ft. Prices : Accumulator Model, 99/- ; Projection Mains Model, £5 10s. ; Motor Drive Model, £7 7s.

In short, these are New Projectors at better prices than many second-hand offerings. A 16-mm. Model is also available of same design and appearance at same prices.

ALWAYS AVAILABLE : Projectors, Projection Bulbs, Motors, Screens, Lanterns, Resistances, Dimmers, Spot-lights, etc.

Not merely a shop—a warehouse packed with Ciné Equipment. Big selection of 35-mm. and 16-mm. films ; demonstrations daily from 12 noon.

Projectors, Cameras, Screens, Films, 9.5, 16 and 35 mm.

ILLUSTRA ENTERPRISES

159, Wardour Street, London, W.1, Oxford Street End, facing Gaumont-British. Ger. 6889.

YOUR INSPECTION INVITED. DEMONSTRATIONS DAILY.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7 ; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7 ; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7 ; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7 ; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight : 20×16 6/3 dozen ; 15×12 4/3, 12×10 7/3 36 sheets ; 10×8 5/- ; whole-plate 3/3, 9/6 gross ; ½-pl. 2/-, 5/9 gross ; ¼-pl. 3/6, 4¼×2¾ 3/6, 3¼×2¼ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous : 1/1-pl., 3/6 36 sheets ; 10×8, 5/- ; 12×10, 7/3, 3/- dozen.

KALTON Gaslight Paper : 1⅞×2¾, 1/6 gross ; 3¼×2¼, 1/6 72 sheets, 2/6 gross ; 4¼×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross ; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross ; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces : Vigorous, 3/- 100, 1/9 50.

KALTON Plates : ½-pl., 4 dozen 12/- ; Postcard, 4 dozen 8/9, backed 9/9 ; ¼-pl., 3 dozen 5/-, backed 5/9 ; 3¼×2¼, 4 dozen 5/-, backed 5/9 ; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures : 1⅞×2¾, 9/- dozen ; 3¼×2¼, 9/- ; 2¼×4¼, 11/- ; 6 exposures : 3¼×4¼, 18/- ; 5½×3¼, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3 ; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600 : ¼-pl., 3 dozen 5/- ; Postcard, 4 dozen 8/9 ; ½-pl., 12/-, 33/- gross ; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000 : 3¼×2¼, 4 dozen 5/4 ; ¼-pl., 3 dozen 5/3 ; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅞×2¾ and 3¼×2¼, 10/- dozen, 2¼×4¼ 12/- ; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9 ; ½-pl., 9/3.

KALTON Chemicals, bottled : Amidol, 1/2 oz. ; Metol, 1/4 ; Hydrokinone, 10d. ; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure : 10×8, 36 sheets 5/- ; 1/1-pl., 3/3, 9/6 gross ; ½-pl., 2/-, 6/6 gross. [0009

HAYHURST.—Why buy inferior makes ? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ALLENS.—Super Gaslight (the quality Paper), 2/1 gross, post 4d. ; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

CHRISTMAS Novelties.—New Designs, Greeting Postcard Folders, slip-in corners, samples 13 designs, 9d. stamps ; 32-page Illustrated List free ; write for this list to-day ; nothing else in trade like it.—Crown Manufactory, Rotherham.

CHRISTMAS Novelties.—Slip-in Greeting Postcard Folder Mounts, 20 beautiful designs, 2/- ; selection for 3¼×2¼, 12 designs, 1/- ; 24 superior quality, 2/6 post free.—Crown Manufactory, Rotherham.

CALENDARS 1937.—Wonderful new designs, plain and fancy shapes, sample selection, 12 Calendars, 3¼×2¼, 2/6 ; Selection 18 Calendars, Postcard, 4/3 ; Monster Sample Selection 30 Postcard Calendars, 6/9 post free.—Crown Manufactory, Rotherham.

CHRISTMAS Novelties.—Gilt Adhesive Greetings, 2/- 100 ; Calendar Date Tabs, 2/6 100 ; Greeting Seals, 1/3 100 ; write to-day for 32-page Illustrated List.—Crown Manufactory, Rotherham. [5223

SIX Film-Packs, Dufaycolor, ¼-pl., 24/-.—Box 115, c/o "The Amateur Photographer." [5648

NEW! NEW! NEW!

9.5-mm. SPECTO

3.5-amp. Lamp

£11 : 17 : 6 only



IMMEDIATE DELIVERY GUARANTEED.

The new 9.5-mm. Specto Projector is definitely the greatest value of the year.

Specification includes :

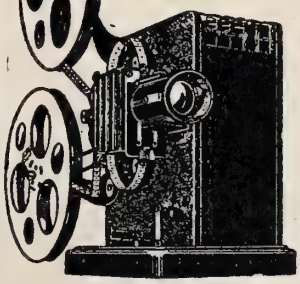
F/1.7 Super Projection lens, 3.5-amp. lamp, which combined with special optical system gives greater illumination than ANY Ciné Projector costing up to £25. Absolutely flickerless shutter, double-claw mechanism, very rapid motor film rewind, solid construction of cast aluminium alloy, powerful fan for cooling.

YOURS FOR £1 0s. 10d. down and 11 similar monthly payments.

"The best 'SPEC' of the year."

Send for leaflet giving full details.

The EUMIG JUNIOR PROJECTOR



250 Watts

£17 : 17 ONLY.

Immediate Delivery.

YOURS FOR 31/3 down and 11 similar monthly payments.

Available for 8 mm., 9½ mm. or 16 mm.

This new **EUMIG** Projector is without doubt the **Best Value** in High Grade Ciné Projectors, and incorporates many refinements which were previously only to be found in much more expensive machines. Still picture device. F/1.6 Meyer Kinon lens. Very compact. Amazing Brilliance. No resistance required.

Send for leaflet giving full details.

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1. TELEPHONE VICTORIA 3482 AND 3483

52, Cheapside, E.C.2. TELEPHONE CITY 3482

FINLAY COLOUR PROCESS

AUTUMN TINTS

Photograph these, and take flash-light photos in your home during the winter.

CALL OR **C. BAKER** WRITE TO:

Colour Photography Specialists

244, HIGH HOLBORN, W.C.1

Sole London Distributors for Amateur and Scientific supplies of FINLAY COLOUR MATERIAL or Trade enquiries and Process Houses to

FINLAY COLOUR (LONDON) LIMITED
174, MILL LANE, HAMPSTEAD, N.W.6

X ENTRUST US X

WITH YOUR DIFFICULT WORK!

Our experienced staff know the right grade of paper to suit your negatives, thus obtaining the highest class results. Panchromatic lighting system. Enlarging, artistically mounted, our speciality.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

X **GRANVILLE CULLIMAN & Co., Ltd.** X
LEAMINGTON SPA.

CONSULT
GALLOWAYS
FOR
EVERYTHING
PHOTOGRAPHIC
EXCHANGES A SPECIALITY
at
VICTORIA SQUARE
Opposite G.P.O. Phone: MID. 5670.
BIRMINGHAM

PART EXCHANGE SPECIALISTS

The exchange of photographic apparatus is our business, we can be relied on to give you the best allowance on your instrument. Consult us before making your exchange.

GEORGE CHILDE PHOTO-CHEMIST LTD
228, Roundhay Rd Leeds Phone: 42057

MATHER'S *for*
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.
17, JOHN DALTON STREET, **MANCHESTER**

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

SPECIAL Offer.—Send for particulars to—G. Franklin, 2, Derwent St., Sunderland. [5294

ENLARGEMENTS

LEICA Prints, Continental style, wide margins, deckle edged, cream or white, 3½×5 in. 3d. each; superior to any competitors.—George Childe, Ltd., 228, Roundhay Rd., Leeds, 8. [0005

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

GLAZED Enlargements: ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/9; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [5585

1/2 DOZEN Postcard Enlargements.—Reginald White, 288, Glenview, Higher Walton, Preston. [5591

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

SITUATIONS VACANT

EXCELLENT opportunity for keen amateur to join professional.—Box 118, c/o "The Amateur Photographer." [5645

MISCELLANEOUS

TRANSFORMERS.—200 volts to 240 volts A.C. to 12 volts A.C., 1 amp., absolutely new, 3/6 each; cost 25/-; cash refunded if not satisfied; postage 9d. extra.—Barnes, Ltd., 48, Kingston Rd., Portsmouth. [5549

"THE MOTOR CYCLE"
The Motor Cyclist's Newspaper.
Every Thursday. 3d.

MEMBER OF THE P.D.A. PHOTOGRAPHIC DEALERS ASSOCIATION
THE SIGN OF EFFICIENCY

DEVELOPING AND PRINTING SERVICE

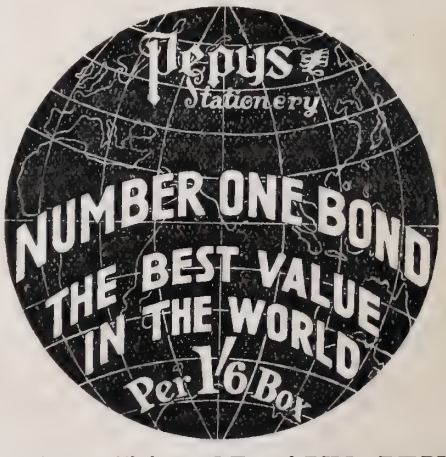
TAKE YOUR FILMS FOR DEVELOPING & PRINTING
to shops that display the above
EMBLEM OF SUPERIOR WORK
and prompt service at moderate rates.

FOR YOUR CAMERA AND PHOTOGRAPHIC NEEDS GO TO THE QUALIFIED MEN WHO DISPLAY THE MEMBERSHIP SIGN OF THE

PHOTOGRAPHIC DEALERS' ASSOCIATION

Issued by the P.D.A.,
4, Upper Bedford Place, London, W.C.1.

Your Stationer will supply



PERFECT FOR ANY PEN

Cage Birds BIRD WORLD
The weekly journal for all who keep Canaries, British Hybrids or Foreign Pet Birds.
EVERY FRIDAY 2d.
Specimen copy of recent issue free on request from The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

BARGAINS by Post

MONEY-BACK GUARANTEE

2¼ × 1¼ Agfa Model O Speedex, f/3.9 Solinar lens, Compur shutter, 1/25 to 1/300th sec., T. and B. As new..... £3 7 6
2¼ × 2¼ Korelle Reflex, f/2.9 Victar anastigmat (interchangeable), 1/25th to 1/500th sec., F.P.S. As new..... £3 5 0
3¼ × 2¼ Ensign Autorange, coupled range-finder, f/4.5 anastigmat, Mulchro shutter, 1 to 1/100th sec. As new..... £5 10 0
3¼ × 2¼ Nagel Roll Film, f/4.5 Nagel anastigmat, Compur, 1 to 1/250th sec., T. and B., leather case. Perfect..... £4 2 6

CASH. TERMS. EXCHANGES.

F. E. JONES PHOTOGRAPHIC SPECIALIST
8, BREEZE HILL, LIVERPOOL, 9.

THE
ONE-HAND CAMERA HOLDER



Made of Ebonised Wood and fitted with Tripod Screw and rubber washer, this One-Hand Holder can be used with any Miniature Camera. The One-Hand Holder makes using a Miniature Camera at eye-level as easy as when using a tripod. Price..... 2/6

SANDS HUNTER & CO., LTD.
37, BEDFORD ST., STRAND, LONDON, W.C.2

G. E. BECKETT & CO.

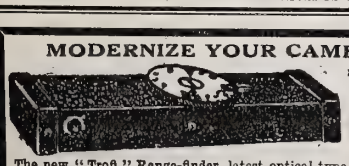
Stockists of all leading makes of
CAMERAS and HOME CINÉ
AND ACCESSORIES.
PART EXCHANGE. :: HIRE PURCHASE.
77-79, OXFORD RD. (Open 9 a.m. to 8 p.m.) **MANCHESTER, 1**



"CRAFTSMAN" DE LUXE
ENLARGING BROMIDE
ALL SURFACES for Exhibition Work.
12 sheet packets, 8½ × 6½, 1/5, 10 × 8 2/-, 12 × 10 2/10, 15 × 12 4/9. Post free. Also in 6d. and 1/- packets.
Send for full list of Plates, Papers, Postcards, Mounts and Tissue.
MARSHALL & CO. (Nottm.) LTD., Dept. M
PHOTO WORKS, NOTTINGHAM

EVERY FRIDAY FOURPENCE
The Autocar
THE LEADING MOTORING JOURNAL

MODERNIZE YOUR CAMERA



£1 : 1 : 0
Sensational Offer
£1 : 1 : 0

The new "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. The new built-in yellow filter enables you to obtain needle-sharp photographs. Supplied complete with shoe for detachable mounting. All dealers, or R. E. Schneider, 46, Farringdon Street, London, E.C.4.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

STILL AT BARGAIN PRICES

LUX PROJECTORS, complete, price £9 9 0 As new
PATHÉ PROJECTORS..... £6 15 0 With motor and super attachment, £9 0 0. As new.
PATHÉ KID PROJECTORS, £1 10 0. As new.

A great number of other bargains. Write for particulars.

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

Buy EMPIRE BRAND

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*



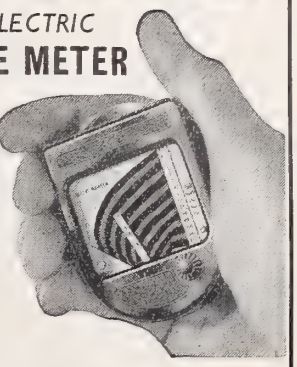
	144 Sheets		144 Sheets
3½ × 2½	2/6	6½ × 4¾	7/-
4½ × 2¾	3/4	8½ × 6½	12/8
4¼ × 3¼	3/8	10 × 8	18/3

Send for FULL LIST and FREE SAMPLES
Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

PRINSEN
PHOTO-ELECTRIC
EXPOSURE METER



The "Prinsen" is the simplest exposure meter controlled by a photo-electric cell. It needs only one simple adjustment according to the speed of the plate or film to be used, and will then indicate the correct exposure at any lens aperture.

PRICE ONLY
£3 : 3 : 0
Ever-ready case 5/-
Case with sling 7/6.

Obtainable from all Photographic Dealers, or
SANDS HUNTER & CO. LTD.
37, Bedford Street, Strand, London

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative : V.P. and 3½ × 2½, 8 exposures, **1/2**—No. 116 (2¾ × 4¼) **1/6**—4¼ × 3¼ **1/3**—5½ × 3½ **1/6**. **Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½ × 6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½ × 4¾ enlargements, **2/6** dozen, **1/6** ½ dozen ; extra charges for assorted negatives. 20 × 16 enlargements, **2/-** each—15 × 12 **1/9** each—12 × 10 **1/3** each—10 × 8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd. LEICESTER.

SPECIAL OFFER!!



FRENCH MANUFACTURER'S STOCK OF
8×26 MM. PRISMATIC POCKET TELESCOPES
with Case Complete **37/6** EACH Post Free.
AT LESS THAN HALF USUAL PRICE
Weight 7 oz. Length 4¼ in.
An Ideal Pocket Companion.
BROADHURST, CLARKSON & CO.
Telescope House
63, FARRINGDON ROAD, LONDON, E.C.1



The WORLD'S PREMIER ENLARGER
FILMAREX (vertical)
takes up to 6 × 6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser, £11 8 6. Displayed by all progressive miniature dealers, or write to sole importer :
R. E. Schneider, 46, Farringdon Street, E.C.4

ANNUAL SALE

Our annual sale prices are below present values and cannot be repeated. Any item sent on five days' approval against cash or C.O.D. . . . . Generous exchange allowance. . . . . Deferred terms on application.

DOLLONDS

Dollond & Aitchison Ltd. ESTD. 1750

OPTICIANS TO H.M. GOVERNMENT.

35 BROMPTON ROAD

London, S.W.3 Telephone: Kensington 2052.

Cine Projectors

9.5 Pathe Kid super-reel attachment, resistance. *Good condition* **£2:5:0**

16-mm. Kodak Universal Kodatoy, motor drive, for 400-ft. reels, spare reel. *Good condition.* Cost £6 6s. **£2:5:0**

16-mm. Ensign Silent Sixteen Model 50, motor drive, resistance, case. *Fair condition*..... **£4:15:0**

16-mm. Kodascope C, 2-in. lens, resistance. *Good condition*.. **£8:15:0**

16-mm. Ensign Silent Sixteen, 180-watt, resistance, case. *Good condition* **£12:0:0**

16-mm. Bauer Pantalux, extra high lumen valve with 150-watt lamp, incorporated resistance up to 230 volts, fitted Hugo Meyer Kinon No. 3 lens f/1.6, geared rewind, stills, very compact, metal carrying-case. *As new.* A very nice outfit **£22:10:0**

16-mm. Kodascope B, 2-in. lens, 500-watt specially wired rheostat for 220 volts, case. *Very good condition* **£27:10:0**

Plate

4¼×3¼ Ensign Mascot Boxform Magazine Cameras, 6 plate-holders. *Good condition.* Six only. Each..... **4s. 6d.**

4.5×6 cm. Ica Bebe, 7.5-cm. Zeiss Tessar f/4.5, Compound 1/250th, direct finder, 3 slides, F.P. adapter, case. *Fair condition*.... **£2:17:6**

3½×2½ Ica, 12-cm. Dominar f/4.5, Compur 1/250th, F.P. adapter, leather case. *Good condition* **£3:10:0**

9×12 cm. Triple Extension Voigtlander Alpine, rise and cross, direct finder, 132-mm. Kollinear Convertible f/6.3, Compur 1/250th, 11 slides, F.P. adapter, roll-film holder, leather case. *Good condition* .. **£4:17:6**

5½×3½ Sinclair Una, triple extension, revolving back, rise and swing front, Sinclair finder, 6½-in. Ross Combinable f/5.5 (Components 11¼ in. f/11), Compur, 3 D.D. slides, case. *Splendid condition*.... **£9:15:0**

Cine Accessories

Pathe Projector Case P102, for Home Movie. *As new* **7s. 6d.**

Resistance for Kodascope C. *Fair condition* ..... **7s. 6d.**

Cine-Kodak Titler. *Good condition*..... **£1:1:0**

Kodak No. 1 Cine Screen. *Very good condition* **£1:5:0**

Unclassified

Kodak Film Pack Tank No. 2, for 3¼×2¼ to 3¼×5½, or 5×4 in. *Good condition*..... **7s. 6d.**

Zeiss Yellow Filter 1305/7, suitable for 13.5-cm. Tessar f/4.5. *As new.* List 12s. 6d... **7s. 6d.**

Rolleiflex Lens Hood (Fotsobe), in case. *As new.* List 15s. **8s. 6d.**

Ever-ready Case for Exakta. *Good condition.* List £1 7s. 6d. **12s. 6d.**

Zeiss Distar Lens 3×37, suitable for 13.5-cm. Tessar f/4.5. *As new.* List £1 1s. . . **12s. 6d.**

Zeiss Proxar Lens 2×37, suitable for 13.5-cm. Tessar f/4.5. *As new.* List £1 1s..... **12s. 6d.**

Zeiss Telescopic Lens Hood 1283/3, suitable for Contax, for Tessar or Sonnar 2 in. *Good condition.* List £1 9s... **15s. 0d.**

Leica Angular View-finder. *Good condition* ..... **15s. 0d.**

6-in. Goerz Dogmar Lens f/3.5, in focussing mount. *Good condition* **£5:5:0**

6×30 mm. Zeiss Simpsilv Prism Monocular. *As new.* Cost £7 **£5:10:0**

Roll Film Reflex

3½×2½ Ensign Carbine, f/6.3 Aldis Uno, direct finder, case. *Fairly good condition* **£1:15:0**

2¼×2¼ Automatic Rolleiflex, Tessar f/3.8, E.R. case. *Good condition*..... **£16:10:0**

Miniature

3×4 cm. Fotet, Vidar f/4.5, Compur 1/300th, pouch case. *As new*..... **£4:10:0**

Six-20 Kodak Duo, 16-on-3¼×2¼ film, f/3.5 Kodak, Compur, case. *Good condition.* List £10 14s..... **£6:10:0**

3×4 cm. Zeiss Kolibri, Tessar f/3.5, Compur, case. *Splendid condition.* Cost £13 10s..... **£6:15:0**

2½×1⅝ Planovista, flat pocket model, twin-lens camera with 7.5-cm. Meyer Trioplan f/3.5, Pronto, delayed-action. *As new*..... **£7:15:0**

Leica I, f/3.5 Elmar, range-finder, case, also Dallmeyer Tele f/5.6, lens hood. *Fair condition* **£14:10:0**

Leica II, f/3.5 Elmar, E.R. case. *As new.* List £27 17s... **£19:10:0**

Contax, Sonnar f/2. *Shop-soiled.* List £42 14s. 6d. .. **£35:0:0**

Reflex

4¼×3¼ Ensign, revolving back, 15-cm. Dallmeyer Serrac f/4.5, F.P.A. *Fairly good condition*... **£4:17:6**

4¼×3¼ Popular Pressman, reversing back, 5¾-in. Aldis f/4.5, 6 slides, leather case. *Fair condition* **£4:17:6**

9×12 cm. Folding Orion, 15-cm. Zeiss Tessar f/4.5, 6 slides, F.P. adapter. *Fair condition*..... **£5:10:0**

3½×2½ Ernemann, 10.5-cm. Ernoplast f/4.5, roll-film holder, F.P.A., 3 slides. *Fair condition*... **£5:15:0**

4¼×3¼ Ensign Popular, revolving back, 6-in. Aldis f/4.5, F.P. adapter, 6 slides, leather case. *Good condition*.. **£5:17:6**

4¼×3¼ Soho, revolving back, 13.5-cm. Zeiss Tessar f/4.5, 3 book-form D.D. slides, case. *Good condition*.. **£8:15:0**

Exposure Meters

Pathe Posograph, case. *Good condition.* Cost 12s. 6d... **7s. 6d.**

Drem Cinophot, case. *Good condition* ..... **15s. 0d.**

Metraphot, case. *Fair condition*.... **£1:15:0**

Tempophot, for Leica. *Good condition.* List £3 10s. **£2:10:0**

Photoscop. *As new.* List £3 15s. **£2:10:0**

Metrophot. *As new* **£2:10:0**

Focal-plane

4¼×3¼ Goerz Anschutz, 12.5-cm. Goerz Celor f/4.8, 1/10th to 1/1,300th sec., Mackenzie-Wishart slide and 12 envelopes. *Good condition*..... **£6:6:0**

9×12 cm. and ¼-pl. Voigtlander, double extension, 18-cm. Heliar f/4.5, speeds 1/10th to 1/800th and Time, 3 D.D. slides. *Fair condition* **£7:15:0**

4¼×3¼ Goerz Anschutz, 5¼-in. Cooke Aviar f/4.5, self-capping 1/25th to 1/1,200th sec. and B., 3 D.D. slides, F.P. adapter, case. *Good condition* **£7:17:6**

5×4 Goerz Anschutz, 16.5-cm. Dogmar f/4.5, self-capping 1/10th to 1/1,000th sec., T. and B., also bulb release ½ to 5 secs., 2 D.D. slides, F.P. adapter, case. *Good condition*..... **£8:17:6**

3¼×2½ Nettel Deckrullo, 12-cm. Zeiss Tessar f/4.5, speeds 1/10th to 1/1,200th sec., 6 D.D. slides, case. *Fair condition* **£9:15:0**

Roll Film

Zeiss Box Tengor 54, for 16 pictures on 3¼×2¼ film. *Fair condition.* List £1 2s. 6d. **10s. 6d.**

4¼×2½ No. 2a Folding Brownie, R.R. lens. *Fair condition* **10s. 6d.**

2½×1⅝ V.P. Kodak, mauve colour, case to match. *Good condition* ..... **15s. 0d.**

2½×1⅝ V.P. Kodak, R.R. lens, purse case. *As new*.... **15s. 6d.**

2½×1⅝ V.P. Kodak Model B, leather case. *Good condition* **15s. 6d.**

5½×3¼ No. 3a Auto. Kodak, f/6.3 Kodak anastigmat, Ilex Universal, 1 to 1/100th sec., T. and B., leather case. *Good condition* ..... **17s. 6d.**

2½×1⅝ Kodak Jiffy. *As new.* List £1 5s..... **17s. 6d.**

3¼×2¼ No. 1 Kodak, f/7.9 Kodar, screw focussing. *Fair condition* **£1:5:0**

3¼×2¼ Kodak Six-20, Doublet lens, Kodon shutter. *Good condition.* Cost £2 15s **£1:5:0**

3¼×2¼ Ensign Selfix 20, Ensar f/7.7, case. *Good condition.* List £2 12s. 6d. .. **£1:10:0**

4¼×2½ Kodak 116, f/6.3 Kodak anastigmat, Kodex shutter, leather case. *Good condition* **£1:15:0**

2½×1⅝ Continental, Rodenstock f/4.5, Pronto 3-speed, leather case. *As new*.. **£1:15:0**

4¼×3¼ Kodak Series III, f/6.3 Kodak, Diomatic shutter, 1/10th to 1/100th, T. and B., rising front. *Good condition* **£2:5:0**

4¼×2½ No. 1a Kodak, 13-cm. Zeiss Tessar f/6.3, Compur, screw focussing, leather case. *Very good condition* **£3:15:0**

3¼×2½ Ensign Carbine, Ensar f/4.5, Compur, leather case. *Good condition* .. **£3:15:6**

5½×3¼ Kodak Special, range-finder model, rising front, 15-cm. Zeiss Tessar f/4.5, Compur, leather case. *Good condition.* List £20 **£7:15:0**

3¼×2¼ Newman & Guardia Sibyl, Ross Xpres f/4.5, case. *Good condition.* **£10:10:0**

Voigtlander Prominent, Heliar f/4.5, delayed Compur, 8 or 16 on 3¼×2¼ film, built-in range-finder and exposure meter. *Excellent condition* **£13:15:0**

Zeiss Super Ikonta 530/LCpR, Tessar f/3.5, Compur Rapid 1/500th, 16-on-3¼×2¼ film. *Shop-soiled*..... **£16:10:0**

Prism Binoculars

12×22 mm. Goerz Trieder, central focussing, case. *Fair condition* **£1:17:6**

4×24 mm. Dollond, central focussing, case. *As new* **£3:5:0**

8×32 mm. French Unnamed, central focussing. *As new*..... **£4:10:0**

25-mm. Lemaire, central focussing, variable magnification, ×6, ×8, ×10, case. *Good condition*.... **£5:0:0**

8×24 mm. Zeiss Turact, eyepiece focussing, case. *Good condition* **£6:0:0**

8×40 mm. Zeiss Delactis, eyepiece focussing, case. *Excellent condition*.. **£13:5:0**

Telescopes

1⅝-in. O.G. Portable Telescope, 3 draw-tubes, open 30 in., closed 10-in., bronzed brass, covered leather, power ×25, leather caps and slings. *Very good condition*.... **£2:0:0**

3½-in. O.G. Astronomical Telescope, 45 in. closed, brass, astronomical eyepieces ×80, ×100, ×120 and ×180, terrestrial eyepiece ×50, heavy mahogany tripod with stretchers, rotating arm, steadying rod with fine adjustment, star finder, case. *Good condition* **£20:0:0**

Leica Projector

Leica Projector VIIIa (Udano), *As new.* List £8 13s. 6d..... **£6:17:6**

Cine Cameras

9.5 Pathe, hand-turn, case, tripod. *Good condition* **£1:1:0**

9.5 Coronet. *Good condition* **£2:2:0**

9.5 Pathe B Motocamera, f/3.5 lens. *Good condition* **£3:3:0**

Ditto. *Very good condition* **£4:10:0**

9.5 Pathe Luxe Motocamera, f/3.5 lens. *As new*..... **£5:5:0**

16-mm. Cine-Kodak BB Junior, f/1.9 Kodak, combination case. *As new.* List £20 8s..... **£13:10:0**

16-mm. Bell-Howell Filmo 70, 1-in. Taylor-Hobson f/3.5 lens, also 88-mm., Voigtlander Heliar Tele lens f/4.5. *Good condition* **£14:14:0**

SUPER FINE ★ GRAIN DEVELOPING SERVICE

★ ANY MINIATURE FILM DEVELOPED IN FINEST GRAIN POSSIBLE.

★ OUTSIZE ENLARGEMENTS ON SELECTED PAPERS



..YOUR CHANCE TO START MOVIES OR PHOTOGRAPHY AT A FRACTION OF ORIGINAL COST

Every instrument is thoroughly reliable, and consistent with the amazing value we always offer. Some are as much as 75% below list prices. Here's a chance you can't afford to miss—choose now—first come, first served

ROLL-FILM CAMERAS

98306. 3½ × 2½ **Ensign Carbine,** f/4.5 Ross anastigmat lens, Compur shutter, 1 to 1/250th sec. Cost £10 15s..... **£3 5 0**

5823. 3½ | 2½ **Zeiss Ikon Cocarette,** f/6.3 Novar anastigmat lens, 3-speed Derval shutter. Cost £4 10s..... **19s. 6d.**

3536. 3½ | 2½ **Roll Film and Plate Icarette,** f/4.5 Zeiss Tessar lens, delayed-action Compur shutter, double extension, rising front. Cost £19 28..... **£10 10 0**

5866. 3½ | 2½ **Pocket Kodak,** single Achromatic lens, shutter speeded 1/25th to 1/50th. Cost £2 28..... **10s. 6d.**

5669. 3½ | 2½ **Watch Pocket Carbine,** f/4.5 Ross Xpres lens, Compur shutter, 1 to 1/250th sec. Cost £12 10s..... **£3 10 0**

5705. Kodak Six-twenty Duo 2-on-3½ × 2½ Camera, f/4.5 Kodak anastigmat lens, 3-speed, delayed-action shutter. Cost £6..... **£3 15 0**

5749. 3½ × 2½ **Zeiss Ikon Cocarette,** f/4.5 Zeiss Tessar lens, delayed-action Compur shutter, 1 to 1/250th sec. Cost £10..... **£3 19 6**

5810. Ensign Double-eight 2-on-V.P. Camera, f/4.5 Ensar anastigmat lens, 3-speed shutter. Cost £3 12s. 6d..... **25s. 0d.**

3876. 3½ | 2½ **Ensign Roll Film and Plate Carbine,** f/4.5 Lukos anastigmat lens, Compur shutter, 1 to 1/250th sec. Cost £9 17s. 6d.. **£3 19 6**

5849. Six-Sixteen Kodak Junior, f/6.3 Kodak anastigmat lens, shutter speeded 1/10th to 1/100th sec. Cost £6 15s..... **27s. 6d.**

5854. 1a Goerz Tenax, f/6.8 Goerz Kalostigmat lens, 7-speed shutter, 1 to 1/100th sec. Cost £4 12s. 6d..... **29s. 6d.**

5452. 1a Pocket Kodak, f/6.3 anastigmat lens, shutter speeded 1/25th to 1/50th sec. Cost £3 15s..... **19s. 6d.**

5831. ½-pl. Roll Film and Plate Zeiss Nixe, f/4.5 Zeiss Tessar lens, D.A. Compur shutter, 1 to 1/200th sec., double extension, rack rising and cross front. Cost £16 10s..... **£5 19 6**

3191. ½-pl. Contessa Nettel Roll Film Camera, f/4.5 Zeiss Tessar lens, Compur shutter, 1 to 1/250th sec., rack rising front. Cost £10 15s. **£3 3 0**

5406. ½-pl. Roll Film and Plate Carbine, f/8 Rapid Aplanat lens, shutter speeded 1/15th to 1/100th sec. Cost £4 10s..... **9s. 6d.**

5324. P.C. Roll Film and Plate Ica Nixe, f/7.2 Zeiss Double Protar lens, Compur shutter, 1 to 1/200th sec., double extension, rack rising and cross front. Cost £24 ..... **39s. 6d.**

5559. ½-pl. Kodak, f/6.8 T.T. & H. Kodak anastigmat lens, 3-speed shutter. Cost £5 **12s. 6d.**

5874. P.C. Roll Film Kodak Special, f/4.5 Zeiss Tessar lens, Compur shutter, range-finder. Cost £20 ..... **£3 3 0**

5130. ½-pl. Newman & Guardia New Ideal Sibyl, f/4.5 Cooke Aviar lens, N. & G. shutter, speeded ½ to 1/100th sec. Cost £26.. **£5 19 6**

2229. 3½ × 2½ **Ensign Auto-speed,** f/4.5 Ross Xpres lens, focal-plane shutter, 1/15th to 1/500th, rising front. Cost £19 10s..... **£3 19 6**

5557. 3½ × 2½ **No. 6 Ensign Carbine,** f/4.5 Ross Xpres anastigmat lens, Compur shutter, 1 to 1/250th sec. Cost £11 17s. 6d..... **£3 10 0**

5864. 3 × 4 cm. Nagel Vollenda, f/3.5 Schneider Radionar lens, Compur shutter, 1 to 1/300th sec. Cost £7 10s..... **£3 19 6**

5359. 1a Zeiss Icarette, f/4.5 Zeiss Tessar lens, Compur shutter, 1 to 1/250th sec., roll-film and plate model. Cost £13 10s... **£4 19 6**

5695. 3½ × 2½ **New Special Sibyl,** f/4.5 Ross Xpres lens, N. & G. shutter, speeded ½ to 1/150th sec. Cost £23..... **£5 5 0**

5917. V.P. Kodak Special, f/5.6 Kodak anastigmat lens, Diomatic shutter, speeded 1/10th to 1/100th sec. Cost £3 3s..... **15s. 0d.**

5971. V.P.K. Model B, single lens, T. and I. shutter. Cost £1 5s..... **7s. 6d.**

5353. 2½ × 2½ **Voigtlander Brilliant Roll Film Camera,** f/7.7 Voigtar lens, shutter speeded 1/25th to 1/50th sec. Cost £2 5s..... **27s. 6d.**

5978. 3 × 4 cm. Foth-Derby, f/3.5 Foth anastigmat lens, focal-plane shutter, 1/25th to 1/500th sec. Cost £5 5s..... **£3 7 6**

5367. P.C. Kodak Roll Film, single Achromatic lens, shutter speeded 1/25th to 1/100th sec. Cost £5 ..... **8s. 6d.**

5714. 2c Kodak Series III, f/6.3 anastigmat lens, Diomatic shutter, speeded 1/10th to 1/100th sec. Cost £4 10s..... **12s. 6d.**

95820. 2c Kodak Special, f/4.9 Zeiss Tessar lens, Kodamatic shutter, speeded ½ to 1/150th sec. Cost £18 ..... **£2 19 6**

98642. P.C. Kodak Special, f/6.3 Ross Homocentric lens, Compur shutter, range-finder. Cost £8 ..... **29s. 6d.**

REFLEX and FOCAL-PLANE

6035. 9 × 12 cm. Zeiss Miroflex Folding Reflex, f/4.5 Zeiss Tessar lens, focal-plane shutter, 1/3rd to 1/2,000th sec., F.P. adapter. Cost £58 5s. **£22 10 0**

6063. 3½ × 2½ **T.-P. Special Ruby Reflex,** f/2.9 Ross Xpres lens, focal-plane shutter, 1/10th to 1/1,000th, Stevens' screen, reversing back, swing front, F.P. adapter, Riteway roll-holder, 1 slide and case. Cost £35 19s. 6d..... **£7 7 0**

5936. ½-pl. T.-P. Zodel Reflex Camera, Steinheil f/3.6 lens, focal-plane shutter, 1/10th to 1/1,000th sec., revolving back, 3 D.D. slides, canvas case. Cost £23..... **£5 5 0**

5003. ½-pl. Soho Reflex (latest model), f/3.5 Ross Xpres lens, focal-plane shutter 1/16th to 1/800th sec., revolving back, masking device, 3 double dark slides, F.P. adapter, leather case. Cost £42 10s..... **£23 0 0**

5845. ½-pl. Graflex Reflex, f/4.5 Kodak anastigmat lens, focal-plane shutter, 1/10th to 1/1,000th sec., revolving back, F.P.A., cut-film sheath, black case. Cost £25..... **£7 19 6**

5479. ½-pl. Popular Pressman Reflex, f/4.5 Ross Zeiss Tessar lens, focal-plane shutter, 1/15th to 1/1,000th sec., 3 slides. Cost £18.. **£3 19 6**

5667. ½-pl. T.-P. Special Ruby Reflex, f/4.5 Aldis lens, focal-plane shutter, 1/10th to 1/1,000th, 6 single metal slides. Cost £25..... **£3 17 6**

5711. 3½ | 2½ **Mentor Reflex Camera,** f/4.5 Zeiss Tessar lens, focal-plane shutter, 1/8th to 1/1,300th sec., 3 D.D. slides, F.P. adapter and leather case. Cost £25..... **£6 6 0**

5691. 3½ × 2½ **Mentor Reflex,** horizontal model, f/4.5 Zeiss Tessar lens, focal-plane shutter, 1/14th to 1/1,300th sec., 3 D.D. slides, roll-holder, F.P. adapter, leather case. Cost £30..... **£6 6 0**

3021. 3½ × 2½ **Soho Reflex,** latest model, f/2.9 Pentac lens, shutter speeded 1/18th to 1/800th, sec., F.P. adapter and leather case. Cost £37 10s. **£16 16 0**

3972. ½-pl. Tropical Model Adams' Reflex Minex, f/4.5 Zeiss Tessar lens, focal-plane shutter, 1/8th to 1/1,000th sec., 1 D.D. slide and F.P. adapter. Cost £55..... **£12 12 0**

5779. ½-pl. Popular Pressman Reflex, f/2.9 Dallmeyer Pentac lens, focal-plane shutter, 1/15th to 1/1,000th sec., 3 D.D. slides. Cost £20..... **£7 19 6**

5840. ½-pl. Ensign Special Reflex, f/4.5 Trinar lens, focal-plane shutter, 1/15th to 1/1,000th sec., revolving back and F.P. adapter. Cost £15 **£3 19 6**

5213. ½-pl. Ensign Popular Reflex, f/4.5 T.T. & H. Cooke lens, focal-plane shutter, 1/10th to 1/1,000th sec., F.P. adapter and black case. Cost £15 ..... **£3 19 6**

5352. 9 × 12 cm. Minimum Palmos Press Focal-plane, f/4.5 Zeiss Tessar lens, shutter speeds 1/10th to 1/1,000th sec., 6 D.D. slides, black grained case. Cost £27 10s..... **£8 8 0**

5315. 9 × 12 cm. Contessa Nettel Press Focal-plane, f/4.5 Zeiss Tessar lens, shutter speeds 1/3rd to 1/2,000th sec., tripod head, 3 D.D. slides, F.P. adapter, ½-pl. adapters, velvet-lined black grained case. Cost £57 15s..... **£25 0 0**

5766. ½-pl. Goerz Anschutz Press Focal-plane, f/6.8 Goerz Dagor lens, shutter 1/10th to 1/1,200th sec., 3 double slides and case. Cost £15 **£3 18 6**

2779. 3½ × 2½ **Minimum Palmos,** f/4.5 Zeiss Tessar lens, focal-plane shutter, 1/15th to 1/750th sec., black case, 3 slides and F.P. adapter. Cost £38 ..... **£9 19 6**

5846. 5 × 4 Ross Panros Press Focal-plane, f/6.3 Ross Homo lens, shutter speeded 1/15th to 1/1,000th sec., 3 D.D. slides. Cost £20 **£3 3 0**

HAND AND STAND, ETC.

3849. 5 × 4 Sanderson Hand and Stand Camera, f/6.5 Detektiv Aplanat lens, 6-speed Automat shutter, triple extension, rising and swing front, 3 D.D. slides, canvas case. Cost £15.. **£2 17 6**

6030. ½-pl. T.-P. Royal Ruby Field Set, triple extension, Ross Teleneg, setting No. 3, rack focussing, 3 D.D. slides, canvas case. Cost £25 **£4 17 6**

3994. ½-pl. Field Camera, f/8 R.R. lens, iris mount, rising front, reversing back, 1 D.D. slide and case. Cost £5 ..... **12s. 6d.**

5955. ½-pl. T.-P. Ruby Field Set, f/6.5 Cooke lens, R.B. shutter, rising front, tilting and reversing back, 3 D.D. slides, leather case. Cost £25..... **£6 0 0**

5862. ½-pl. Perken and Rayment Field Set, R.R. lens, 5 D.D. slides, canvas case. Cost £4 10s..... **22s. 6d.**

1141. 12 × 10 Field Set, conical bellows, double extension, 3 double slides. Cost £20 **£2 10 0**

CINÉ CAMERAS

5963. Bell & Howell Filmo 70A 16-mm. Cine Camera, f/3.5 Dallmeyer lens, focussing mount, speeds 16 and 32, leather case. Cost £47 10s..... **£9 9 0**

5833. Victor 16-mm. Cine Camera, f/1.9 Dallmeyer lens, leather case. Cost £40 **£9 9 0**

5702. Bell & Howell Filmo 70 DA 16-mm. Cine Camera, bronze model, 1-in. f/1.5 Dallmeyer speed lens, turret head, 7 speeds, critical focusser, 100-ft. capacity, type B leather case. Cost £77..... **£37 10 0**

6088. Cine-Kodak Model B 16-mm. Cine Camera, f/1.9 anastigmat lens. Cost £35 **£12 12 0**

5748. Cine-Kodak BB Junior, 16-mm. Cine Camera, f/1.9 lens. Cost £18 18s..... **£10 10 0**

5836. Cine-Kodak Model B 16-mm. Cine Camera, f/3.5 anastigmat lens. Cost £25 **£5 5 0**

6023. Pathe 9.5-mm. de Luxe Cine Camera, f/1.5 Kino Plasmat lens. Cost £25.... **£8 10 0**

6044. Dekko 9.5-mm. Cine Camera, f/1.9 Ross anastigmat lens. Cost £10 18s. 6d... **£6 6 0**

5636. Ensign Auto Kinecam 16-mm. Cine Camera, f/1.5 Cinar lens 3 speeds, leather case. Cost £20 ..... **£11 11 0**

5579. Pathe Model B 9.5-mm. Cine Camera, f/3.5 anastigmat lens. Cost £6 6s... **£3 3 0**

5330. Zeiss Kinamo S10 16-mm. Cine Camera, f/2.7 Zeiss Tessar lens. Cost £20.. **£4 10 0**

3937. Pathe de Luxe Motocamera, 9.5-mm., f/3.5 anastigmat lens. Cost £10 10s. **£4 7 6**

5768. Pathe de Luxe Motocamera, 9.5-mm., f/2.5 anastigmat lens. Cost £16 16s. **£7 7 0**

5918. Cine-Kodak 8-mm. Camera f/3.5 anastigmat lens. Cost £9 17s. 6d..... **£7 7 0**

5827. Bell & Howell Filmo Straight 8 Cine Camera, f/2.5 interchangeable lens, 4 speeds. Cost £19 15s..... **£15 15 0**

5772. Bell & Howell Filmo 121 16-mm. Cine Camera, f/2.7 Cooke lens, 2 speeds, case. Cost £21 10s..... **£14 14 0**

5886. 16-mm. Siemens Cine Camera, f/2.8 Busch lens, 3 speeds, automatic slow motion. Cost £30 ..... **£18 18 0**

6119. Cine-Kodak Model B 16-mm. Cine Camera, f/1.9 anastigmat lens, interchangeable, brown model. Cost £35 10s..... **£13 17 6**

6059. Cine-Kodak Model B 16-mm. Camera, f/3.5 lens. Cost £25 ..... **£5 17 6**

5748. Cine-Kodak BB Junior 16-mm. Cine Camera, f/1.9 interchangeable anastigmat lens. Cost £18 18s..... **£12 12 0**

6067. Cine-Kodak Model K Cine Camera, f/1.9 interchangeable anastigmat lens, 2 speeds. Cost £35 ..... **£19 19 0**

5190. Paillard Bolex 16-mm. Cine Camera, f/1.5 Meyer Plasmat lens, turret head, reverse, leather case. Cost £66 5s..... **£37 10 0**

5880. Victor 16-mm. Cine Camera, f/1.5 Dallmeyer Speed lens, turret head, 5 speeds and case. Cost £54..... **£27 10 0**

5724. Bell & Howell 70 DA Cine Camera, f/3.5 Cooke lens, turret head, 7 speeds, critical focus. Cost £73 ..... **£39 10 0**

6084. Bell & Howell Filmo 70D 16-mm. Cine Camera, f/3.5 Cooke, turret head, 7 speeds. Cost £63..... **£35 15 0**

5941. Bell & Howell Filmo Super-Speed Cine Camera, 128 pictures per second, f/1.8 Cooke lens. Cost £65..... **£13 13 0**

5654. Bell & Howell 70 16-mm. Cine Camera, f/3.5 Cooke lens, 3 speeds, case. Cost £47 10s. **£14 17 6**

5647. Bolex 16-mm. Auto. Cine Camera, f/3.5 Hermagis lens, case. Cost £14 14s. **£9 17 6**

4025. Zeiss Kinamo KS 10 16-mm. Cine Camera, f/2.7 Tessar lens. Cost £22.. **£3 17 6**

3964. Pathe Motocamera B 9.5 Cine Camera, f/3.5 lens. Cost £6 6s..... **£3 12 6**

5131. Bell & Howell Filmo 70 16-mm. Cine Camera, f/3.5 lens, 2 speeds, added turret head. Cost £57 10s..... **£16 16 0**

PLATE CAMERAS

5914. 10 × 15 cm. Ica Ideal Folding Plate, 29-cm. Zeiss Protar lens, Compur shutter, 1 to 1/200th sec., rising and cross front, double extension, F.P. adapter and case. Cost £25 **£6 19 6**

5799. P.C. Folding Plate, f/6.3 Zeiss Tessar lens, Compur shutter, 1 to 1/200th sec., double extension, rising and falling front, F.P. adapter and canvas case. Cost £10..... **45s. 0d.**

5275. P.C. Carbine Folding Plate, f/6.3 Aldis-Butcher lens, Lukos III shutter, 1 to 1/100th sec., rising front, 3 slides, F.P. adapter and case. Cost £7 10s..... **29s. 6d.**

6014. 5 × 4 Goerz Folding Plate, f/6.8 Goerz Dagor lens, Compound shutter, 4 slides, 1 D.D. slide, F.P. adapter and case. Cost £10.. **25s. 0d.**

5413. 3½ × 2½ **Contessa Sonnette,** f/6 Sytar anastigmat lens, Compound shutter, 3 slides. Cost £13 ..... **£2 2 0**

93812. ½-pl. Zodel Junior, double extension, rising and cross front, f/6.8 Zodellar lens, 3-speed shutter, 3 slides. Cost £4 17s. 6d..... **29s. 6d.**

5865. 9 × 12 cm. Voigtlander Folding Plate, f/4.5 Radionar lens, D.A. Compur shutter, 1 to 1/200th sec., double extension, rising and cross front, 6 slides and F.P. adapter, leather case. Cost £9 10s..... **£3 10 0**

98756. ½-pl. Tropical Contessa Plate Camera, f/4.5 Cooke lens, Compur shutter, 1 to 1/200th sec., double extension, 3 single slides and F.P. adapter. Cost £16 17s. 6d..... **£5 5 0**

5613. 9 × 12 cm. Voigtlander Avus Folding Plate, f/6.8 anastigmat lens, Compur shutter, 1 to 1/250th sec., double extension, rising and cross front, 1 single metal slide and F.P. adapter. Cost £8 17s. 6d..... **£2 19 6**

97365. ½-pl. Adams' Vesta, f/4.5 Tessar lens, Compound shutter, 1 to 1/250th sec., F.P. adapter and leather case. Cost £25 ..... **£6 19 6**

5364. 3½ | 2½ **Ernemann Folding Plate,** f/6.8 Detektiv Aplanat lens, 5-speed shutter, 6 single slides, canvas case. Cost £4 10s..... **19s. 6d.**

3565. 3½ × 2½ **Folding Plate,** single extension, f/7.7 lens, 6 slides and F.P. adapter. Cost £2 5s. **12s. 6d.**

5567. 3½ × 2½ **Zodel,** f/4.5 Zodellar lens, Compur shutter, 1 to 1/250th sec., double extension, rising and cross front, roll-holder and case. Cost £9 ..... **£2 19 6**

4099. Vest Pocket Ernemann, f/6.8 Detektiv Aplanat lens, 5-speed shutter, F.P. adapter. Cost £4 4s..... **12s. 6d.**

5334. 9 × 12 cm. Double Extension, f/6.8 anastigmat lens, 1bso shutter, 1 to 1/100th sec., F.P. adapter. Cost £3 10s..... **10s. 6d.**

5572. 9 × 12 cm. Folding Plate, single extension, f/8 Aplanat lens, Vario 3-speed shutter, 3 slides. Cost £4 4s..... **12s. 6d.**

5504. 3½ × 2½ **Voigtlander Bergheil,** f/3.5 Heliar anastigmat lens, rack double extension, and rising and cross front, Compur shutter, 1 to 1/300th sec., 6 slides, F.P. adapter and leather case. Cost £26.. **£11 17 6**

5791. 3½ × 2½ **Zodel Folding Plate,** f/4.5 Zodellar anastigmat lens, Compur shutter, 1 to 1/250th sec., double extension, rising and cross front 6 slides, F.P. adapter and case. Cost £6 17s. 6d. **£2 15 0**

5511. 9 × 12 cm. Zeiss Trona, f/4.5 Zeiss Tessar lens, rising and cross front, Compur shutter, 1 to 1/200th sec., 3 slides, F.P. adapter, case. Cost £23 10s..... **£7 17 6**

5780. ½-pl. Zodel Folding Plate Camera f/4.5 Zodellar anastigmat lens, double extension, rising and cross front, Compur shutter, 1 to 1/250th sec., 3 slides and F.P. adapter. Cost £5 17s. 6d. **£2 5 0**

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.

Every bargain absolutely guaranteed——the value is marvellous——send at once for your choice!

WALLACE HEATON LTD.

127, NEW BOND STREET - - - - LONDON, W.1

BY APPOINTMENT

Phone: MAYFAIR 7511 (8 lines). Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8

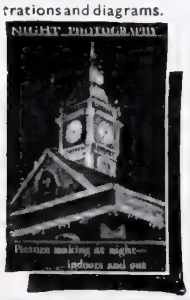


Piccadilly Circus
Photograph by
Bernard Cuthbert
Exposure ½ sec. at F/3·8

MAKING *Light* OF NIGHT PHOTOGRAPHY

FREE!

This interesting book, "NIGHT PHOTOGRAPHY — Picture Making at Night — Indoors and Out" — contains 28 pages of clear information with illustrations and diagrams.



UNTIL recently, the taking of snapshots was looked upon as a hobby for bright and sunny days; at any rate, as far as the majority of amateurs were concerned. But with the appearance of Hypersensitive Roll Films and Plates a new and fascinating phase of photography — Picture-making at Night — is brought within the amateur's scope. To-day — or should we say, to-night — any reasonably efficient camera will yield you fine 'night-snaps' if loaded with Selo Hypersensitive Panchromatic Roll Film or Ilford Hypersensitive Panchromatic Plates. Attractive pictures may be taken in the streets of towns and villages by ordinary outdoor illumination, and indoor pictures of domestic incidents and festive groups — just as easily as daytime snaps in summer.

For Roll Film Cameras

SELO

Hypersensitive

PANCHROMATIC ROLL FILM

For Plate Cameras

ILFORD

Hypersensitive

PANCHROMATIC PLATES

Made in England by ILFORD LIMITED ILFORD LONDON

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

Amateur Photographer and Cinematographer. Wednesday, December 9th, 1936

The Amateur Photographer & Cinematographer

3D

The Journal for Everybody with a Camera

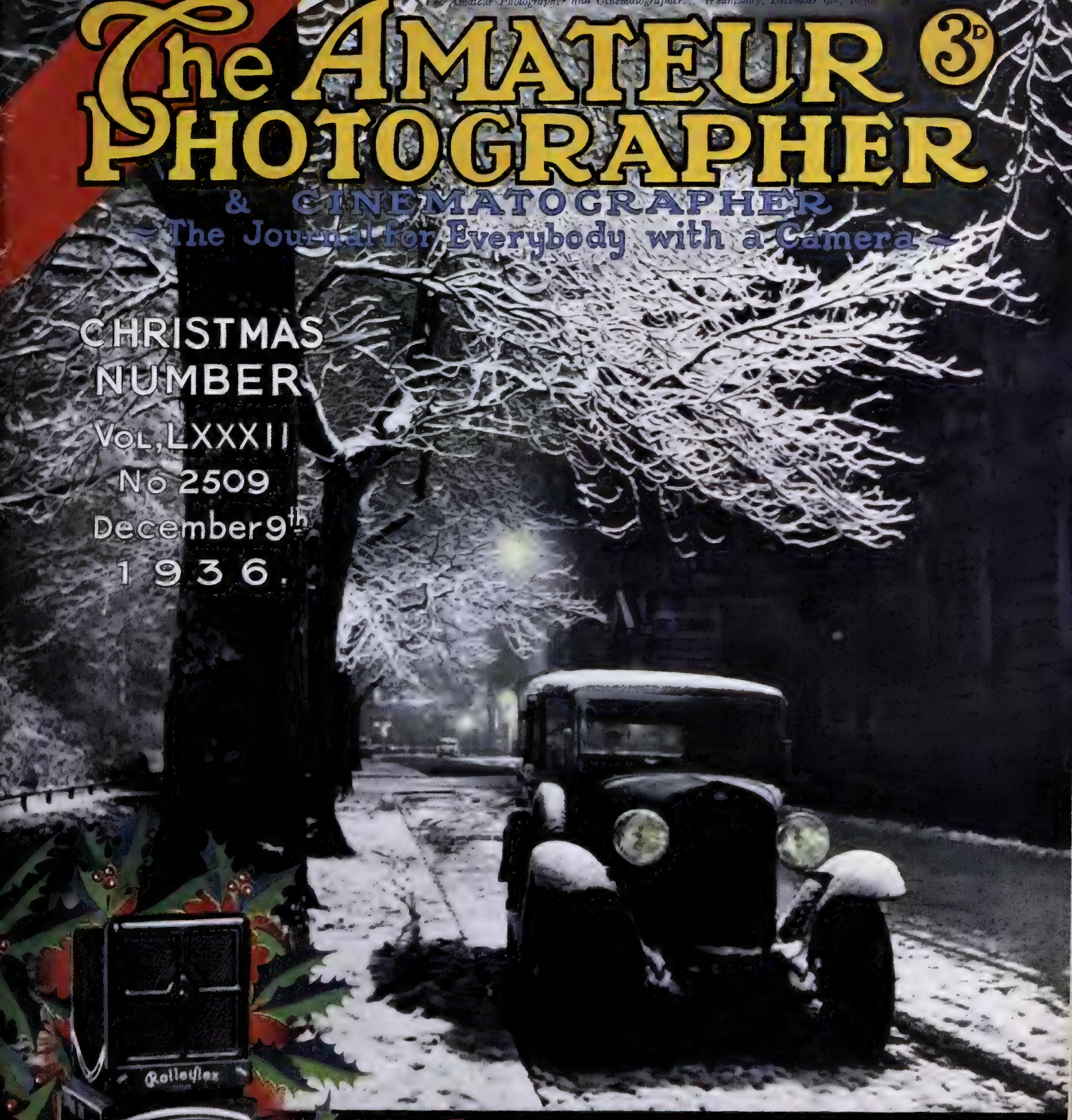
CHRISTMAS NUMBER

Vol. LXXXII

No 2509

December 9th

1936.



Give a Rolleiflex

. . . The camera that captures the true spirit of Christmas. This wonderful instrument has won the big *Daily Herald* First Prize two years in succession (1935 and 1936)—that was for summer snapshots, but the above picture graphically illustrates its capacity for producing perfect pictures at any time. Every detail of the Rolleiflex has been designed to give perfect results with minimum trouble. It shows your picture full size and right way up on the ground-glass screen. Takes 12 pictures on 3½ × 2¼ shilling roll film. Adaptable for plates, 35-mm. cine film, and many other accessories which make it really versatile.

With Zeiss Tessar f/3.5 lens and Rapid Compur shutter speeded to 1/500th sec., T. and B. £25 0 0

See it at your dealers, or write for literature from the Sole Importers :

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Road, London, W.C.1

Phone : Hol. 7311/2

THE "RETINA"

The low-cost precision-made 36-exposure miniature camera. Schneider or Zeiss "Tessar" *f*3.5 lens, "Compur" or "Compur-Rapid" Shutter. Exposure counter, depth-of-focus scale; optical direct-vision viewfinder. Uses Kodak 35 mm. Film.

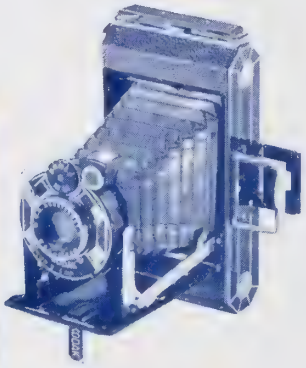
From £10 . 10 . 0



SIX-20 "KODAK"

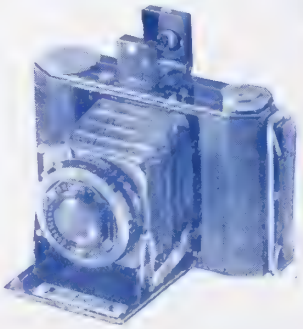
The most popular British-made high-grade folding camera for 3¼ in. by 2¼ in. pictures; *f*6.3 or *f*4.5 lens, 3-speed or "Compur" Shutter. Direct and reflecting viewfinders. Finger-tip focussing down to 3½ feet.

From £3 . 12 . 6



Something really handsome *for Christmas*

- *To make a fellow enthusiast happy*
- *To suggest as the gift you'd like*
- *Or (if necessary) as your own gift to yourself*



SIX-20 DUO "KODAK"

High-precision 'large miniature.' Takes 16 pictures on Kodak Film No. 620; *f*4.5 or *f*3.5 lens, 4-speed or "Compur" Shutter. Optical eye-level viewfinder; built-in depth-of-focus scale.

From £6 . 0 . 0



THE "REGENT"

'The Prince of "Kodaks."' Coupled rangefinder banishes focussing guesswork. Zeiss "Tessar" *f*4.5 lens, "Compur-Rapid" Shutter. Two-picture-size device—for 8 or 16 exposures on Kodak Film No. 620. 'Streamline' finish. Price includes carrying case.

£20 . 0 . 0

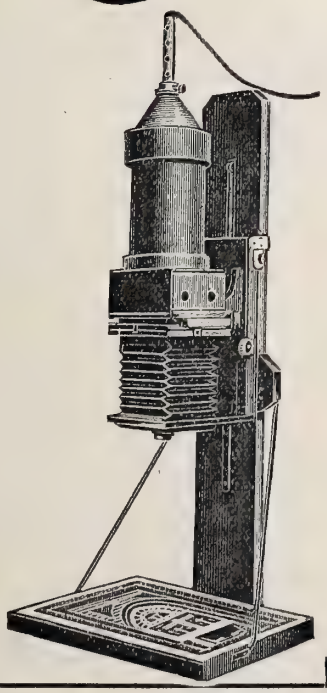


This makes a good gift, too!

A wonderful survey of photography in all its aspects, by Dr. C. E. K. Mees, Kodak Director of Research. Based on the lectures given by Dr. Mees at the Royal Institution last Christmas, this book deals with the history, science and practice of photography and cinematography in a simple, lucid way. Published by G. Bell & Son Ltd., it is obtainable from Kodak Dealers and Booksellers, price 7/6. Write to Mr. A. P. Taylor, Dept. 57B, at the address below, for a prospectus.

KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

ASK YOUR DEALER FOR DEMONSTRATION



PERFECTA VERTICAL ENLARGERS

3 SIZES, $3\frac{1}{2}\times2\frac{1}{2}$, $2\frac{1}{4}\times2\frac{1}{4}$ and 24×36 mm. (Leica size), giving approximately 4, 5 and 9 magnifications respectively.

SPECIAL FEATURES:

WEIGHT BALANCE RISE AND FALL.
REMOVABLE LENS PANEL.
RACK AND PINION FOCUSSING.
CAN BE USED WITH CUSTOMER'S OWN LENS.
DOUBLE PLANO CONVEX CONDENSER.
ADJUSTABLE ELECTRIC FITTING.
DETACHABLE DIFFUSING SCREEN.

PRICES:

	$3\frac{1}{2}\times2\frac{1}{2}$	$2\frac{1}{4}\times2\frac{1}{4}$	24×36 mm.
WITHOUT LENS	£5 12 6	£5 7 6	£5 7 6
WITH DALLMEYER F/4.5	£8 17 6	£8 12 6	£8 12 6

No. 3 (24×36 mm. size), fitted ready for customer's Leica Lens, £6.

NEW BOOKLET POST FREE

THORNTON-PICKARD

ALTRINCHAM, 7, ENGLAND.

CHILDREN—THE SUBJECT FOR THIS WEEK IN THE WALLACE HEATON PHOTOGRAPHIC COMPETITION



A Rolleiflex Picture.

And what scope it offers! Children playing, laughing, crying, feeding, asleep, anything so long as it is children and is an attractive picture. Try your hand and send in your photographs. **YOUR SNAP MAY WIN £25.** Read the conditions:

EACH WEEK we give **£1 1 0** for the best print received.

EACH WEEK a different subject. Everybody has an equal chance.

EACH WEEK a chance of **selling** us your picture for **£2 2 0.**

AND FINALLY, all pictures received will be judged for the **First Award of £25 0 0.**

There are **no restrictions** as to make or size of camera or material used. It does not matter who developed and printed your entry. Prints or enlargements need not be mounted, and any size is eligible up to a maximum (over all) of 15×12 in.; but no faking is permitted, except ordinary "spotting" to remove defects.

The coupon must be attached to the back of the print, together with name and address of competitor, size and make of camera, and exposure data and film used if possible.

HERE ARE THE REMAINING SUBJECTS
With closing dates

Jan.	13.	Landscapes.
,,	20.	"Pictorial" Subjects.
,,	27.	Beautiful Women.
Feb.	3.	Architecture.
,,	10.	Winter Sports.
,,	17.	Quick Action Pictures.
,,	24.	"New Angle" Shots.
Mar.	3.	Birds, Animals, etc.
,,	10.	Indoor Portraits.
,,	17.	Flowers.
,,	24.	Figure Studies.
,,	31.	Boats and Seascapes.

A FIRST PRIZE of £25

COUPON
WALLACE HEATON "CHILDREN" COMPETITION
Closing date, January 6th.
A.P., December 9th, 1936.

FOR THE BEST PHOTOGRAPH SENT IN DURING THE RUN OF THE COMPETITIONS
i.e., up to the closing date of the competition on March 31st, 1937.

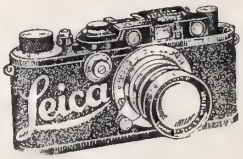
WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

You can take it from me—all the

AVOID DISAPPOINTMENT BY COMING TO CITY SALE *FIRST*—WE HAVE *EVERYTHING* IN STOCK—A FULL COMPLEMENT OF EACH IT. CALL NOW AT ANY OF OUR FOUR HANDY CITY SHOPS AND FEAST YOUR EYES ON THE SPLENDID RANGE OF APPARATUS, THE LEAST OBLIGATION ON YOUR PART. EVERY CAMERA AND ALL ACCESSORIES ARE TO BE *SEEN* IN OUR SHOWROOMS AS

EASY TERMS AND EXCHANGES!

Purchase anything on nine equal monthly instalments. First payment secures the goods—and highest possible allowances are made on your used 'still' or ciné apparatus in part exchange.

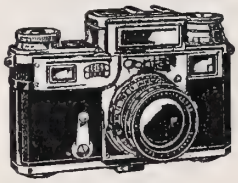


LEICA MODEL IIIa

With f/2 Summar Lens, speeded 1 sec. to 1/1,000th sec.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For travel or for photographs at night or in any weather, Leica is the ideal camera..... **£43:0:0**

Nine monthly payments of £5 0s. 4d.



CONTAX III

With built-in photo-electric exposure meter.

Speeded to 1/1,250th sec. Ideal for rapid close-up sports work. Fitted with Zeiss Tessar lens, 2-in. focal length, f/3.5, from **£53:0:0**

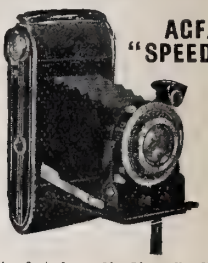
Nine monthly payments of £6 3s. 8d.



EXAKTA

For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror and magnifier for fine work, speeds from 12 secs. to 1/1,000th sec., f/3.5 lens, from **£19:10:0**

Nine monthly payments of 45/6



ACFA "SPEEDEX"

A first-class 3¼×2¼ roll film camera. Get this handy little instrument in time for the holiday season. Fitted with f/4.5 lens and Compur shutter, direct-vision and reflecting view-finders **£6:6:0**

Nine monthly payments of 14/9.

LENSES, FILTERS, TRIPODS, ALBUMS, DEVELOPING TANKS, AND EVERY ACCESSORY IN



ROLLEICORD

Rolleicord is really amazing value. It takes all Rolleiflex accessories except the angle mirror, Zeiss Triotar f/3.5 lens and Compur shutter. Takes 12 pictures on 3¼×2¼ roll film. **NOW £16:10:0**

F/4.5 model ... £14 10 0

Nine monthly payments o 38/6 or 33/10.



ROLLEIFLEX

Took the *Daily Herald* big prize two years running, £2,500 in 1935, £3,000 in 1936. Takes 12 exposures on 3¼×2¼ roll film for 1/-. With Zeiss Tessar f/3.5 lens and Compur shutter

£25:0:0

Nine monthly payments o 58/4.



RANGE-FINDER BESSA

With coupled range-finder and optical view-finder fitted next to the focussing control. Yellow filter is incorporated. Compur Rapid shutter, speeded to 1/400th sec., Skopar f/3.5 lens.. **£18:15:0**

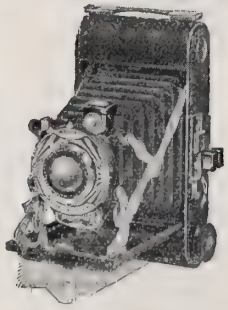
Nine monthly payments of 43/9.



SUPER IKONTA

Takes 12 pictures on 3¼×2¼ 8-exposure roll film. Distance meter coupled with the focussing Direct built-in view-finder, Compur Rapid shutter, speeded to 1/400th sec., film transport, leather bellows, body covered with fine-grain morocco. With f/3.5 Zeiss Tessar lens..... **£25:5:0**

Nine monthly payments of 59/-.



SELFIX

Simple loading. Strong bellows, reflex view-finder. Trichro shutter, 1/25th, 1/50th, 1/100th sec., Time and Bulb, with flexible release. For standard 3¼×2¼ roll film. Ensar anastigmat f/4.5

£3:15:0

Nine monthly payments of 8/11.



ENSIGN AUTO-FOCUS MAGNAPRINT

For all miniature negatives, Ensign Midget, half V.P., Leica and Contax and similar sizes. F/4.5 Dallmeyer lens and 2½-in. condenser; enlarges to all sizes from 2¼×2¼ to 15×12 in. Baseboard fitted with spring paper clamp..... **£8:15:0**

Nine monthly payments of 20/5.

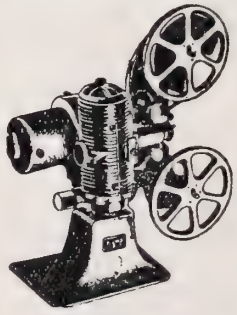
TITLERS, SPLICERS, EDITORS, SCREENS, FILMS, KODACHROME, AND EVERYTHING FOR THE



Siemens 'SIXTEEN-9'

For both 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per second. Motor rewind. Single picture device. Silent take-up, simple threading. Self-contained resistance. Centring device and safety switch..... **£59:10:0**

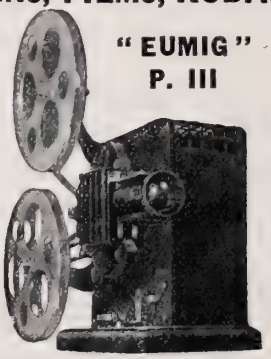
Nine monthly payments of £6 18s. 10d.



FILMO "8" PROJECTOR

Fitted with fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200-ft. films. For all voltages 110 to 250 ..... **£40:0:0**

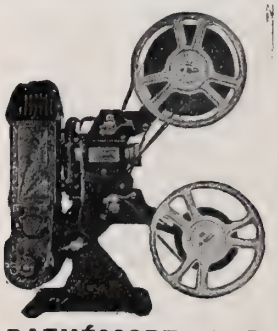
Nine monthly payments of 93.4.



"EUMIG" P. III

With Meyer Kinon f/1.6 Lens, 250-watt lighting. Fan cooled. Optica framing. Easy loading sprockets. Detachable gate. Can be adapted for any voltage (A.C. or D.C.). No resistance necessary. Fast hand rewind. Very compact. Three models for 8, 9.5 or 16 mm. films **£17:17**

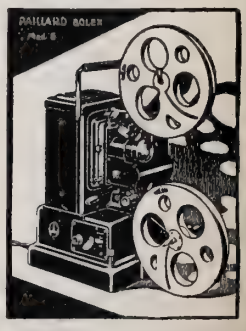
Nine monthly payments of 41/8.



PATHÉSCOPE 200-B

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel **£15:0:0**

Nine monthly payments of 35/-



BOLEX C 916 PROJECTOR

For both 9.5 and 16 mm. films.

Entirely gear driven, there being no belts whatever. With Dallmeyer 2 in. lens and 500-watt lamp, giving brilliant illumination **£47:0:0**

Nine monthly payments of £5 9s. 8d.

ALL THESE AND MANY MORE ARE IN STOCK AT ALL

CITY SALE AND EXCHANGE

59/60 CHEAPSIDE 84 ALDERSGATE ST. 54 LIME ST., and

best are at City Sale!

ARTICLE, SO THAT NO MATTER WHAT RUSH THERE IS ON IT, *WE* CAN COPE WITH IMPARTIAL ADVICE WILLINGLY GIVEN, AND GIFT SUGGESTIONS MADE, WITHOUT WELL AS ALL THE LATEST AND BEST FOR MOVIES AND TALKIES. LISTS POST FREE.



MOVIKON "8"

Takes both "8" and "Double 8" film.

Zeiss Sonnar f/2 lens. Three speeds. Delayed-action release and footage indicator. Simple to load and easy to set for either film. Grey or black leather covered **£48 : 17 : 6**

Nine monthly payments of £6/16/4.



PATHESCOPE "H"

The latest popular-priced 9.5 mm. ciné camera with f/2.5 lens single picture device, daylight loading, strong motor, double-claw movement **£6 : 6 : 0**

Nine monthly payments of 14/9



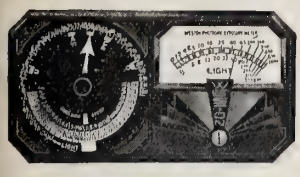
CINE-KODAK 'B.B.'

Perfect black-and-white or Kodachrome results.

Holds 50 ft. film. D.V. viewfinder. Long spring motor. Footage indicator. F/1.9 focussing lens..... **£18 : 18 : 0**

Nine monthly payments of 44/2.

STOCK FOR CHRISTMAS PRESENTS! ! !



EVERY EXPOSURE METER IN STOCK!

Tempiphot, Electro Bewi, Avo, Blendux, Sixtus, Leudi, etc. Model shown is the Weston—the finest on the market. There are models for Leica or Universal use.

£5 : 19 : 0

GIVE A METER FOR A PLEASING GIFT!



16-mm. KEYSTONE

2-in. large-aperture projection lens, motor drive, forward and reverse. Special device for stills, 500-watt lamp, fitted super optical system for added brilliancy

£25 : 0 : 0

Nine monthly payments of 58/4.

ORDER YOUR XMAS FILMS FROM OUR LIBRARY NOW!

Subjects include: comedy, drama, cartoon and interest. Our rates of hire are the lowest and our selection the finest in the country. New library list free and post free.

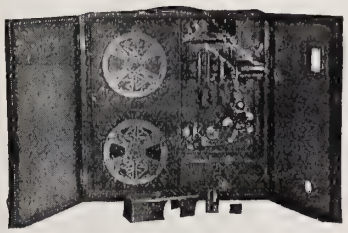
MOVIE MAKER, ACTUALLY IN STOCK ! ! !



KODASCOPE 16-mm. MODEL "E"

Including a novel carrying-case and vibration-proof projector stand in one. Six interchangeable lenses are available. Supplied with 2-in. f/2.5 lens. New design fixed-centre framing device. Variable speed control. Fast motor rewind. Simplified oiling system. With built-in transformer for A.C. mains 100 to 250 volts..... **£30**

Nine monthly payments of 70/-.



TALKIES FOR XMAS!

What a fine idea! Why not call and hear a demonstration in our own model theatre. We have every model in stock. Shown above is the Gebescope 16-mm. Talkie Outfit.

Model A comprises projector, 2 speeds (silent and sound), 2½-watt amplifier and loudspeaker. Perfect tone, perfect projection. Handy and portable.... **£95 : 0 : 0**

Or on Easy Terms.

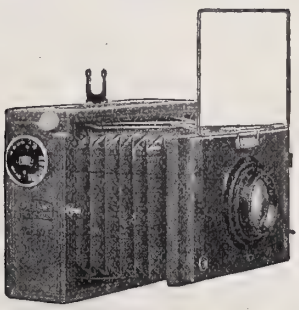
"CITY SALE" BRANCHES!

(1929) LTD.

90/94 FLEET ST., LONDON, E.C



ANOTHER BIG SPECIAL OFFER for CHRISTMAS



3½ × 2½ ZEISS IKON "DECKRULLO"

focal-plane press camera with the World-famous ZEISS TESSAR F/3.5 LENS

A favourite with pressmen for many years—ideal for speed subjects. Absolutely **brand new.**

SAVE £22 : 4 : 6. LIST PRICE £41 : 2 : 6

Our Price **£18 : 18 : 0**

OBTAINABLE *ONLY* AT "CITY SALE" BRANCHES.

"Present" Notions—at the WESTMINSTER

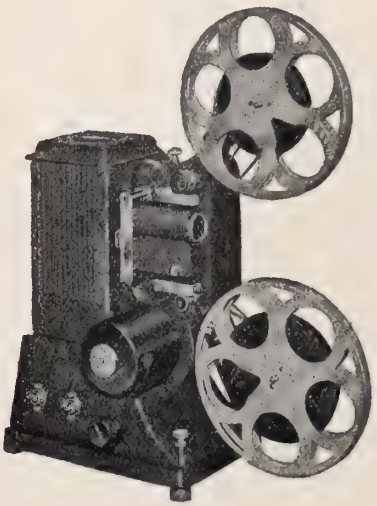
● Appropriate suggestions for GIFTS—from yourself to yourself—from yourself to another . . . . . or from another to *you* ●

● The New 'SPECTO' 9.5-mm. Projector . .

"A Really Fine Job"—and only £11 : 17 : 6

Undoubtedly superb in design, workmanship and performance. Gearing and driving mechanism running in oil bath. Double-claw movement. Motor rewind. Mechanical tilt. Separate lamp switch. Quite exceptionally high luminosity, entire absence of flicker, high efficiency, dual cooling.

Nine monthly payments of 27/9.





New KODASCOPE "E" 16-mm.

Fitted with 200-watt lamp, with direct lighting system, giving specially brilliant illumination. 2.5 Projection lens. Tilting movement, rapid motor rewind, variable speed, self-lubricating windings. Transformer model, 100/110 or 200/250 volts ***£30:0:0***

Nine monthly payments of 70/-.



New ZEISS IKON 8-mm. MOVIKON Ciné Camera

For both single 8-mm. and "double-8." With f/2 Sonnar. Three speeds, 8, 16 and 64 frames per sec. Finder usable at right-angles. Delayed-action release. Fine production with many notable features ***£48:17:6***

Nine monthly payments of 114/.



KEYSTONE 8-mm. Ciné Camera

Slips easily into coat pocket. Weight only 28 oz. Simple and economical. Everything made easy. Quickly interchangeable f/3.5 lens ***£10:10:0***

Nine monthly payments of 24/6.

Or f/1.9 model.. ***£16:16:0***

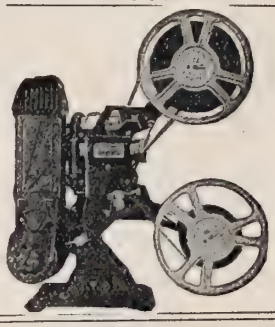
Nine monthly payments of 39/3.



"BEST VALUE YET" 750-watt KEYSTONE 16-mm. Projector

Motor drive, forward and reverse, geared rewind, large-aperture lens, super optical system. Including resistance and case ***£36:10:0***

Nine monthly payments of 85/1.



PATHESCOPE 200-B 9.5-mm. Projector

Highly efficient direct lighting system, brilliant 10-ft. flickerless picture. Fan cooled, asbestos-lined lamphouse, motor rewind. For A.C. or D.C. 100 volts.

£15:0:0

Nine monthly payments of 35/-.

DEKKO 9.5-mm. Ciné Camera

With 20-mm. 3.5 Dallmeyer anastigmat (fixed focus), variable speeds, slow motion, single-picture device, spring drive motor, taking full 30 ft. one winding, built-in telescopic finder ***£6:18:6***

Nine monthly payments of 16/2.



F/2.5 Taylor-Hobson anastigmat (fixed focus) ***£7:16:6***

Nine monthly payments of 18/3.

F/1.9 Dallmeyer, with micrometer focussing ***£10:18:6***

Nine monthly payments of 25/6.

● OBTAINABLE ONLY AT "THE WESTMINSTER" GREATEST OF ALL CAMERA VALUES . . . .

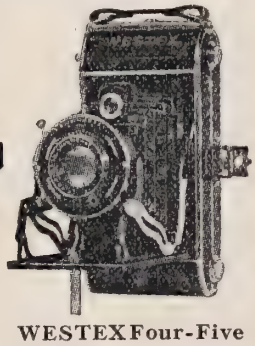


VICTORIA 2.9

(16 pictures on 2¼ × 3¼ film.)

F/2.9 Schneider Radionar anastigmat, Rapid Compur shutter, 1 to 1/400th sec., T. and B..... ***£7:19:6***

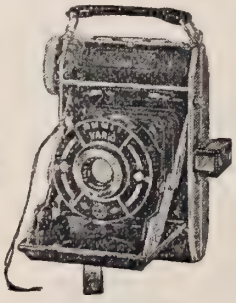
Nine monthly payments of 18/7.



WESTEX Four-Five

Highest-grade workmanship throughout. For 8 or 16 on normal 2¼ × 3¼ film. Superb f/4.5 anastigmat, Prontor II D.A. shutter, 1 to 1/150th sec., T. and B., 2 finders. A real bargain ***£4:8:9***

Nine monthly payments of 10/5.



WESTEX MINIATURE

Lowest price high precision miniature. Famous Radionar f/2.9 lens, Prontor II D.A. shutter, 1 to 1/175th sec., optical finder. Takes 16 3 × 4 cm. on V.P. spools

£5 : 12 : 6

Nine monthly payments of 13/2.

● Everything Photographic (Ciné & Still)



SIXTUS EXPOSURE METER

Four times more sensitive than earlier models. Most compact, only 2¼ × 2 × 1 in. Held by one finger ***£5 : 5 : 0***

IMPROVED and Reduced Price.



ROLLEICORD

12 pictures 2¼ in. square on normal "20" film. Automatic counter. New type hood and eye-level focussing, etc., etc., Compur shutter, f/3.5 Zeiss Triotar ***£16:10:0***

Nine monthly payments of 38/6.

As above, with f/4.5 Triotar.... ***£14:10:0***

THE **WESTMINSTER** PHOTOGRAPHIC EXCHANGE LTD.

119, Victoria St., S.W.1

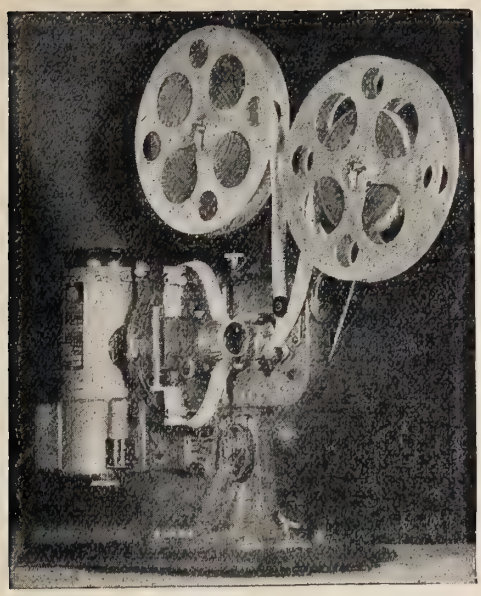
VICtoria 0669

also

81, STRAND, W.C.2
TEMple Bar 2710.

24, CHARING CROSS RD., W.C.2
TEMple Bar 7165.

111, OXFORD ST., W.1
GERrard 1432.



The finest present you could possibly give . . .

VICTOR II

THE HOME CINÉ TO BRING JOY TO THE WHOLE FAMILY!

Its performance excels that of projectors previously selling at twice the price. It has 4-point film protection. Victor's patented film trip, constantly on guard at all loop positions, automatically "kicks" operating lever into non-operating position before film damage can occur in any film emergency. Super Hi-power illumination. Super-efficient cooling. Four-in-one control for operation. Forward, reverse, and still picture devices. Cool running motor. Rack-and-pinion focusing with integral mechanical framer. Pilot light, lamp and motor switches, positive, full-range tilt, 2-way rapid rewind, etc. Standard lamp equipment is the 500-watt T-10 Mazda, but it will accommodate lamps of other wattages, including the powerful 750-watt. Weighs only 13 lb. Price **£42 0 0**



'TELEPHOTOGRAPHY'

A complete treatise on the new aid to photography and cinematography. Tele-shots give variety and add enormously to the interest of your films. Fully illustrated with tables, formulæ, etc. This authoritative book tells you how.

Price **3/6.** 3d. postage.



CINÉ TELEPHOTO LENSES

F/3.3, focal length 3¾ in.
F/3.5, focal lengths 3 to 6 in.
f/4, focal lengths 1½ to 4 in.
F/4.5, focal lengths 4 to 12 in.
F/6, focal lengths 6 to 12 in.

Prices from **£4 4 0**

CINEMATOGRAPH LENSES

For 8-, 9.5- and 16-mm. cameras.
F/1.5 anastigmat, focal lengths 15 mm. approx. to 3 in.
F/1.9 ciné, focal lengths 13 mm. to 3 in.
F/2.9 triple anastigmat, focal lengths 15 mm. to 3 in.

Prices from **£4**



DALLMEYER OPTICAL BENCH TITLE OUTFIT

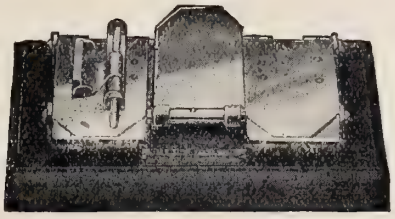
Any make of 8-, 9.5- or 16-mm. ciné camera can be used, straight titles—animated running titles—trick titles, can all be made; 480-watt illuminant enables pictures to be taken (16 pictures per second) at f/3.5. A fount of 400 specially prepared white felt letters. The variation of titles possible with this outfit is absolutely unlimited. Black felt letters with a cream-coloured board can be supplied as an alternative. Price.....**£5 5 0**

Coloured letters for Kodachrome.
Titling Service also available.



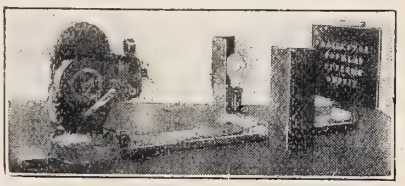
THALHAMMER CINÉ TRIPOD

For all makes of 16-mm. ciné cameras. Steadiness is an essential quality in your pan-and-tilt pictures. You get it with a Thalhammer. Reversible metal legs, with rubber tops and steel points. Stands 100 lb. weight. Vertical tilting to 130 degrees. "Instant-on-top" enables easy removal of camera. Model B.L.....**£10 0 0**
Thalhammer Junior, made of die-cast parts **£6 10 0**



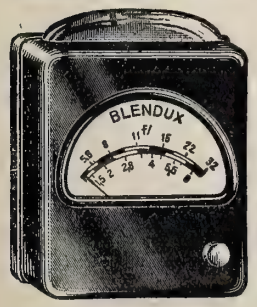
CRAIG 16-mm. SPLICER

With a few quick strokes the spring scraper cleans off the emulsion; a dab of cement, the two ends are automatically clamped together giving clean permanent joins. Reduces the time taken to edit and repair films to a minimum.....**52/6**



DALLMEYER "POPULAR" TITLER

An excellent titler at a low price. Makes a splendid Christmas gift.
Running and trick titles can be made with this outfit. The 200 letters supplied with the outfit are made of specially prepared white felt. Price.....**£3 3 0**



"BLENDUX"

Thousands of cinematographers are getting better results with the "Blendux." The exposure meter with the special built-in lens. Marvellous value. An ideal present for a ciné friend. Complete in ever-ready case, leather **67/6**

CRAIG JUNIOR SPLICER

The new Craig Junior Splicer is easily operated. Offered to the amateur at a low price. Sturdily and accurately constructed, it is designed to make a perfect straight splice. Complete on wood base.

21/-

CRAIG SPLICER FOR SOUND

Specially constructed, meets the demand of the up-to-date home-talkie enthusiast. **£3 3 0**



CRAIG SPLICER AND REWIND

Beautifully finished in chromium. Geared 4 to 1, and rotates in same direction as film is wound. With free-wheel device. Mounted on 32×6 in. oak board with Craig Senior Splicer.....**£5 5 0**
Craig de luxe Rewind only.....**52/6**
Craig Junior Rewind.....**25/-**
Craig de luxe Rewind for 1,600-ft. reels....**£3 3 0**

CALL AND SEE THESE SPECIALITIES AT YOUR DEALERS OR

J. H. DALLMEYER LTD., 31, Mortimer St., LONDON, W.1

Phone: Museum 6022-3-4. **Works: Willesden, N.W.10**

XMAS FARE at The SERVICE COMPANY

CINES



SPECIAL XMAS BARGAIN !

Popular 9.5-mm. Projector. For all voltages 100 to 250. Double-claw action, chromium-plated fittings, powerful optical system. Gives a brilliant picture, hand turn projection and rewind. Flex and connection fitting for 30-ft. and 60-ft. 9.5-mm. films.

PRICE **32/6**

SuperAttachment extra.....17/6
Silver Screen on rollers 7/6 extra.



THE DEKKO

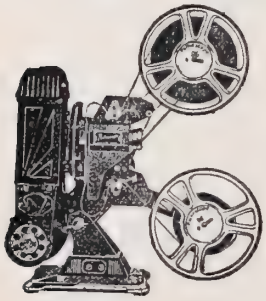
For 9.5-mm. films. For all voltages 110 to 250 A.C. or D.C. Motor drive, super attachment, complete

£6 : 0 : 0

Or 12 equal payments of 10/6 per month.

Motor for your present Dekko **£2:5:6**

THE "200-B" By Pathéscope. 9.5-mm.

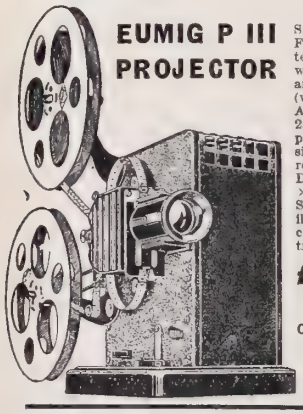


The outfit for use on every occasion, especially when large and brilliant pictures are required. Powerful projection lamp and motor driven. For use with 300-ft. reels of film Ideal for hall, home or class-room

£15 : 0 : 0

Variable resistance, extra .. £1 15 0

Or 12 equal payments of £1 9 3 per month.



EUMIG P III PROJECTOR

Silent and flickerless. F/1.6 Meyer lens (interchangeable), 250-watt lamp. Compact and self-contained (works on any voltage A.C. or D.C., 100-250 volts, and incorporates a motor resistance. No extra resistance to buy !) Dimensions : 8½ × 7½ × 5 in. Quick-loading. Still device with full illumination. Fan cooling—external centring of lamp.

£17 : 17 : 0

Complete

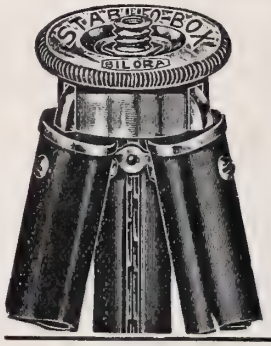
Or 12 equal payments of 31/2 per month.

Three models available, 16-mm., 9.5-mm., 8-mm.

THREE POPULAR CINÉ BOOKS

"Exposing Cine Film," by P. C. Smethurst. Post 3d. ..2s. 0d.
"Trick Effects," by H. A. V. Bulleid. Post 3d.....2s. 0d.
"Cine Titling Simplified," by H. B. Abbott. Post 3d ....2s. 0d.

ACCESSORIES



'STABILO' METAL TRIPOD

Is Rock Steady.

New design D-shaped tubes. 4-section, in stout light metal, 48 in. high..... **8/6**

With ball-and-socket joint.. **12/6**

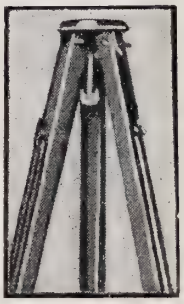
"SERVICE"

WOOD TRIPOD

53 in. high.

Ideal for reflex or cine cameras. Adjustable sliding legs with clamping screws and T-screws. Price, each **4/9**

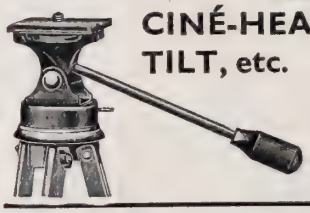
Postage 6d. extra.



"SERVICE" PROFESSIONAL

TRIPOD and TOP

For half- or whole-plate cameras. Three-fold, 58 in. high, 18 in. closed. Price..... **18/6**



CINÉ-HEAD PAN, TILT, etc. 14/9 extra

Suitable for any above tripods.

Nine inch handle, plated metal, and grip.

SYNCHROFLASH OUTFITS



For snapshots with flash-bulbs or powder. Simple to operate. No exposure guessing.

Model I, for Compur shutter 17s. 6d.
Model 2, for Everset and roller-blind shutters ....17s. 6d.
Model 3, Synchroflash attachment and adapter, to use with existing flash-bulb outfit, Compur shutter only 10s. 6d.
No. 5, complete outfit, with torch and heavy stand reflector and 4 flash-bulbs 27s. 6d.
Also Synchroflash attachment for Leica and Rolleicord 12s. 6d.

Write for Synchroflash booklet. Post free.

GNOME Masking Frame



Entirely constructed of metal. Base in white finish and marked in inches. Suitable for vertical or horizontal enlargers and fitted with metal adjustable mask giving a perfectly clean white border of varying width.

For all sizes up to 10 × 8 in. Postage 9d. **22/6**

For all sizes up to 12 × 10 in. Postage 1/-. **27/6**

Phone : Holborn 0664 (3 lines). Established 1889

The Service Company Ltd

289, HIGH HOLBORN, LONDON, W.C.1

CAMERAS

THE POPULAR BRILLIANT



With the large reflex finder, for 12 exposures 2¼ × 2¼. Taking the standard 8-exposure 2¼ × 3¼ roll film.

PRICES :

With f/7.7 Voigtar lens £3 5 0
Or 6 equal monthly payments of 8s. 4d.

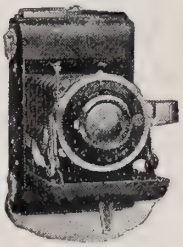
With Voigtar f/6.3..... £3 15 0
Or 9 equal monthly payments of 9s. 0d.

With Skopar f/4.5, Compur shutter £5 15 0
Or 12 equal monthly payments of 10s. 0d.

Extra for Compur Rapid £1 0 0

Ever-ready Case for f/7.7 model 7s. 6d. extra.

Ever-ready Case for f/6.3 and f/4.5 models.....10s. 0d. extra.



"SERVICE" GEM

Two New Improved Models in Unbreakable Bakelite, Fine-grain Finish.

Takes 16 pictures on standard 2¼ × 3¼ roll film, direct optical view-finder, leather bellows, focussing adjustment Fitted f/2.9 Radionar lens, Rapid Compur shutter, delayed action, 1 to 1/400th sec. T. and B. **£7:19:6**
Ditto, with Prontor II shutter **£4:19:6**

Deferred Terms any Model.

Velvet-lined Leather Case..7s. 6d.
Ever-ready Case.....12s. 6d.



"Service" WAFER

FOLDING PLATE 3½ × 2½

With f/3.8 Meyer Trioplan, delayed Compur shutter, 1 to 1/250th sec., T. and B., rise and cross front, double extension, brilliant and direct-vision view-finders, hooded focussing screen, 3 slides.
Cash.... **£6:12:6**

Or 12 payments of 11/8 per month.

F.P.A.....8s. 6d.
Roll-film Adapter 17s. 6d.
Slides .....2s. 3d.
Leather Case, best quality.....12s. 6d.

"SERVICE" REFLECTOR

For Home Portraiture



For screw-fitting Lamps 12s. 6d.
Special Neron 200-watt Lamp.....7s. 6d.
300-watt.....2s. 6d.
500-watt Lamp, extra £1 0 0

State voltage.

Adapter for converting screw to bayonet fitting, 2s. 6d. extra.

ENTEE Range Finder



Here is precision compressed into a very small and neat size, 2½ × ¾ × ¾ in. The mechanism works on the double image principle. You sight your object and then turn the milled wheel until the image becomes sharp and free from overlap. Price.... **25/-**
Leather Case, 2/6

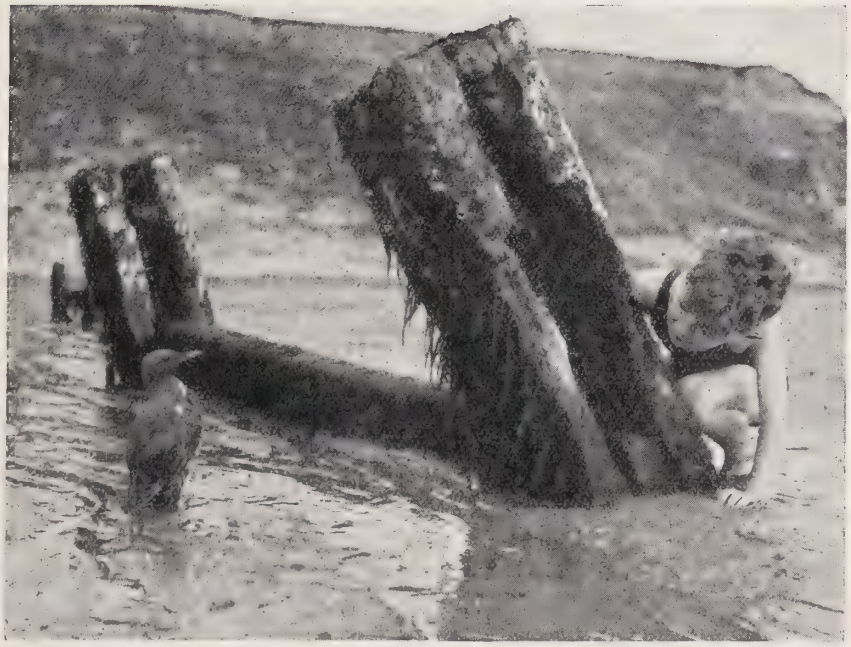
THREE PHOTOGRAPHIC BOOKS

Wellcome Diary and Exposure Calculator. Post 2d.....1s. 6d.
"Miniature Camera Guide," by W. Alexander. Post 2d. .....2s. 6d.
"Enlarging and Enlargers of To-day," by W. Alexander. Post 3d. 3s 6d.

Yet another FIRST PRIZE for the



ROLLEIFLEX



By courtesy of the Isle of Man Publicity Board.

Rolleiflex

The charming and unusual picture above, taken with a Rolleiflex, won the first prize of £50 offered by the Isle of Man Publicity Board in their 1936 Open Photographic Competition. The winner is Mr. W. K. Chadburn, 16, The Crescent, Handsworth, Birmingham.

Rolleiflex thus consolidates its position as **THE** prize-winning camera. In 1935 it won for Mr. Jenkins the *Daily Herald* first prize of £2,500. In 1936 it won for Mr. Done the *Daily Herald* first prize of £3,000.

The Rolleicord, too, is a notable prize-winner. The first prize of £100 was recently awarded by the *Weekly Illustrated* to Mr. Kershaw for his picture taken with a Rolleicord. Numerous other prizes have been won by Rolleiflex and Rolleicord users—all in competitions open to any amateur with any camera. The moral is obvious—**get a Rollei Camera given to you this Christmas.**

Give a ROLLEI CAMERA



ROLLEICORD

ROLLEIFLEX

is a prize-winning camera because it shows the operator his picturef ull size and right way up, exactly as he will get it. Focussing magnifier gives a critically sharp image instantly. Rapid Compur shutter speeded to 1/500th sec., T. and B., Zeiss Tessar f/3.5 lens completes an instrument of remarkable versatility and precision.....**£25 0 0**

ROLLEICORD

(recently reduced in price) is in its general construction like the Rolleiflex. It shows the picture in the ground-glass screen just the same and is as easily manipulated. The Compur shutter is speeded to 1/300th sec., T. and B. With Zeiss Triotar f/3.5 **£16 10 0**
Or with Zeiss Triotar f/4.5.....**£14 10 0**

Rolleiflex and Rolleicord both take 12 pictures on 3¼×2¼ roll film for 1/-. **The square picture it gives is such an obvious advantage** in that it permits the picture to be trimmed to **any** shape in order to get the best artistic and pictorial result.

OBTAINABLE FROM ALL GOOD PHOTO DEALERS

Or write for New Prospectus just published and name of nearest stockist to the Sole Importers :

R. F. HUNTER LTD.

"Celfix House," 51, Gray's Inn Road, London, W.C.1

TELEPHONE : **HOLBORN 7311/2.**

PRESTONA

● ● ● ● ● ● ● ● ● ● ● ● ● *a rapid*

chloro-bromide paper that gives beautiful brown-black and warm-black tones

Prestona has extra speed, which makes it equally suitable for enlargements and contact prints. Its exposure latitude enables the user to produce consistent results with negatives varying considerably in gradation and contrast. Available in grades to suit every need.

Descriptive booklet free on request.

GEVAERT

GEVAERT LTD. : WALMER ROAD : LONDON, W.10

ANNOUNCING—MATÉLUX Minor

FEATHERWEIGHT OUTFIT OF *Amazing* EFFICIENCY

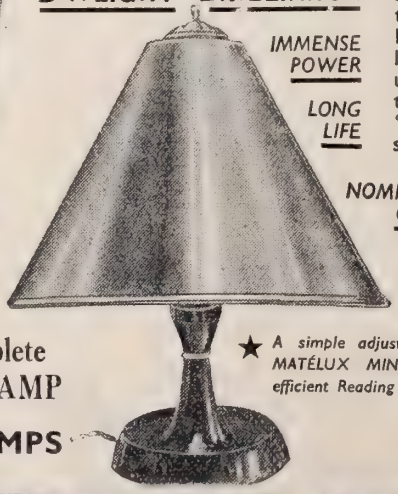
ACHIEVES 100 PER CENT SUCCESS



TRADE ENQUIRIES INVITED

FASCINATING INDOOR PHOTOGRAPHY—NOW OPEN TO ALL

DAYLIGHT BRILLIANCE



IMMENSE POWER

LONG LIFE

NOMINAL COST

TO-DAY, any keen amateur can, with the aid of a "Matélux" Minor Outfit, and at nominal cost, take an unlimited number of delightful indoor "snaps" offering charming and varied possibilities.

"Matélux" Minor and Reflector gives a brilliant light of great actinic power. Each lamp has a life of two to three hours, and burning only for a second or two per exposure, provides thousands of perfect photographs at astonishingly low cost.

Here is just **one** example of the practical possibilities of "Matélux" Minor; using an F/4.5 lens, light 6 ft. away, with an ultra-rapid panchromatic plate, 1/12th of a second suffices for the photograph to be taken.

"Matélux" Minor is both convenient and useful apart from its specialised sphere—**since it can be converted in a moment to the ideal desk or reading lamp.**

PRICE

10/6 Complete with LAMP

ADDITIONAL LAMPS 2/- each.

★ *A simple adjustment converts MATÉLUX MINOR into an efficient Reading Lamp.*

POST THIS COUPON NOW!

To MODERN TRADERS, LTD.
26, Brook Mews North,
Craven Road, London, W.2

Please send me full particulars of "Matélux" Minor Outfit, together with Free Exposure Table and Treatise on Lighting.

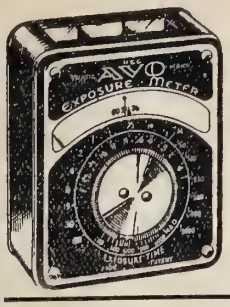
Name .....

Address .....

.....

Amateur Photographer, 9/12/36.

XMAS PRESENTS!

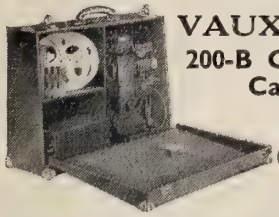


The "AVO"

Photo-Electric Exposure Meter, equally suitable for "Still" and Ciné Cameras.

YOURS FOR 5/8 down and 11 similar monthly payments, or 63/- cash.

Ever-ready case 5/- extra.

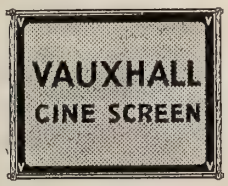


VAUXHALL 200-B Carrying Cases

17/6 Only (Usually 30/-)

Carriage 1/3 extra.

Stout rexine-covered carrying-cases to hold Pathéscope 200-B projector, resistance, films and accessories, fitted with two locks and keys and strong carrying-handle.



GLASS SCREENS

finest glass-beaded surface. **SIZE 30×40 32/6**

On wooden rollers complete with stretchers. Packed in cardboard box.

SILVER SCREENS

Vauxhall "Popular," 40×30 in. silver screen on wooden rollers, **11/9** only.

Vauxhall "de luxe," 40×30 in., with rollers and stretchers, **15/6.**

Vauxhall "Super," 52×40 in., with rollers and stretchers, complete in cardboard boxes, **21/-.** Carriage on all Screens 1/6 extra.

Only obtainable from The Camera Co.



VAUXHALL SUPER REELS

Finest quality aluminium, to hold 400 feet, footage indicator

WHY PAY MORE?

Prices:

9.5-mm.

Three for 5/9
Six for 11/-

16-mm.

Three for 6/9
Six for 12/6

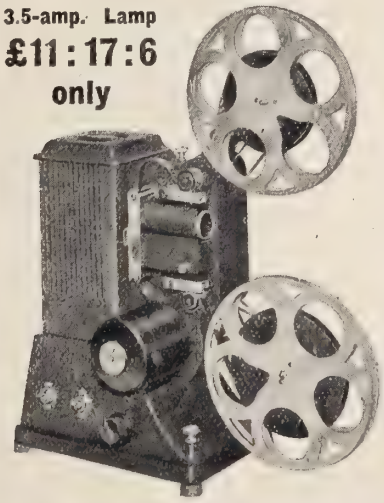
HUMIDOR CANS, fitted with absorbing pad for damping, best quality. Three for **3/6,** or six for **6/6.** (Suitable for 9.5 or 16 mm.)

NEW! NEW! NEW!

9.5-mm. SPECTO

3.5-amp. Lamp

£11:17:6 only



IMMEDIATE DELIVERY GUARANTEED.

The new 9.5-mm. Specto Projector is definitely the greatest value of the year.

Specification includes:

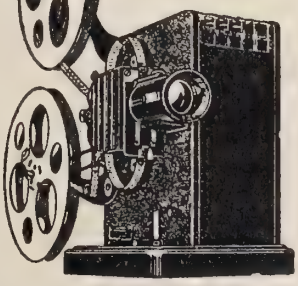
F/1.7 Super Projection lens, 3.5-amp. lamp, which combined with special optical system gives greater illumination than ANY Ciné Projector costing up to £25. Absolutely flickerless shutter, double-claw mechanism, very rapid motor film rewind, solid construction of cast aluminium alloy, powerful fan for cooling.

YOURS FOR £1 0s. 10d. down and 11 similar monthly payments.

"The best 'SPEC' of the year."

Send for leaflet giving full details.

The EUMIG JUNIOR PROJECTOR



250 Watts

£17:17 ONLY.

Immediate Delivery.

YOURS FOR 31/3 down and 11 similar monthly payments.

Available for 8 mm., 9½ mm. or 16 mm.

This new **EUMIG** Projector is without doubt the **Best Value** in High Grade Ciné Projectors, and incorporates many refinements which were previously only to be found in much more expensive machines. Still picture device. **F/1.6** Meyer Kinon lens. Very compact. Amazing Brilliance. No resistance required.

Send for leaflet giving full details.

The Best Value



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR 8/9 down and 11 similar monthly payments.

Or with Compur "S"..... £6 15 0

Compur Rapid..... £7 19 6

PROJECTOR BARGAINS!

Pathescope Home Movie, perfect order, and complete with flex, etc. List £6 15s. **£3 9 6**

Pathe Kid, resistance for all voltages..**39s. 6d.**

Ensign 180, resistance for all voltages, case. Cost £26 10s.....**£10 19 6**

Pathe Imp, resistance for all voltages. List £4 12s. 6d.....**67s. 6d.**

Pathe Ace, with resistance.....**27s. 6d.**

Coronet. List 45s.....**25s. 0d.**

Pathe 200-B. List £15.....**£11 17 6**

Pathe 200-B, 50 volts. List £16..**£10 18 6**

Kodascope C. List £18 18s.....**£7 15 0**

Kodatoy 16-mm. List £3 3s.....**25s. 0d.**

Dekko, motor driven. List £5 5s...**£3 15 0**

Pathe Home Movie, electric motor drive, super attachment, etc. Cost £13....**£7 18 6**

Victor 16-mm., forward and reverse drive, etc., case. Cost £60.....**£15 18 6**

Bolex G3, for 8, 9.5 and 16 mm. films. List £60.....**£39 10 0**

Pathe 200-B, specially converted for 9.5 and 16 mm. films. Cost £22.....**£16 10 0**

Pathe Lux, motor drive, etc., specially converted for 12 volts.....**£13 15 0**

Pathe Imp, motor and super attachment. List £7.....**£4 19 6**

Kodascope C, motor drive etc. List £18 18s. **£6 17 6**

Ampro 500-watt, case. As new. List £39 10s. **£29 10 0**

ACCESSORIES

Dallmeyer 20-mm. Superlite Projection Lens for Pathe 200-B, gives a picture nearly double the size. List £4 4s.....**£2 12 6**

Lodex Lamphouse, for Pathe Home Movie, with lamp. List £2 10s. .....**29s. 6d.**

Type C Motor for Home Movie, all fittings. List £3.....**45s. 0d.**

Super Attachment for Home Movie, all fittings. List £2 2s.....**32s. 6d.**

Large selection of 16-mm. and 9.5-mm. Library Films at knock-out prices. SEND FOR LIST.

THE CAMERA COMPANY

320, Vauxhall Bridge Road, Victoria, S.W.1. and **52, Cheapside, E.C.2.**

TELEPHONE: VICTORIA 5482 AND 5483 TELEPHONE: CITY 5482

The World's Finest Precision Instrument



"EXAKTA" F1·9

MEYER PRIMOPLAN **£39/10**

Any Light—Day or Night.

A POSITIVE "REFLEX"

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action 1/1,000th to 6 secs.

Other models of 'MULTI-SPEED' MODEL B

ZEISS TESSAR f/2.8 ..... **£27 10 0**
ZEISS TESSAR f/3.5 ..... **£23 10 0**
EXAKTAR Anas. f/3.5 ..... **£19 10 0**

Just Published.
The Exakta Handbook, beautifully illustrated. Price 3/6 each.

FILTERS

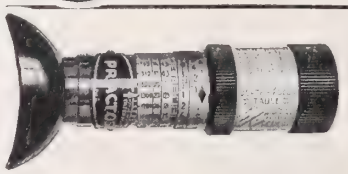
YELLOW
For 3.5, 2.8, 1.9 **12/6, 15/-, 25/-**

GREEN OR RED
For 3.5, 2.8, 1.9 **15/-, 17/6, 30/-**

LENS HOODS
Each, **7/6**



Illustrated Brochure of Cameras and Accessories post free.

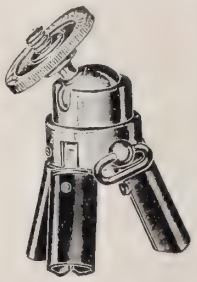


PRACTOS METER

Best and most accurate speeds in H. & D. and Scheiner.

Junior, **15s.** Model I, **£1 2 6**
Model II, **£1 7 6**

STABILO TRIPODS



4 section, D-shape tubes **8s. 6d**
4 section, ditto, ball-and-socket head.. **12s. 6d.**
7 section Pocket, leather case..... **£1 7 6**
10 section ditto, ditto **£1 12 6**
5 section ditto, extra tall, ditto **£1 17 6**

GARNER & JONES, LTD., Polebrook House, Golden Square, London, W.1
Phone: GERRARD 2300

BELL'S "BARGAIN SPECIALISTS" XMAS SELECTIONS

CINE

"Cine-Nizo." Rolls Royce of Amateur Movies.
Nizo F, 30-ft. chargers, variable speeds, trick and titles crank, f/1.5 1-in. Dallmeyer Speed, interchangeable, micrometer mount, leather case. New condition £12 10 0
Nizo F, as above, but with f/1.5 1-in. Meyer Kino-Plasmat in quick detachable bayonet mount. New £12 15 0
Nizo F, as above, in de luxe hide case, with 6 double case pan. chargers..... £15 0 0
Nizo M, 50-ft. spools, 9.5-mm., speeds 8 to 24, hand crank for normal and single pictures, 1-in. f/1.5 Meyer Kino-Plasmat in micrometer mount, de luxe hide case. New.... £24 10 0
Nizo K, 100-ft. 9.5-mm., as above, but speeds to 64, 1-in. f/2.9 Steinheil Cassar. New £22 10 0
Nizo K3, as above, but with turret head for three lenses, fitted with 20-mm. f/1.5 Dallmeyer Speed. As new £24 0 0
Nizo K3, as above, but fitted with prismatic adjustable magnifying direct focus-on-film device, 1-in. f/2.8 Cassar. Cost £90. Demonstration model £30 0 0
Nizo Projector, definitely world's best 9.5-mm. projector, 2 electric motors (separate for fan cooling), 250-watt, self-contained resistances, 2 and 3 bladed shutters, 400-ft. reels. Cost £60. New demonstration model.... £27 10 0
Argus Latest 16-mm. Turret Head Camera, improved model, power reverse, every movement, f/1.9 Ross. As new..... £27 0 0
Zeiss Kinamo16-mm., cassette loading, sprocket feed and take-up, f/1.5 Meyer Plasmat. New condition..... £8 15 0
Dekko 9.5-mm. Motor Camera, recent model. f/1.9 Ross £8 5 0
Arrow Super 16-mm. Projector, massively built with 500-watt in deep finned Venturi lamphouse, all desirable features, in de luxe carrying case. Imposing £60 machine. New demonstration model £25 0 0
1,000-watt Transformer, for above.. £4 12 6
Ensign Autokinecam, 16-mm. Model 6, f/1.5 Meyer Plasmat. List price £34 15s. Excellent condition £17 15 0
Pathe Latest Variable Speed Motocamera, interchangeable f/1.5 Meyer Kinoplasmat, in focussing mount, engraved with depth of focus. Equal to new. List £29 ..... £15 10 0

CAMERAS

Roth de Luxe Press 9 × 12 cm., silent quick wind, quick tension shutter, f 4.5 Zeiss Tessar, top scaled yards, large numerals, 3 finest double slides. Listed £45. New, unused.... £24 0 0
Zeiss Ikon Miroflex 9 × 12 cm. Combined Press and Reflex, f/4.5 Zeiss Tessar, quick-wind shutter ½ to 1/3,000th, B., T., 4 single slides, F.P. adapter, leather case. In new condition.. £17 17 6
Goerz Anschutz 9 × 12 cm. Press, late model, f/4.5 Dogmar, 6 double slides, leather case. First-class condition £12 10 0
T.-P. All-Weather Press 9 × 12 cm., f/4.5 Ross Xpres, 6 best double slides, extra stout leather case. Almost new £12 10 0
Fine German Coupled Range-finder 3½ × 2½ **Roll Film,** 8 or 16 on, long base range-finder, auto masking view-finders, f 4.5 Schneider, delayed Compur. Spotless condition..... £8 18 6
Weltur New Type Range-finder, combined in field of view-finder, 16 on 3¼ × 2¼ roll film, self-erecting, radial focussing, f/2.9 Schneider in delayed Compur. Unsoiled condition £12 19 6
Foth-Flex Twin-lens 6 × 6 cm. **Reflex,** 12 on 3¼ × 2¼ film, f 2.5, delayed action, 2 to 1/500th sec., direct-vision extra finder, best leather case. All in spotless order £11 15 0
Perfecta 6 × 6 cm. **Twin-lens Folding Reflex,** very compact, f,3.5 Meyer anastigmat, special Compur. Shop-soiled only..... £9 10 0
Etui Latest Pattern 9 × 12 cm., or ¼-pl. double extension, f/4.5 Zeiss Tessar, delayed Compur, 12 slides in wallet, F.P.A. Condition equal to new £11 10 0
Mentor Revolving Back Folding Reflex, f 4.5 Zeiss Tessar, 3 double slides, F.P. adapter. Cost £65. Practically new. Fine studio outfit £32 10 0
Ihagee 3½ × 2½ **Folding Reflex,** f/4 Meyer Double Plasmat, 3 slides, cable release. As new. Cost £39 ..... £18 10 0
Mentor Horizontal Folding Reflex 3½ × 2½, f 4.5 Zeiss Tessar, 3 double slides, F.P. adapter, best hide case. Excellent condition..... £10 10 0
Best German 16-on-3½ 2½ Roll Film, self-erecting, optical view-finder, f 4.5 anastigmat, delayed Compur. As new £5 0 0
Stereoscopic Folding Camera 9 × 12 cm. **Plates,** radial focussing, pair f/5 lenses, speeded stereo shutter, focussing screen, 3 single slides, F.P.A., release, viewer for prints. Outfit.... £3 10 0

MINIATURE

New Make German 36 on Leica spool Camera, self-erecting, automatic coupled counter, f/3.5 Xenar, Compur to 1/300th sec., optical D.V. view-finder. Splendid workmanship.. £7 10 0
Foth-Derby 4 × 3 cm. **Focal-plane,** f/2.5 anastigmat, delayed shutter to 1/500th, optical finder, pan. covers, zip case..... £5 15 0
Plaubel Makinette de Luxe 4 × 3 cm., 16 on V.P., f 2.7 Anticomar, filter, special Compur, leather case. Excellent condition.... £8 17 6
Nagel Rolloroy 4 × 3 cm., 16 on V.P., f/2 Xenon. Compur to 1/300th sec., spiral focussing, optical D.V. view-finder. Very good condition £8 19 6
Leica III. Black, Meyer f/1.9, 5-cm. Primoplan, ever-ready case. In first-class unsoiled condition £29 10 0
New German 4 × 3 cm., 16 on V.P., coupled range-finder miniature, f/2.5 anastigmat. Marvellous value. New..... £11 0 0
Beira 36 on Leica spool, self-erecting, automatic numbering, optical D.V. finder, f/4.5 Meyer anastigmat, speeded shutter. As new, clearance £3 5 0
50 to clear, Coronet Midgets, with film. Each **3s. 11d.**
Miniature Vertical Electric Enlarger, 4 × 4 cm. 4 × 3 cm., Leica, etc., 100-watt Argenta, condenser, f/3.5 anastigmat, iris. New..... £6 10 0
Leitz Focomat I Automatic Enlarger, 10 × 8 masking board, clamps. Condition exactly like new £15 0 0
Uniflex 4½ × 6 cm. **Miniature Reflex,** f/3.5 Meyer anastigmat, speeded shutter, 3 slides, F.P. adapter. Cost £14 10s. New.. £8 15 0
New German 36-on-cine Miniature, chrome, automatic counter, f/2 Xenon, Rapid Compur, spiral focussing £14 0 0
Zeiss 6 × Prismatic Binoculars. Good working order £3 19 6
Leica I, f/3.5 Elmar, zip case. Very good condition £6 15 0
Prismatic Binoculars, best Continental compact pocketable glasses, 8 24, wide-aperture oculars, exceptional illumination, bending bar, centre wheel focus, hide case. New..... £5 15 0

Newman & Guardia Universal B ¼-pl., double ext., rise and cross, f 6.3 Zeiss double Protar, ¼ to 1/100th, focussing screen, 12-plate changing box, case, release. Splendid condition £3 19 6

ACCESSORIES

CINE.
Thalhammer de luxe Tripod, safety chains, hide-bound waterproof zip case. Cost £13 10s. Practically unused £9 17 6
Light Cine Tripod, folding tubular, pan. and tilt, extending top..... £2 2 0
Wondersign Magnetic Titler, large size, black letters on white ground, in case. Shop-soiled only £2 10 0
Blendux Photo-electric Cine Meter, ever-ready case £1 19 6
Jupiter Arc Lamp, resistance for all voltages, stand £1 17 6
Silver Screen 40 × 30, rollers, stretchers, collapsible stand, packed in box. New.... £1 7 6
Coronet Titler, twin lamp, adaptable to any make. New..... 15s. 0d.
Pan. and Tilt Cine Tripod Head, for light camera. New ..... 12s. 6d.
Amplifier, suitable for talkies, commentaries, etc., 10-watt, spare new output valve. Overhauled. Cost £40 ..... £5 10 0

PHOTOGRAPHIC.
New Type Avo Photo-electric Meter. As new, in carton £2 0 0
Tripod, flat pocket type, very compact. New **17s. 6d.**
Range-finder, with combined depth-of-focus indicator, meters. In best leather case. New **18s. 6d.**
Zeiss Tessar, 6-in. focus, in spiral focussing mount, suit Press camera, etc. In new condition £5 15 0
Leitz Range-finder to 3 ft. Fair condition. Accurate ..... 15s. 0d.
400-watt Projector Lamp, holder and Mangin mirror, suit enlarger or spot-lamp .... 10s. 0d.
Six Genuine Leica Chargers, in cases. Unused £1 2 6
Best Black Hide Cases, for 9 × 12 cm. or similar Press cameras, and 6 to 12 slides, sling straps. As new ..... 30s. 0d.
Set Close-up Lenses, filter, holder, etc., for Press, etc., camera. In case, complete.. 12s. 6d.

ALL GOODS ON APPRO. AGAINST CASH, C.O.D. OR "A.P. & C" DEPOSIT SYSTEM.

BELL'S 43-45, NEWINGTON BUTTS, S.E.11, (ELEPHANT AND CASTLE)
RODNEY 3773, OPPOSITE SPURGEON'S TABERNACLE.

THE NAME Gamages GUARANTEES THE VALUE

GAMAGES for CHRISTMAS GIFTS

★ A COMPREHENSIVE SELECTION

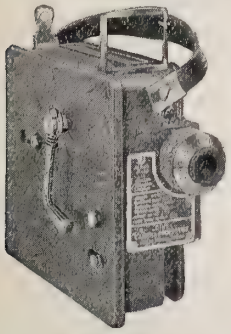
★ EASIEST OF EASY TERMS

★ HIGHEST ALLOWANCE for old apparatus in exchange for new.

"CAMPRO" COMBINED CINÉ CAMERA and PROJECTOR

for standard 9.5-mm. film.

Fitted with f/3.5 lens, double-claw movement, fine quality Garrard clockwork motor. Projects up to 60 ft. of Pathé film. Illumination is provided by a 6-volt battery, or with the help of a transformer direct A.C. mains.



£3:17:6

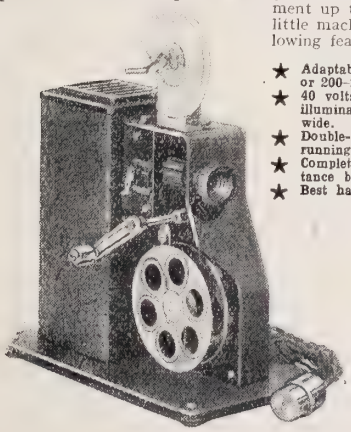
DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **7/-**

Six-volt battery..2/6
Transformer.....9/6

GREAT PURCHASE OF AN IMPORTANT STOCK OF 9.5-mm. CINÉ PROJECTORS AT A BIG DISCOUNT

Although offered at such a remarkably low price this is definitely not a toy, but a first-class 9.5-mm. Home Cine Projector.

A model that has never previously been offered at anything like this price. Made to take up to 60 ft. of 9.5-mm. film (or, with super attachment up to 300 ft.) this amazing little machine incorporates the following features:



- ★ Adaptable for either 100-125 volts or 200-250 volts A.C. or D.C.
- ★ 40 volts 15-watt lamp gives a well illuminated picture up to 30 inches wide.
- ★ Double-claw, particularly smooth-running movement.
- ★ Completely self-contained and resistance built in lamphouse.
- ★ Best hard brass precision-cut gears.

32/6

Silver Screen, on wood rollers .....7s. 6d.
Super attachment with super reel.....17s. 6d.
Pathescope Films, 30-ft. 3s. 6d., 60-ft. 6s. 0d.

Complete Outfit, consisting of Projector, super attachment and screen. **£2:17:6**

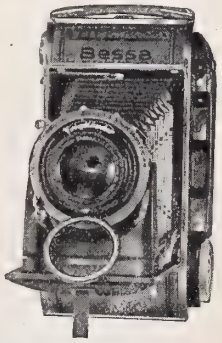
DELIVERED ON FIRST OF 9 MONTHLY PAYMENTS OF **7/-**

VOIGTLANDER Range-finder BESSA

The low-price coupled focussing camera, 8 or 16 exposures on 2¼×3¼, f/3.5 Helomar anastigmat. Rapid Compur shutter, optical view-finder, trigger release, yellow filter hinged for use as required.

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **29/-**

CASH PRICE **£16:10:0**



NOTE OUR TERMS FOR ZEISS IKON CAMERAS



ZEISS IKON NETTAR

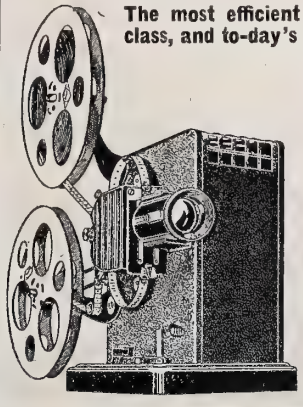
Fitted with f/4.5 Nettar anastigmat, 3-speed Telma shutter. A superb camera at the right price **£5:10:0**

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **9/9**

Ditto, but with Compur shutter..... **£7:5:0**
OR 12 MONTHLY PAYMENTS OF **12/9**

The NEW 'EUMIG' PROJECTOR

Available for 8, 9.5 or 16 mm. films



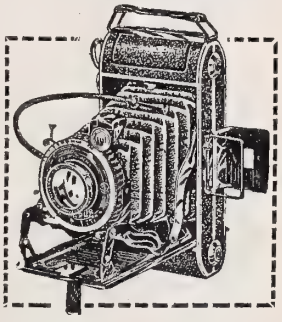
The most efficient portable projector in its price class, and to-day's best value. Note these features:

- ★ 250-watt lamp.
- ★ F/1.6 Meyer projection lens.
- ★ Still pictures of full light intensity.
- ★ Completely self-contained.
- ★ Detachable gate.
- ★ The famous "Eumig" Patent easy-thread sprocket feed.

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **31/3**

CASH PRICE **17** GNS.

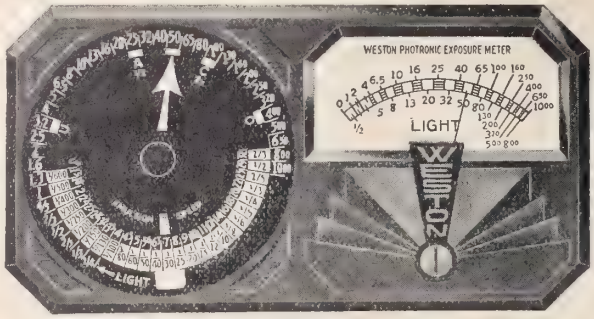
The WIRGIN SPECIAL ROLL-FILM CAMERA



Takes 8 or 16 pictures on standard 2¼×3¼ spool. Fitted D.A. Compur shutter, f/3.9 Rodenstock lens, self-erecting front, hinged back, pressure plate. Optical D.V. and brilliant finders. A camera that embodies every refinement and is perfectly finished. **6** GNS.

DELIVERED ON FIRST OF 12 MONTHLY PAYMENTS OF **11/3**

GAMAGES, HOLBORN, LONDON, E.C.1. *Telephone: HOLborn 8484.* *City Branch: 107, Cheapside, E.C.2*



Still and Ciné Exposures

simpler and quicker with

the **WESTON Exposure Meter**

WESTON UNIVERSAL EXPOSURE METER

List Price
£5 : 19 : 0

Leather Case
10/-

The WESTON Universal Exposure Meter has been specially designed for simpler and quicker still and ciné exposure calculations.

A comprehensive instruction book is issued with the WESTON Exposure Meter showing how it may be used with all exposure methods, including the well-known "brightest object" or "high-light" method.

The WESTON Exposure Meter is available in attractive Christmas packings for gift purposes.

WESTON ELECTRICAL INSTRUMENT CO., LTD.

Kingston By-Pass, Surbiton, Surrey. :: *Telephone: Elmbridge 6400.*

Advertisement of the Weston Electrical Instrument Co., Ltd., *Kingston By-Pass, Surbiton, Surrey.* (*Phone: Elmbridge* 6400.)



"Snap" this opportunity!

A free copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new, up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-

NAME .....

ADDRESS .....

..... A.P.

GET A 'MINICAMERA' FOR CHRISTMAS ON WALLACE HEATON'S NEW EASY PAYMENTS

EVERY SECOND-HAND BARGAIN ON THIS PAGE HAS UNDERGONE SEVERE TESTS TO MAKE SURE THAT IT IS ABSOLUTELY PERFECT OPTICALLY AND MECHANICALLY.

LEICAS:

1—Leica Model I, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £15.....£9 9 0
2—Leica Model IIIa, chromium, Summar f/2 lens, focal-plane shutter, 1 to 1/1,000th sec. Cost £43.....£37 10 0
3—Leica Model II, black, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s. £19 19 0
4—Leica Model III, chromium, Elmar f/3.5 lens, focal-plane shutter, 1 to 1/500th sec. Cost £31 16s. £24 10 0

ZEISS IKON MODELS:

5—Zeiss Contaflex 35-mm. Twin-lens Reflex, Sonnar f/2 lens, D.A. focal-plane shutter, ½ to 1/1,000th sec., built-in exposure meter. Cost £74.....£57 10 0
6—Contax Model I 35-mm. Miniature Camera, Sonnar f/2 lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £41.....£32 10 0
7—Zeiss Super Nettel 35-mm. Miniature Camera, Tessar f/2.8 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £24 15s.....£15 15 0
8—4½×6 cm. Zeiss Ikonta, f/6.3 Novar lens, D.A. Telma shutter. As new. Cost £5 5s.....£3 19 6
9—6×6 cm. Super Ikonta R.F., Zeiss Tessar f/2.8 lens, D.A. Compur Rapid shutter, 1 to 1/400th sec. Cost £29 16s. 6d.....£23 15 0
10—Baby Ikonta, f/4.5 Novar lens, Derval shutter. Cost £4 5s.....£2 19 6
11—Contax II, 35-mm., Sonnar f/1.5 lens, D.A. focal-plane shutter, ½ to 1/1,250th sec., coupled range-finder. As new. Cost £65 15s.....£59 10 0

TWO YEARS TO PAY

YOU CAN BUY ANY OF THESE BARGAINS ON 15 OR 24 MONTHLY PAYMENTS

ROLLEI CAMERAS:

12—4×4 cm. Rolleiflex Twin-lens Reflex, Zeiss Tessar lens f/3.5, Compur shutter, 1 to 1/300th sec. Cost £22 10s.....£14 14 0
13—6×6 cm. Automatic Rolleiflex Twin-lens Reflex, Zeiss Tessar f/3.8 lens. Cost £22 10s.....£16 16 0
14—6×6 cm. Rolleicord I Twin-lens Reflex, Zeiss Tessar f/3.8 lens, Compur shutter, 1 to 1/500th sec. Cost £14.....£11 11 0
15—6×6 cm. Rolleiflex Twin-lens Reflex, Zeiss Tessar f/4.5 lens, Compur shutter, 1 to 1/300th sec. Cost £18 10s.....£10 10 0

MISCELLANEOUS:

16—Ensign Multex 35-mm. Miniature Camera, f/3.5 Ensar anastigmat lens, focal-plane shutter, 1 to 1/500th sec., built-in coupled range-finder. Cost £16 16s.....£10 17 6
17—Kodak Retina 35-mm. Miniature Camera, Xenar f/3.5 lens, Compur shutter, 1 to 1/500th sec. Cost £10 10s.....£6 17 6
18—4×3 cm. Pupille Miniature R.F., Tessar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £15 15s. £9 9 0
19—4×3 cm. Vollenda, f/3.5 Xenar lens, Compur shutter, 1 to 1/500th sec. Cost £12 10s.....£7 12 6
20—Korella R.F. Enolde f/4.5 lens, Compur shutter, 1 to 1/250th sec., D.A. Cost £7 10s.....£4 4 0
21—Hektor 7.3-cm. f/1.9 Lens, for Leica, coupled. Cost £29 5s.....£21 10 0
22—Hektor 13.5-cm. f/4.5 Long-focus Lens, for Leica, coupled. Cost £18 12s. £14 14 0
23—Elmar 3.5-cm. f/3.5 W.A. Lens, for Leica, chromium. Cost £9 5s...£6 6 0
24—Zeiss Triotar 8.5-cm. f/4, for Contax. Cost £16 17s. 6d.....£12 12 0

IMPORTANT! EVERY SECOND-HAND INSTRUMENT OVER £10 IS GUARANTEED BY US FOR THREE YEARS.

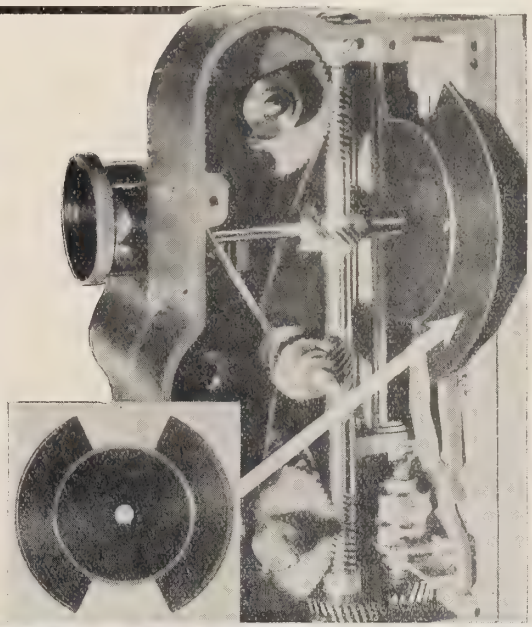
WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS
127, NEW BOND STREET, LONDON, W.1 . . . . . **TELEPHONE: MAYFAIR 7511 (8 lines)**
47, *BERKELEY ST., LONDON, W.1* 43, *KENSINGTON HIGH ST., W.8*

ANNOUNCING

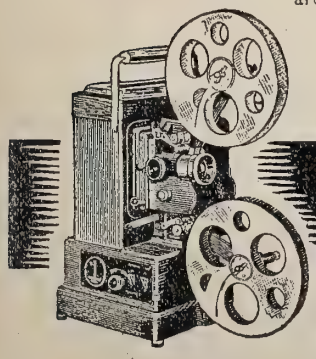
The NEW PAILLARD-BOLEX G.916 with
FOUR-BLADED SHUTTER

IN TIME FOR XMAS!
Flickerless Home Movies!

This projector gives a standard of flickerless, noiseless home movies that will leave you amazed at its big step forward in projection technique. With mechanism equivalent to a four-bladed shutter, it projects at 12 *pictures per second*, yet flicker is reduced to the *point where it becomes negligible.* Motion is not appreciably slowed up, yet you get 25 per cent longer programmes from your films and many other important advantages. Give those Xmas film shows with a Four-blade G.916, and see what real "living pictures" are like without flicker.



Paradoxically, it is because the shutter of the G.916 is **two***-bladed and of special design, passing a very high percentage of light, that it can be geared up to give a* **four***-bladed shutter effect.*



PAILLARD-Bolex

Write for details to Dept. A.P.
CINEX LTD., 70, High Holborn, London, W.C.1

Model G.916, with Four-bladed Shutter, for projecting 9.5 and 16-mm. films, price with Dallmeyer 2-in. lens and 500-watt lamp..... **£47**

Gifts For Christmas



Here are a few suggestions from the large range of Ilford camera aids that make ideal gifts for your photographic friends. Ask your dealer to show you these books and other Ilford accessories.

THE ILFORD MANUAL OF PHOTOGRAPHY

in the new enlarged and fully illustrated edition, covers every branch of camera work in its 25 chapters—each written by an expert under the editorship of Mr. G. E. Brown, F.I.C., Hon. F.R.P.S., 30 years Editor of *The British Journal of Photography* and *British Journal Almanac*.

From all dealers..... **2/-**
or 2/6 post free from Ilford Limited.

THE ILFORD SELO PHOTOGRAPHIC HANDBOOK

is invaluable to the beginner and experienced amateur alike. Profusely illustrated, it covers such subjects as the choice of a camera, the right film or plate to use—exposure, developing, printing, etc.

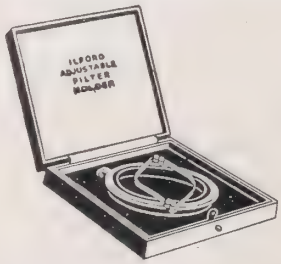
From all dealers **1/-**
or 1/4 post free from Ilford Limited.

ILFORD PHOTO-ELECTRIC EXPOSURE METER

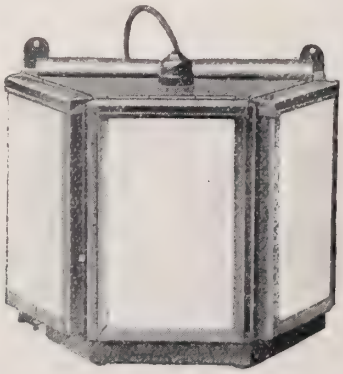


Absolutely accurate exposures improve the work of any camera. The Ilford Photo-Electric Meter shows instantly the correct exposure for any subject under all conditions. For Plates, Cine Films and Dufaycolor materials.
Price, in neat leather case **£3.3.0**

ILFORD COLOUR FILTERS



There is a wide range of Ilford colour filters for landscape and general photography. Prices according to size. Full details of all Ilford Filters in leaflet, "Ilford Colour Filters and Adjustable Holders."



ILFORD DARKROOM LAMPS AND SAFELIGHTS

Safeguard good camera work with good darkroom lighting. Ilford darkroom lamps are made in many types, but have one characteristic in common—each ensures a high degree of illumination with perfect safety. Fully descriptive literature sent free on request.

The sign of  *Quality.*

Made in England by **ILFORD LIMITED, ILFORD, LONDON**



Copyright—Registered as a Newspaper for transmission in the U.K.

TOPICS *of the* WEEK

THE progress of photography in modern times has introduced a new feature into Christmas festivities. In the past the recording of the annual gathering was a matter for serious consideration and much preparation on the part of that member of the family who was an amateur photographer. Nowadays all that is changed; there will be probably many cameras in every house in which there is a Christmas party this year, and we venture to guess that at least one will be a "miniature." The miniature camera has put a new power in the hands of the indoor photographer, and our readers do not need to be told that the recording of many indoor subjects—such as a Christmas party—has become more and more simple by this means.

In this Special Christmas Number of "The A.P." many articles will be found that will suggest further Christmas activities for photography, that has, more than ever before, become an all-the-year-round hobby. This is the season above all others when the family gets together and home life is seen at its best. It is the ideal time to secure those personal records that may mean so much in future years. Apart from that, it is the season for giving and receiving presents, and in these pages suggestions will be found for solving this problem.

Several regular features that have been crowded out of this issue will appear as usual next week, and in the meantime, we take this opportunity to wish all our readers a happy Christmas—and Good Luck.

CAN THE CAMERA LIE?

THE competition with the above provocative title, that was held during the summer and autumn months and closed recently, brought in a very large entry of prints. Most of these were of excellent technical quality, and demonstrated beyond doubt that in expert hands the camera could produce "pictorial inexactitudes" that would be startling if used in evidence.

The rules of the competition made it clear that no double printing, combination or built-up prints or prints produced by the "control" method would be eligible; the photographic untruths must be "straight" prints from untouched negatives, and the rules appear to have been observed in every case.

The entries could be divided roughly into four classes: (1) unusual effects (i.e. lies), obtained by simple photography with a single exposure and no special preparations. (2) Prints in which tricks of perspective had been turned to account with single exposures. (3) Double exposures in which the same figure or figures appear twice in different parts of the picture. (4) Double exposures in which overlapping figures or objects or "ghost" effects have been obtained. Some of the last mentioned appear as illustrations to an article on "Ghosts" in this issue. Many of the others, however, are of extreme interest and examples of calculated ingenuity. We hope to publish a page of them shortly with comments on their method of production.

The winners are: First prize (5 guineas), Edgar Honnor, 3, Preston Avenue, Prescot, Lancs. "A Barefaced Lie."

Second prize (3 guineas).—G. R. Hinks, 4, Lindsay Avenue, Levenshulme, Manchester. "The Thief of Time."

Third prize (2 guineas).—W. A. Dovaston, Bowers Cote, Bowers Way, Harpenden. "The Double-jointed Tennis Player."

Fourth prize (1 guinea).—Edith Backhouse, 16, Sandhurst Grove, Harehills Lane, Leeds, 8. "Getting the Wind Up."

Fifth prize (half-guinea).—Kenneth A. Stott, Pendennis, Singleton Road, Salford, 7. "Gravity-Removing."

Hon. Mention has been awarded to prints by W. Watson Wright (Bournemouth), Miss L. Bowring (Guildford), D. N. Boothroyd (Southport), H. Mills (Bolton) R. C. Robbins (W. Drayton), G. E. Foster (Bradford), H. Mountford (New Barnet), S. E. Hart (Handsworth), F. Griffiths (Edgware), Mrs. W. E. Newham (Scarborough).

The Awards in our Special Novices' Competition will be announced in Next Week's issue of "The A.P."

Exhibitions and Competitions — CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in the issue of November 25.

Wallace Heaton "Open Competition." Cash prizes every week. Open to readers of *The Amateur Photographer* only. Full particulars in advertisement page in this issue.

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.)

Royal Photographic Society Sub-standard Film Competition during December. (J. F. Marshall, Hon. Sec., Kiné Group, R.P.S., 35, Russell Square, London, W.C.1.)

Borough of Ealing Public Libraries Photographic Exhibition and Competition.—December 9–10. Open to all residents in the Borough. (C. L. Hodges, Librarian, Hanwell Public Library, London, W.7.)

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr., 69, Antwerp.)

Camera Club Members' Exhibition, 1936.—Open November 25–December 18. (The Secretary, The Camera Club, 17, John Street, Adelphi, London, W.C.2.)

Fourth (Third International) Wilmington Salon of Photography.—Entries, December 15; open, January 18–31. (Secretary, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.)

Fourth Scottish Amateur Film Festival, Final Adjudication and Public Show, February 20; entries, December 31. (Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.) Cash prizes.

Preston Scientific Society Twelfth Annual Open P.S.—Entries, January 8; open, February 1–13. (E. Eastham, 130b, Church Street, Preston, Lancs.)

S. London P.S. 41st Annual Exhibition.—Entries, January 18; open, February 13–March 13. (H. S. Adams, 40, Stockwell Park Road, S.W.9.)

Leicester and Leicestershire P.S. International Exhibition of Pictorial Photography.—Open, February 22–March 11, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

29th Scottish National Salon.—Entries, January 23; open, commencing February 20. (John J. Robertson, Hon. Sec., Scottish National Salon, Art Gallery and Museum, Perth.)

Ilford P.S. International Exhibition.—Entries, January 30; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

IVe Salon International Albert Ier.—Open, March 2–16; entries, January 31. (M. Roger Populaire, 18, rue de l'Egalité, Charleroi, Belgium.)

Western Eighth Annual Salon of International Photography.—Entries, February 1; open, February 20–27 (Russell Town Studio). Also at the Dorothy Café, Esplanade, Weymouth, from March 8–13. (W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol.)

Runcorn C.C. North-West Cheshire Salon of Photography.—Entries, February 6; open, March 10–13. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Birmingham P.S. 46th Annual Exhibition.—Entries, February 6; open, February 27–March 13. (E. H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham, 2.)

City of London and Cripplegate P.S. Thirty-second Annual Photographic Exhibition.—Entries, Monday, February 8; open, March 8–13, 1937. (R. C. Dye, Reservoir View, New Mill, Tring, Herts.)

Hackney P.S. 48th Annual Exhibition.—Forms due, February 9; exhibits, March 1; open, March 3–6. (Walter Selfe, 24, Pembury Road, Clapton, London, E.5.)

L.M.S. (London) P.S. Twelfth Annual Exhibition, open to Great Britain and Northern Ireland.—Entries, February 12. (Clarence Pursell, Chief Accountant's Office, L.M.S. Rly. Co., Euston Station, London, N.W.1.)

St. Petersburg C.C. Second Annual Pictorial Salon of Photography.—Entries, February 26; open, March 3–17. (R. Kendal Williams, 602, Snell Building, St. Petersburg, Florida, U.S.A.)

Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1; open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Brighton and Hove C.C. International Exhibition of Pictorial Photography.—Entries, March 15; open, April 14–May 1. (E. K. Robins, Little Toll, Isfield, Uckfield, Sussex.)

Bristol P.S. Third Annual Open Exhibition.—Entries, March 31; open, May 1–29, at Bristol Art Gallery. (F. E. Haynes, 50a, Belvoir Road, St. Andrews Park, Bristol, 6.)

Eighth International Salon of Photographic Art (Brussels).—Open daily (except Fridays) from April 3–18. (M. Devaivre, 152, rue Markelbach, Brussels, 3, Belgium.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

WHAT TO GIVE AT CHRISTMAS

Amateur photographers who are contemplating Christmas gifts for various friends, old and young, will find the suggestions offered in this article helpful.

AT this time of the year many people are exercising their minds as to the best Christmas presents to give to various members of the family or their friends. The variety provided from which to choose is bewildering, and while it is true to say that many Christmas gifts are put away and speedily forgotten, the ideal present should not meet with this fate, but be a constant reminder of the giver.

The readers of this paper are in a happy position in this respect, because they are able to make their gifts photographic; it does not matter whether the recipient is a photographer already, or is simply waiting to become one, a present of a camera will usually do the trick effectively.

The non-photographer can also be presented with a gift that will be certain to be valued. The range of presents need not be costly, an individual gift may cost a shilling or two up to as many pounds as the giver desires. One thing is quite certain—it can be both practical and useful.

Gifts for the Photographer.

It is one of the fascinations of the photographic hobby that its possibilities are never exhausted. There is always another process to try, a new field of work to enter, or new apparatus that will widen the amateur's scope. All this points to a means of acceptable giving.

A gift suited for a photographer may range from a camera or enlarger to some accessory of practical usefulness. Even if the photographer's equipment seems to be complete there are still possibilities. He may feel the need of a miniature camera, or some accessory if he has already "gone miniature."

Other items of equipment, amongst the many that suggest themselves as being of value to the practical worker, are an exposure meter, a developing tank for plates or films, lens filters, or a tripod. These are random suggestions. Others are an outfit for a trial of a colour process, carbro or bromoil. Many photographers would find use for a supply of their favourite plates or films, or some large-size bromide paper.

For the Non-Photographer.

It would be interesting to know how many photographers first had their attention directed to their absorbing hobby by the gift of a camera. There are many workers who intend to start, but who somehow do not make the effort to secure apparatus for themselves. But if a camera is placed in their hands they will certainly make use of it, and will very probably fall under the photographic spell so completely that they will proceed to carry out their own developing and printing, and end by becoming enthusiastic exhibitors.

Here is another opportunity to start the "snapshotter" along the road to making his own negatives and finishing his own prints. A developing tank, or a simple outfit containing everything necessary, can be purchased for a few shillings. It is safe to assume that such a gift will be taken full advantage of.

Often camera users are heard to remark "I should like to do my own work but I have not the necessary apparatus." Here is an opportunity for the bestowal of a gift which will show discrimination. Obviously, the outfit should contain everything necessary for the development of negatives and the making of prints. A developing tank in itself is of little use if the camera user has not already possessed himself of dishes, printing frames, etc. If it is felt that the camera user will not be able to finish his own exposures, it is still possible to assist by accessories, such as a tripod, self-portrait attachment, an album, or an outfit for colouring prints.

For Young People.

It is more than ever necessary in these days that gifts for young people should have a practical use, and they are less easily satisfied than was the case thirty years ago. Almost all young people want cameras, and photography now receives encouragement at most schools.

It is realised that a camera trains the mind and the eye. A boy or girl at school is in a position of being able to secure personal records of places, scenes and incidents, to say nothing of portraits, that will increase in value as the years pass. We may visualise the delight that a school snapshot of someone famous will have for the boy or girl who has taken it, and the pride with which the early effort will be shown.

If the boy or girl has a camera, the gift may well take the form of the much-desired "better" camera, or some wanted piece of equipment as suggested earlier in this article.

Plates or films likewise make an inroad into juvenile pocket-money, and a supply of these will be sure of appreciation.

Never before in the history of photography have there been so many books dealing with its various phases. In addition to works devoted to technical subjects there are volumes devoted to reproductions of the best photographic work. Amongst the latter, *Photograms of the Year*, published at "The A.P." office, takes first place, containing as it does reproductions of the best of the year's pictorial photography. It will be very surely received with gratitude, and studied with profit by the photographer who is interested in this branch. "The A.P." Diary will also be a much-appreciated gift by every amateur photographer and will become a constant companion.

If the photographic friend is not already a reader of "The A.P." a year's subscription will indicate practical wisdom and serve as a weekly reminder of the giver.

Photographs as Gifts.

A gift of a photograph strikes a personal note that is lacking in many gifts of a commercial nature. A carefully-selected subject which is known to attract the recipient, enlarged, carefully mounted and framed, will be appreciated. The work may be done by a photographic dealer, and is an ideal gift, especially for those far from home.

Lastly, the reader's attention is specially directed to "The Buyer's Guide," given in another part of this issue. In this will be found endless suggestions for gifts of all kinds for anyone interested in photography, and to suit all pockets.

FROST and SNOW

By F. J. WRIGHT



A Snowclad Country Lane.

WITH the coming of Christmas there is always the possibility, even with our uncertain climate, of frost and snow, and the amateur photographer will find that pictures made under such winter conditions will be among the most beautiful that he can ever find. Even the dreariest vistas of ordinary, everyday life are transformed into fairyland under the merciful curtain of glittering white; in fact, it is often these workaday scenes that he should look for.

The country is always beautiful under snow; but it is the myriad crystals of frost gleaming on roofs sloping away from one's own bedroom window that may make an exhibition picture. In fact, frost pictures are frequently more attractive than those in which a heavy snowfall is recorded.



The Farmyard in Winter.

He need go no farther than his own street to find something which is really worth while. But if he wants something different from street scenes, a walk down a country lane will open new worlds of wonder. Street and roof pictures may require, for the most part, but an elementary knowledge of the art of "snapping," but country pictures, especially close-ups, will require a little more thought and preparation.

The problems of frost and snow pictures are mainly those concerned with composition, though we can always enlarge portions of the photograph that appeal to us. These winter subjects are perfect for black-and-white reproduction; in fact, black and white contrasts and intermediate tones are the picture.

That is why it is necessary to see that the frost is against a dark background—boughs against black hedges, not against the sky; ferns on a river bank, or grasses, or twigs of trees, against the black water. It is difficult to expose wrongly, for frost cannot appear whiter than it is, and no amount of exposure will lighten really dark patches.

For general scenes, 1/25th of a second at f/8 should be sufficient on a bright day, but close-ups of ferns or other plants will also come up well with a snapshot exposure.



Frost.

As to conditions, the mist that hangs about when frost is lying should be taken note of. It will prevent sharp distance snaps, but, on the other hand, it will lend romance to a vista. Frost disappears as the sun gets warmer, and it is nearly always necessary to be up early in the morning. And it is as well to give an eye to one's lens occasionally, condensation may cause a film to form over it, or frost crystals shaken from a tree may drop on it.



Early morning frost and Ploughing.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

GHOSTS

By
LEONARD G. HONE

A Seasonable Subject for Photographic Experiment



Fig. 1. Literally a "Sheeted Ghost."

TO take a photograph of an authentic family ghost would probably be both difficult and hair-raising. No one could tell how the spectre would regard so new-fangled a contraption as a camera. But if we have no ghost to photograph, we can still produce a picture of him, for with the aid of a little ingenuity and time it is an easy matter to make quite weird ghost pictures. We are all, no doubt, familiar with this form of faking at the cinema, but there is no reason why these pictures should be left entirely to the professional illusionists.

They can be made with any type of camera, even with a modest box Brownie, and it is not necessary to fake the negative in any way by retouching, nor to use any kind of accessory—other than a tripod—with the camera.



Fig. 2. The Spectre Boy.



Fig. 3. The Haunted Hall.

The trick is performed by placing the camera on a firm support such as a table or a tripod and focussing up on what is to be the background of our picture. An exposure is then made on this, but giving only half of the total exposure required.

The "ghost" is then placed on the scene and made to take up the most suitable pose. A second exposure is made on the same film, again giving only half the adequate exposure, making certain that the camera remains absolutely fixed in position throughout the whole two-exposure process. If the ghost is to be of the classical "sheeted" sort it is, of course, simply a person draped in a white cloth, but by the use of period costumes or suits of armour "ghosts" of all kinds can be manufactured.

All illustrations except Fig. 1 are from our competition "Can the Camera Lie?"

We have no information as to the means used to produce Figs. 2, 5 and 6. We invite readers' opinions, and, if interest warrants, will publish details.



Fig. 4. In the Cloisters.

Weird and amusing effects can thus be obtained and, as the illustrations show, there is plenty of scope for originality, both in choice of background and of "ghost."



Fig. 5. The Headless Woman.

Exposures can be made either by artificial light or by daylight, but it will generally be found that the most convincing pictures are those taken indoors. After all, spectres and phantoms are usually associated with the Purple Room, the Picture Gallery, or the Main Staircase at midnight.



Fig. 6. The Invisible Man.



Panels for china lampshades are most attractive. Use dark prints, or they will not light up well.

A NOVELTY in PHOTOGRAPHS ON POTTERY

——a simple process for the amateur.

By **BERNARD ALFIERI, Jun.**

DECORATING pottery with photographs is an interesting hobby for winter months. Two methods are available; one involves making carbon prints, a process unfamiliar to most amateurs, while the other can be attempted with success by anyone who can make a print or enlargement on bromide paper. It is with the latter process that we deal here.

Special bromide paper is sold for the purpose, from which the gelatine film, complete with its silver image, can be transferred as a whole. The finished subject is an ordinary bromide print on china or glass, seen from the reverse side after the temporary paper backing has been removed.

There are several papers on the market, such as Kodak "Transferotype," or Ilford Dry Transfer Paper; the latter is described and used in the accompanying illustrations, although they both work on the same general principles.

The bromide paper has been coated with a film that can be stripped, and having sized the object or material on which it is to be used, which may be glass, china, metal, wood, silk, or any other support selected, it is stuck film down to it and the paper backing is removed. Preparing the material varies slightly according to its nature, but in the case of pottery, either a solution of gelatine or diluted "Seccotine" can be employed.

In preparing prints destined for transfer to an opaque surface such as a plate, where they will be viewed by reflected light, they are made of normal depth. But where, as for a lampshade, they are to be seen by transmitted light, they should be made very considerably darker. Then, too, it must



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

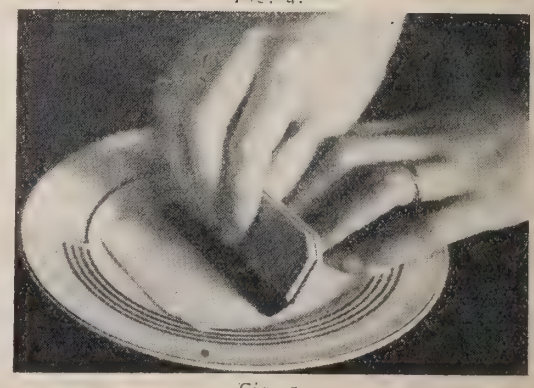


Fig. 5.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

CHRISTMAS PRESENTS



Two plates decorated in the way described.

be remembered that the transfer will reverse the subject as regards left and right, but this can be allowed for in advance by printing the original the wrong way round. The whites on the picture will depend on the support showing through, and it is advisable to use white or very light-coloured pottery if the subject is to be bright in appearance.

The first step is to prepare the china. For this we shall need either a 3 per cent solution of gelatine, made up by soaking 3 parts of gelatine in 100 parts of cold water, and then slowly heating until dissolved, or "Seccotine" dissolved in an equal volume of water. The latter can be used cold, and is to be preferred where the support is opaque.

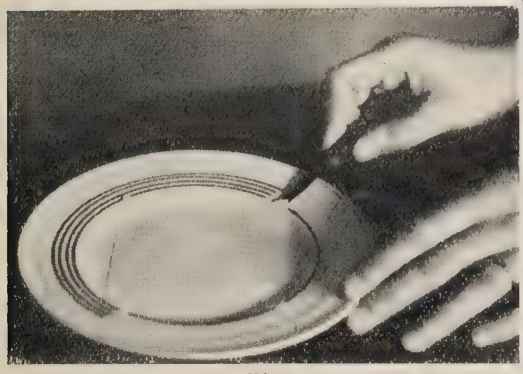


Fig. 6.

On objects where rounded surfaces are to be negotiated it is applied with a brush as shown in Fig. 1; but, except for the smallest pictures, domed surfaces must be avoided, as the paper support will not give to the curve, so making it impossible to transfer the picture satisfactorily. With flat surfaces as shown in Fig. 2, a small pool of the adhesive is poured in the centre.



Fig. 7.

The prints can be made in advance and dried, afterwards being well soaked before use, or they can be prepared at the time. After developing, fixing and washing in the usual manner, the surplus water is drained off and the wet print (Fig. 3) is laid down on the pool of adhesive as shown in Fig. 4. The print is placed in contact with the centre patch of size, and worked outwards, carrying the gelatine or "Seccotine" with it, until the surplus is wiped away from the edges. This method ensures that there shall be no bubbles left on the surface of the print. It is then slid into the correct position, and squeegeed down with a small flat squeegee, as shown in Fig. 5.



Fig. 8.

It is now left until quite dry, after which a corner of the paper backing is raised with a knife as in Fig. 6, and it is steadily pulled away, as in Fig. 7.

If any of the paper backing does not come away, it can be worn down by gentle rubbing with a wad of cotton-wool soaked in methylated spirit. The picture is cleaned by a tuft of cotton-wool soaked in petrol or benzine, as in Fig. 8, after which any small patches of the adhesive that may be left round the edge can be scraped away.

If the pottery is to be washable, it is necessary to apply one or more coats of crystal varnish (Fig. 9), otherwise the film will easily come away in water.

Where dark-coloured pottery is to be used, it is best to paint the part to be covered by the print with a white celluloid paint. In this case the transfer must be done as for celluloid or waxed surfaces. For these Messrs. Ilford recommend the following adhesive: 10 per cent solution of gelatine in glacial acetic acid, 2 oz.; water, ½ oz.; methyl alcohol (wood spirit), 40 oz. This solution is gently swabbed over the surface, and transferring is proceeded with as before described.



Fig. 9.

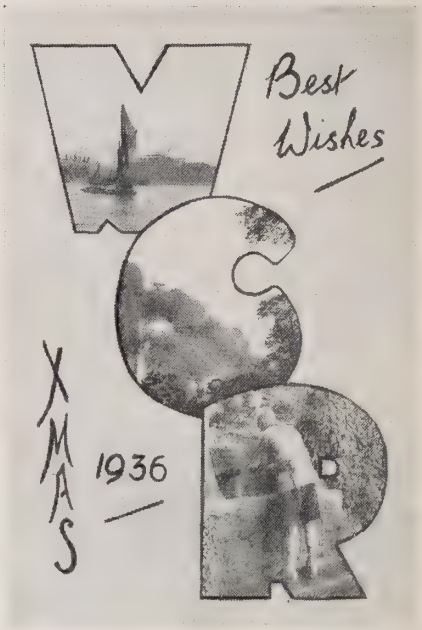
Readers' Hints, Tips and Gadgets

NEW IDEAS FOR CHRISTMAS CARDS.

TO many readers of "The A.P." who are making Christmas cards from their own photographs, the following idea may appeal as something a little out of the ordinary: A photograph is used as a cut-out which takes the shape of the lettering of the greeting itself. In order to make the most of the picture a squat type of lettering is best. The word "XMAS" is the most suitable as it is short and makes a neat cut-out, but, if preferred, another greeting or even your own initials can be substituted.

To make the cut-out it is advisable to paste the complete print on a piece of thin card. The shape of the cut-out is then drawn in pencil on tracing-paper, and when the best shape and size has been found it can be traced on to the mounted print with a hard pencil. This outline should finally be marked with indian ink to be quite distinct for cutting. This should be done with sharp scissors and a sharp pointed knife for corners.





Another idea is to use a number of contact prints, one for each letter. These are pasted on a mounting board or ordinary plain postcard and finished off with any further greeting that may be thought necessary. If many cards are wanted it can be copied when complete and straight prints made from the resulting negative. W. C. ROWSELL.

MAKING STATUETTES FROM PHOTOGRAPHS.

PROBABLY few readers have ever tried to make statuettes from their photographs. Yet these attractive novelties are quite simple to construct, and the only special tool required for the work is a fretsaw. A suitable print is glued flat on a piece of thin wood (about 1/8th or 3/16ths in. thick) and cut out in outline with the aid of the fretsaw. Three-ply wood is excellent for the purpose, being strong and inexpensive. The process of cutting out the picture is quite simple, and even those who have never previously used a fretsaw can obtain satisfactory results with a little care. This completed, all that remains to be done is to paint the edges of the cut-out with indian ink and mount it on a simple wooden base.

The process is particularly useful for dealing with figure studies which are spoilt by obtrusive backgrounds, since these do not appear in the finished statuette. All photographs do not lend themselves to the treatment; but every reader will find plenty of suitable subjects amongst his collection, and if desired these can be incorporated in attractive cut-out calendars as shown in the illustrations.

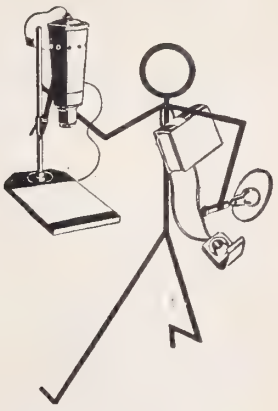
The cut-out shown in the centre is intended to be used as a ring stand for the dressing-table.

Such novelties as these make excellent presents for friends, since they combine a portrait with an object of utility; but, if desired, photographs of buildings or monuments may also be employed in the construction of match-box stands, book-ends, etc. For example, a statuette made from a photograph of a clock-tower could easily be made to take a small watch in place of the clock-face, which should be cut away.

R. DIXON.



Christmas Gifts for Photographic He-men

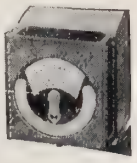


By Ensign

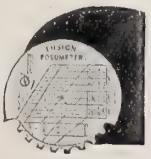
1 SELF-PORTRAITS. Gentlemen who may wish, for some unknown reason, to put their own faces in the photographs they take, will find the ENSIGN AUTO-TIMER a very useful implement—just hangs on your camera and makes the exposure for you. Nos. 0 and 1 make snapshots, No. 2 makes "time" exposures as well. Prices, 4/6, 7/6 and 12/6.



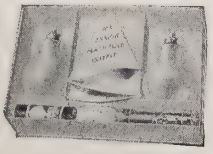
2 FOR CORRECT EXPOSURE. There's nothing like an exposure meter for measuring exposure (hot or cold) and the PHOTOSCOP, which so very accurately measures only the light on your subject and ignores all other light, however superior, saves you lots of money in wasted film, and it only costs (in a natty leather case) £3 17 6.



3 SO VERY ECONOMICAL. Of course, some people don't think it worth while to spend £3 17 6 just for the fun of getting correct exposures every time. Many photographers prefer their pictures under-exposed or over-exposed, or anything but right, but they won't grudge 1/6 for the ENSIGN POSOMETER—so thin that it slips in your waistcoat pocket without any difficulty. Price, in leather case 1/6.



4 LIGHT OPERATIONS. There's nothing like an ENSIGN FLASH-BULB outfit for catching people unawares and the most incriminating evidence has been collected by this means. No real photographer should be without one or he'll be missing a wonderful source of revenue from friends and others. All you do is just flash the bulb and take the picture, and no one knows anything's happened until it has happened, which is just the virtue of a photo flash-bulb. You can get a really "flashy" Ensign outfit complete with reflector for 5/6.



5 SYNCHROFLASH. Still more exciting are the ENSIGN SYNCHRO-FLASH outfits, with which you can take real high-speed snapshots indoors, and those unrehearsed Christmas incidents you would give so much to record (but which others would so willingly draw a veil over) need no longer go unrecorded when you can get the whole synchronising outfit for 27/6.



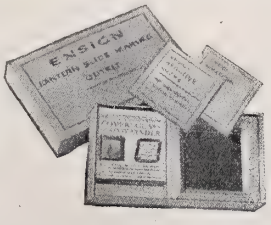
6 MULTIFLOOD. Rather more modern than Noah's flood, but nevertheless equally enveloping. Briefly, the ENSIGN MULTIFLOOD outfit provides enough light from any ordinary electric point to photograph a whole Christmas party, either before or after, and this marvel of ingenuity costs no more than 6/-.



7 PHOTO HIGH-SPOTS. Photographic gentlemen are always susceptible to high-lights and ENSIGN SPOT-LIGHT outfits make special appeal. It enables them to feel the thrill of "bending the light" to their wills—a most invigorating sensation. Ensign Spot-light outfits, mounted on adjustable stand, cost £2 12 6.



8 SCREEN PICTURES. The real photographic he-man made lantern slides from his birth and others might be tempted to follow suit and see their pictures in the finest possible manner, namely, on the screen, if they knew an outfit containing all that is wanted to make lantern slides can be bought for 5/6. But there it is! The ENSIGN LANTERN-SLIDE MAKING outfit contains everything for the purpose, and will be gleefully accepted by anybody with a couple of winter evenings to spare.



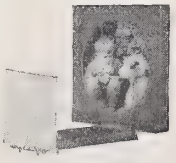
9 PICTURE CONSCIOUS. Lots of people don't know what to do with their snapshots when they've made them, and still more don't know what to say about other people's snapshots when they're shown them. But show them whole-plate size (8×6) pictures and keep them handily in an ENSIGN BOOK BOX on a book-shelf and they say "What lovely pictures you take"... Ensign Book Boxes make lovely gifts. Prices 1/-, 1/3, 1/6, 1/9, according to size.



10 TRAFFIC LIGHTS FOR THE DARK-ROOM. The TU-WAY Electric adapter combines red and white light and regulates the traffic in the dark-room admirably. Cuts out all the necessity to embark on the perilous journey to find the switch. Price, complete with opal lamp, 2/6.

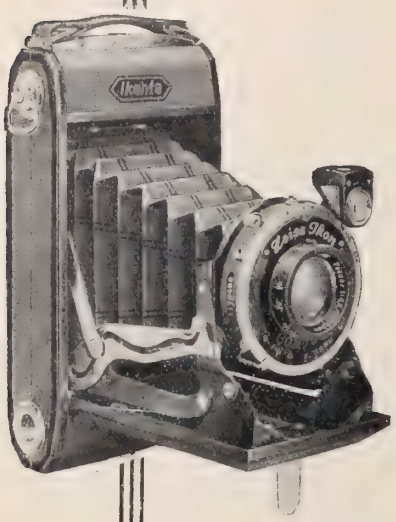


11 THE SNAPSCOPE. Real life-like pictures are secured with this handy little apparatus, which enlarges and gives a stereoscopic rendering to a snapshot. Consists of a concave mirror, mounted on a wood base, with spring holder for prints. Price only 3/6.



OBTAINABLE FROM ALL PHOTOGRAPHIC DEALERS: ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

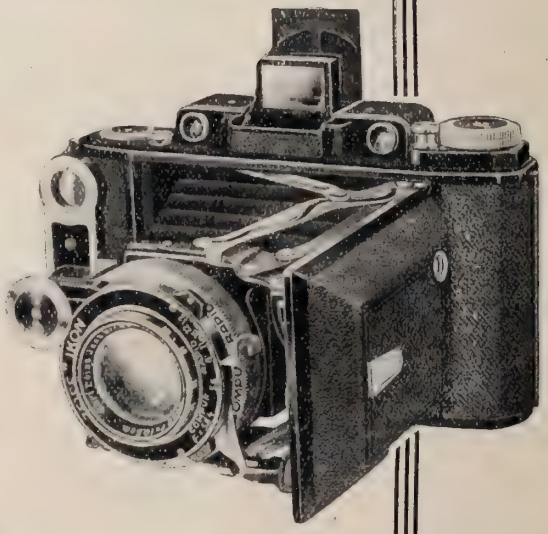
The Choice of the discriminating giver



A gift that gives immediate pleasure not only because of its evident quality and elegant finish, but because it is ready to use for Christmas pictures, is a Zeiss Ikon camera. And it goes on giving pleasure, storing up the happy moments and capturing the sparkle of life for its possessor. A Zeiss Ikon camera is not a gift for the moment, but a present for many years to come.

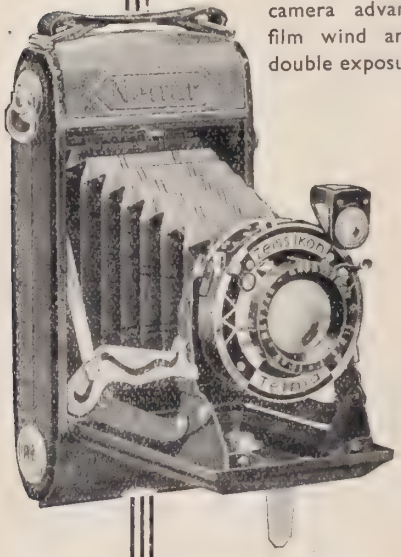
IKONTA

● Body of aluminium alloy. ● Famous Zeiss Tessars and Compur shutters. ● Two-dot setting ensures that all pictures taken out of doors in reasonably bright light with 1/25th second exposure will be sharp and well defined for distances over 10 ft. ● Made in four sizes for the usual roll films. ● Prices, with Tessar f/3.5 from £10 10s. 0d., and with Novar f/4.5 from £6 2s. 6d.



SUPER IKONTA

● Equipped with Zeiss Tessars and Compur shutters. ● Focussing by coupled distance meter. ● Made in four sizes for usual roll films. ● Special models for $2\frac{1}{4}\times1\frac{3}{4}$, $3\frac{1}{4}\times2\frac{1}{4}$ and $2\frac{1}{4}\times2\frac{1}{4}$ pictures provide most miniature camera advantages. ● Including coupled film wind and shutter release, to prevent double exposures. ● Prices from £19 0s. 0d.



NETTAR

100 per cent self-erecting camera. ● Takes $3\frac{1}{4}\times2\frac{1}{4}$ pictures. ● All metal body. ● Two-dot setting of focus and stop for snapshots. ● Hinged back. ● Zeiss Ikon quality anastigmats and shutters. ● Prices from £2 12s. 6d.

Ask your dealer, or write to us, for a copy of the new Zeiss Ikon publication, "Photography all the year round." Your local dealer stocks and will be pleased to demonstrate Zeiss Ikon apparatus to you.

ZEISS IKON

Zeiss Ikon Ltd., 11, Mortimer House, Mortimer St., London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

At a Children's Party *with a* Miniature Camera

By K. REITZ.

NO other camera but a modern miniature can do full justice to such a subject as a children's party, but, as with all "kiddie" photography, making friends, entering into the fun of the games and gaining their confidence are also factors that will help to make successful pictures.

Do not "stalk" the little ones; they will resent it, or become shy. Make the "snapshot" part of the game, and if the camera is in evidence all the time they will gradually disregard it.

With a big-aperture lens and the fastest film the ordinary room lighting will serve for many shots; but if this is not good enough for, say, ¼-second exposures, a floodlamp can be introduced as part of the "illuminations." With a good floodlamp, and the room lights full on, 1/10th sec. at f/3.5 can be given. All the illustrations were made with a Rolleiflex at f/3.5 and 1/10th on S.S. pan. film.

If a larger stop is available so much the better—"action" can then be snapped, and if the light is sufficient, games that are not too robust can be attempted at 1/25th sec. But in this case a fairly large room is necessary to enable the photographer to get far enough back to avoid a crowded foreground. Single figures or small groups generally make the best pictures.





An old English custom.



"Have this one with me."



After the party—tired out.



"... and so to bed."

Christmas Shopping and the Miniature

By A. L. M. SOWERBY.

Artificial-light Shots at f/2.

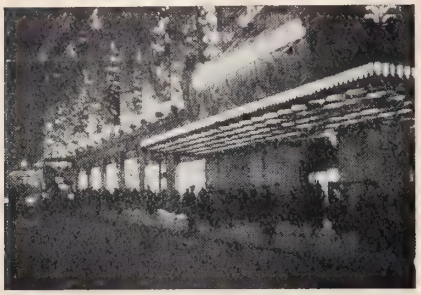


Fig. 1. Crowds at Selfridges. F/2, ¼ sec., Agfa ISS film.

THE illustrations accompanying these notes represent the result of a few hours spent in trying to find some subjects illustrative of the theme of Christmas shopping in London. For this the Leica was loaded with a length of the fastest panchromatic film available, and at about six o'clock in the evening the one-man expedition started.

Selfridges seemed a likely shopping centre, where there would be plenty of people shop-gazing and plenty of light to take them by. On arrival, some disappointment was felt; the number of people was inconveniently excessive, traffic was a nuisance, and the lighting from the windows, and especially from the portico over the main entrance, turned out to be much less than had been hoped.

After much waiting for the traffic to subside, Fig. 1 was taken from an island in the centre of Oxford Street. The exposure was ¼ sec. at f/2, sufficient steadiness being obtained by leaning against the lamp-post on the island. It will be noticed that although the windows light up the far side of the figures fairly well, the near side, relying on street lights only, is practically black.

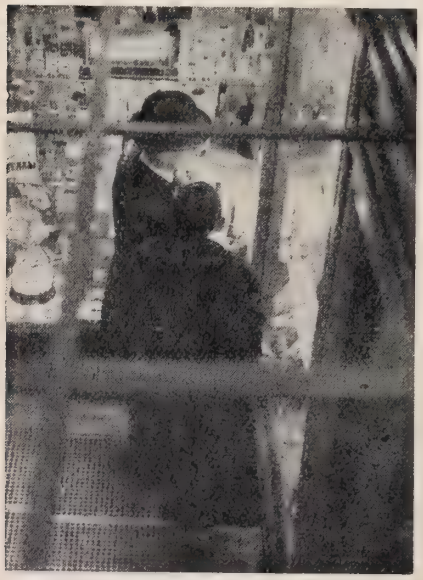


Fig. 6. Taken upwards into a mirror. F/2, ⅛ sec., Agfa ISS film.



Fig. 3. An attractive window. F/2, ⅛ sec., Agfa ISS film.

Noticing this, the next move was made to the arcade running from Regent Street to Argyll Street, where there would be windows on both sides of the shop-gazers. Figs. 2 and 3 were taken there, and, in spite of the shorter exposures, are quite adequately exposed by the standards of night photography.



Fig. 4. In Liberty's window. F/2, 1/20th sec., Agfa ISS film.

Wandering next down Regent Street, a model ship in Liberty's window attracted attention. With the lens-hood against the window to exclude reflections, 1/20th sec. was given at f/2. Fig. 4 shows the result; the negative would have been perfectly printable with a quarter of the exposure.

A little farther down Regent Street is Hamley's, the famous toy-shop. Fig. 5 shows a pair of youngsters discussing the relative merits of rival makes of model aeroplanes. It had an exposure of ⅛ sec. at f/2, and is very adequately exposed, thanks to the other lighted windows behind the boys.



Fig. 2. Shop-gazing in an arcade. F/2, ⅛ sec., Agfa ISS film.

At the inner entrance to Boots, a little farther along, there are very brilliant windows all round and a mirror overhead. It is this last that is responsible for the "new angle" shot of Fig. 6, taken (at ⅛ sec.) with the camera pointed steeply upwards at the mirror.

New-angle shots at night are so unusual that it seemed worth while to celebrate the occasion, for which purpose I then repaired to a very pleasant little club in the vicinity. My taste in alcoholic liquor may perhaps be discovered from Fig. 7, taken at ¼ sec. at f/2, in very bad lighting indeed.

A genuine "snapshot," too—the barmaid did not even know I had a camera with me till she heard the shutter click.



Fig. 5. Discussing model aeroplanes. F/2, ⅛ sec., Agfa ISS film.

After suitable refreshment, a belated supper and a tank of fine-grain developer conspired to fill in the rest of the evening, and when bedtime came there was the comfortable feeling that a number of quite excellent negatives were hanging up to dry.



Fig. 7. Pouring out refreshment. F/2, ¼ sec., Agfa ISS film.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Focussing without Fuss

By G. K. SEAGER.

LOTS of people, especially those who change from a "fixed-focus" camera, become so fascinated with the delights of their range-finder that they forget it is only a means to an end. Others, again, seem to find difficulty in deciding just when the subject is sharply focussed, and push the lens in and out quite a number of times in their anxiety to get it just so. There is no need at all for all that effort, unless one's sight is faulty. If the image is sharp, it's sharp; if not, it is probably near enough—after all, the lens has some depth of focus. So stop, and get the picture while the picture is there to be got.



Get your "grip" right. Note finger on shutter release for quick exposure.

Half the trouble results from indecision, and the other half is caused by the lack of full control over the fingers. To make rapid focussing quick and easy, it is desirable to find out just which finger will operate the focussing knob most comfortably. Then that finger is used for that job, always and for ever. You will find that some of them work much more obediently than others.

It really does not take very long, with a little practice, to get into the habit of pushing (or of pulling) the focussing knob in the one necessary direction only. So soon as the double-image becomes one, stop; right or wrong, stop. A little concentration and determination, and the focus is just as likely to be right the first time as the fifth. The secret is not to push *past* the point of sharp focus. It is better to have a few negatives on an early spool or two slightly wrong than to lose dozens and dozens of pictures through hesitation all the rest of one's life.

Miniature Camera Gossip

By LANCELOT VINING.

That Growing "Miniature."

DECEMBER brings two new monthly magazines devoted to the miniature camera and its work; it looks as if the little fellow really has cause to be conceited.

I notice that one of the new-comers is calling any negative less than $3\frac{1}{4} \times 2\frac{1}{4}$ a miniature. I thought this would happen sooner or later—fancy calling a negative with an area of 6.64 square inch a miniature. I feel fairly certain that people who will agree with this have never used the real miniature camera and do not understand it in the least.

I cannot help asking myself whether miniature photography differs so much from photography in general as to warrant even one new magazine—let alone two. I know they will only be produced twelve times a year, but I believe that the Editor of "The A.P." has just about hit the nail on the head with the method he has adopted in dealing with the present miniature situation.

Try the Aquarium.

When a photographer told me the other day that the Zoo was no good for pictures during the winter months, I replied that this was where the miniature camera would score again. There are numberless photographs, and interesting ones, too, to be obtained in the different houses. The aquarium should not be forgotten; here my f/1.5 Sonnar has scored full points. The Contameter, which makes it possible to photograph even the smallest fish, should also go with you. You will need to use a fast panchromatic film, as the majority of the tanks are lit only by electric light. Also take plenty of patience with you, you will need it almost as much as your camera (see illustration).

Theatre Photography.

A correspondent has written for some advice about working in a theatre. His trouble is that by the time he has set his stop and shutter to suit the situation he misses the scene he was anxious to get. I have done a great deal of this kind of work, and have experienced all the troubles that go with it. You must make up your mind before the curtain goes up, taking into consideration the type of show to be presented, whether you are going to work with open lens and your shutter at the fastest speed the light will allow — this will make it possible for you to secure dancing, etc. —or whether you are going to work at, say, 1/10th and stop your lens down to suit the light, taking your pictures when there is no movement.



Windmill Theatre, f/2, 1/100th sec.



In the Aquarium at the Zoo, f/1.5, 1/25th sec.

To try and do both nearly always ends in failure, especially when you are seeing the show for the first time and have no idea what is coming next; the reason for this is simply that shutter speeds and stops are very difficult to see in a dark theatre. I have reached a point now when I can change a speed in complete darkness by feel alone, but it is always attended with a certain amount of risk, for there is no margin for errors in this type of work.

Cold Weather and Grain.

Now that we are getting some really cold days, you may have noticed an increase of grain. This may be caused by an unnoticed difference in temperature between your developer and fixing solution. Use a thermometer on both solutions, and you will often find that the latter needs warming up with a hot-point.

No Time Wasted.

A correspondent has written to ask me to tell him the quickest time in which I can produce an enlargement for press work. Here is a time-table I kept, so as to be able to answer his query.

I reached my dark-room at 4.30, film was in tank 4.34, fixer poured into tank 4.45, a quick wash and spirit-dry found the film in the enlarger at exactly 5 o'clock, and a quarter of an hour later five 10×8 prints left the electric drier. The film is then returned to the dark-room assistant for a real wash and fan-drying without spirit.

Enlarging Miniature Negatives

WITH AN ORDINARY ENLARGER.

LET it be clearly understood at the outset that the best method of enlarging miniature negatives is to use an enlarger designed for the job, either taking the lens of the camera in use or with a special lens. This need not, however, deter the amateur from attempting enlargements from his tiny negatives with his ordinary larger-size enlarger if he does not feel inclined to invest in a special instrument. The finished prints will be just as good, but more time, trouble and thought will have to be expended in making them.

The greatest difficulty arises in the effort to obtain the necessary critical focus. With a quarter-plate or $3\frac{1}{2} \times 2\frac{1}{2}$ enlarger, the distance from negative to easel necessary to obtain, say, a whole-plate enlargement from a Leica or Contax negative is considerable, and renders the image on the board so difficult to see that the worker who has been used to dealing with quarter-plates will have a job to decide when his little negative is in focus.

Fortunately, this is not an insurmountable difficulty. All that is necessary is to waste a negative by very much over-exposing it to a bright light or a blank sky, giving a negative with just a black expanse and nothing else. On this duly fixed and dried negative, make, with a very sharp penknife, a fairly large cross in each corner and another in the centre.

Inserted in our enlarger carrier, the focussing negative is sharply focussed so that the crosses are quite sharp, stopping down the lens of the enlarger if we cannot otherwise get both centre and corners sharply defined. When we insert the proper negative we may be sure that the focus is correct.

An ingenious amateur can slightly alter his carrier, in order to take his miniature films in the strip, by cutting a slot in each end, and making a couple of holding strips to take the place of the glass usually in the rebates of the carrier. These strips can be cut out of brass, the inside of the plates being lined with thick brown paper, and the centre being cut out the size of the film frame. This obviates the use of glass and so reduces the risk of white spots due to dust. A wire cage to hold the surplus film on each side of the carrier is not difficult to construct.

All miniature films should be treated with a hardening solution, and if this has been done there is little fear of them coming to harm in the enlarger.

The picture should be masked in the carrier, either by the special holder just described or by a piece of cardboard cut out with a sharp knife. It is a mistake to allow a quantity of white light to be projected round the little negative, because this white light is very likely to cause partial fog of the paper, especially if the negative is at all dense.

Vertical enlargers will probably have to be swung round to the opposite side of their supporting posts in order to get long enough distances between lens and paper, standing the instrument on a good-sized box, so that the image is projected on to the table. Horizontal enlargers to which the easels have been attached, as they are in some cases, will need to have the easel removed. The bromide paper can be pinned on a wall if the easel is not suitable for standing by itself. Care must be taken, however, that the enlarger is exactly at right-angles to the paper, otherwise distorted pictures will be the inevitable result.

The high degree of enlargement may mean that exposures are inconveniently prolonged. This can only be combated by putting in a stronger light, which may or may not be practicable.

There is just the possibility that the lens of the enlarger may be incapable of the very high degree of sharpness of definition necessary. Since minute definition is less necessary in larger negatives, this difficulty is most likely to appear in using an enlarger meant for quarter-plate or larger sizes. Definition can, however, usually be improved by stopping down.

E. A.

***Fine-Grain Developers* (6).**

METOL, GLYCIN, AND METOL-GLYCIN.

SINCE the early days of photography, glycin has always been regarded as a developer giving specially fine grain. Its chief application in modern fine-grain developers is in combination with paraphenylene-diamine, but it can also be used alone or in conjunction with metol. We give below a glycin formula, one more for metol alone, and one combined developer containing both.

Glycin Developer.

Water	20 oz.	(1,000 c.c.)
Sodium sulphite (anhydrous)	55 grs.	(6 grm.)
Glycin	18 grs.	(2 grm.)
Sodium carbonate	55 grs.	(6 grm.)

Mix in the order given, allowing each chemical to dissolve completely before adding the next.

Development time, 30 to 35 minutes at 65 degrees Fahr.

Gevaert Fine-Grain Formula G.D. 204.

Metol	115 grs.	(13 grm.)
Sodium sulphite (anhydrous)	1½ oz.	(65 grm.)
Potassium bromide	15 grs.	(1.7 grm.)
Water	20 oz.	(1,000 c.c.)

Development time about 16 minutes at 65 degrees Fahr.

Gevaert Fine-Grain Formula G.D. 2022.

Metol	7 grs.	(0.8 grm.)
Sodium sulphite (anhydrous)	235 grs.	(27 grm.)
Glycin	4 grs.	(0.45 grm.)
Sodium carbonate	205 grs.	(24 grm.)
Potassium bromide	10 grs.	(1 grm.)
Citric acid	7 grs.	(0.8 grm.)
Water	20 oz.	(1,000 c.c.)

Development time, 10 to 12 minutes at 65 degrees Fahr.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

PHYSICAL DEVELOPMENT.

In order to obtain as fine a grain as possible on Agfa ISS film, I propose experimenting with "physical development." There are one or two points on which I am uncertain.

(a) Should the film be desensitised in order to examine it, at the expiration of the developing period, without fear of fogging?

(b) If so, should the desensitiser be used before or after *the pot. iodide pre-bath?*

(c) The best temperature for this type of developer? I am using the buffered-borax M.Q. developer, but am not satisfied with the graininess of the negatives. I cannot enlarge above 6×8 in. without the grain showing. N. S. T. (*Southampton.*)

(a) If examination of the film at the end of development is to be of any practical value, you must be in a position to continue development if you find this desirable. Desensitising is necessary for this, though if you were to proceed instantly to fix the film the exposure to light would presumably do no harm.

(b) The best desensitiser for this is pinacryptol green or pinacryptol yellow, and the film should be immersed in it for the usual time *after* treatment in the potassium iodide pre-bath.

(c) It is recommended that physical development by the process you intend to use should be carried out at a temperature of from 65° to 70° Fahrenheit.

We would add that we are not satisfied that you are getting the best possible results from your present buffered-borax M.Q. developer. We ourselves have used this developer on ISS film, and have been satisfied, so far as grain at least is concerned, with our enlargements made to sizes considerably over 8×6 in.

DRYING MINIATURE FILMS.

In a recent article in a foreign magazine it was recommended that on hanging up a miniature film to dry the back should be wiped free from water with a clean dry handkerchief. I tried this, and found that the handkerchief clung to the back of the film in much the same way as it would have done to the front, and that the film became covered in fluff stuck tightly to it. Did I do the wrong thing? M. L. (*Winchester.*)

There is a misunderstanding here. It is fairly exident that, in the article to which you refer, "miniature film" meant *only* the 35-mm. ciné film used in the true miniature camera. The back of this film is simply plain celluloid, with no coating of any sort, and can quite safely be wiped in the way suggested. The ordinary roll film, as used in the 3×4 cm. miniature camera, is coated on the back with a layer of gelatine, the purpose of which is to prevent the film from curling.

We expect that by now you have removed the fluff from your film; if not, an hour's soak in water will doubtless remove it. You can use your hand, a wet chamois leather, or a "Viscose" sponge, to remove superfluous water from both sides of a film when hanging it up to dry.

EXAMINING MINIATURE NEGATIVES.

There is on the market a negative-viewing gadget, consisting of a negative holder and focussing eye-piece, for examining 24×36 mm. negatives. This piece of apparatus is, however, rather expensive. Can you suggest any cheaper substitute? W. B. (*Liverpool.*)

If you are content to dispense with the gate through which the film is drawn, and to have no more than a convenient magnifier for examining your negatives, we should suggest that a watchmaker's eyeglass, obtainable for half a crown or less at any good tool-shop, might suit your needs.

MAKING TEST STRIPS.

In making test strips textbooks tell us to increase the exposure geometrically from step to step, but I find doubling the exposure at each step gives jumps that are rather too large. On the other hand, adding constant extra time to each exposure gives too little difference between the strips on the long-exposure end. What procedure do you recommend? F. P. (*Ealing.*)

We suggest that you increase your exposures geometrically, but make each less than twice the preceding. A multiplier of roughly one and a half is convenient, making a series such as 5–8–12 or 7–10–15–22. To keep track of these odd exposure times it is useful to scribble them in pencil on the back of the test strip before development.

BEHIND THE LEICA

MICROSCOPIC ACCURACY

OVER 75 YEARS EXPERIENCE IN THE MAKING OF THE WORLD'S FINEST MICROSCOPES IS EMBODIED IN EVERY LEICA



Leica

THE CAMERA OF MODERN TIMES

Ask any good class photographic dealer for a demonstration, or write for descriptive literature to

E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON, W.1.

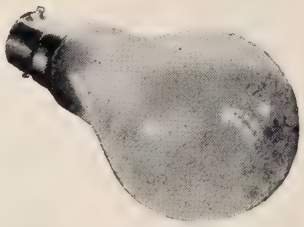
The photographer's best friends

at this time of the year



KODAK SUPER SENSITIVE PANCHROMATIC FILM

The film of lightning speed; especially sensitive to artificial light. Anti-halation backed. In Roll Films, Film Packs, and Cut Film.



"PHOTOFLOOD" LAMP

Plugs into the ordinary electric light socket; gives a brilliant, highly actinic, perfectly safe light. Safety fuse incorporated. Sufficient for immense number of exposures **2/6**



"KODAFLECTOR" REFLECTOR

Concentrates the light from the "Photoflood" Lamp on to the subject; reduces exposure times considerably .. **3/-**

"Kodaflector" Outfit, (illustrated above) including stand and flex **7/6**

They make indoor photography easy.

Ask your Kodak Dealer for free copy of helpful new Kodak Night Photography Booklet, or write for one to Mr. A. P. Taylor, Dept. 57B.

KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

Give a SPEEDEX this Xmas



Speedex Compur, a camera with all modern refinements taking $3\frac{1}{4} \times 2\frac{1}{4}$ pictures on B20 roll film. Compur shutter speeded from 1 to 1/250th sec., f/4.5 lens, self-portrait device, two view-finders. With Apotar lens, **£6 6 0** (speeded 1 to 1/400th sec., **£6 16 0**); with f/4.5 Solinar, **£7 7 0** (speeded 1 to 1/400th sec., **£7 17 6**). Leather case, **12/9.**

Speedex "O." A miniature camera which can be concealed in the hand, measuring only $4\frac{3}{4} \times 2\frac{5}{8} \times 1$ in. Uses A27 roll film, 8 exposures $1\frac{5}{8} \times 2\frac{1}{2}$ in. Optical direct-vision and reversible brilliant view-finders. With Agfa Solinar lens f/3.9, Compur shutter, **£5 5 0.** Leather case, **12/9.** Portrait attachment, **10/6.**

Speedex Record. Small size and light weight, Agfa Apotar lens f/4.5, Prontor II shutter, 1 to 1/500th sec., T. and B., delayed action for self-portraiture. Reversible brilliant finder and direct-vision finder. Takes B20 roll film, pictures $3\frac{1}{4} \times 2\frac{1}{4}$, **£5 5 0.**

Speedex Clack No. 51. Taking 16 pictures on a B20 roll film. Agfa Igenar f/8.8 lens. Shutter for instantaneous and time exposures, two brilliant view-finders, built-in yellow filter, hinged spool holders, special safety cover for film windows. Opens ready for use on pressure of button, **32/6.** Leather case, **4/6.**

Speedex Clack No. 74, for $2\frac{1}{4} \times 3\frac{1}{4}$ pictures on B20 roll film. Agfa Bilinar lens f/11. Instantaneous and time exposures, 2 brilliant and one direct-vision view-finders. Safety cover for film window. Built-in supplementary lens for close-ups. Snap-open action, **36/-.** Leather case, **4/6.**

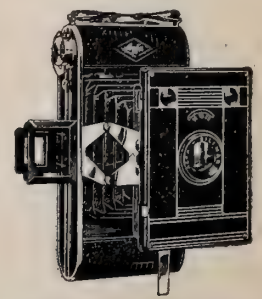
Obtainable from good photographic dealers everywhere.

Illustrated literature free on request.

AGFA PHOTO LTD.

1/4, Lawrence Street, High Street, London, W.C.2

Sole distributors of Agfa photographic products for U.K. and I.F.S.



Speedex Clack No. 74. The Clack cameras are an alternative to the box camera, and offer many advantages. They are handsome in design and finish.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLXIII.

Mr. L. J. HIBBERT.

From information communicated to our Special Representative.

"A MORE suitable title for this article might be 'How I make my Exhibition Negatives,' since the printing of them is a very small part of the story. In my opinion, no amount of manipulation and after-treatment will compensate for a bad negative in Zoo work.

"Perhaps the most important features in Zoo photography may be roughly classed under several headings: pose, lighting and texture, technical qualities, and likeness. The question of pose is more difficult than one would naturally expect. It is astonishing that many of the animals which are so naturally graceful in their movements should sometimes look so clumsy and unnatural in a photograph. It is, of course, often impossible to photograph them when they are actually moving, as all animals move extremely quickly. Sometimes, however, there is a moment when movement is arrested for just an instant, and if advantage is taken of this a picture full of action may be obtained.

"Texture in animal work is extremely important, and to obtain this quality it is necessary that the negative should be critically sharp, showing no movement, that the material should be sufficiently exposed, and that the subject should be nicely lit. A back lighting brings up the texture in furs in a very satisfactory way, but it is completely ruined if there is any light in the lens, so it is always advisable to use a lens hood.

"The matter of likeness is perhaps not seemingly important from exhibition point of view, but, to people who know particular animals, it is as important as it is to people who see photographs of their human friends. In almost all cases, however, where a negative is technically perfect and where the pose is a perfectly natural one, the photograph will be a good likeness, since animals are much more natural in front of the camera than human beings.

"One of the most difficult and trying problems in Zoo photography is that of backgrounds, and also that of shadows being cast across the animals by the bars. In the former case, retouching on the negative and shading in the enlarger may help a certain amount, but in the latter nothing can be done.

"As regards the technical details of the negative-making the size of the plate or film is of some importance. I use $3\frac{1}{2}\times2\frac{1}{2}$, $\frac{1}{4}$-plate and 7×5, as well as a Leica. The Leica is by far the most convenient to handle, but the small size means a loss of texture which is too great a price to pay for the mobility and speed of handling. The $3\frac{1}{2}\times2\frac{1}{2}$ is also convenient and inexpensive, but the same loss of texture and quality is apparent when enlargements of 15×12 or over are to be made.

"Quarter-plate is perhaps the ideal size for the ordinary worker. My own negatives are to-day made on a 7×5 plate, and I now prefer to carry and handle the large camera in spite of its weight and bulk, because of the ease of focussing the large image, and of the detail rendition from a negative that needs so small a degree of enlargement. Excepting the Leica, all the cameras which I have used have been reflex ones.

"The plates used are Ilford Hypersensitive Panchromatic, and the papers are chosen to suit the particular subject both in surface and colour. Most negatives are made with apertures of not more than f/5.6 or smaller. The speed of the Hypersensitive plates allows of shutter speeds of 1/75th of a second in quite ordinary light."

(A further example of Mr. Hibbert's work is reproduced on one of the centre Art pages.)



SNOWY OWL, "JOHN." *L. J. Hibbert.*

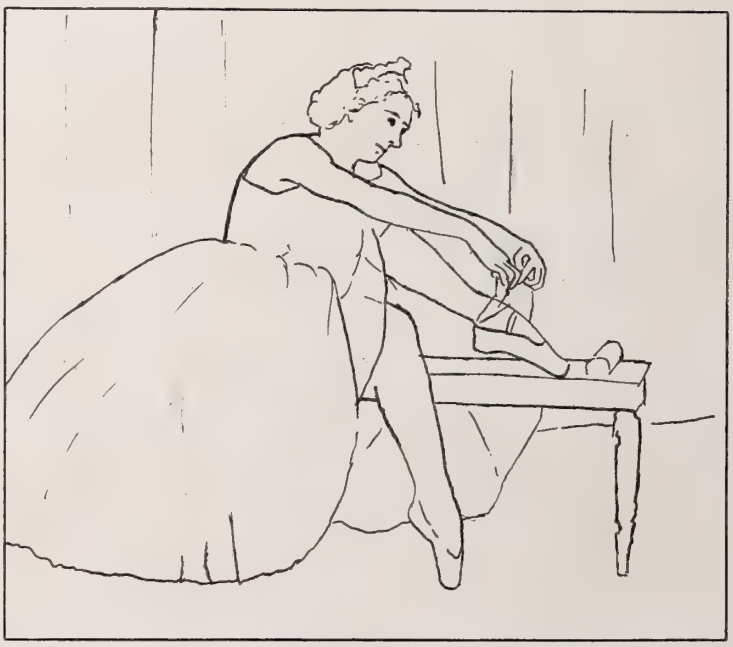
Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"BERYL," *by Arthur G. Dell.*

ALTHOUGH, primarily, the intention is to provide a portrait, the picture in this case, while it admirably serves its purpose, is interesting in the finely luminous impression it conveys; is notable for the excellent management of the lighting from which that impression arises, and is characterised by a delicacy of key which enormously enhances the attraction of its presentment.

The main source of light comes from the right, from a fairly high position, and from a distance farther from the camera than the model, so that, to some extent, the figure is seen against it. In addition, there is a supplementary lighting, somewhat diffused in nature, that comes from the front. The first is directional and is responsible for outlining the head and limbs in light as well as lending a suggestion of transparency to the dress. Ostensibly, too, it conveys the impression of being the sole source of illumination—a fact that shows how well the subsidiary lighting has been contrived—while the latter not only has the effect of relieving the shadows, but also renders possible the retention of the high key.



Both play their part in conveying the feeling of luminosity, a quality which confers a high pictorial attraction upon the work, but there is a bit of a drawback in that, in order to get the main source into position, its effect has extended to lighten the right-hand side of the setting towards the edge, whereas, if that edge were in shadow, the interest would be more fully concentrated on the figure.

It is, no doubt, easy to be wise after the event, but it would have been quite a simple matter to have interposed a screen between the light and the setting. A small piece of brown paper, in an emergency, could have been attached to the lamp or lamps in such a way that, while it did not affect the influence of the lighting on the figure, it would throw a shadow on the portion of the background at fault and bring it more into line with the tone on the opposite side. It is a small thing, perhaps, but it is one that mars the perfection of the rendering in other directions, and, even now that the negative is made, it would be possible to adjust matters by shading the rest of the print during its exposure and allowing that portion to proceed a shade or so farther. If the subject is reprinted at any time, the point is one that should be kept in mind, and, if a similar subject is again essayed, the question of the lighting of the setting will, no doubt, receive the needed attention.

The grace of the pose and its beauty of line is self-evident, and, as far as composition is concerned, it is mainly a matter of placing. The head, as the main centre of interest, is made to occupy a position slightly to the left of the vertical centre line, which, as there is only the single figure, is perfectly acceptable. It leaves more space in front of the figure than behind, avoids anything in the nature of a suggestion of formality, and has an unquestionable strength of position. This strength is emphasised by the pyramidal formation the figure assumes as a whole, and the head is stressed as the predominant point by the fact that it occurs at the apex. A further factor of some significance is provided by the strong notes of the hair in contrast with the ornament with which it is graced.

All these elements tend to concentrate the major share of the attraction on the head, and, as they do so in no uncertain way, there is no doubt but that the arrangement is satisfactorily designed. Incidentally, the pyramidal form of the composition renders possible the adoption of a horizontal shape for the picture, which lends it a touch of novelty, for, as a rule, the vertical form is usually chosen for a portrait or figure study. The subject, too, is interesting on account of its seasonable associations, the party spirit of Christmas in dressing up and in the acting of charades being very well suggested.

In connection with the key, reference has already been made to the effect of the subsidiary lighting in modifying the shadows, and besides its effect in enabling them to be recorded in a light tone, a further contributing cause is the choice of a light-toned dress and setting. Everything, except the bench, has been selected with an eye on the aim in view, and, with the same object, the exposure would have been full and development restrained, while the printing paper would also have been chosen with the idea of avoiding contrast as far as possible.

Altogether, the intention has been very thoroughly worked out, and, as a result, we are presented with a very charming and delightful picture, attractive in its theme and dainty in the manner of its presentment.

"MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



BERYL.

By
Arthur G. Dell.

(*From the Advanced Workers' Competition.*)



JUBILATE DEO.

By Walden Hammond.

(From the London Salon of Photography.)

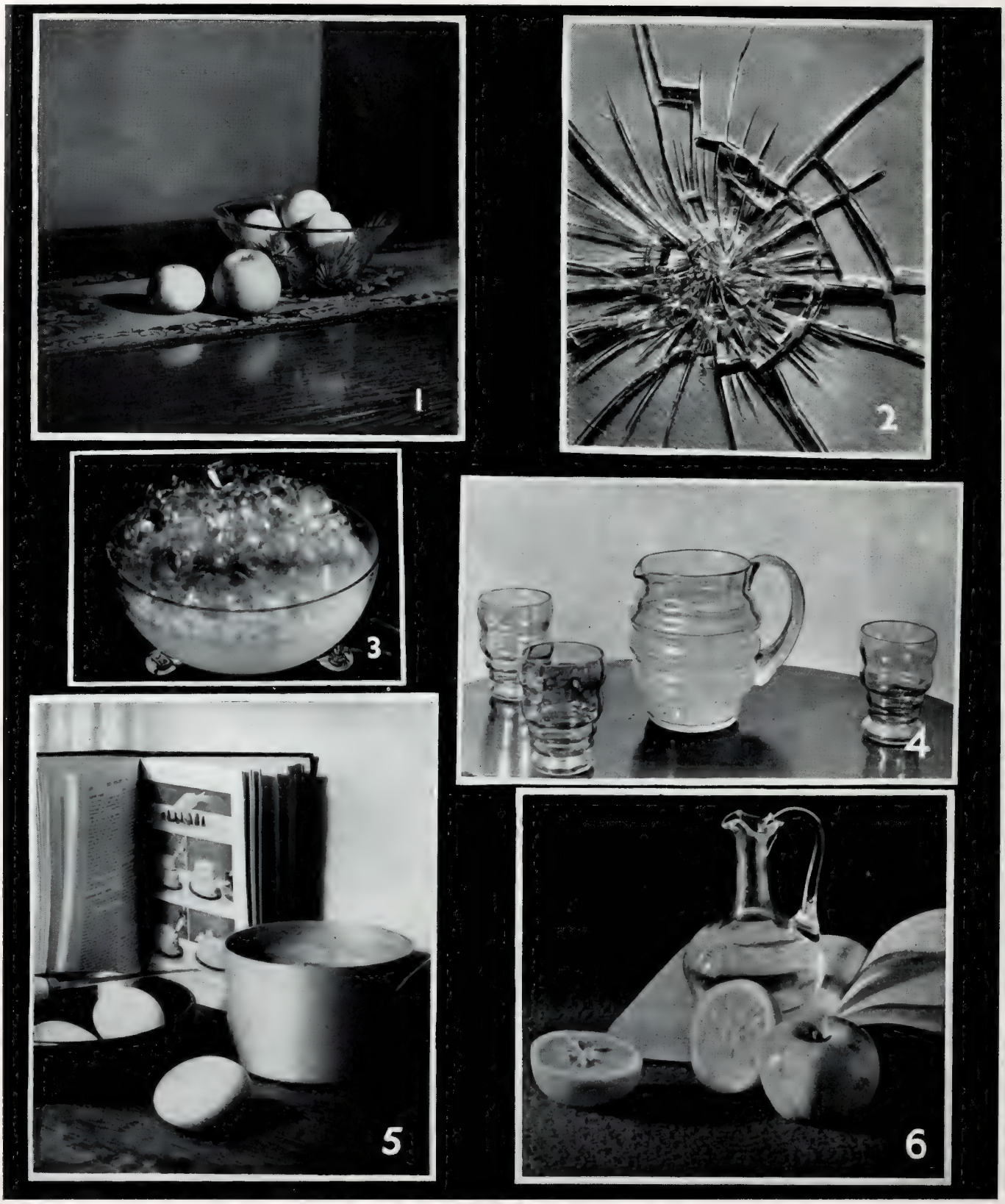
THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



JUJAH.

By
L. J. Hibbert.

(*See article, "How I make my Exhibition Pictures."*



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Fruit.*"
By S. Hughes.

2.—"*The Broken Glass.*"
By D. Dalal.

3.—"*Bubbles.*"
By Wilfred Darby.

4.—"*Light on Glass.*"
By J. C. Jenkin.

5.—"*Cookery.*"
By J. C. D. Corlett.

6.—"*Study.*"
By R. W. Morgan.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

THERE may be just a shade too much "foreground" in No. 1 of the prints reproduced on the opposite page—"Fruit," by S. Hughes—but it is a fault on the right side, and, in most other respects, the picture compares very favourably with any other on the page.

Subject and Setting.

Trimming so little as three-sixteenths inch from the base corrects the disability, and then the material forming the subject proper—the fruit—is shown in a happy relationship with an *adequate* amount of setting.

It is generally the case—and the fact is demonstrated elsewhere on the page—that the novice is inclined to over-emphasise the subject material or show it on too large a scale for its setting. The consequent suggestion of restriction, even if none of the essential elements are truncated, is a very serious drawback, and quite effectively kills any attraction that might otherwise be exhibited. It is far better to arrange for more than is actually needed to be included than to try and fit subject and setting to the size of the negative, for, besides providing a margin for subsequent adjustment, it allows a greater sense of freedom to be enjoyed when dealing with the subject, and, if the resulting print is small, recourse can be had to enlargement.

In this instance, there happens to be just a fractional margin all round. The print could, if it were thought that there was any need for it, be further reduced in size by something like one-eighth of an inch all round, but the present arrangement—subject to the alteration in the foreground—has a valuable feeling of spaciousness that, perhaps, it would be wise to retain.

Position and Spacing.

In arrangement, the relationship of the subject elements is well judged. Technically, too, the tone values are good, and there is no occasion for adverse criticism; but it is comparatively on account of its adequate allowance of space for the setting that the print attains the success it does.

No. 2, "The Broken Glass," by D. Dalal, has elements of the curious about it, but, otherwise, its interest is trivial. Its spacing, therefore, is scarcely material, but in No. 3, "Bubbles," by Wilfred Darby, the need for a more ample space in the setting is evident. It seems crowded and crushed in such a confined space, and there is nothing for it but to go to a greater distance from the subject in order that the disability may be corrected.

It is quite true that, in showing the bowl on so large a scale, detail is visible that would not be apparent in a smaller edition, but from the point of view of picture-making we are not so much concerned with detail—although it has its place—as we are with showing the subject so that, regarded as a whole, it makes up satisfactorily and well.

Prints and Pictures.

If a print is required for a commercial purpose, it may be desirable to show the material it portrays on as large a scale as possible, but, if the intention is to make a picture—and it is from this standpoint that entries to our competitions are judged—due regard must be paid to the considerations essential in pictorial work.

Good spacing is an essential element in any well-ordered composition. Sound composition is also essential in order that the motive of the picture may be clearly expressed, so that, if the chief item of the work is cramped for lack of space, the picture does not get across with its message as it should.

And this is why No. 1 succeeds as a picture and No. 3 fails. Similarly, with No. 4, "Light on Glass," by J. C. Jenkin, there is a sense of restriction arising from the absence of a sufficient degree of space below the group, and, though the degree is not so marked as in the former instance, it is quite enough to impair the pictorial appeal. The subject material, too, is rather scattered, and where there are a limited number of elements in a group it is wiser not to allow more than one to be separated from the rest. The edge of the table, perhaps, does provide something in the nature of a connection, but it is not wholly satisfactory; and it would have been better if the elements of the group had been placed not only closer together but also more in the same plane.

Harmony and Contrast.

Nevertheless, in its tonal values, the print is not unpleasing; but, when we turn to No. 5, "Cookery," by J. C. D. Corlett, we find a reversion to a lack of space in the setting, and the tones are inclined towards an excess of contrast in place of the harmony they might be expected to show.

Much of the excess of contrast could be corrected by the choice of a softer grade of printing paper—assuming it does not arise from under-exposure—but the required alteration in the relationship of the subject to the setting could only be adjusted by retaking from a much more distant point of view.

"Study" (6), by R. W. Morgan, is a bit better, though the upper portion of the setting is unduly intense, and there is very little margin above the top of the jug. A greater viewing distance is also indicated here, and, if the subject be repeated, the tone of the setting should be adjusted at the same time. A very dark background, such as this and that in No. 3, can occasionally be employed, but it needs strong tones in the subject and very careful leading up to. Speaking generally, it is better to endeavour to achieve a tonal harmony without having recourse to a similar degree of intensity in a secondary feature such as the background, reserving the stronger values for the subject itself.

Winter Work.

To keep in touch with photography during the winter months, even if it does not prove an end in itself, there is nothing better than a course of "still life."

It provides a means of extending a knowledge of composition; it affords the opportunity of learning to manipulate and control the lighting; it keeps the technical side well to the fore; and is of exceptional value in improving the general standard of the photographic work we do. It aids the acquisition of the pictorial point of view, and that success may be attained in this direction by every reader is the Christmas wish of

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

The usual article for beginners has not come to hand this week, but we have received that given below. We hope that something more sane and practical will be forthcoming next week as usual.

CHRISTMAS PHOTOGRAPHY. By "The Walrus."

FOR many a generation Xmas has been the chief time of the year for carrying out special exercises of the jaw and the elbow, and detailed descriptions of phenomenal gorging and guzzling swelled the incomes of Dickens, Washington Irving and others, almost as much as the actual performances swelled the equatorial dimensions of their practitioners

I think that is a jolly good sentence to lead off with,



Fig. 0.008.

and if I can only keep it up this ought to be a fine article.

But I am aware that I have no more chance than a celluloid caterpillar in a fiery furnace, because I am compelled o drag in some references to photography, as is sometimes the case with the superannuated antique who generally fills this space—more's the pity. And if there is one thing more than another calculated to flop a wet blanket on Xmas revels and goodwill to men it is photography. Give me the choice between a stuffed turkey and a fine-grain formula, and I'm for the bird.

There was certainly a chance of some good sport in the Noels of the past when we took a flashlight photograph of he assembled gorgers and guzzlers. It made for high-speed movements on the spot, kept the insurance people on tenterhooks, and interrupted the seasonable orgies of fire-brigades. Now we just use a footling little lamp which makes no more noise than a fossil oyster, and does no more harm than making the faces of the sitters look like amorphous lumps of cheap chalk.



Fig. $7\frac{3}{4}$.

One of the illustrations (Fig. 0.008) suggests that as a gesture of goodwill it is a kindly precaution to see that all faces are mercifully masked before a photograph is taken. The faces (?) here shown were selected from a large number as the most intellectual and symmetrical available, so you can guess what the throw-outs were like. In the case of some of the females of the species their ideas as to the form and location of eyebrows are quite sufficient to make the use of large and opaque masks a *sine qua non*. I don't know what that means, but it has a festive ring.

Years ago the Noellian amateur never dreamed of taking people actually dancing. Even in a quiet measure like the polka the performers looked like a herd of mixed cattle attacked by hornets; and came



Fig. x^2+0.



Fig. 99.

in the category of very high speed work indeed, especially when they rebounded from the ceiling. The modern minifan can take such a subject easily, so that he has quite a soft job to record the flat-footed floppery miscalled dancing to-day (Fig. x^3+o).

Unfortunately, he is equally able to take such shady subjects (I refer mainly to the lighting) as that feebly suggested in Fig. 99. Nay, he is even able to snap the wretched spectre who prowls about in the dim light of his own phosphorescence (Fig. $7\frac{3}{4}$). In both cases, however, the said minifan stands a rosy—indeed ruddy—chance of being handed a severe clout in the iris diaphragm. (Cheers!)

Any sort of seasonable gathering is sure to contain at least one specimen of this minifan insect. If he sees a couple kissing he will say soppy things about making Contax, and would he Leicanother, and all that. He is also that species of two-legged ass who will throw a waste spool of film on to the fire while the host is standing with his back to it trying to thaw out his intellect.

I am sure that no one, even including myself, would dare to repeat the old advice that Xmas is an ideal time for the photographer to sally forth, and follow in the imaginary footsteps of that prize bore, G. K. Wenceslas, in search of winter landscapes (Fig. 1). The photographer of to-day is not such a fool as he looks. That is impossible. His most frantic sallies never take him beyond the reach of the cocktail department.



Fig. 1.

I feel like putting on an extra woolly vest when I remember the days when we poor photographers were literally driven forth into the icebound countryside by specious and fraudulent articles in photographic papers, some of which were contemptible enough to offer prizes for the best outdoor subject taken on Xmas day. Doubtless the writers and prize-danglers were heavily subsidised by doctors and undertakers.

Of course, I could have done much better than this if I had been allowed to keep off photography and tell a few tales instead. At the same time I shall be pleased if these practical and informative notes are found helpful. I shall be still more pleased if they are not.

A Beginner's Open Letter to the Editor

SIR,—On opening my *Amateur Photographer* at random, the chances are that my eye is immediately arrested by a full-page illustration of surpassing beauty. The photograph may be a seascape of furious waves lashing themselves against the background of an angry sky; or of some quiet corner in a sun-kissed garden; yet again it may show the slender figure of a young girl, the graceful curves of whose form are poised in a tribute to Art—it matters not which, for to me each is equally enchanting and I am lost in admiration for the man or woman who can take such photographs. I think to myself that if I could ever take a picture that was even one quarter as clever, I should rest contented for all time.

Occasionally I even turn to the cover page just to reassure myself about that word "Amateur," but there it is, clear as crystal, and I realise that I am looking at a photograph that has probably been taken by some quite ordinary looking person—even perhaps by someone whom I have actually seen in a bus or shop—and once again I lapse into my trance of silent homage.

Having studied every line and curve, I am about to turn to another page in order to gorge my insatiable appetite on more beauty, when my eye is invariably caught by some printed matter, which I start hurriedly to scan, and which I afterwards read very slowly and very deliberately.

Now, sir, at the risk of incurring your displeasure, I should like to ask, "Who is this fellow 'Mentor'?" Who is this inhuman monster who puts crosses and arrows and triangles and things all over *his* representation of these pictures and then proceeds to tell their unfortunate owners that if they had used a different kind of printing paper and given the negatives a longer exposure and stood the subjects upside-down and generally treated the whole thing in another way—they might have made less of a hash of things?

Does "Mentor" ever consider the anguish that he must cause in the home? Is it necessary for me to lay before you all the hideous details as I see them, and as you must see them, too, unless you are as callous as "Mentor" himself?

Can you not visualise the tragic little scene that must be enacted week after week at "The Laurels," "Mon Repos," or "The Nest"? Do you not actually hear brave little Mrs. Jones telling the hapless Jones that "Mentor" didn't really *mean* it like that, and that it was, after all, his job to criticise? I feel certain that she also explains that "Mentor" cannot know that Jones does all his developing in the pudding basins, or that there is no chance of a telescopic lens until Aunt Jessie dies. "In any case, darling, I like to think," she adds, "he is probably just a nasty fat man, with a bald head, who gets paid a thousand a year for making other people unhappy."

Or possibly the case is reversed and it is Smith, who returning late and tired from the office, opens the gate of "Dulce Domum," and is suddenly filled with an overwhelming love of his home and family. He thinks of his pipe, his slippers, and of the woman who brings him his domestic bliss. He flings open the drawing-room door assured of the greeting that is in store for him, but instead of the little cry of joy that he had expected, his ears are assailed by heart-rending sobs. There on the sofa, with a torn copy of *The Amateur Photographer* beside her, lies the huddled form of Mrs. Smith. "'M-Mentor' says I—I ought to have t-trimmed the print by half-an-inch all r-round," she wails, "and h-he says it sh-should have had t-two more seconds in the e-enlarger."

Need I proceed, sir? Perhaps I have already harrowed you overmuch and this may result in your taking unusually drastic action. I cannot profess a love for "Mentor" that I do not feel, but I am not so barbarous as to wish him ill, and I should hate to think that I am the cause of his instant dismissal from your staff. Indeed, whilst writing this letter, memories of my boyhood's days have been forced upon me and I can recall my headmaster assuring me that my chastisement caused him deeper suffering than it caused me.

Is it possible that I have wronged "Mentor"? Could he be a tall, thin gentleman with luxuriant curly locks and a kindly eye? Does he perhaps go through the torture of the damned each week as he fulfils his duties? Is it possible that he suffers more than Mr. Jones, more than Mrs. Smith, and—horror of horrors—more than I myself?

Should this be the case, sir, my heart goes out to "Mentor" in all its fulness—nay, I would urge that his salary be doubled.

Perhaps, also, in recognition of his services and sufferings, you could see your way to extending the length of his holidays.

—Yours, etc.,

A. A. B.

CHRISTMAS PRESENTS FOR ALL

The Buyer's Guide

HERE are five pages of suggestions for Christmas Presents for amateur photographers. Cameras, accessories, materials and sundries are described, and at all prices to suit every pocket. The amateur cinematographer is not forgotten and many items to interest him are also included. The reader of this issue of "The A.P." will be hard to please if he cannot find something, either to give a photographic friend or (modern fashion) to suggest tactfully as a suitable gift for himself. A marked copy of the paper sent to the potential donor is a plan worthy of consideration.

The firms supplying the goods have been arranged in alphabetical order and each item illustrated is indicated in the letterpress with an asterisk. The addresses of these firms can be ascertained on referring to our advertisement pages. Application to any of them will bring further information and a seasonable catalogue. And now—"Good Hunting."

Actina, Ltd.

The "Dollina II"* is a fine instrument. It takes 36 exposures 1⅛×1, has coupled range-finder, Compur Rapid shutter, automatic counter and film-locking device operated after each exposure. The cost is £19 19s. Other suitable gifts are the "Dolly," 1⅝×1¼, from £3 7s. 6d.; "Super Sport A" for 2¼×2¼ and 2¼×1¾, with f/4.5 lens in Pronto shutter at £5 17s. 6d., or with f/2.9 in Compur shutter at £8 15s.; "Certix" 3¼×2¼, with f/7.7 lens in Vario shutter, at £3 3s., and the "Certos" enlarger for negatives to 4×4 cm., which has paper selector and exposure meter, f/4.5 anastigmat, and costs £8 8s.

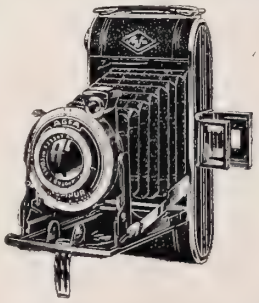


Amateur Ciné Service, Ltd.

A number of accessories for sub-standard ciné work are offered by this house. Those interested in preparing well-edited and attractive ciné films, would welcome the "Wipaciné" Titling accessory. This enables "wipes" (or changes of title) to be made at any angle without winding back, masks, or risks of failure. The price is 30s. complete. "Fadeine," for fades on all makes and sizes of ciné film, costs 3s. 6d. per bottle.

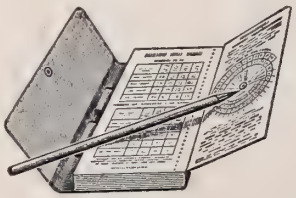
Agfa Photo Ltd.

Some attractive cameras are available as gifts at prices from 32/6 to £7 7s., so that all purses are catered for. At the lowest price the "Speedex Clack 51" takes 16 exposures on 8-exposure 3¼×2¼ roll film. It is collapsible and fits a vest pocket. At £7 7s. the "Speedex Compur"* takes 3¼×2¼ exposures, has f/4.5 anastigmat in delayed-action Compur shutter, optical and direct-vision view-finders, and spring shutter over the winding window. Other 3¼×2¼ cameras are "Speedex Clack 74" at 36s., and "Speedex Record" at £3 10s. The "Speedex O" at £5 5s. takes 2½×1⅝ roll films.



Burroughs Wellcome & Co.

Once again the "Wellcome" Photographic Exposure Calculator, Handbook and Diary,* is available. This invaluable aid to better photography has been relied upon by generations of old hands, and its reappearance is always hailed with delight. It would make a most welcome addition to some other photographic gift, its price in the U.K. being 1s. 6d.



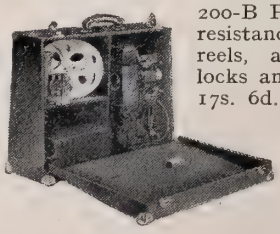
British Sida Cameras, Ltd.

A novel and inexpensive camera to give to one about to start photography would be the "Sida" Camera,* the price of which is 5s. The actual size of the exposure is 15/16ths in., but the results are quite capable of enlargement. This camera, which is British-made, has optical direct-vision view-finder, and an achromatic lens working at f/8. The film spool costs 1s., and holds 10 exposures.



The Camera Co.

This firm is offering several suitable lines for seasonable trade. The "Vauxhall" De Luxe Carrying-Case,* which holds a Pathéscope 200-B Projector with resistance and spare reels, and has two locks and keys, costs 17s. 6d., carriage being 1s. 3d. extra. "Vauxhall" Super Reels, which hold 400 ft. of film, are obtainable in 9.5-mm. size at three for 5s. 9d.; or the 16-mm. size, three for 6s. 9d. Humidor Cans for these reels are sold at three for



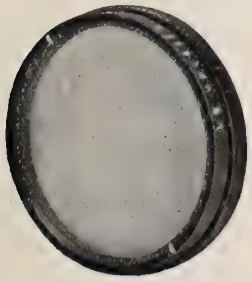
3s. 6d., either size. "Vauxhall" Glass-Beaded Screens, size 30×40, cost 32s. 6d., or plain silver surfaces, 15s. 6d. There is also the "Vauxhall" De Luxe Roll Film Camera, taking 16 pictures on 3¼×2¼ film, with f/2.9 lens, for £4 19s. 6d.

C. Baker.

The "C.B." Projection Lantern is an attractive and well-made article, suitable as a gift to any lantern-slide maker. It is built on rails, thus ensuring that the different components are always in line. The lamphouse is built with two walls, the cowl allowing all heat to escape without light leakage, and the outer wall is always cool. The price without lamp is £10 10s.

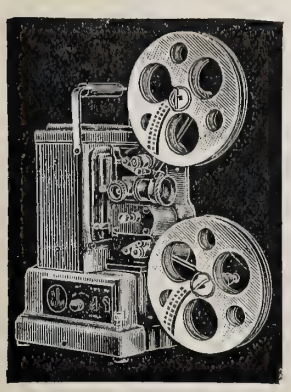
Carl Zeiss (London), Ltd.

Here is an opportunity to make an entirely novel gift. Recent research has enabled photographs to be taken of such subjects as shop windows, pictures in frames and the like, without those disturbing reflections that too often render the result quite useless, and always mar it. This absence of reflection is achieved by means of a Polarising Filter,* which fits over the lens mount in exactly the same way as a colour filter. Some really remarkable results have been achieved, and readers should send for the Zeiss "Herotar" leaflet and see the examples for themselves. For a lens mount up to 28.5 mm. the cost of a "Herotar" Polarising Filter is 55/-. Larger sizes cost slightly more.



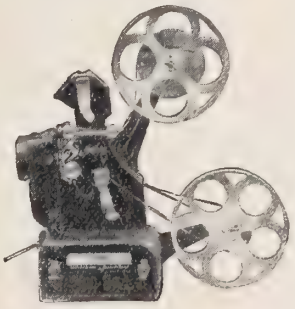
Cinex, Ltd.

All of the Paillard-Bolex Projectors deserve a complete description, but space will not allow of this, so potential purchasers should write for full details of the attractive models available. Possibly the machine most coveted would be Model G3*, which takes 8-mm., 9.5-mm. and 16-mm. films at will. This is entirely gear-driven, is interchangeable for 250 and 500 watt lamps, has "still" picture and automatic reverse mechanism, stainless steel gate, and costs £60.



Coronet Camera Co.

To those seeking an inexpensive 9.5-mm. projector, the "Coronet Model II"* will be a suitable choice. It takes any length of film from 30 ft. to 400 ft. without extra attachments. It has fan cooling, high-gear rewind and anastigmat projection lens. The cost is £5 5s. for hand drive or £7 10s. with motor drive. The 9.5-mm. Ciné Camera with motor drive costs 75s. Other lines are the "Coronet Titler" at 21s., "Coronet f/6.3 3¼×2¼ Camera," with 3-speed shutter at 48s., or the f/7.7 model at 35s. The "Coronet Midget" Camera, claimed to be the world's smallest, costs 5s. 6d.

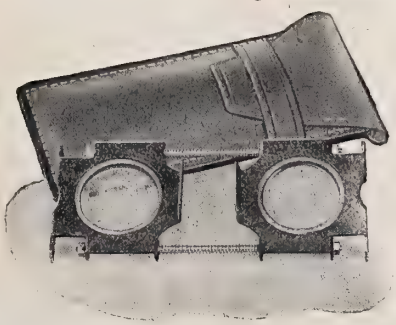


"The A.P." Diary.

Published for the first time this year, *The Amateur Photographer* Diary and Handbook for 1937 is a practical little book that every reader of "The A.P." should possess. It contains 128 pages, which include, in addition to the Diary itself, forty-six pages of closely printed Facts and Formulæ of real value to all amateurs for constant reference. There is also an exposure guide and tables, and considerable space is devoted to "Exposure Records." Of handy size, leather bound, complete with pencil, it is an ideal little gift for any photographer. The price is 1s. 6d., and it is obtainable from booksellers, newsagents and dealers, or from Messrs. Iliffe & Sons, publishers of "The A.P."

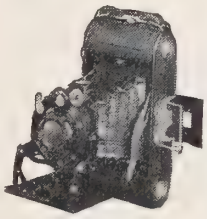
J. H. Dallmeyer, Ltd.

There are so many desirable gifts in this firm's stock that the simplest manner would be to send for their general catalogue. Telephoto lenses for Leica cameras rank highly. As an example, the 12-in. focus f/4.5 "New Large Adon," complete with monocular view-finder, gives 6 linear magnifications and costs £25. The "Adon" Variable Focus Telephoto Lens for ordinary cameras costs £7. A welcome gift to a pictorialist would be a Dallmeyer Soft Focus Lens from £4, while a reflex user would appreciate Focussing Magnifiers at 15s.* The "Sixtus" Photo-Electric Exposure Meter at £5 5s. is a popular model, a cheaper line being the "Ombrux" at 67s. 6d.



Dollond & Aitchison, Ltd.

The "Dollond Owl No. 4"* is a 3¼ × 2¼ roll-film camera that should prove most acceptable, especially to those at present owning only a camera of the simpler kind. It has all-metal body, is self-erecting, has hinged back with pressure plate, and direct-vision view-finder. With Wray f/4.5 Supar anastigmat, in 3-speed shutter, it is very good value at 55s., post free.



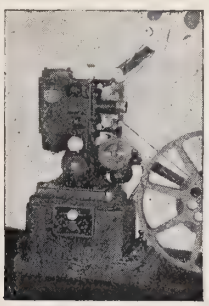
Drem Products, Ltd.

The new "Electrodrem"* Photo-Electric Exposure Meter would make a suitable gift. It will indicate daylight exposures from 1/1,000th sec. to 8 minutes. The price is £3 15s., leather case being 5s. extra. The "Largodrem" is another seasonable line. This indicates the exposure necessary for enlarging, and is connected to the same circuit as that from which the enlarger is run. The cost, including bromide paper speed tester, is 30s.



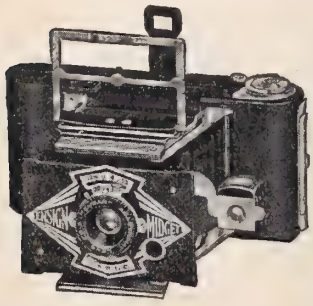
M. W. Dunscombe, Ltd.

The "Ampro" 16-mm. Projectors will all make welcome gifts. All models are provided with Venturi tube cooling, safety fire shutter and "still" picture clutch. Model J, 500-watt, costs £39 10s., and Model K, 750-watt, costs £44 10s. There are other models, with detail refinements, to £50. "Amprosound" Talkie Projectors are, for their class, inexpensive. Model K,* 500-watt, has 2-in. f/1.85 projection lens and 10-in. loud-speaker, capacity being sufficient for an audience of 500 persons, and costs £110. For larger audiences, the "Senior" model, with 750-watt capacity, at £125, is necessary.



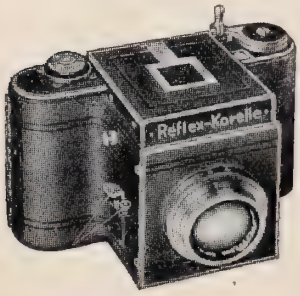
Ensign, Ltd.

Application should certainly be made to this firm for its catalogue, entitled "Photography—Winter's Ideal Pastime," which will be sent post free. It contains numerous suggestions of great value to amateurs. Amongst the ideal Christmas gifts, first place must be given to the now famous "Ensign Midget" Cameras. These take pictures 1¼ × 1⅝, and are very compact. Model 22 costs 22s., Model 33, with 3-speed shutter, costs £1 13s., and Model 55*, with Ensar f/6.3 anastigmat in 3-speed shutter, is priced at £2 15s. Other suitable lines are Magnaprint Enlargers for Midget, Leica and similar negatives at £4 15s.; Multiflood Lighting Outfits from 6s.; Synchroflash Outfits, which, using Sashalite lamps, synchronise the firing of the lamp with the opened shutter, cost from 10s. 6d.; Flash-bulb Outfits at 5s. 6d. and 12s. 6d., and Lantern-Slide-Making Outfits at 5s. 6d.



R. A. Fleming & Co., Ltd.

A useful and increasingly popular Miniature Mirror Reflex is the Reflex-Korelle,* which takes pictures 6 × 6 cm. It has a magnifier built into the hood, which latter rises automatically when the cover is lifted. The prices range from £10 10s. with f/3.5 Victar, to £19 19s. with f/2.8 Zeiss Tessar. Model II, which gives additional speeds from 1/10th to 2 secs. and delayed action, costs £4 4s. extra.



Gevaert, Ltd.

A suitable gift to possessors of Contax or Leica cameras would be three or four cartridges of Gevaert Film. These are daylight-loading, and are supplied with caps of different colours to denote the grade. Red indicates Gevaert Special, at 3s.; Brown for Superchrom, at 3s. 3d.; Light Green for Panchromosa and Dark Green for Panchromosa Microgran each costing 3s. 6d.

Garner & Jones, Ltd.

The "Exakta Model C" is a very famous camera that would give unbounded delight. It is a mirror reflex that takes either roll films 4 × 6.5 cm. or plates 4.5 × 6 cm. at will. The price ranges from £22 10s. with Exaktar f/3.5 to £30 10s. with Zeiss Tessar f/2.8. The Model B is a roll-film reflex and costs £19 10s. upwards. An inexpensive gift that would always be welcome is a "B.S. Stabilo" Tripod.* This extends from 17 in. to 49 in. in 4-section D-shaped tubes, has ball-and-socket head with locking screw, and costs only 12s. 6d. Other models, without ball-and-socket head, cost 8s. 6d., for 4-section, and 6s. 6d. for 3-section.



Harbutt's Plasticine, Ltd.

No photographer's kit is ever complete without "Plasticine," but at Christmastide it should be in every household. A gift box of "Plasticine" provides a perpetual delight to all children and will keep them quiet while their elders enjoy a post-prandial sleep. For the rest of the family, not only will it keep the holly and mistletoe in position, but it will be invaluable when taking flash-bulb photographs of festivities after dark. Outfits, obtainable from all stationers, range from 6d. to 21s.

R. F. Hunter, Ltd.

As a gift, what could be more welcome than a "Rolleiflex"* Camera? This popular line that finds new friends every day is made in two sizes, each fitted with Compur Rapid shutter. 6 × 6 cm. size costs £25 with Zeiss Tessar f/3.5 anastigmat, while the 4 × 4 cm. size, which has f/2.8 Zeiss Tessar, costs £26. The "Rolleicord II," a worthy younger brother, is made in 6 × 6 cm. size only. With f/4.5 Zeiss Triotar it costs £14 10s., or, with f/3.5, £16 10s. A useful enlarger, suitable for negatives from these cameras, is the "Exakt," at £18 10s. Other suitable gifts would be a "Tempiphot" Electric Exposure Meter at 75s., or with amplifier for indoor work, £5 12s. 6d.; "Celfix" Self-erecting Ciné Screen from £3 10s., or the "Silvette" from 27s. 6d. Pictorialists would appreciate the "Duto" Soft-focus Supplementary Lens, costing from 22s. 6d. to 30s.



Illustra Enterprises.

The "Illustra" 9.5-mm. or 16-mm. Super Projector would make a very seasonable and useful gift. It has sprocket feed, Maltese cross intermittent movement, and the lamp will project a 6-ft. picture either from a 12-volt accumulator or from the main electric supply. The accumulator model costs 99s.; the projection mains model is priced at £5 10s., or for £7 7s. the motor drive model can be secured, prices being the same for either 9.5-mm. or 16-mm. models.

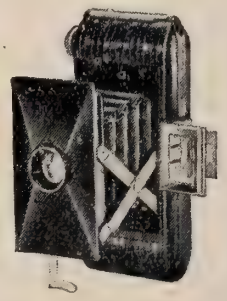
Ilford Ltd.

Quite apart from a gift of a dozen spools of "Selo" Film or some packets of plates or bromide and gaslight papers—all of which are becoming increasingly popular as Christmas presents, and all of which are welcome—this world famous house has some very suitable lines to appear in Christmas stockings. The Ilford Dark-room Lamps,* with safelights that *are* safe, are sold at inexpensive prices. The Ilford Photo-Electric Exposure Meter at £3 3s., in neat leather case, is finding new adherents daily, and the "Selo" Lighting Set at 17s. 6d. would provide recipients with the means of indoor exposures at night. Users of "Dufaycolor" films would appreciate the Ilford Viewing Box at 5s. 6d.



Kodak Ltd.

Kodak lines suitable as Christmas presents are legion. Probably 50 per cent of amateur photographers were started in their hobby by the gift of a "Brownie" Camera. The "Baby Brownie" costs 5s., just as it did when at this season, nearly forty years ago, the gift of one to the present writer commenced his photographic career. Then the size was 2¼ × 2¼; it is now 2½ × 1⅝. "Six-20 Brownies," 3¼ × 2¼, cost 8s. 6d. and 12s. 6d., the latter being easier to use. The "Jiffy Kodak,"* 2½ × 1⅝, fits into a vest pocket and costs 25s. For £3 10s. the "V.P. Kodak Special," with f/5.6 anastigmat in 4-speed shutter, is obtainable. To those who can afford to give more, the "Retina," taking 36 exposures 1½ × 1, with Xenar anastigmat in Compur shutter, at £10 10s., or the "Regent," 3¼ × 2¼, with coupled range-finder and Zeiss Tessar f/4.5 anastigmat in Compur Rapid shutter at £20, will appeal. Ciné enthusiasts should send for the separate



catalogue which is too extensive to attempt to detail in the space at our disposal.

Johnson & Sons, Ltd.

If some other member of the family is presenting a camera, a most fitting complementary would be Johnson's Home Photography Outfit at 8s. 6d., which contains all the apparatus and chemicals necessary to develop films and make prints. The set includes dark-room lamp, dishes, graduated measure, printing frame, thermometer and combined print album and negative wallet, together with all developing chemicals and fixing salts for film or plates and prints.

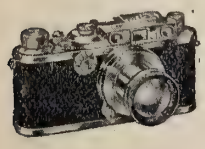
L. A. Leigh & Co.

The developing agents supplied by this firm are deservedly popular. "Fesagol N," which has the extraordinary property of compensating for errors in exposure of prints or enlargements, can be supplied in packets suitable for Christmas gifts. For 7s. sufficient developer can be purchased to last the average amateur for over a year. "Supramin,"* the fine-grain non-poisonous non-staining developer, costs 4s. for a packet to make 72 oz. A supply of each of these developers would prove very welcome to every photographer, either amateur or professional.



E. Leitz (London).

To non-Leica users, a Leica IIIa* Camera, that gives exposures from 1/1,000th to 1 second, would be a princely gift. This camera, the high watermark of its class, costs £35 with f/3.5 Elmar anastigmat, or £43 with Summar f/2. Other Leica cameras may be obtained from £16 19s. complete. To those already owning Leicas, the following accessories would make a welcome appeal: Rapid Winding Device, £3 7s. 6d.; Device for Correcting Distortion in Verticals, £2 16s. 6d.; Reflecting View-finder, £1 14s.; F/4.5 Leitz "Telyt" Telephoto Lens, £20 18s. 6d.; Leitz "Thambar" f/2.2 Soft-focus Lens, £21 19s.

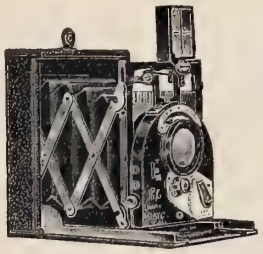


Middlemass & Co., Ltd.

What can a small brother or sister with slender pocket-money give to the photographer of the family? One suggestion is a pot of "Superfix," the photographic mountant that appeared on the market a year or so ago, and has found firm adherents (in both senses!) ever since. This can be purchased, complete in aluminium container with brush, at 9d. for 3 oz. or 1s. 6d. for 6 oz. Those who are preparing their own Christmas cards or calendars will find this a delightfully smooth paste to use.

Newman & Guardia, Ltd.

Anybody who wishes to secure lasting gratitude for a most welcome gift should present a Newman & Guardia "Baby Sibyl,"* or a "New Special Sibyl." These instruments are a sheer delight to handle, are beautifully constructed and have a high second-hand value. The price of the "Baby Sibyl" roll-film model, with T.T. & H. "Aviar" or Ross "Xpres" f/4.5 is £19 15s.; with Dallmeyer f/4.5 "Serrac," £19, or with Wray f/4.5 "Lustrar," £18. The plate or film-pack model, with 3 double dark slides, is 10s. less than the foregoing prices. The "New Special Sibyl" 3¼×2¼ camera is £23, with "Xpres" lens for either model.



Nuva Snaps.

There is still time to order Christmas cards from one's own negatives, and undoubtedly friends appreciate such a card far more than the usual commercial type, as they strike a personal note. This firm is offering a very reasonable line. Six postcard size enlargements from any smaller film, together with 6 greeting cards in colour and good quality fancy envelopes to carry them, are obtainable for 2s. 6d. post free, or 25 of each for 7s. 9d.

Pathéscope, Ltd.

To those desirous of converting friends to amateur ciné work, the gift of a 9.5-mm. Pathéscope Camera or Projector would be a decided incentive. The "Moto-camera H," which is a motor-driven camera with f/2.5 anastigmat, costs as little as £6 6s. The "Moto-camera de Luxe," which has multi-speed device and other refinements, costs £14 14s. An inexpensive projector is the "Ace,"* which costs only 37s. 6d. Other models from £4 12s. 6d. upwards are obtainable. If the intending recipient already owns the apparatus, such accessories as a Film Mender at 12s. 6d., or Portrait Attachments at £1 1s., would be most acceptable.



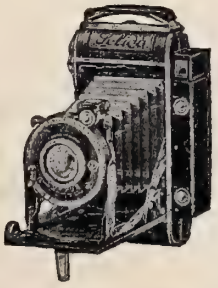
Norse Trading Co. (London), Ltd.

The "Simplex" Automatic Daylight Developing Tank* would be a sensible addition to somebody's stocking. It takes 3¼×2¼ films, and all operations can be undertaken without removal from the tank. The price is 37s. 6d. For those using vertical enlargers, a suitable gift would be the "Gnome" Masking Frame. For all sizes to 10×8, the cost is 22s. 6d., or for 12×10, 27s. 6d. A more expensive line is the "Super Baldina" Camera with coupled range-finder, for 36 exposures on ciné film. It costs £13 5s., with f/2.9 Meyer Trioplan in Compur shutter.



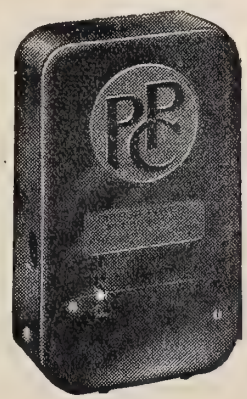
Peeling & Van Neck, Ltd.

A number of suitable presents can be found in this firm's catalogue. Perhaps the most attractive is the "Welta Solida" 3¼×2¼ Roll Film Camera*. This has coupled range-finder, and when closed the focus automatically returns to infinity. With f/4.5 Radionar in Pronto shutter the price is £11 10s., or with Compur shutter £12 17s. 6d. F/3.8 Xenar and f/4.5 Zeiss Tessar lenses are also available. The "Welta Perfekta" is a mirror reflex for 2¼×2¼ roll films. Prices range from £15 18s. 6d. A very inexpensive gift would be one of the "Moment" Tripods. Although only 15 in. when closed, they extend to 49 in., and cost 6s. 9d.



Presenta, Ltd.

The new model "Presenta Pocket Ciné,"* which enables users to inspect 9.5-mm. ciné film in full daylight, has now a moulded rim around the periphery of the winding handle to prevent the film uncoiling and becoming tangled, and the film feed slot has been modified to obviate film scratch during rewinding. The price is 25s.



Sands Hunter & Co., Ltd.

There are several attractive lines offered by this old-established house. The "K.W." Roll Film Mirror Reflex takes standard $3\frac{1}{4} \times 2\frac{1}{4}$ film. With f/6.3 anastigmat in focussing mount, it costs £3 13s. 6d., or with f/4.5, £5 5s. A novel and useful gift would be the "K.W." Episkop,* which projects $3\frac{1}{2} \times 3\frac{1}{2}$ pictures to 26×26. The price is £5 15s., the lamp being extra. Other attractive gifts would be a "Prinsen" Photo-Electric Exposure Meter at £3 3s., or a "Praxidos" Vertical Enlarger at £4 12s. 6d.; or, a very inexpensive present, the Leudi Exposure Meter, which is so small as to fit comfortably in a vest pocket, at 5s., the leather case being 1s. extra.



Schering, Ltd.

The Voigtlander "Brilliant" Twin-lens Reflex* is a camera most suitable as a Christmas gift. It costs £2 5s. with f/7.7 lens in two-speed shutter, or in 3-speed delayed-action shutter with f/6.3 lens, £3 15s. Other models are obtainable at £5 15s. and £6 15s. For those already owning a "Brilliant" a welcome gift would be the "Brilliant Luminous Exposure Meter," at 19s. 6d. The "Superb" Twin-lens Reflex, with f/3.5 Skopar lens in delayed-action Compur shutter, costs £17 12s. 6d., or with Heliar f/3.5 lens, £19 2s. 6d. An inexpensive folding camera is the "Bessa" $3\frac{1}{4} \times 2\frac{1}{4}$, at £2 12s. 6d., with f/7.7 lens in two-speed shutter. The same camera with f/4.5 Voigtar in Compur delayed-action shutter costs £7 5s.

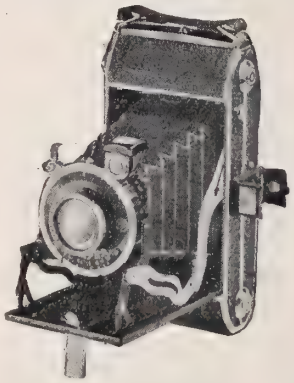


The Service Co., Ltd.

Those desirous of making gifts to ciné enthusiasts might well send for the catalogue "Home Movie World," issued post free on application to this firm, which contains a very comprehensive list of suitable apparatus and "gadgets." One gift suggestion is a subscription for 9.5-mm. Pathéscope Super Reels, which entitles the possessor to have for one night during mid-week films of comedies and plays from the extensive library. For 18 reels the cost is 21s., or for 36 reels 42s.

Sheffield Photo Co., Ltd.

Any of the "Norfolk" Cameras would prove acceptable in the Christmas stocking. The $3\frac{1}{2} \times 2\frac{1}{2}$ plate and film-pack camera has double-extension bellows, direct-vision and reflector view-finders and f/3.5 Zeranar anastigmat in delayed-action Compur shutter, the cost being £7 7s. The f/2.9 model costs £9 9s. The "New Norfolk"* is a $3\frac{1}{4} \times 2\frac{1}{4}$ roll-film model. With f/3.8 Zeranar in Prontor D.A. shutter, it costs £4 19s. 6d., or with Compur shutter, £6 6s. The "Norfolk Miniature," which takes 16 exposures on 8-exposure $3\frac{1}{4} \times 2\frac{1}{4}$ roll film, costs £6 15s. with f/2.9 Meyer Trioplan in Compur, or £7 19s. 6d. with f/2.9 Schneider Radionar in new type Compur shutter.



The Thornton-Pickard Manufacturing Co., Ltd.

The T.-P. "Perfecta" Vertical Semi-Automatic Enlarger* is a well-made precision instrument. The framework is of polished mahogany, and the lamphouse is designed to take 60-watt or 75-watt lamps. The bellows extension is sufficient to permit of actual size copying. For $3\frac{1}{2} \times 2\frac{1}{2}$ negatives the price without lens is £5 12s. 6d., the enlargement size being 15×10. Model 2, which enlarges $2\frac{1}{4} \times 2\frac{1}{4}$ negatives to 12×12, costs £5 7s. 6d., while Model III, for Leica, Contax and similar negatives, which enlarges to $13\frac{1}{2} \times 9$, costs £5 7s. 6d. Dallmeyer lenses for each of these models cost £3 5s. Model III can be supplied with fitting to take the customer's own Leica lens at £6 complete.



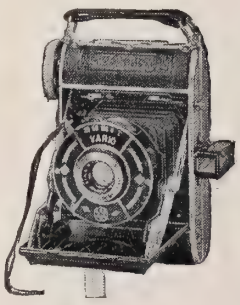
Weston Electrical Instrument Co., Ltd.

The Weston Photo-Electric Exposure Meter is a proved product, and would be received withdelight by any photographer. Model 650,* which has displaced the earlier types, is made in two forms—the "Universal," for all still and ciné cameras, and the "Leicameter," which is adapted especially for Leica cameras. The basis of the Weston meter is the patented "Photronic" cell. The price of either model, in attractive Christmas packings, is £5 19s.; leather case 10s. extra.



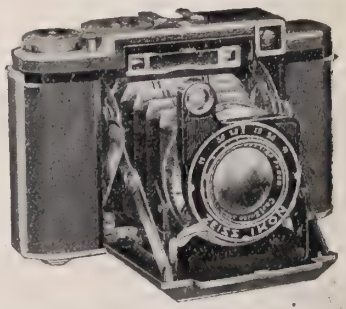
The Westminster Photographic Exchange, Ltd.

Either of the "Westex" Cameras would delight a photographer. The "Westex Miniature"* takes 16 exposures $1\frac{5}{8} \times 1\frac{1}{4}$ on 8-exposure V.P. roll film. With Vidanar f/4.5 in 3-speed shutter it costs £3 12s. 6d., or with Radionar f/2.9 in Prontor shutter, £5 12s. 6d. The "Westex Four-Five" takes 16 exposures on 8-exposure $3\frac{1}{4} \times 2\frac{1}{4}$ roll film. It is self-opening, has direct-vision optical and reflector view-finders, Prontor shutter, f/4.5 anastigmat, and costs £4 8s. 9d. There are many other lines suitable as gifts in this firm's general catalogue.



Zeiss Ikon Ltd.

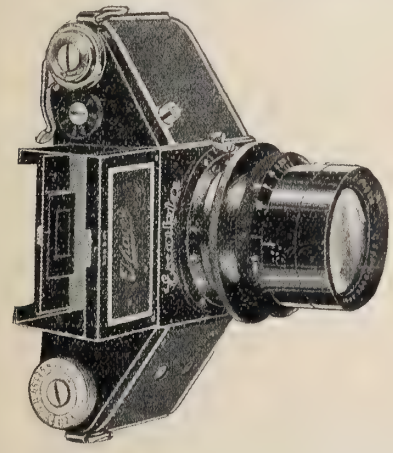
One cannot describe the most suitable gifts from a catalogue containing hundreds of equally desirable articles at prices ranging from one shilling to £100. All that can be done is to mention one or two items and suggest that readers should send for the beautifully illustrated catalogue that will be sent post free to all mentioning *The Amateur Photographer* who apply to this famous firm. The "Contax" and the "Contaflex" are probably too expensive to expect as gifts, much as they are coveted. The "Super Ikonta 530/16"* is a camera that has found fervent admirers since its introduction. It takes 11 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ on standard $3\frac{1}{4} \times 2\frac{1}{4}$ roll film. With delayed-action Compur Rapid shutter, the price with Zeiss Tessar f/3.5 is £25 5s., or with f/2.8, £28 5s. An inexpensive line, excellently finished, as with all Zeiss Ikon products, is the "Nettar" $3\frac{1}{4} \times 2\frac{1}{4}$ Camera. It is self-erecting, and costs £3 15s. with f/6.3 Nettar anastigmat in Derval shutter. There are nine other variations of shutter and optical equipment of this camera to £11.



A CHRISTMAS PRESENT TO ONESELF

The question of a new camera, the right accessories to purchase with it, and so forth, can sometimes represent a bit of a problem when one happens to be tucked away in some obscure corner of the Shetland Islands or of Little England beyond Wales, and cannot get up to London. In such cases we like to think we can be of considerable service. Although by no means the largest photographic firm in Great Britain we have, beyond all possibility of dispute, the widest selection of modern miniature cameras and accessories. The advantage to all concerned of being as we are, a small, compact and highly individual concern as opposed to the large and imposing but impersonal organisation, is that we are able to offer a service of a really personal kind to our customers which would otherwise be out of the question. Where advice or assistance of any kind is wanted regarding the choice of suitable apparatus, or, of course, on technical problems relating to miniature photography, letters should be addressed to Mr. R. G. Lewis, personally, who will then be pleased to reply to them himself.

THE "NIGHT" EXAKTA



We personally recommend the "Night" Exakta to all photographers, both amateur and professional, who are looking for a reasonably priced miniature camera capable of doing work under the most adverse lighting conditions. The "Night" Exakta will secure well exposed negatives at 1/25th, 1/50th and often 1/100th sec. in artificially-lit interiors or in the streets at night. Apart from this special work, however, the f/1.9 Primoplan lens with which it is fitted, when used at ordinary apertures, gives results from portrait, landscape and architectural subjects, etc., indistinguishable in point of quality and definition from those obtainable when using a first-class lens with f/3.5 or f/2.8 aperture.

"Night" Exakta, fitted Primoplan f/1.9, shutter speeds 1/1,000th sec. to 12 secs.....£39 10 0

We shall be glad to take any make of Modern Miniature Apparatus in part exchange for the "Night" Exakta or similar camera. Our allowances against Miniature Apparatus are, of course, the Highest in the Trade.

A SPECIAL DEVELOPER FOR WINTER PHOTOGRAPHY

For winter photography in general and for all occasions where photographs are taken under poor lighting conditions, as is usually the case in stage, theatre and candid photography, the ideal developer is paraphenylene-diamine-metol. We now prepare this developer in 1s. 9d. tins (to make 20 oz.). Each tin may be used for five Leica type spools provided that a small increase in developing time is given for each successive development. Paraphenylene-diamine-metol developer produces remarkable shadow detail, gradation and contrast, but as opposed to all other types of paraphenylene developer, requires little or no previous increase in exposure.

THE FOLLOWING LIST REPRESENTS A VERY SMALL SELECTION OF OUR GUARANTEED SECOND-HAND MINIATURE CAMERAS AND ACCESSORIES, ALL OF WHICH ARE SUBJECTED BEFORE RESALE TO THE MOST CAREFUL TESTS. OUR USED MINIATURE CAMERAS MAY BE PURCHASED WITH THE SAME DEGREE OF CONFIDENCE AS NEW ONES. THE PURCHASE OF APPARATUS FROM US IS AT ALL TIMES A GUARANTEE OF ITS MECHANICAL AND OPTICAL PERFECTION.

A Few exceptional Cameras with Extra-Wide Aperture Lenses. Specially recommended for Winter and Artificial Light Photography in general.

Contax Model III, f/1.5 Sonnar lens. As new £63 10 0
Leica Model IIIa, f/1.9 Hektor lens. As new £45 0 0
Exakta Multispeeds Model B (latest lever-wind type), fitted improved Dallmeyer f/1.9 Super-Six lens and case. Indistinguishable from new.....£26 10 0
Contax Model I, latest 1936 model, guaranteed very slightly window-soiled only, f/1.5 Sonnar lens, with carton and instructions booklet.....£42 10 0
Another, as above, but second-hand. Condition as new.....£39 10 0

CONTAXES:

Contax Model III, f/2 Sonnar lens, ever-ready case. As new £55 0 0
Contax Model I, latest type range-finder, f/2 Sonnar lens. As new.....£29 10 0
Contax Model I, slow-speeds shutter, f/2.8 Tessar, Practically as new.....£19 10 0
Contax Model I, slow-speeds shutter, f/3.5 Tessar. Practically as new.....£17 10 0

LEICAS:

Leica Model IIIa, f/2 Summar lens, ever-ready case. As new in every way.....£35 10 0
Leica Model III, chromium, f/2 Summar lens. As new £31 10 0
Leica Model III, black, f/2 Summar lens. Practically as new.....£29 17 6
Leica Model III, chromium, f/3.5 Elmar lens. As new £24 15 0

WANTED FOR CASH

Rolleiflex Accessories.
Contax Cameras (Models II and III).
Contax Accessories.
Leica Cameras and Accessories.
Exakta Cameras.

Leica Model II, chromium, f/2.5 Hektor lens. As new £22 10 0
Leica Model II, chromium, f/3.5 Elmar lens. As new £21 10 0
Leica Model II, black, fitted special magnification for range-finder, f/3.5 Elmar lens. Excellent condition £19 10 0
Leica Model I, non-interchangeable, f/3.5 Elmar, case. Good condition £7 15 0
Leitz 5-cm. f/2 Summar, non-collapsible.....£9 17 6
Leitz 9-cm. f/4 Elmar. As new.....£8 17 0
Leitz 13.5-cm. f/4.5 Elmar, coupled. Practically as new £10 7 6
Universal Finder, black, as new, £3; Chromium Angular Finder, as new, 32s. 6d.; Negative Viewer with opal plate, 32s. 6d.; Flashlight Attachment, £3 7 6

Other Miniature Cameras fitted with coupled range-finders:

Nettax (only a few weeks old), 2 filters, ever-ready case. As new. Cost £34 10s.....£26 10 0
Super Nettel, f/2.8 Tessar, case. As new..£17 10 0
Dollina II, f/2.8 Tessar. As new.....£13 17 6
Voigtlander Super Bessa, f/4.5 Helomar lens, filter, Compur Rapid. As new.....£12 10 0
Super Ikonta 530/16, f/2.8 Tessar. As new....£20 0 0
Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur, ever-ready case. As new.....£17 17 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur, case. As new £13 18 6
Super Ikonta 530/2, f/4.5 Tessar, normal Compur, case. As new £13 0 0
Plaubel Roll-Op, fitted f/2.8 Anticomar lens. As new £15 15 0

MINIATURE REFLEXES:

Welta Superfekta, f/2.8 Tessar, 2 filters. As new £18 10 0
Primarflex, f/3.5 Tessar. As new.....£27 10 0
Exakta Model C, latest lever wind, f/2.8 Tessar, 3 slides and focussing screen. As new.....£24 10 0
Exakta Model B, f/2.8 Tessar, ever-ready case. As new £21 10 0
Exakta Model B, f/3.5 Tessar, case. As new £17 10 0
Exakta Model A, latest lever wind, f/3.5 Exaktar £11 15 0
Exakta Model A, f/3.5 Tessar. Excellent condition £13 17 6
Exakta Model A, f/2.9 Xenar. Excellent condition £12 17 6
6-in. f/5.6 Dallon Telephoto, for Exakta. As new £6 10 0
Sashalite Synchronised Flash Attachment for Exakta 30s. 0d.
Reflex-Korelle, improved shutter, f/2.8 Tessar. As new £15 10 0
Pilot, f/3.5 Tessar, Compur. Excellent condition £11 17 6
Automatic Rolleiflex 6×6, f/3.5 Tessar, Rapid Compur, case. As new £19 17 6
Automatic Rolleiflex 6×6, f/3.5 Tessar, Compur, case. Excellent condition.....£15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, case. As new £15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur, case. As new.....£19 17 6
Rolleicord, f/3.8 Triotar, ever-ready case. As new £11 7 6
Rolleicord II, f/4.5 Triotar, ever-ready case. As new £11 10 0
Rolleicord II, f/3.5 Triotar, ever-ready case. As new £12 17 6
Noviflex, f/2.9 Trioplan, filter, case. As new..£9 17 6
Voigtlander Superb, f/3.5 Skopar, filter, Proxars. As new.....£11 15 0
Foth-Flex, f/3.5 anastigmat. Excellent condition £6 10 0
Welta Perfekta, f/3.5 Trioplan, Compur.....£8 7 6
Rubyette Model II, revolving back, f/4.5 Dallmeyer lens, 3 slides. As new.....£8 17 6

MISCELLANEOUS:

Foth-Derby, f/2.5 lens. Excellent condition..£5 5 0
Dolly Certo Super Sport (for 12 or 16 pictures on 3¼×2¼ film), f/2.8 Tessar in immediately detachable Compur shutter, 3 slides, focussing screen. As new £11 15 0
Voigtlander Virtus (16-on-3¼×2¼), f/3.5 Skopar. Excellent condition.....£6 5 0
Ikonta 520, f/3.5 Novar, Rapid Compur. As new £6 10 0
Baldax (16 on 3¼×2¼), f/3.5 Trioplan, Compur. As new £5 15 0
Nagel Vollenda (V.P. size), f/4.5 Radionar, Pronto shutter. Excellent condition.....£3 17 6
Plaubel Makina Model II, f/2.9 Anticomar lens, coupled range-finder, 3 slides and F.P.A.....£25 0 0
Tele-Makinar Lens, for Makina. As new..£7 15 0
Planovista, only a few weeks old, f/2.7 Plasmat, Rapid Compur, case. As new.....£11 15 0
Planovista, f/3.5 Trioplan. As new.....£8 10 0
Dollina I, f/2.9 Radionar, Compur shutter. As new £6 17 6
Kodak Retina, f/3.5 Xenar, filter, case.....£6 19 6
Kodak 620 Duo, f/4.5 lens, 6-speed shutter. As new £4 0 0
Kodak 620 Duo, f/4.5 lens, Compur shutter. As new £6 18 6
Kodak 620 Duo, f/3.5 lens, Compur shutter, case. As new.....£7 17 6

ELECTRIC EXPOSURE METERS:

All guaranteed to be as new.

Photoskop in case (cost £5 5s.), £1 5s.; New Model Avo, £2; Zeiss Helios, £3 5s.; Weston Model 627 (latest but one), Universal, £3; Leicameter, £3; Sixtus, £3 18s. 6d., Prinsen, £2; Largodrem, 17s. 6d.

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

XMAS GIFTS!



SHOW YOUR FRIENDS YOUR HOLIDAY SNAPS!

The "K.W." Episkop is a wonderful new picture projector, specially designed for use in the home. It is mainly intended for projecting miniature size prints without having to make lantern slides, it can be used also for projecting cigarette cards, postage stamps, postcards, small flat objects, book illustrations or colour prints of any kind.

PRICE: "K.W." Episkop, including cable with switch and plug, picture carrier and 2 masks..... £5 15 0

"K.W." Episkop Lamp, 5/- extra. (Please state voltage when ordering.)

Silver Surface Screen, 26 × 26 in., 10/-.

Everybody's Reflex Camera
The "PILOT 6"



For 12 exposures 2½ in. square on 3¼ × 2¼ (8-exposure) film. Although amazingly inexpensive, the Pilot 6 is a real reflex camera, in every sense of the word, and gives you the same working efficiency as much more costly apparatus. Shutter speeds: 1/25th, 1/50th and 1/100th sec., also B. and T. Focussing on ground-glass screen with deep hood: a magnifier for fine focussing is provided.

PRICES:

No. 13 Pilot 6, with f 6.3 anastigmat lens.... £3 13 6
No. 14 Pilot 6, with f 4.5 anastigmat lens..... £5 5 0
No. 15 Pilot 6, with f 3.5 anastigmat lens..... £7 10 0

Supplementary Portrait Lens, Light Filters, etc., supplied. Write for Prospectus and Price List.



THE 'WALLET' TRIPOD

This new de luxe quality pocket tripod folds flat when not in use and weighs only 14 oz. It is of light metal construction throughout, the outer sections being covered in ribbed celluloid. In flat leather case. Price.... £1 10 0

"ELTRON" HEATER



The "Eltron" is the most convenient and quickest method of heating a developing solution to the requisite temperature. It is safe in use and can be immersed in a glass measure or other vessel and the solution quickly brought up to the temperature required.

Price 15/-.

SETS OF "OPTOCHROM" LIGHT FILTERS

For Rolleiflex, Leica and Contax Cameras.



Set of 4 filters, 1 each Yellow, Green, Blue and Red, in velvet-lined case.

To fit Rolleiflex lens .. £2 5 0
To fit Leica lens £2 10 0
To fit Contax lens, 27-mm. diameter..£2 0 0
To fit Contax lens, 42-mm. diameter..£3 0 0

THE "RHACO" CAMERA HOLDER



A neat, portable accessory, fitted with ball-and-socket head Can be attached to a fence, gate, tree, table or any other solid support for supporting any type of pocket camera.

Price.....7/6

Soft Leather Case, extra 2/6

"CORREX" ROLL-FILM DEVELOPING TANK



For V.P. films, 25/-
For 2½ - 3¼ films, 25 -
For 2½ - 4¼ films, 30 -
Correx Thermometer.....2 6
Correx Developing Powders, per carton of 6 pairs..1/6

"RHACO" DIRECT-VISION FINDER



When using the Rhaco Finder the camera can be held at eye-level. Price 8/6.

With blue glass lens...Price 10 -
Leather Case, 2/- extra.
State make of camera when ordering.

Delivered Post Paid in Great Britain.

SANDS HUNTER & CO., LTD. 37, BEDFORD STREET, STRAND, LONDON, W.C.2

A NEW BOOK
by a world-famous authority

PHOTOGRAPHY

by **Dr. C. E. K. MEES**
Kodak Director of Research

This book gives the reader, in small compass, a complete background to photography and at the same time provides a mine of practical information, the result of years of study and experience.

AMATEUR PHOTOGRAPHER: "a book of outstanding interest and value . . . presents a vivid panorama of photography . . . a book to buy, to study and to enjoy."

63 Plates. 7/6 net of all booksellers

PUBLISHED BY G. BELL AND SONS, LTD.

FIRST and BEST

The world-famous **"N. & G." BABY SIBYL**

was the first miniature camera

IT IS BY FAR THE BEST AND IS BRITISH MADE

[USED BY ALL THOSE WHO WANT THE SUPREME. A REAL INSTRUMENT OF PRECISION



Lens front always parallel with film. **Rising and cross front** (not obtainable on majority of miniature cameras, but a most essential feature). Optical direct-vision self-erecting and closing viewfinder. "N. & G." high-precision shutter, ½ to 1/200th sec.—the most silent and vibrationless shutter in existence.

NOTE.—In many cases compactness has been obtained by elimination of desirable movements. The Baby Sibyl has all the movements for service and practical work. Compare the size and weight against any other camera yielding same size picture.

(4.5 × 6 cm. for Plates and Film Packs, 2½ × 1½ in. for Roll Films.)

SEND FOR ILLUSTRATED CATALOGUE OF "BABY SIBYL" AND ALL OTHER MODELS OF THE FAMOUS "N. & G." CAMERAS.

NEWMAN & GUARDIA Ltd., 63, NEWMAN STREET, LONDON, W.1

Telephone: Museum 1081

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

At the Camera Club, 17, John Street, W.C., the annual exhibition of members' work is now on view. The exhibits include many excellent examples of fine pictorial photography, and the show should be visited by all readers of "The A.P." who have the opportunity. Admission is free. The Crawford Plate for the best picture in the exhibition has been awarded this year to Mr. Leo A. Leigh, for his print "Guapa."

Specto Ltd., of Farnham Royal, Bucks, have asked us to correct a statement made in our review last week of the "Specto" Projector for 9.5-mm. films. They inform us that the Camera Co. are not the sole agents for this apparatus, and the "Specto" has already been supplied to the Westminster Photographic Exchange, 111, Oxford Street, London, W.1, and Branches; The City Sale and Exchange, of 90/94, Fleet Street, and Branches, and The Amateur Ciné Service, of 52, Widmore Road, Bromley, Kent.

A new and comprehensive list of all photographic books, annuals and periodicals has just been issued by the Fountain Press, 19, Cursitor Street, E.C.4. All the books, etc., are clearly priced and are in print. A copy of this useful list will be sent free to any reader of "The A.P." on application to the above address.

New lists of sound and silent 16-mm. films have just been issued by the Wallace Heaton Ciné Library. A remarkable array of popular films to suit every taste is included, and the amateur cinematographer who is preparing his Christmas programme should hasten to obtain copies or he may be too late in getting the films he wants. The hire rates are reasonable and the subscription to the library, with books of coupons, are worth immediate attention. Full particulars and copies of the lists will be sent free on application to Wallace Heaton, Ltd., Film Library, 127, New Bond Street, W.1.

We have been informed that there has been a new Secretary appointed to the Ayr Amateur Photographic Society. In future all communications should be made to the Hon. Secretary, Mr. R. G. MacGregor, Glenclop, 24, Bereland Road, Prestwick.

The Long Eaton and District Co-operative Camera Club has recently been inaugurated and meets every fortnight. The Hon. Secretary and Treasurer is Mr. E. Bowyer, 37, Charlton Avenue, Long Eaton, who will be pleased to hear from all keen amateur photographers in the district who are not members of a photographic society.

A branch of the Windlesham Camera Club has now been formed at Woking, and regular meetings have been arranged for the season which commenced on December 2nd, at the premises of Sidney Francis. Any readers who are interested will be welcomed at the meetings, which are to be held the first Wednesday in every month, and applications for membership, etc., should be made to Mr. J. C. Hayward, Hon. Secretary, Windlesham Camera Club, Hallgrove, Bagshot, Surrey.

The Shropshire Postal Camera Club (Annual Subscription 2s. 6d.) has vacancies for a few keen pictorial workers, not necessarily connected with the county. Any readers wishing to join the club should apply to Mr. R. G. V. Dymock, 23, Sion Hill, Bath, Somerset, sending two or more unmounted prints (which will, of course, be returned) for inspection.

A revised edition of "Enlarging for All" (British Periodicals Ltd., 1s.) has just appeared. This little book covers the theory and practice of enlarging with all the detail that the amateur is likely to need. Half the book is devoted to a description of enlargers of various types, both vertical and horizontal, making clear the particular advantages of each. The remainder deals with the practical handling of the enlarger in use, and with the choice of a printing paper. Details concerned with the actual treatment of the bromide paper are omitted; these are fully dealt with in another booklet in the same series.

Members of the Old Citizens' Association who are photographers will be interested to learn that a Ciné and Camera Club for membership of which they are eligible is being formed. The organiser is Mr. K. H. C. Reeves, of Roselea, St. Augustine's Avenue, Thorpe Bay, Essex.

The Brighton and Hove Camera Club are organising an International Exhibition of Pictorial Photography in the Public Art Galleries, Church Street, Brighton, which will open on April 14th, and remain open until May 1st, 1937. There are two classes: (a) Portraits or Figure Studies, and (b) any other subject. The last day for receiving prints is March 15th, 1937. We have a limited number of entry forms available at this office, but further information and full particulars may be obtained from the Hon. Exhibition Secretary, 71, East Street, Brighton.

A photographic society is being started in the Heston and Isleworth district. Anyone interested in the venture who would like to become a member should communicate with the Hon. Secretary, Mr. A. E. Black, 16, Summerhouse Avenue, Heston, Hounslow, Middlesex.

The latest winner of the Wallace Heaton Open Competition was Mrs. M. E. Walker, of 15, Durham Villas, Kensington, W.8, to whom an award of 21s. has been made. Readers will find full particulars regarding this competition in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

53. COLOURING PRINTS

WHILE there is a certain prejudice against hand-coloured photographs, various colouring methods can be effectively used and are quite legitimate in the case of Christmas and Greeting cards.

Water-colours are most difficult to apply satisfactorily unless sprayed on with an air-brush, but with considerable practice prints may be treated with water-colours, provided the surfaces are properly prepared. Transparent colours only should be used.

A light print is desirable, and for portraiture a brown or sepia toned original is preferable. Glossy prints are more difficult to colour with water-colour than matt surfaces. The gelatine in either case should first be hardened by the application of an alum bath or diluted formalin and well washed and dried

The surface should then be rubbed over with:—

Purified oxgall	30 grs.
Methylated spirit	2 oz.
Water	8 oz.

A medium composed of pure gum arabic, dissolved in water, to which a few drops of glycerine have been added, will be found better than plain water for use with water-colours. Fairly large sable brushes should be used, and the colour applied in washes that should not be disturbed until thoroughly dry.

Special colours, dyes and stains are supplied by various photographic firms, with full instructions for use. These are used in the same manner as water-colours and are applied in thin washes.

Transparent oil colours, thinned with turpentine and megilp, offer the simplest method of colouring photographic prints. Ordinary artists' oil colours, obtainable in tubes, should be used. A little of the colour and megilp medium is applied to the surface with a wad of cotton-wool or rag and gently smeared over the required places: the unwanted colour is then wiped off. Smaller spots of colour can be applied with a brush, but in any case the colour should be kept on the thin side, and the print itself allowed to show through the colouring.

Another method for tinting matt surface prints is to use pastels, which can be applied either with stumps or wads of wool and subsequently fixed by steaming the print, or can be applied with the aid of a medium made by melting ¼ oz. of beeswax in a small jar standing in a saucepan of boiling water. Then add 12 grains of potassium carbonate dissolved in 1 dram of water. Remove from the fire and add 1 oz. of turpentine. Stir and pour into wide-mouthed bottles to cool. Use the soft pastels and work up a little of the desired colour with some of the medium, so that it can be applied as a transparent tint with the stump.

SHADOWS on

A Competition in finding subjects should enliven the Christmas Party.



Fig. 1. Shadows from objects on the table top. Lit from a high point at the back, f/5.6, 15 secs.

SHADOW effects are by no means confined to the proud possessor of a focussing spotlight, and although that apparatus opens up endless scope in the production of effective shadows, the accompanying illustrations were all taken with a 75-watt clear electric lamp suspended in an old cardboard box, which is shown in Fig. 3. The lid has been removed to show the bulb, opposite which is a hole in the side of the box in a line with the lamp filament.

The smaller the hole, the sharper the shadows, but the less the light, and, conversely, the larger the hole, the softer the shadows. Also the nearer the lamp is to the hole, the wider the beam of light, the most concentrated and sharpest beam being produced by arranging the lamp as far as possible from the smallest hole, but, in doing this, the available light is at a minimum.

In the accompanying illustrations, the lamp was about one-quarter of an inch behind a hole of the same diameter, and it gave sufficient light to take an object at two yards with an exposure of about fifteen seconds at f/8. This distance is obviously that of the lamp from the subject, the distance between camera and subject having no bearing on the exposure.

The shadows are best photographed on a white surface such as drawing-paper. This must not be glazed, nor should the picture be arranged on a polished surface, as reflection might be sufficient to fog the negative, particularly if the subject is lit from behind to produce forward shadows.

In some cases, especially with forward shadows, it is helpful to illuminate the subject either from one side or the front for a portion of the exposure in order to show detail in the object, but this must be done with care or the boldness of the shadow will be reduced.



Fig. 2. Very long shadows with the lamp-box about 10 ft. away, f/16, 2 mins.

Where a small hole is used in the box, it will be found that the device can be placed almost opposite the camera lens if a dark shield just cuts off the direct rays from the camera lens, without encroaching on the picture.

Particularly striking effects can be produced

Quite apart from definite shadow effects, it is sometimes useful to employ a narrow shadow behind an object in order to produce the illusion of a stereoscopic result. Such methods offer a bold shape which can help to knit a subject together, or cut an object clearly from a background in a simple treatment which is often more effective than a carefully-thought-out but complicated lighting arrangement. Under these conditions the general lighting must be arranged not to conflict with the shadow, and a light background can be shaded locally to put interest into the surroundings.

Shadows are an ideal subject for the winter evenings, and lend themselves to personal treatment. Results of all kinds, from bold conventional methods to bizarre and fantastic creations, can be produced at will. Subjects can be arranged to provide pleasing patterns, good compositions, or pure art, and they lend themselves to puzzle pictures and humorous adaptations.

The background in every case should be matt white or as light as possible. It may take the form of a sheet of drawing-paper on the table top, upon which the subject matter can be placed, or the object to be photographed can be placed on the table top and have a vertical white background arranged behind it. Paper may be used, but stiff card is easier to handle.



Fig. 3. The Lamp-Box.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

the TABLE TOP

By
E. F. SHIPPAM.

from glass objects such as wine-glasses and vases, on account of the refracting property of the medium which can be utilised to produce drawing in otherwise solid shadows.

Almost any plates or films can be used, but it must be remembered that whilst very rapid sensitive material will allow the shortest exposures, the most contrasty effects are obtained on very slow films such as "process." With care in the lighting arrangements, providing the room is quite dark, it is possible to produce sufficient contrast even with the fastest material, and much of the



Fig. 5. Heavy shadow on vertical background, using front lighting, f/8, 15 secs.

pleasure is withdrawn if it becomes necessary to find another occupation during interminable periods of lengthy exposure.

Bearing in mind that shadow pictures are usually most effective in a very contrasty form, it is sometimes advisable to slightly under-expose and greatly increase the developing time, even employing a contrasty grade of bromide paper when it comes to printing. It is fatal to half-do the result; it must either be taken with the definite object of retaining a full range of half-tones, under normal processing conditions, or be effectively produced for bold and contrasty effects, which are so definite in their character that there can be no suggestion that tones are lacking in the photograph.

Shadows can also be utilised as a background effect to other objects, suggesting a component part of the picture, outside the range of the lens. One might have the shadow of a wine-bottle behind a tray of glasses, or the

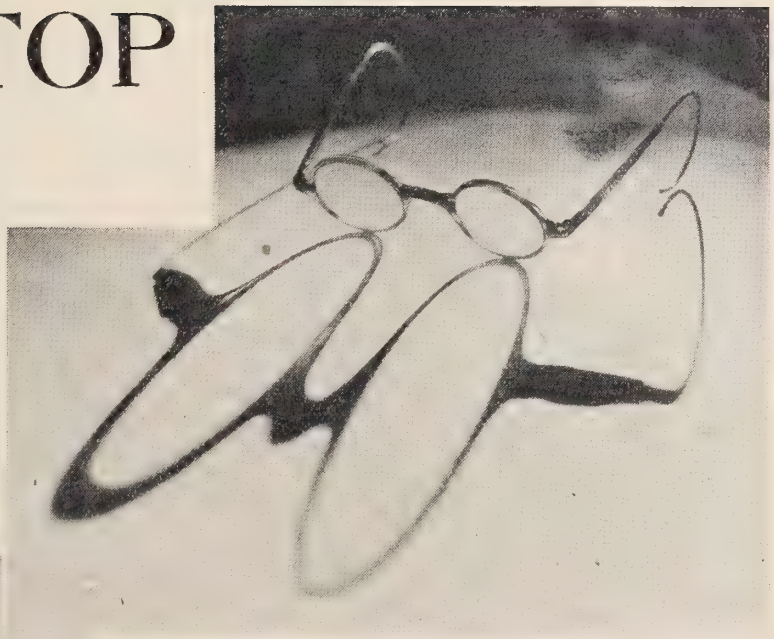


Fig. 4. Back lighting for forward shadows, f/8, 30 secs.

shadow of a pipe falling across the leaves of an open book.

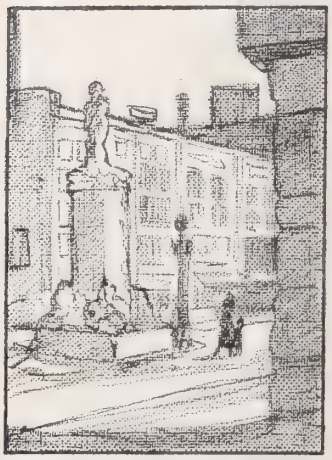
Many variations on such themes as these can be thought out, and it is well to remember that many an object, not sufficiently "real-looking" to make a good photograph direct, can be made, with cunning, to cast a most convincing shadow.

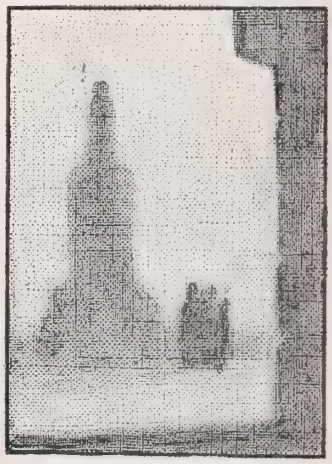


Fig. 6. Forward shadows from glasses, showing lines due to refraction, f/8, 20 secs.

Picture Points

No. 29 (New Series) *by RICARDO*





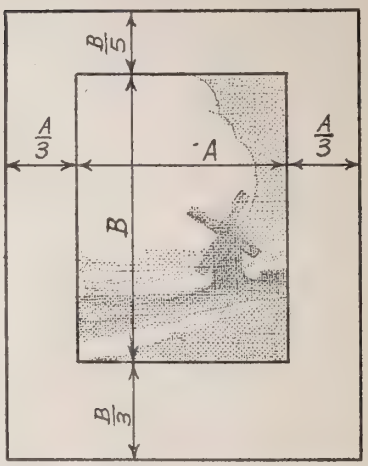
Mist—the Pictorialist's Friend.

IF photographers, especially novices, would only regard the misty days and evenings in the same way that they do the brilliant sunny days, and use their cameras just as often, they would learn much more about the effect of massing in composition.

Far too much attention is paid to sharp definition all over the negative and print, and not enough to the shapes or masses of the various planes.

Study any print or picture in monochrome with the eyes half closed, so as to exclude all detail, and note the effect of the masses. If they look pleasing and well balanced then it is almost a certainty that the picture is good—with all its details. But the tendency with prints full of sharp detail is to be attracted only by the sharpness of definition.

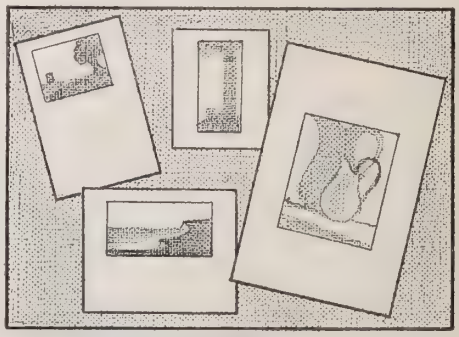
An example is shown in the top sketch. A typical street scene, with foreground, middle distance and distance, it is spoilt by the inclusion of far too much fussy detail. The same scene on a misty day would be happily devoid of all these unnecessary trifles.

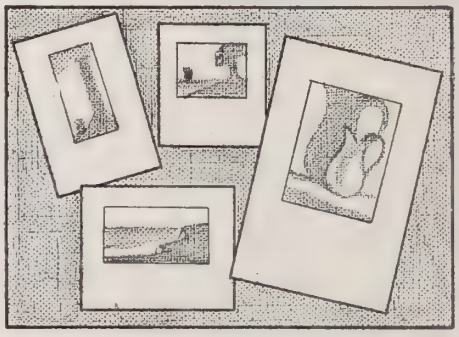


Placing the Print.

WHILE there are no hard and fast rules concerning the exact position of the print on the mount, we can, at any rate, apply a rule of thumb that will give an approximate position that will please most. The print should always leave equal margins on the right and left, but it is a mistake to make the lower margin the same as the top.

If the print is to be placed on a standard - sized mount the lower margin should be anything from 1½ to 2 times the top margin.





Where the size of the mount or the print is immaterial, then the diagram in the top sketch will provide a rough guide.

The lowest sketch shows how the bad placing of the prints in the sketch above it can be improved.

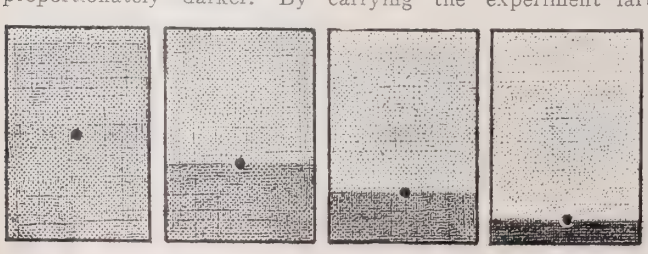
Vertical Tone Balance.

AS we have seen before in this series, the question of tone balance can only be decided by assessing the aggregate "weight" of the various tones in the print and balancing them mentally relative to the main point of interest, and that there cannot be any hard and fast rules to apply.

Once we can obtain an average of the four rectangular areas decided by a horizontal and vertical intersecting in the vicinity of the main point of interest, then the whole matter is simplified considerably.

As a preliminary exercise in balancing let us take only two areas as shown in varying degrees of tone in the left-hand diagram. The first section shows an all-over tone of grey with the point of balance in the mechanical centre.

In order to make it more interesting let us lower the point. At the same time we must balance the respective tones, the lower being a little darker and the larger area being proportionately darker. By carrying the experiment farther, we can see how it is possible to place the point quite near to the edge and still obtain a pleasing tone-balance. The right-hand sketch is typical of a picture analysed by No. 3 section.





The experiment would apply equally well if the point were higher instead of lower in the picture space. It is a useful plan to study the possible variations by making broad and simple sketches.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

The Cinematographer Looks at Christmas Presents

By E. APPLEBY.

THE "still" photographer used to occupy a much more enviable position with regard to the Christmas present problem than the amateur cinematographer and his interested friends, but now the latter has equal opportunities of selecting suitable gifts for himself or his cinematographic friends.

Starting from the realms of very high prices, is it permissible to mention such a de luxe present as a talkie outfit? A hundred pounds is a deal of money to give for a Christmas present but, nevertheless, there are a few people who can stretch their pockets to this extent, and a selection of talkie outfits have now come on to the market, taking 16-mm. sound films.

Should the prospective amateur already possess a talkie outfit, library films could be hired for his Christmas showing. Some of the better known screen shows can be obtained from the film libraries in the sub-standard size.

But the number of talkie outfits purchased for presents will be very small, and the lower-priced ordinary projectors will attract far more attention. There are models in all categories and at extremely various prices, any of which would delight the recipient.

We might purchase a projector at seventy-five pounds, or we can go as low as five guineas for quite a number of the more modest makes. Of course, there is a considerable difference in the instruments, and also in their performance, but the man who has never had a projector before will appreciate quite a modest instrument, and will not grumble if his picture is only about twenty-four inches square. Later on, no doubt, he will crave for more elaborate apparatus, but for the present such an instrument can be quite confidently presented to him.

Perhaps the best field for the present-hunter is the realm of accessories. These have been produced in great variety with the growth of amateur cinematography, and very few amateur workers would refuse little oddments which, in the ordinary course of things, they would like but do not feel inclined to purchase themselves.

The primitive screen with which we were once content is no longer considered at all and the number of manufacturers producing different types of screen is increasing rapidly. Prices for small screens are as low as five shillings and sixpence, while, for the more ambitious, three or four guineas can easily be expended on the more aristocratic screens.

The home amateur, especially if he is a lone worker, very often does his splicing with the aid of a razor-blade and a wooden block with small nails for the perforations. It is amazing what a difference the present of a correctly-made splicer will make to this work. Prices for these range from thirty shillings upwards, and very nicely finished articles can be obtained in this direction.

Title-making, always the bugbear of the amateur worker whose ability to do good lettering is not at all marked, can be greatly simplified by the gift of a titling outfit or bench. Various models of these useful gadgets are now to be obtained. Prices range from about three guineas, with plenty of letters to cover the needs of most ordinary workers. More elaborate outfits can also be obtained which arrange for animated backgrounds, etc., and will give great scope to the amateur whose mind runs on artistic titles.

Although the time of year is not the best in which to use the more modest type of ciné camera, there is no reason why this should not be included in the list of presents, since many happy hours may be spent later on with the instrument, and the recipient can be getting familiar with the mechanism and general handling of the instrument before he runs his first film through.

Serviceable instruments can be obtained from seventy-five shillings upwards, and one can hardly recommend one instrument in preference to another, provided they are produced by a good maker. Here, then, the donor can make his own choice, inspecting the various refinements fitted to the various priced instruments at the dealer's. The latter will only be too pleased to point out the advantages of this or that gadget, and no fear need be felt in leaving the matter in his hands.



IF we get a real old-fashioned Christmas. Snowballing is not an occupation for which frequent opportunities occur. But it can provide the ciné camera with a splendid action-subject for a series dealing with "Games and Pastimes."

Fun with Magnetic Titles

By DAVID CHARLES.

YES, it is great fun, but very useful fun, too! Imagine for a moment a title which has the appearance of rapidly changing in character over the very wide range of appearances suggested by the accompanying illustrations. That is the closest approach which can be given in cold print to the effect which is seen on the screen.

These effects are not difficult to realise with the aid of the magnetic "Wondersign" Title Outfit, which many readers doubtless already possess. I propose to describe exactly how the effects shown in this set of "stills" were produced, leaving the reader to work out his own variations. Besides the magnetic letters, the only additional requirements are a piece of white cardboard or stiff paper, some iron filings, and a piece of muslin. The two last-mentioned are perhaps unfamiliar items in the sub-standard ciné laboratory, but the filings, at any rate, can be got wherever they sell materials for schoolboy science, or from any big drug store.

The "introduction" of the title may well commence by the letters "fading in." The letters are white, and arranged on white card. Since at this stage the magnetic property of the letters is not used, it is necessary to use the vertical method of supporting the camera and title-board, with the former pointing downwards at the board. It is better, too, not to rely on the normal lighting of the title-board, but to employ a photoflood on an independent stand. One starts with the lamp, in its reflector, well over the board. The white letters then scarcely show against their equally white background. Fig. 1 shows the resultant effect as it will appear on the screen.

On taking the lamp farther from the board, not only does its whole appearance become greyer, but the letters throw shadows of themselves on to the background. On removing the reflector, and lowering the lamp until it is more on a level with the title-board, these shadows become longer and sharper. The lower and the farther away the lamp goes, the more vivid is the blackness of the shadows. Fig. 2 shows one of the intermediate effects.

Now Fig. 3 is nothing more nor less than the *negative* of Fig. 2. That is to say that this effect is obtained simply by inserting a few frames of the negative following a portion of the positive. The effect of gradual or of sudden change from one effect to the other, or of the growth of the shadows in either, can be varied "to taste" according to the character of the title.

Magnetic Effects.

Next, the iron filings are brought into play. The cardboard, with the letters upon it, are temporarily removed and are laid on a sheet of newspaper spread upon the floor. Need I say that the practical titlist will have already arranged some means of restoring it to correct register on the board? The filings are put into the piece of muslin, the corners of which are then gathered together to form a bag. Holding this bag of filings about three or four feet above the floor, one taps the hand holding it with the free hand. A shower of fine grey powder descends and covers letters and board. It may require a few moments' practice, preferably in advance of the first actual title, to get this nice and even, but it is not difficult if the tapping is done gently and repeatedly, and if there is no attempt to hurry the job.

The magnetic letters begin to attract the filings, and with soft lighting they are still visible in the pervading gloom, as in Fig. 4. On tapping the cardboard very gently, more and more filings spring to attention and form "magnetic fields" around the letters, as in Fig. 6. If the cinematographer cares to suggest that the effect is wintry, I think he will not be contradicted. Even on these various effects ringing the changes in lightings and between negative and positive will afford him plenty of opportunities for giving an unusual form of life to many titles.

But the most vivid effect of action is obtained from introducing effect No. 5, of the vitality of which no indication can be obtained from the illustration. It must be tried to be believed! Lay a few of the magnetic letters on their backs (again on anything but their normal metal base). Cover them with a sheet of opaque white paper or thin card. Dust filings over this as before to produce an even grey tint. Now hold a corner of the cover and begin moving it in one direction or another. With a little imagination, assisted if necessary by soft-focus on the lens, one can introduce the suggestion of war in Spain, storms at sea, or wind over the heath. There are moments when the effects obtained almost resemble Oriental design. At any rate, it is great fun, and many of the "scenes" are worth recording. They can be used either in the way of backgrounds for titles, or alone. Having described their production, and having suggested some applications, I invite the reader to get more fun out of them for himself.

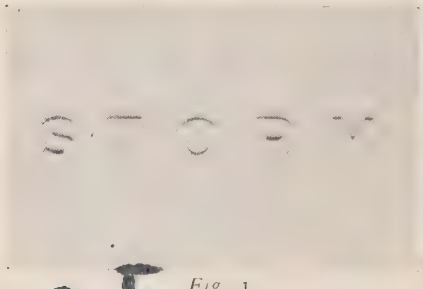


Fig. 1.



Fig. 2.

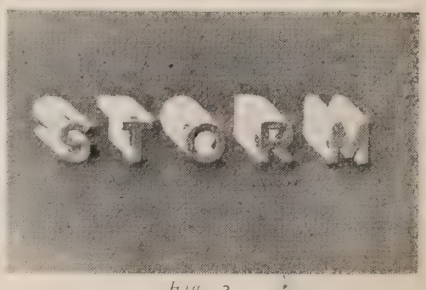


Fig. 3.

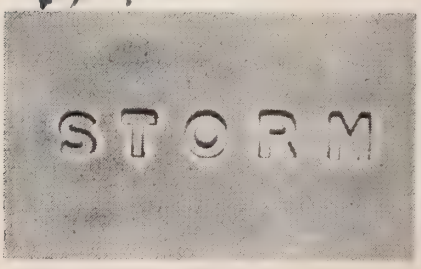


Fig. 4.



Fig. 5.



Fig. 6.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, December 9th.

Battersea Men's Inst. C.C. "Christmas Cards by Photography."
Bayswater and Padd. P.S. "Modern Aids to Indoor Portraiture." S. Schofield.
Bethnal Green C.C. "Chemistry of Photography."
Birkenhead Y.M.C.A. Criticism of Competition.
Birmingham P.S. (Ciné Sec.). "Talk on Agfa Films."
Borough Poly. P.S. "Thoughts on Art." T. F. Garnish.
Brighton and Hove C.C. "Press Button B." G. H. Dannatt.
Bristol P.S. Folio Exhibition. Criticism.
Bury P.S. "The Charm of the English Village." J. G. Birkby.
Cheltenham C.C. Beginners' Meeting.
Chorley P.S. "Pilgrimages to Old Homes." J. E. Balshaw.
Coventry P.C. "Photograms of the Year 1936."
Croydon C.C. "Print Production on Kodak Papers."
Darwen P.S. Competition Slides. L. & C.P.U.
Dennistoun C.C. Visit to "Daily Record" Exhibition.
Ealing P.S. "Waiting." Print Competition.
G.E. Mechanics' Inst. P.S. Institute Prize Distribution.
Hinckley and D.P.S. "The Historic Hastings Country." H. Browning Button.
L.M.S. (London) P.S. "A Year with Nature." J. E. Roberts.
Loughborough P.S. Whist Drive.
Northallerton and D.P. and C.S. Rolleiflex Slides.
Partick C.C. G.D.U. Portfolio.
Phœnix C.C. G.D.U. and S.P.F. Slides.
Solihull P.S. "Architectural Study."
South Essex C.C. Demonstration—"Combination Printing." W. E. Ginger.
S. Suburban and Catford P.S. Competition Evening.
Worcestershire C.C. "Successful Picture-Making for Beginners." E. Cave.
York P.S. Y.P.U. Circulating Portfolio.

Thursday, December 10th.

Accrington C.C. General Meeting and Supper.
Armley and Wortley P.S. "Ice and Snow in the Alps." W. R. Grist.
Ashton-under-Lyne P.S. Criticism of Exhibition Slides.
Aston P.S. "Mosques, Minarets and Mosquitoes." D. Gregory.
Blyth and D.C.C. "The Amateur Photographer" Prize Slides.
Bolton C.C. "General Lighting in Portraiture." C. E. Willis.
Brighouse C.C. Y.P.U. "Shield" Slides.
Bury P.S. "Warm Tones and Bromide Papers by Direct Development."
Camberwell C.C. Ladies' Night.
Cardiff C.C. Portrait Competition.
Coatbridge Co-op. C.C. Bromoil—2nd Stage and Finish.
Hampshire House P.S. "Building up a Film." G. H. Sewell.
Hull P.S. "The Story of Beverley Minster." F. Atkinson.
The Isle of Wight C.C. Members' Night. Hants Slide Section.
Keighley and D.P.A. "Enlarging for Beginners." J. Nicholson.
Kinning Park Co-op. C.C. G.D.U. and S.P.F. Colour Slides.
Letchworth C.C. E.A.F. Portfolio.
Liverpool A.P.A. "Ciné Show." Rev. F. Heming Vaughan.
Newcastle and D.A.C.A. Judging of Entries in 9.5-mm. and 16-mm. Competitions.
N. Middx. P.S. "Composition for Beginners." H. B. T. Stanton.
Oldham P.S. "A Chat on Photographic Screens." S. Bridgen.
Padiham and D.P.S. "Some Rambles in Lakeland."
Preston Scientific S. Ciné Group. W. P. Brotherton.
Richmond C.C. Members' Evening.
Singer C.C. G.D.U. Portfolio.
Stourbridge Inst. P.S. Competition. Communications.
Sunderland P.A. Beginners' Enlarging Night.
Todmorden P.S. Negative Retouching.
Urmston and D.P.S. Lantern Lecture and Slide Competition.
Watford C.C. "From Hypo to Exhibition Picture."
Wimbledon C.C. "A Dip into Devon." G. Herbert.

Friday, December 11th.

Royal Photographic Society. Joint Meeting of Kinematograph and Colour Groups.
Bethnal Green C.C. Voting and Criticism of last month's Competition.
Camping Club of G. Britain and Ireland. "Dufaycolor Photography."
Colne C.C. "A Two-days' Chara Trip in the Lake District." F. Sellars.
Dartmouth Lit. and Debating Soc. South London P.S. Portfolio.
Harrogate P.S. "The Road of the Romans." Riley Fortune.
Ilkeston Arts Club. "The Amateur Photographer" Prize Slides.
King's Heath and D.P.S. "Switzerland—In a Hurry." F. W. Pilditch.
Leigh Lit. S. "Holiday with a Camera in Holland." H. Riley.
Phœnix C.C. Annual Competition, Judging and Criticism.
Southend-on-Sea and D.P.S. "A Thousand Miles up the Amazon."
St. Helens C.C. Demonstration for Beginners. J. Gorse.
Walkden and District P.S. Allotted to J. W. Watkinson.
Wimbledon Ciné C. I.A.C. Fellowship Evening.

Saturday, December 12th.

Royal Photographic Society. Criticism of Competition Films. B. Wright.
Ayr Amateur P.S. "Daily Record" Exhibition Closes.
Howard De Walden P.C. Informal Discussion.
Wimbledon Ciné C. Dance at the Baths Hall.

Monday, December 14th.

Asbington and Hirst P.C. "The Complete Slide-Maker." Rev. H. O. Fenton.
Bexley Heath P.S. Lecturettes by Members of Woolwich P.S.
Blackburn and D.P.S. "Switzerland and Other Films." E. S. Maynard.
Blackpool and Fylde P.S. L. & C.P.U. "Flashlight Photography." J. A. Speed.
Bolton C.C. Council Meeting.
Bradford P.S. Print Night.
Camera Club. "Publishing." R. Hale.
City of London and Cripplegate P.S. Informal Meeting.
Darlington C.C. "How to Treat a Difficult Negative."
Derby P.S. Demonstration with Gevaluxe Paper. R. L. Beck.
Dewsbury P.S. Members' Lantern Evening.
Glasgow and W. of Scotland P.A. "Pictorial Composition." J. Roberts.
Ipswich and D.P.S. Social arranged by the Lady Members.
Kidderminster and D.P.S. "Children's Books."
Kingston C.C. "Faults in Negatives." Ilford Ltd.

Monday, December 14th (*contd.*).

Lancaster P.S. "The Amateur Photographer" Prize Slides.
Leeds C.C. "Development of Lantern Slides." H. B. Thomson.
Leek P.S. Competition Prints, 1935. Alliance.
Maidstone and D.P.S. The Latest in Colour Photography—Kodachrome.
Newcastle (Staffs) and D.C.C. Monthly Competition—Slides.
Oldham Equitable P.S. "Colour Photography." A. Easthorpe.
Oxford P.S. Lantern Lecture, "Through Enchanting Norway." F. R. Newens.
Preston C.C. Lancashire and Cheshire Prize Slides and Prints. W. Dempster.
Preston Scientific Soc. "The Laws of Hammurabi." Rev. B. H. Watts.
Southampton C.C. Annual Lantern-Slide Competition.
Southport P.S. "Lantern-Slide Making." R. C. M. Kermode.
S. London P.S. "Chloro-Bromide Papers." C. E. Falkner.
St. Helens C.C. "The Amateur Photographer" Prize Slides.
Wallasey A.P.S. Lantern-Slide and Holiday, etc., Competition.
Walsall P.S. "Pictorial Relativity." F. W. Lawton.
Walthamstow and D.P.S. "Some Folk and Fjords of Norway." K. Baker.
Wolverhampton P.S. "Successful Picture-Making for Beginners." E. A. W. Cave.

Tuesday, December 15th.

Royal Photographic Society. "The Present Position of Colour Kinematography."
Ayr A.P. Whist Drive.
Basingstoke C.C. Members' Slide Evening.
Beckenham P.S. Ciné Evening. S. T. Ternouth.
Birmingham P.S. Annual General Meeting.
Blackpool and Fylde P.S. President's Night.
Bournemouth C.C. Selection of Slides for the Hampshire Collection.
Bridge of Allan P.S. Discussion. Various Subjects.
Cambridge P.C. "The Maiden Voyage of the *Queen Mary*." W. King.
Doncaster C.C. "One-Man Show of Pictures." A. J. Ryde.
Dunfermline P.A. Members' Portfolio of Past and Present Work.
Exeter C.C. Western Counties Federation Folio and Lantern Slides.
Grimsby P.S. "Ciné *v.* Still Photography."
Guildford and D.C.C. "London River." W. E. Carrington.
Hackney P.S. "Photography of Interiors." W. H. Boon.
Halifax P.S. Christmas Social.
Hamilton P.S. S.P.F. Lantern Slides.
Hall Green P.S. Portfolio Prints and Slides.
Harpenden and D.P. and C.S. "The Manufacture of a Talking Picture."
Harrow C.C. Monthly Competition. Special Subject: "Clouds."
Howard De Walden P.C. Demonstration of Slide-Making.
Leamington and D.P.S. "Birds of the Hills and Moors." H. G. Wagstaffe.
Leeds P.S. "By Sea to the Lesser-known French and Italian Rivieras."
Leicester and Leicestershire P.S. "Wild Flowers." V. P. Jarvis.
Manchester A.P.S. Lantern Slide, Postal Club Slides.
Monkland P.S. "The Highlands." Jas. Sneddon.
Morecambe, Heysham and D.P.S. "Pictorial Photography." J. D. Johnston.
Newcastle and Tyneside P.S. Members' Print Competition Criticism.
Newport and Monmouthshire P.S. Members' Print Competition.
Norwich and D.P.S. Members' Lantern Slides Criticism. R. J. Delf and H. F. Low.
Norwood C.C. Lantern Lecture. F. J. Jones.
Nottingham and Notts P.S. Members' Night.
Palmers Green Ciné Society. Projection Evening.
Peterborough P.S. E.A.F. Lantern Slides.
Portsmouth Camera and Ciné C. "A Trip to Portsmouth." H. Eccles.
Preston Scientific S. "Glimpses of Germany and Austria." J. Rollinson.
Rotherham P.S. "Pictorial Work in Great Cities." A. H. Black.
Rugby and D.P.S. "Composition." M. O. Dell.
Sheffield P.S. "Out and About with Cycle and Camera." J. Shaw.
Small Heath P.S. Demonstration—"Enlarging." F. A. Bowen.
South Shields P.S. Cinematograph Night. A. G. Greaves.
Stafford P.S. Beginners' Night. "Developing." W. A. Lynch.
St. Bride P.S. Portraiture. Members' Demonstration.
Warrington P.S. "The Amateur Photographer" 1936 Prize Slides.
Whitehall C.C. "Tales of Travel—Chapter IX."
Willesden P.S. "Combination Printing." W. E. Ginger.
Winchester P.S. "A Cruise in the Mediterranean." J. H. Drummond.
Wood Green P.S. Club Portfolio.
Windlesham C.C. Ciné Evening. Mr. Donovan. E. H. Box.

Wednesday, December 16th.

Battersea Men's Inst. C.C. "Holiday Flashlight Work."
Bethnal Green C.C. Club Meeting. Discussion of Future Plans.
Birkenhead P.A. An Evening with Mr. J. H. Trace.
Birmingham P.S. (Ciné Sec.). Mystery Night.
Cheltenham C.C. "Bromide Enlargement." G. F. Harris.
Chorley P.S. "Infra-Red Photography." T. Cooper.
Coventry P.C. Chloro-Bromide Papers.
Croydon C.C. "Chat on Transparency Topics." D. S. Rose.
Darwen P.S. Ciné Night. "The White Hell of Pitz Palu."
Dennistoun C.C. "Press Photography." R. M'Leod.
Erdington and D.P.S. Inter-Club Visit to Hall Green Photographic Society.
G.E. Mechanics' Inst. P.S. "Thiocarbamide." J. Ainger Hall.
Hall Green P.S. Inter-Club Competition. Hall Green *v.* Erdington P.S.
Hinckley and D.P.S. Lecturettes. Messrs. Beardsmore, Haddock and Powell.
Ilford P.S. "Trees and Tree Photography." R. C. B. Gardner.
Leigh Lit. S. Whist Drive.
L.M.S. (London) P.S. The Double Trios Print Competition.
London School of Hygiene P.S. "Fesagol Developers." L. A. Leigh & Co.
Luton and District C.C. Reception of Exhibition Prints and Slides.
Northallerton and D.P. and C.S. "The Amateur Photographer" Prize Prints, 1936. R. P. Haw.
Northampton N.H.S. (Phot. Sec.). "Lantern-Slide Making." J. Dickens.
Partick C.C. Whist Drive.
Preston S.S. "Puppets." M. E. Boardman.
South Essex C.C. Members' Night.
S. Suburban and Catford P.S. "The New Kodachrome Process."
Tunbridge Wells A.P.A. Chloro-Bromide Demonstration. A. G. Batting.
Worcestershire C.C. Whist Drive.
York P.S. "With Camera and Rucksack in the Austrian Tirol." F. Watson.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

Enlarger Details.

I am going to make an enlarger. What is the minimum and maximum extension needed from a negative (24×30 mm. to 3¼×2¼) to the lens (2-in. focal length) for enlargements up to 8×10 in.? R. B. L. (Canada.)

To be able to make enlargements of all sizes from 3¼×2¼ to 8×10 from 36×24 mm. negatives your lens will have to be adjustable over the range 2.24 in. to 2.84 in. from the negative. We cannot tell you from what exact point on the lens these distances have to be measured, but it will probably be somewhere near the iris diaphragm. The range of movement necessary for focussing (0.6 in.) is, of course, an exact figure. The paper will have to be held at distances varying from 6¾ to 19 in. from the lens.

If your query implies that you wish also to enlarge from 3¼×2¼ in. negatives, we would point out that it is extremely unlikely that a 2-in. lens will cover so large a film; you will require a lens of focal length about 4¼ in.

Foreign Films in English Tanks.

I recently used an Agfa roll film, but when I came to develop it I found there was no sticker at the end of the exposed film to attach to the clip in the Ensign tank I use. Is this usual? And if so, how does one attach the film?

E. J. H. (Tamworth.)

We believe that the gummed paper at the end of the film was originally introduced by Messrs. Kodak in connection with their tank. Many German manufacturers, however, have made their films without reference to this type of tank, and the paper would be troublesome instead of a help in using most tanks of German origin. At any rate, the gummed paper is missing in all German films we have ourselves used.

We think, however, that you will find a scrap of surgical plaster a very effective substitute.

A Beginner's Troubles.

For years I have used a fixed-focus camera, and whenever there has been light enough for the small lens results have been excellent. Recently I acquired a camera with f/4.5 lens and Compur shutter, and now find that by the time I have guessed the distance, adjusted the focussing, chosen my shutter speed and cocked the shutter, my subject has disappeared, whereas with my old camera a picture would have been taken. Is there not such a thing as a fixed-focus lens working at f/4.5? P. M. (Sutton.)

If you care to stop the lens of your new camera down to the aperture of your old fixed-focus lens it will require as little focussing, and be as slow, as your old equipment.

You would, however, be better advised to learn how to use your new camera. We suggest that you fit a temporary focussing screen, and spend a spare hour in studying the effect of lens-aperture on focussing; this will teach you more than the written word could do about the way in which a lens behaves. Even an experienced photographer is slow in handling a new camera. We therefore advise you to indulge in a good deal of "camera drill," in which you go through all the steps of taking a photograph, but with your camera unloaded. This will eventually enable you to handle your new camera with promptness and accuracy.

Spotting Prints.

I have used lamp-black water-colour with some success for spotting the dark and intermediate tones in my prints, but cannot make it sufficiently light for spotting sky or sea. Do I get a tube of pale grey water-colour for this? Or should I mix the lamp-black with Chinese white?

P. G. C. (Surrey.)

The colour you already have is all you need, but you are evidently putting far too much paint on the brush for the lighter tones. By adding sufficient water you can control the depth of colour, even making it so light that it is practically invisible.

Photo-electric Meters.

Using a photo-electric meter which includes light from all parts of the subject to be photographed, it seems to me that no allowance will be made for any small portions of the subject which may be very dark. In that case the use of such a meter is not just automatic, and it would seem that considerable experience would be required to make the necessary allowances. Would it not be equally satisfactory, therefore, to use a simple exposure calculator? F. M. (Newcastle.)

With an exposure calculator you have to estimate both the brightness of the light (by time of day, date, state of sky, etc.) and the darkness of the subject, taking into special consideration the darkest parts of this. Using a photo-electric meter, you actually measure the combined effect of the brightness of the light and the *average* darkness of the subject, leaving you nothing more to estimate than the subject's contrast. The meter scales are set to allow for subjects of normal contrast, and in such cases the indicated exposure may be given without further consideration. In subjects of high contrast the darks are darker than in an average subject so that extra exposure is needed—and here begins the factor of personal estimation. But there is so little left to estimate that if you once recognise that modification of the readings are sometimes necessary, and take care that the extra exposure, when needed, is generously estimated, you will obtain perfectly satisfactory negatives with no experience at all.

Enlarging from Ciné Films.

Can you tell me if it is possible to "shoot" a film of, say, children at play with a 9.5-mm. ciné camera, and to make a perfectly sharp enlargement of one frame which shows the best expression of the children's faces? W. M. (Leicester.)

Although a film may look perfectly sharp and clear when projected you cannot expect to get a really good enlargement from any single frame. Provided you bear in mind that the picture on a 9.5-mm. film is very much smaller than that on a standard-size film, you can get some idea of the possibilities by studying the subjects shown outside cinemas, where the coarse and grainy ones are made from single frames, but the good, sharp ones are taken singly with special cameras.

In addition to the question of grain, you must remember that in a film of children at play each individual frame is likely to be unsharp through movement of the subject. This, unnoticed on the screen, would show up terribly in an enlargement.

Selling Prints.

Could you give me a rough idea of the price I should ask for photographs which I might sell to a firm who make calendars? My negatives are 4.5×6 cm. in size, but will enlarge easily to whole-plate or more. Should I send contact prints or enlargements? W. H. G. P. (Liverpool.)

The selling of photographs for calendar purposes and so on is always a matter of negotiation. There are no such things as fixed prices. Your best plan will be to ask for offers, and decide whether or not they are worth accepting. In submitting prints it is far better to send whole-plate copies than smaller ones, but we do not think anything would be gained by exceeding this size.



THE PICTURE HUNTER

Dr. Julian Smith (Australia)

84 Charming Pictures

PHOTOGRAMS OF THE YEAR 1937

The Annual Review of the World's Pictorial Photographic Work

Edited by F. J. MORTIMER, Hon. F.R.P.S., Editor of "The Amateur Photographer and Cinematographer"

"PHOTOGRAMS OF THE YEAR," now making the 42nd annual appearance, maintains the high standard of artistic achievement which has characterised it from the first number.

This year's subjects range from everyday scenes and still-life studies to landscapes, portraits and architecture. Beauty, art and technical skill are blended to produce an outstanding volume of photographic excellence.

Keen photographers everywhere will find pleasurable occupation in making a careful study of these splendid examples of the art of the camera, and of noting the latest developments in technique.

Stiff Paper Covers 5/- net Cloth Boards 7/6 net
Half Bound Leather 10/6 net
Postage 6d. extra

Obtainable from leading Booksellers, or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1



MAKES AN IDEAL CHRISTMAS GIFT

The "INVISIBLE CHAMBER"

BEWARE of the "Invisible Chamber" when you consider purchasing any "Talkie" Projector. The essential part of a sound projector is the amplifier, and this "invisible chamber" is seldom examined on buying a 16-mm. talkie, yet it is the main portion of the apparatus.

For "long life" and future satisfaction this amplifier must have large resistances, transformers and "heavy duty" wiring, or a new amplifier will be needed in a very short time.

INSIST - EXAMINE THE "INVISIBLE CHAMBER."

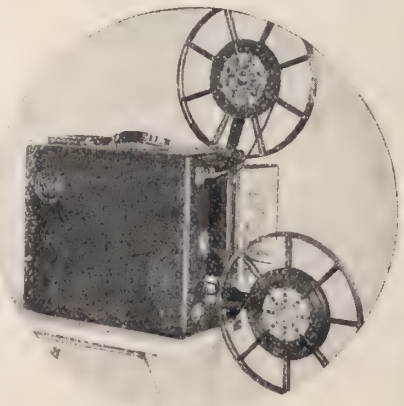
Ask your dealer to let you see inside any "De Vry" amplifier, examine carefully its heavy duty transformers, wiring, and strong resistances "like soldiers on parade," you will then appreciate its beautiful workmanship and why a "De Vry" will **never** let you down.

"THE CHALLENGER"

The amazing new DE VRY TALKIE that challenges the world.

The only 16-mm. Talkie in the world with:

DOUBLE EXCITERS — 35-mm. SOUND HEAD
DUAL FAN COOLING — "BALANCED WEIGHT" Cases



16-mm. De Vry Challenger Projector, sound or silent speeds, direct illumination via 2-in. diameter condensers and reflector, triple upright claws, **11 watts** genuine volume, tone control, microphone and gramophone fittings, etc., **double exciters,** slide one in position if other fails, **without stopping the show** (patent De Vry feature), 35-mm. sound head (similar to the 35-mm. De Vry theatre types, for purity), dual fan cooling, flickerless rotation shutter giving maximum light value, ball-bearing idler sprockets (only De Vry has ball-bearing idlers), dual shuttle, centre "one oiling" point, double sound filter, the De Vry Famous "matched sound system," automatic pilot, illuminated controls on onyx marble panel, new "non-scratch gate" (film held by edges only in the De Vry), 1,600-ft. capacity, large dynamic speaker, in two "balanced weight" carrying-cases, complete.

500-watt model f/1.8, etc. **£118 0 0**
750-watt model, f/1.6, etc. **£125 0 0**

SEE IT! HEAR IT!! EXAMINE IT!!
AND YOU WILL BUY IT!!!!

● A "DE VRY" *CAN'T* WEAR OUT. ●

Demonstration by appointment anywhere. Exchanges. Hire Purchase, 24 monthly payments.

OTHER FAMOUS "DE VRY" PRODUCTS

16-mm. De Vry 200-watt Projector, 400-ft., double upright claws, compact and small, built to last, hide case **£18 18 0**
16-mm. De Vry News Reel Camera, 100-ft. Quality **£18 18 0**
16-mm. De Vry Challenger Silent, triple claws, 1,600-ft., dual fan, onyx marble panel, in case, 750-watt **£54 0 0**
16-mm. De Vry Intermittent Silent Projector, 1,000-watt, no-claw intermittent sprocket action, 1,600-ft., case ..... **75 gns.**
16-mm. De Vry Intermittent Talkie Projector, 1,000-watt, 15-watt genuine volume (25-watt U.S.A. rating), 1,600-ft., sound or silent, illuminated controls, 2 cases, complete ..... **165 gns.**
16-mm. De Vry Hollywood Sound Camera, amplifier, 400-ft., microphone, blimp, etc. Like 35-mm. sound **£495 0 0**
35-mm. De Vry News Reel Camera, used by Fleet Street **£45 0 0**
35-mm. De Vry Portable Talkie Projector **£195 0 0**
35-mm. De Vry Hollywood Talkie Camera; Theatre Projectors; Printers, 35-mm. to 16-mm.
16-mm. 1,600-ft. Unbreakable Reels ..... **26s. 0d.**

A "DE VRY" *CAN'T* WEAR OUT.

EGCFIX BEADED PROJECTION SCREENS.

The finest and most minute crystal beads sprayed on fabric, giving amazing light value for cinema or lantern use.

Stand-up Rollers, 40×30, **45s. 0d.** 50×40, **57s. 6d.**
Leather-covered Auto. Erect Cases de Luxe: 40×30, **£4 17 6**; 50×40, **£5 17 6.**

Catalogue Free. Others up to 12 feet.

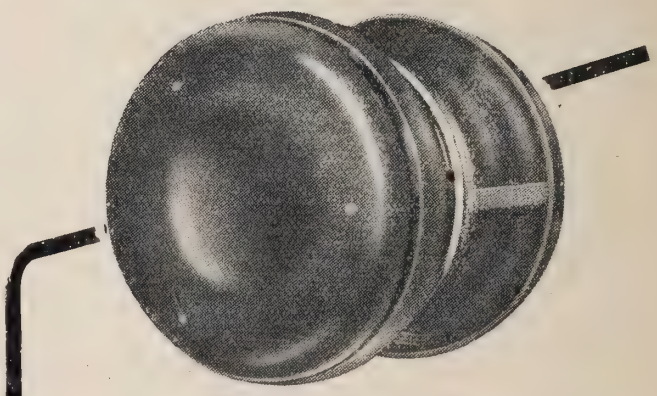
EDWIN GORSE

DE VRY SALES & SERVICE

86, Accrington Road, Blackburn

London Depot: 69, WEYMOUTH STREET, W.1

PERFECT VENTILATION FOR YOUR DARK-ROOM!



All the difficulties of dark-room ventilation are overcome by the installation of a Vent-Axia Stale Air Extractor.

No longer need you work in discomfort for want of a constant supply of fresh, clean air! The Vent-Axia draws out electrically all stuffiness, fumes and odours, and keeps the atmosphere free from dust—without creating draught or noise. *It is absolutely light-proof.* It fixes easily in any convenient wall, door or panel, and costs next to nothing to run—100 hours for one unit of electricity. It is the only stale air extractor for dark-room use on the market at a convenient price.

Over-all diameter 9½". Requires only 6⅝" diameter hole cut in window, wall or partition. No bolts or screws. The double cowl guarantees absolute screening from exterior light. Casing in brown BAKELITE. ALL-BRITISH

£5 : 5 : 0

Standard Model for general domestic and office use

£4 : 14 : 6

Similarly constructed units for INTAKE instead of extraction are available, as well as special models for building into walls.

VENT-AXIA

"SILENT SIX"

STALE AIR EXTRACTOR

FOR BETTER AIR CONDITIONS

Full particulars from:

UTILITIES (London) Ltd., (Dept. 4), 1, Newman St., London, W.1

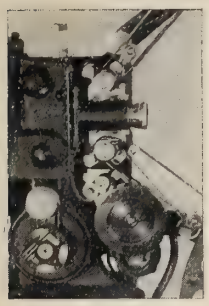
THE HOME OF HOME TALKIES

VISIT OUR STOCK EXCHANGE BRANCH

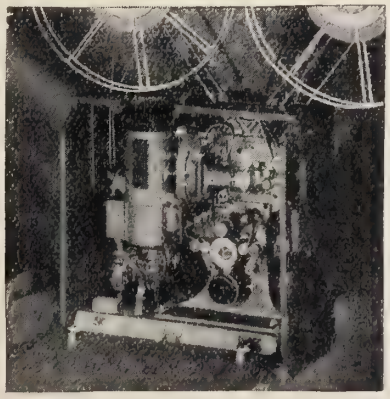
1, COPTHALL CHAMBERS

THROGMORTON ST., LONDON.
TELEPHONE: METROPOLITAN 5351.

E.C.2



1



3.



2.

WHERE WE OFFER YOU

★ The opportunity to compare these modern sound equipments in our theatre. ★ Expert attention and advice. ★ Extensive library facilities for sound and silent films. ★ Efficient "Service after Sales." ★ Generous exchange allowance. ★ **DEFERRED TERMS IF DESIRED.**

DOLLONDS

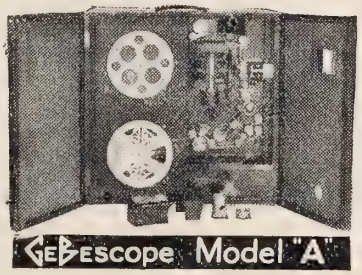
Dollond & Aitchison Ltd. Est. 1750.

1. AMPROSOUND A.C. or D.C., without using converters, 500-watt lamp, takes 1,600 ft. of film, 2 speeds, sound and silent. Model M, equipment complete in two cases..... **£115 0 0**

2. FILMOSOUND Bell-Howell, Model 138 750-watt lamp, takes 1,600 ft. of film, new type of sound head, complete in one case..... **£138 0 0**

3. VICTOR 25 For A.C. or D.C. mains, 500-watt lamp. Takes 1 600 ft. of film, 2 speeds, sound and silent. Complete in two cases **£105 0 0**

4. GEBESCOPE Model A, entirely self-contained, 2 speeds, silent and sound, brilliant illumination **£95 0 0**



A Happy Thought for Xmas-Give a

'WELLCOME' EXPOSURE CALCULATOR

HANDBOOK AND DIARY, 1937

PRICE 1/6 *From all Photographic Dealers*

BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

Pho. 1652 *Copyright*



MAKE IT *then* 'TAKE IT'!

Unique results can be obtained by using "Plasticine," the world's finest modelling material. It is indispensable to every ambitious photographer. Get yourself an outfit to-day. All stationers and stores sell them. Prices from one penny to one guinea.

DESIGNER, 5/6 and 12/6. *Post free, 6/1 and 13/5.*

COMPLETE MODELLER, 4/-. *Post free, 4/6.*

Post free rates for Great Britain. Abroad extra.

H A R B U T T ' S

Plasticine

Write for illustrated price list to:

HARBUTT'S PLASTICINE LTD., 111, Bathampton, Bath

The very wide scope of a Leica

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your
- present camera, in EXCHANGE, and Westminster Out-of-Income facilities,
- can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f/2 Summar lens, automatic focussing, shutter speeds to 1 1,000th sec at £43, or 9 monthly payments of £5 0s. 4d.



THE
WESTMINSTER
PHOTOGRAPHIC EXCHANGE, LTD.
119 Victoria Street, S.W.1 (*Victoria* 0669)
81 Strand, W.C.2 (*Temple Bar* 2710)
111 Oxford Street, W.1 (*Gerrard* 1432)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

"Surely that's a Chloro-Bromide Enlargement!" (exclaimed the visitor to his exhibitor friend)

EXHIBITOR: Yes; do you like it?
VISITOR: I always admire the pleasing warmth of tone given by chloro-bromide paper, but I find those papers so slow for enlarging.
EXHIBITOR: I'll let you into a secret. Use Criterion "Mezzotone" Paper. It's unique among chloro-bromides, having a speed approximately that of bromide paper.
VISITOR: Thanks for the tip. I like the surface; it looks like a crushed rough. What is it?
EXHIBITOR: That's "Lustra." Now another tip. Use their Cri-tona with Mezzotone Paper. By just immersing the print in this solution for a minute or two it intensifies the whole image and gives wonderful brilliance. Also, it tones to whatever warmth you require.
VISITOR: I'll make a note to get some when ordering the paper. Let's see the lantern slide exhibits.
EXHIBITOR: Most of these are on Criterion "Mezzotone" Lantern Plates, for the good reason that they too are absolutely unique, yielding warm tone by straight development, with printing speed similar to bromide. Such speed enables you to make slides by reduction.
VISITOR: That slide surely has been through the thiocarbamide process.
EXHIBITOR: Funny you should pitch on that. It so happens it's one of mine. That tone was not obtained as you think. It was given by Cri-tona. You get this delightful tone or extreme warmth of sepia, as you like.
VISITOR: It's very good of you, giving away your secrets. I'm off to my Dealer's now to get supplies. Bye-bye.

Criterion
PAPER and LANTERN PLATES

MEZZOTONE PAPER, the Rapid Chloro-Bromide in 8 attractive surfaces.
MEZZOTONE LANTERN PLATES. Per dozen 1/10

CRI-TONA
SINGLE SOLUTION TONER-INTENSIFIER

½-pint Bottle 3/-
1-pint Bottle, sufficient to treat 360 whole-plate prints .. 5/-

CRITERION (Plates, Papers, Films) LTD.
Stechford, Warwickshire. London: 35, Essex Street, W.C.2



Be sure!!! use SUPERFIX THE QUALITY PASTE

AND NOTE THE DIFFERENCE.

Obtainable from all Stationers, Stores, Photographic Dealers, etc., from whom FREE SAMPLES are available.
2d. and 1/6. *Bulk Tins: 1lb. 2/3, 7lb. 8/9.*

Sole Distributors: BLICK OFFICE EQUIPMENT LTD., 68, Lant St., S.E.1
Made by Middlemass & Co., Ltd., Penryn, Cornwall.

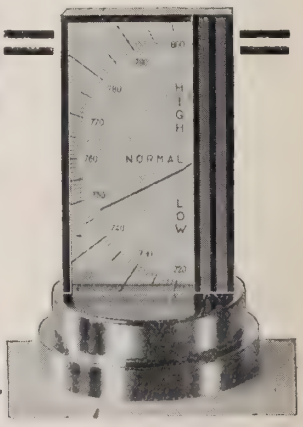
ZEISS TABLE BAROMETER

the ideal present
FOR CHRISTMAS

- highly accurate
- easy to read
- altitude adjustment
- chromium plated

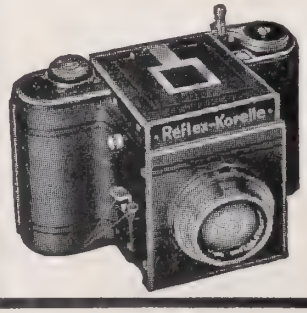
PRICE £3 : 3 : 0

Write for list Med. 51



CARL ZEISS (London) LTD.
37-41, Mortimer Street, London, W.1

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**
With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

"The Amateur Photographer." 9/12/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print. Available till Thursday, December 31st.

"The Amateur Photographer." 9/12/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print. Available till Thursday, December 31st.

"The Amateur Photographer." 9/12/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print. Available till Thursday, December 31st.

"The Amateur Photographer." 9/12/36.
PRINT CRITICISM
This Coupon to be affixed to back of print. Available till Wednesday following date of issue.

"The Amateur Photographer." 9/12/36.
ENQUIRY COUPON
This Coupon to be affixed to each query. Available till Wednesday following date of issue.

The AMPRO

16 mm: PRECISION BUILT MOTION-PICTURE EQUIPMENT

SIMPLICITY IN OPERATION
COMPACTNESS, PORTABILITY
THEATRE-LIKE PROJECTION
Sums up AMPRO PROJECTORS



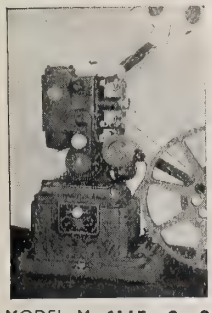
MODEL JS.
500 WATT
Ideal for Home use
Supplied complete with Accessories in De-luxe case.
PRICE
£42 : 10 : 0

MODEL KS.
750 WATT
Recommended for use in large halls. Complete outfit with Accessories and De-luxe carrying case.
PRICE
£50 : 0 : 0



CONVERTIBLE SILENT to SOUND
Model N/C enables the purchaser to have an up-to-date silent projector which can at a later date be converted for Sound-film. Price.... **£60**

AMPROSOUND



A.C. or D.C
WITHOUT USING CONVERTERS
is only one of the amazing features of the new Sound Film equipments available in two models, each designed for trouble-free operation. Extremely compact and light in weight. Amprosound provides Talking-picture equipment second to none at low cost.

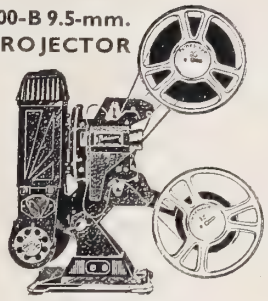
MODEL M **£115 : 0 : 0** Total weight only 53 lb.
MODEL N **£127 : 10 : 0** Total weight only 57 lb.

Ask your Dealer for the New Catalogue.

M. W. DUNSCOMBE LTD
BRISTOL
AMPRO
SOLE TRADING DISTRIBUTORS FOR THE UNITED KINGDOM & IRELAND
5, ST. AUGUSTINE'S PARADE, BRISTOL

SUGGESTIONS FOR *XMAS GIFTS*

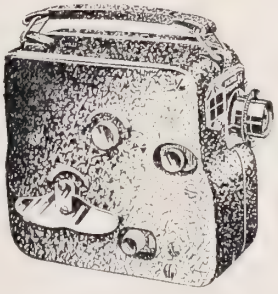
PATHÉSCOPE 200-B 9.5-mm. PROJECTOR



Gives a brilliant picture, rock-steady, up to 9 ft. in size. Takes 300-ft. spools and complete with 200-watt lamp. Price for 100 - volt supply
£15 : 0 : 0
Or 12 payments of 26/3.
Resistance for high voltages **35/-**

PATHÉSCOPE New Model H MOTOCAMERA

Remarkably compact and simple to load, and loaded in a few seconds. Size 4¾ in. square by 2 in. thick, weighs only 2¼ lb. F/2.5 anastigmat lens. Extra smooth-running silent mechanism, single pictures at will, 9.5-mm.



£6 : 6 : 0
Nine monthly payments of 14/9



The 'AVO'
Photo-Electric Exposure Meter, equally suitable for "still" and ciné cameras.
YOURS FOR 5/8
down and 11 similar monthly payments, or
63 - CASH.
Ever-ready Case, extra..... **5s. 0d.**

SOME ATTRACTIVE BARGAINS

Kodascope Model C, with 100-watt lighting and resistance. Very good condition **£9 17 6**
Kodascope Model D, bronze model, with resistance. List £25. Shop-soiled only..... **£20 0 0**
Bolex D.A. Projector, with 250-watt lighting with resistance. Very good condition..... **£25 0 0**
Kodascope 8-mm. 8/60 Projector. List £25. Shop-soiled only..... **£20 0 0**

VISIT OUR NEW AND MODERN CINÉ THEATRE

PHOTO TRADING CO. LTD.
Change Alley,
SHEFFIELD, 1
Telephone 26255

Splendid Values for Amateur Photographers

GENUINE CLEARANCE OF SECOND-HAND CAMERAS, ENLARGERS AND ACCESSORIES

MINIATURE ROLL-FILM CAMERAS.

	OUR PRICE.
36 24 mm. Kodak Retina, f/4.5 lens. Compur shutter. List price £10 10s.	**£8 : 10 : 0**
1½ 1½ Zeiss Kolibri, Tessar f/3.5 lens, Compur shutter. List price £13 10s.	**£9 : 15 : 0**
1½ 1½ Zeiss Kolibri, Novar f/3.5 lens, Telma shutter. List price £7 10s.	**£5 : 15 : 0**
24 36 mm. Zeiss Super Nettel, with Zeiss Tessar f/2.8 lens, 2-in. focal length, and leather case. List price £26 3s. 6d.	**£19:12:6**

ROLL-FILM CAMERAS.

2½ × 1¾ Kodak Vest Pocket, R.R. lens. List price £2 2s.	**£1 : 5 : 0**
3¼ × 2½ Ensign Reflex, Aldis f/4.5 Uno lens, 4-in. focal length. List price £6 17s. 6d.	**£3 : 10 : 0**
3¼ × 2½ Ensign Reflex, tropical model, Zeiss Tessar f/4.5 lens, leather case. List price £17 8s. 6d.	**£8 : 10 : 0**
3¼ × 2½ Portrait Box Camera. List price 15s.	**5s. 0d.**
3¼ × 2½ Zeiss Box Tengor List price £1 2s. 6d.	**12s. 6d.**
3¼ × 2½ Wirgin, Ludwig anastigmat lens f/4.5. List price £4 2s. 6d.	**£1 : 15 : 0**
3¼ × 2½ No. 1 Pocket Kodak, anastigmat f/6.3 lens. List price £3	**£2 : 2 : 6**
3¼ × 2½ Beau Box Brownie. List price £1 5s.	**12s. 6d.**
2½ × 4¼ Kodak, f/7.7 anastigmat lens. List price £3 10s.	**£2 : 5 : 0**
4¼ × 2½ Kodak, f/6.8 lens and case	**£1 : 5 : 0**
4¼ × 3¼ Zeiss Lloyd. Zeiss Tessar f/4.5 lens, Compur shutter. List price £14	**£5 : 10 : 0**
Postcard size Kodak, f/6.8 anastigmat lens	**£1 : 5 : 0**

PLATE CAMERAS.

4¼ × 3¼ Cameo, Aldis f/6 lens, 6 single slides	**£1 : 5 : 0**
4¼ × 3¼ Pressman Reflex, Aldis-Butcher f/4.5 lens, 9 single slides and leather case. List price £17	**£8 : 10 : 0**
3¼ × 2½ Thornton-Pickard Reflex, T.-P. anastigmat f/6.8 lens, 15 Mackenzie-Wishart slides and holder	**£5 : 0 : 0**
3¼ × 2½ Kodak Pocket Premo (a film-pack camera)	**15s. 0d.**

ENLARGERS.

Leitz Valoy Enlarger, for 36 × 24 mm. negatives. List price £9 11s. 6d.	**£6 : 15 : 0**
Zeiss Baby Miraphot Enlarger, for 1⅞ × 1¼ negatives. List price £11 2s. 6d.	**£8 : 10 : 0**
Zeiss Mirax Enlarging Attachment, for use with Cameras from 3¼ × 2½ to 4¾ × 3¼. List price £5 0s. 6d.	**£3 : 15 : 0**

ACCESSORIES.

Leitz Universal View-finder. List price £4 8s.	**£3 : 15 : 0**
Leitz Elmar Lens, 9-cm. f/4. List price £11 17s.	**£9 : 5 : 0**

Satisfaction or Money Back Guaranteed.

Dawson Home Movies Ltd.
14, Wood Street, Huddersfield

MISCELLANEOUS ADVERTISEMENTS

NOTICES

THE CHARGE FOR ADVERTISEMENTS in these columns is :—

12 words or less 2/6, and 2½d. for every additional word.

Each paragraph is charged separately and name and address must be counted.

The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders and Cheques sent in payment for advertisements should be made payable to ILIFFE AND SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

ADVERTISEMENTS for these columns are accepted up to FIRST POST on FRIDAY MORNING (previous to date of issue) at the Head Offices of "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, or on THURSDAY MORNING at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

The Proprietors are not responsible for clerical or printers' errors, although every care is taken to avoid mistakes.

For Particulars of Box Number Advertisements and Deposit System see previous issues.

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains ; all apparatus guaranteed and sent on 5 days' approval against full deposit ; maximum allowance for saleable apparatus, either exchange or cash ; our reputation your guarantee.

3¼×2½ Ensign Selfix Twenty Roll Film, reversible and direct finder, fitted Ensar f/4.5, Trichro shutter, cable release, range-finder and leather case, £3.

6×6 Rolleiflex Reflex (latest). fitted Tessar f/3.5, Compur to 1/500th, cable release, light filter, green filter, 2 sets Proxar lenses in cases, lens hood in case, Rolleiflex panorama head, extension for hood, Rolleiflex book, leather case, £23.

16-MM. Bell-Howell 70 Cine Camera, 1-in. f/3.5 Cooke Cine lens, leather case ; perfect order. £19/15.

3¼×2½ Zeiss Ikon Ikonta Roll Film, reversible and direct finder, fitted Tessar f/4.5, Compur D.A. shutter, cable release, leather case, £8/15.

PHOTOSKOP Exposure Meter, in leather case, £1/10.

45×107 Contessa Nettel Steroco Stereoscopic Camera, brilliant and wire-frame finder, fitted pair Teronar anastigmat lenses, speeded shutter, 3 slides, £1/10.

4½×6 Ica Bebe Vest Pocket Camera, direct and wire-frame finders, fitted Tessar f/4.5, focussing, Compur shutter, 1 to 1/250th, F.P. adapter ; good order, £6.

3½×2½ Newman & Guardia Folding Reflex, rising front, deep triple hood, revolving back, focal-plane shutter, 1/10th to 1/800th, fitted Dallmeyer Serrac f/4.5, focussing mount, 3 D.D. slides, F.P. adapter, leather case, £18.

4½×6 Soho Reflex, rack focussing, rising front, deep detachable hood, revolving back, focal-plane shutter, 1/18th to 1/800th, cable release, fitted Pentac f/2.9, 3 D.P. holders, F.P. adapter, leather case ; fine order, £18/15.

1-PLATE Marions Soho Reflex, rack focussing, rack rising front, deep detachable hood, revolving back, focal-plane shutter to 1/800th, fitted Aldis anastigmat f/4.5, Mackenzie slide, 8 envelopes, leather case, £7/10.

3½×2½ Mentor Sports Reflex, rising front, deep focussing hood, wire-frame finder, quick-wind focal-plane shutter, 1/14th to 1/1,300th, fitted Meyer Helioplan f/4.5, focussing, 3 slides, F.P. adapter, roll holder, leather case, £7.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued ; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms ; Repairs by experienced workmen ; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality ; best possible results guaranteed ; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

BELL'S.—See Big Displayed Advert. of Christmas Bargains on page x.—45, Newington Butts, S.E.11. Rodney 3773. [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

REMOVAL SALE

Prior to removal to larger premises at 20, LUDGATE HILL, optical and photographic goods are offered at greatly reduced prices.

4½×3¼ Folding Kodak, R.R. lens, T. B. I. shutter. *Fair condition*.... **6s. 6d.**

Zeiss Distar Lens 3×42 mm., case. *As new.* List £1..... **7s. 6d.**

3¼×2½ Coronet. *Fair condition.* Cost 17s. 6d..... **7s. 6d.**

V.P. Kodak Developing Tank, *As new.* List £1 1s..... **10s. 6d.**

Ensign Midget 22. *As new.* List £1 2s..... **16s. 6d.**

Davontel Micro Telephoto Attachment, 1-in. objective, case. *Good condition*..... **18s. 6d.**

4½×3¼ Kodak Series III, f/6.3 Kodak anastigmat, Diomatic shutter, rising front. *Good condition*..... **£1:1:0**

Ensign Midget 33. *As new.* List £1 13s..... **£1:2:6**

3¼×2½ Unnamed, Eurvplan f/5.6, 1 to 1/100th sec., rising front, 6 slides. *Fair condition*..... **£1:8:6**

Voigtlander Brilliant, f/7.7 lens. *As new*..... **£1:17:6**

4½×3¼ T.-P. Special Ruby Reflex, 5¾-in. Aldis f/4.5, revolving back, 3 slides, F.P. adapter. *Fair condition*..... **£5:5:0**

3¼×2½ Voigtlander, Skopar f/4.5, Compur, hinged back, direct finder, leather case. *Good condition*..... **£5:5:0**

4½×3¼ T.-P. Special Ruby Reflex, revolving back, 5¾-in. Cooke f/4.5, 3 D.D. slides, F.P. adapter. *Good condition*..... **£7:7:0**

16-mm. Kodascope C, resistance. *Good condition*..... **£8:0:0**

16-mm. Ensign Silent Sixteen, 2-in. lens, resistance. *Good condition*..... **£8:8:0**

9.5 Pathe Home Movie, double claw, motor, double resistance, super attachment, rewind. *Excellent condition* **£8:15:0**

3½×2½ Ernoflex Folding Reflex, 13.5-cm. Ernon f/3.5, 3 D.D. slides, F.P. adapter, case. *Good condition*..... **£12:17:6**

3-in. O.G. Dollond Astronomical Telescope, ×45 terrestrial eyepiece, ×80 and ×120 astronomical eyepieces, tall tripod with trunnion head, case. *Good condition* **£16:16:0**

Any item sent on five days' approval against cash or C.O.D. Generous exchange allowance.

Exceptional opportunity to secure Opera Glasses and Barometers at greatly reduced prices.

DOLLONDS

DOLLOND & AITCHISON LTD.

Estd. 1750.

OPTICIANS TO H.M. GOVERNMENT.

35

LUDGATE HILL

LONDON, E.C.4

Telephone : City 1540

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

ALLENS.—Baby Box Tengor, Frontar lens, 19/6 ; 3×4 Piccochic, Meyer f/2.9, Compur, £4/10 ; Baby Ikonta, Tessar f/3.5, Compur, £7/19/6 ; Nagel Rolloroy, Elmar f/3.5, Compur and case, filter, £8/10.

ALLENS.—6×6 Model I Rolleicord, Triotar f/3.8, £12/15 (as new) ; 6×6 Brilliant, f/7.7, 30/6 ; F/6.3 Model, and case, £2/19/6 ; Ensign Auto-Speed (Focal-plane), Aldis f/4.5, £7/10.

ALLENS.—Agfa Speedex Compur, Apotar f/4.5, £4/10 ; Rapid Compur shutter model, £4/19/6 ; Kodak Regent, Tessar f/4.5, R. Comp., £17/15.

ALLENS.—2¼ square Super Ikonta, Tessar f/3.5, leather case, filter, Albada finder, lens hood and Proxar, £21 ; 8 or 16 Super Ikonta, Tessar f/4.5, R. Comp., case and filter, £15/10.

ALLENS.—3¼×2½ Wirgin, f/2.9 Meyer, Compur, 12 slides, lens hood, F.P.A., filter and leather case, £7/19/6.

ALLENS for Generous Exchange Allowances.—168, Oldham Rd., New Cross, Manchester, 4. Phone, Collyhurst 2980. Closed, 7 p.m. [0087

3½×2½ Speedex, f/4.5 Apotar, in Compur, £3/10.—Bowen, 114, Holborn, E.C.1. [5601

KODAK Retina, f/3.5 Xenar, normal Compur, zip case, Zeiss developing tank, £5/10 ; a snip ; deposit system.—Crewe, 15, Palmerston Rd., Southport. [5658

ZEISS Super Nettel I, Tessar f/2.8, ever-ready case, leather purse, 2 filters, collapsible and screw-in lens hoods, oblique viewer, wire release, Agfa film ; cost over £33 ; as new, £22/10, or near offer.—Box 156, c/o "The Amateur Photographer." [5661

CONTAX I. Tessar f/2.8, E.R. case ; new condition, £20.—B. B. H., 8, St. Andrews Square, Surbiton. [5663

SUPER Nettel, f/2.8, E.R. case, hood, filter, offers.—127, Barrs Rd., Old Hill. [5665

SUPER Ikonta 530/2U, f/4.5 Tessar, case ; guaranteed as new, £11, sacrifice.—Box 9949, c/o "The Amateur Photographer." [5667

WATSON ¼-pl. Field Camera, every movement, Cooke f/4.5 and Ross f/8 W.A. lens, T.-P. shutter, tripod, D.D. and S. slides, case, lovely outfit, £8 ; also Ensign Special Reflex, 9×12 cm., Ross Xpres f/4.5, 12 S. slides, revolving back, etc., fine condition, £8.—44, Wearbay Crescent, Folkestone. [5670

ZEISS Ideal, f/4.5, Compur, 6 slides, focussing screen, F.P. adapter ; cost £18/2/6 ; as new, bargain at £12/10.—Below.

WANTED.—Auto Rolleiflex, f/3.5 or f/3.8.—Below.

HIGHEST Part Exchange Allowances against new cameras or apparatus.—King, 169, Dickson Rd., Blackpool. [5671

CONTAX I, f/2 Summar, leather case, little used and guaranteed perfect ; cost £42/10 ; a real bargain at £28.—Below.

LEICA IIIa, f/2 Summar lens, E.R. case, chromium ; purchased this summer for over £44 ; perfect ; accept £26.—Below.

ROLLEIFLEX, f/3.5 Tessar, E.R. case, Proxar lenses ; condition as new ; cost £28/10 ; bargain at £18/10.—Below.

HIGHEST part-exchange allowances ; write for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. [5672



VOIGTLANDER SUPERB

Roll Film Reflex Camera.

Takes 12 exposures 2¼×2¼ on standard 8-exposure 3¼×2¼ film. Direct-vision view-finder, compensated for parallax.

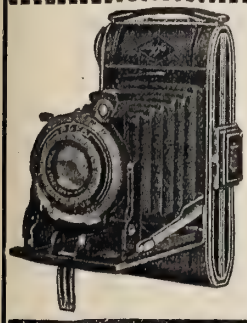
Fitted with Skopar f/3.5 lens in delayed-action Compur shutter..... **£17:12:6**

Fitted with the famous Heliar f/3.5 lens..... **£19:2:6**

SPECIAL DEVELOPING SERVICE

ART SURFACE POSTCARDS from Miniature Negatives, developing **6d.**, Panchromatic **9d.** Special envelopes for sending films to us supplied **FREE.** **2½D.** EACH.

1/6 ORDERS POST PAID



AGFA SPEEDEX COMPUR

3¼×2¼ Roll Film Camera.

Self-erecting, Apotar f/4.5 lens, Compur shutter speeded from 1 to 1/250th sec. **£6:6:0**

Rapid Compur model **£6 16 6**

Agfa Speedex O, for full-size V.P. pictures, f/3.9 Agfa Solinar lens, Compur shutter to 1/250th sec. **£5:5:0**

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

GIVE A CAMERA FOR XMAS

MINIATURE CAMERAS

(24×36 mm.)

Zeiss Contax II, Zeiss Tessar f/2.8 ..... **£43:5:0**

Zeiss Super Nettel II, Zeiss Tessar f/2.8 ..... **£28:2:6**

Zeiss Nettax, Zeiss Tessar f/2.8 ..... **£32:0:0**

Leica Model III, Summar f/2, chromium plated **£40:16:0**

ACCESSORIES FOR LEICA

Leitz Elmar f/3.5, 3.5-cm. focus, wide-angle **£9:0:0**

Leitz Elmar f/4, 9-cm. focus.. **£11:17:0**

Leitz Universal View-finder.... **£4:5:6**

TWIN-LENS REFLEX CAMERAS

(12 exposures 2¼×2¼ on 3¼×2¼ spool)

Rolleiflex, Zeiss Tessar f/3.5, Compur Rapid shutter..... **£25:0:0**

Rolleicord, Zeiss Triotar f/3.5, Compur shutter **£16:10:0**

SEVEN DAYS' APPROVAL AGAINST FULL DEPOSIT.

PEARSON & DENHAM

(PHOTO) LTD.

Phone 22114 ***BOND ST., LEEDS*** Estd. 1875

CAMERAS AND LENSES

LEICA Model IIIa, guaranteed never used, Summar lens f/2, chromium, leather case; cost £44; any offers.—Mrs. Kassab, Oatlands Park Hotel, Weybridge. [5673

FOR Sale.—Latest Zeiss Super Ikonta, f/2.8, 2¼×2¼, Compur, 1 to 1/400th sec., D.A., as new, with accessories, £25, or nearest; Praxidos Enlarger for same, £5, or offer; Correx Tank for same, 10/-; Jaynay Quick-set Tripod, 12/6; numerous other photographic accessories must be sold, regardless of cost; send for list.—Dawes, Barton House, Burgh, Lincs. [5674

S.S. Dolly Roll-film Plate, Meyer f/2.9, D.A. Compur; unmarked; snip, £7/15.—Below.

6×6 Ikoflex II, Zeiss Triotar f/3.8 Speed; hardly used; snip, £8/17/6.—Below.

LEICA Type Wirgin, f/2.9 Compur, all inlaid, frosted chrome edges, £6/17/6.—86, Accrington Rd., Blackburn. [5675

LEICA II (black), £18; Standard (chromium), with sundries, £18; Rubyette III Outfit, Ross Xpres, Telephoto, cost £30, £20; Junior Ruby, 3½×2½, latest, cost £22, £12/15; Ruby Special 3½×2½, Tessar, £9/10; Ikoflex, Compur Rapid, case, £8; over 100 others.—Newsham, Camera Exchange, Moor Lane, Preston. Phone 2123. [5679

CONTAX, latest Model I, Sonnar f/2, speeds up to 1/1,000th, as new (cost £41), with ever-ready case and filter, complete, £27; compare prices; bargain.—Box 161, c/o "The Amateur Photographer." [5680

LEICA IIIa, f/2 Summar, chromium, E.R. case, screw filter; as new, £30.—Box 162, c/o "The Amateur Photographer." [5681

LEICA II, black, Elmar 5-cm., ever-ready case, new condition, £16/10.—6, Newborough, Scarborough. [5685

3×4 Ikonta, f/3.5 Novar, Compur, purse; good condition, £5/5.—24, Lake View, Edgware, Middlesex. [5688

1-PLATE Thornton-Pickard Field Camera, 3 slides, 2 lenses, etc., 30/-.—N. Bedow, 16, Tabley Rd., London, N.7. [5691

£8/10 Rolleiflex 6×6 cm., non-automatic, Tessar f/3.8, Compur, filter, case, lens hood; good condition; deposit system.—Gradon, Whitesmocks, Durham. [5692

ROLLEIFLEX 6×6, automatic, f/3.8 Tessar, leather case, fitted Proxars, filter, release, lens hood in case; little used; perfect condition, £14.—28, Beadon Rd., Bromley, Kent. [5693

LEICA III, chromium, Elmar f/3.5, E.R. case; as new, £23 or nearest.—736, Beverley High Rd., Hull. [5694

9×12 cm. Etui, ¼-pl. roll-holder, 5 slides, brilliant finder, 55/-.—Cauwood, 110, Baslow Rd., Sheffield. [5696

MENTOR Compur Reflex 3½×2½, Zeiss f/3.5, two F.P.A.'s (one for colour), 6 slides, filter, leather case, £17; cost over £35.—Below.

CONTESSA Nettel ¼-pl., Zeiss f/4.5, D.E., F.P.A., 10 slides, supplementary lenses, leather case, £5.—Bolton, Public Library, Watford. [5697

ONLY £10, T.-P. Rubyette 3½×2½ Reflex, Dallmeyer f/4.5, Telephoto f/6.5, F.P.A., 6 slides.—18, Millais Buildings, Millbank. [5699

IKOFLEX, f/4.5, accessories, new; cost £10; £6, or near.—59, Hawthorne Avenue, South Shields. [5701

ALL as new.—Contax II, f/2, £38/10; 3¾ f/2 Sonnar, £28/10; 2-in. f/1.5 Sonnar, £26/10; Dollina II, f/2, Rapid Compur, coupled range-finder, £14/10.—Mills Radio, Northfield, Birmingham. [5703

LEICA II, black finish, f/3.5 Elmar, ever-ready case, new condition; also Weston Leicameter, latest model, £19/19 the lot.—Bowen, 46, Old Shoreham Rd., Hove. [5707

LEICA, Standard, Elmar f/3.5, 5-cm., chromium, case; as new; value £19/12; £13.—43, Greenway, N.14. [5708

LEICA Model I, Elmar f/3.5 lens, non-interchangeable lens, lens hood, spool chamber, case; perfect, £8/5.—Box 170, c/o "The Amateur Photographer." [5710

LEICA III, chromium, collapsible f/2 Summar, perfect, Christmas present at £26/16, approval; wanted—Mentor Compur or 6×6 Pilot Reflex.—Box 173, c/o "The Amateur Photographer." [5712

LEICA III, chromium, f/3.5 Elmar, E.R. case, lens hood, filter, Correx tank; perfect condition, £22.—Box 174, c/o "The Amateur Photographer." [5713

RANGE-FINDER Bessa, f/3.5 Heliar, cost £21; as new; bargain, £14/17/6.—99, Penshurst Gardens, Edgware. [5722

ENSIGN

"ECONOMIC" MOUNTING PADS



A series of art boards made up into perforated pads—convenient for use and containing 12 assorted sheets (4 black, 4 cream, 4 white), also available in cream or white only.

Style A, assorted. Style B, cream. Style C, white.

No. 1 Size 10×8 ..... 1/-
No. 2 „ 12×10 ..... 1/6
No. 3 „ 15×12 ..... 2/-

"CLUB" MOUNTINGS

For Enlargements and Exhibition Pictures.

Flexible linen-faced mounts in the standard sizes accepted by exhibition committees.

Style I. Front Fawn; back Cream.
Style II. Front Grey; back White.

Size.	Per doz.	Size	Per doz.
10×8	1/6	20×15½	5/6
12×10	2/-	24×19	10/-
15×12	3/-		

ENSIGN PHOTO LIBRARY

FOR A PLACE ON EVERY BOOKSHELF

LIBRARY ALBUMS



The new idea in albums. Strongly bound in tasteful brown, resembles a book, it will stand on your bookshelf and not look out of place with the volumes already there.

SLIP-IN for 100 3½×2½ prints two on a page. No. 3085 **2/6**

PASTE-ON, with 72 pages for 3½×2½ and all sizes up to Postcard. No. 3086. **3/6**

BOOK BOXES

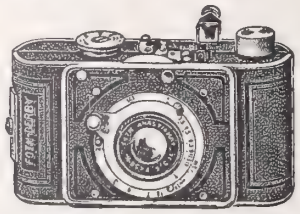
A simple method of storing your pictures systematically on the bookshelf. 100 prints are contained loosely in each box. Finished to look like books. With cloth backs and edges blocked.



No. 0. All sizes to 3½×2½ **1/-**
No. 1. Postcard 5½×3½ **1/3**
No. 2. ½-plate 6½×4¾ **1/6**
No. 3. 1/1-plate 8½×6½ **1/9**

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

Foth-Derby



The roll-film camera with focal-plane delayed-action shutter.

Takes 16 pictures on standard 8-exposure V.P. Roll Film. Shutter speeded from 1/25th to 1/500th sec. The Unique Camera of remarkable value.

With Foth Anastigmat Lens F/3.5,

£5 . 5 . 0

With Foth Anastigmat Lens F/2.5,

£7 . 5 . 0

Send for lists to the Sole Importers :

PEELING & VAN NECK LTD.
4/6, Holborn Circus, London, E.C.1

THE
CAMERA & CINÉ EXCHANGE
OF THE MIDLANDS

Stockists of Everything for the Amateur Photographer

CAMERAS, CINÉ CAMERAS, PROJECTORS, SCREENS, LANTERNS, EPISCOPES, FLASH-BULBS, TEXTBOOKS, MATÉLUX LIGHTING SETS, KODAK, ENSIGN, AND ILFORD LIGHTING SETS, CINÉ SPLICERS, REWINDS, VIEWERS, ETC., ETC.

SEE OUR WINDOWS.

GIVE SOMETHING PHOTOGRAPHIC THIS YEAR —GET IT FROM

GALLOWAYS
PHOTOGRAPHIC CHEMISTS
VICTORIA SQUARE Opposite G.P.O.
BIRMINGHAM

CAMERAS AND LENSES

KODAK Regent, Zeiss Tessar f/4.5, Compur, 3¼×2¼ ; cost £20 ; as new, £13/18/6.—Below.

KODAK Retina, Xenar f/3.5, Compur shutter ; excellent condition ; cost £11/11, leather case and filter, £7/18/6.—Below.

KODAK Duo, f/4.5, delayed-action, seldom used, leather case ; cost £6/9/6 ; £4/8.—Box 176, c/o "The Amateur Photographer." [5718

CONTESSA Nettel V.P. Piccolette de Luxe, f/4.5 Tessar, Compur, 90/- ; Super Junoplex Tank, 20/- ; Ensign Cameo ½-pl., f/6.3 Aldis-Butcher, Compur, 3 slides, 50/- ; Sanderson ½-pl., f/8 Bausch & Lomb, all movements, 25/-.—Taylor, 14, Heathhurst Rd., Sanderstead. T.N. 2484. [5723

CONDENSER Lenses, first-hand, 4½-in., unmounted, 10/- pair, mounted 13/6 ; 5¼-in. unmounted, 16/6 ; 5½-in. unmounted, 22/- ; all sizes 1 to 10 in.—Below.

ENLARGING, Projection, Cinema and Lenses for all photographic purposes ; quantity 6 to 10 in. diameter condenser lenses, cheap, slightly chipped ; lists free, stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [5650

LEICA Lenses : Sumuschrome f/2, 5-cm., as new ; Hektor f/2.5, 5-cm., coupled, perfect ; Elmar f/4.5, 13.5-cm., coupled, perfect ; best offers secure. —33, High St., Aberdeen. [5657

ELMAR 10.5-cm., £7 ; Elmar Wide-angle, £6/10 ; both as new, original cartons.—34, Trevor Drive, Great Crosby. [5678

CONDENSER Lenses, first-hand, 4½-in. 10/- pair, mounted 13/6 ; 5¼-in. 16/6 ; 5½-in. 18/-, mounted 22/- ; all sizes 1 in. to 10 in. diameter.—Below.

3-IN. Aldis Anastigmat, iris, f/3, 38/-.—Below.

PROJECTION Lenses for Cinemas and Lantern, Lenses for Enlarging, Portrait, Spotlight Stage Purposes ; lists free, stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [5700

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films ; see page Sup. 5 ; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [5646

FILM Hire.—9.5-mm. Supers, 1/- per two days ; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

REDUCED Film Hire.—9.5 Supers, 1/- per reel ; send P.C. for particulars and second-hand list.—Camera Craft, 446, Green Lanes, Palmers Green, N. [0050

ENSIGN SS 100-B Home Cine, 16-mm., any voltage, splendid condition ; used only few times ; what offers ?—Phone, Archway 1241, or write.—S., 311, Hornsey Rd., N.19. [5652

KODASCOPE D, used about 6 times, resistance, 1½-in. lens, 300-watt illumination, perfect, £18 ; Cine-Kodak K, f/1.9 lens, used once only, indistinguishable from new, £25.—Walker, Clifton, Castle Douglas. [5655

ELMO 9.5-mm. Projector, 500-watt, theatre quality machine ; cost £33 ; as new, in case, £18/18. —303, Thorold Rd., Ilford. [5659

CINE-KODAK BB and 100-watt Projector C ; both as new, £19/10, to clear.—Hadfield, Matlock. [5662

BOLEX D Projector for 16-mm. and 9.5-mm., in excellent condition, £17 ; also Ensign Autokinecam, f/2.6, latest direct finder, leather case ; as new, £11/11.—A. M., 72, Overton Drive, Wanstead, E.11. [5669

MOVIKON, Zeiss Ikon, coupled range-finder, etc., finest camera obtainable, case ; unmarked ; snip, £75.—Below.

16-MM. Victor Bronze Projector, 750-watt, case ; hardly used, £29/10.—86, Accrington Rd., Blackburn. [5676

70DA Filmo, 3 lenses, very latest ; cost £107 ; snip, £75.—86, Accrington Rd., Blackburn. [5677

PATHESCOPE Kid, super attachment, resistance, perfect, 40/-.—Stott, 38, Polworth Rd., Brunton, Newcastle, 3. [5687

MIDAS Cine Camera Projector and Screen, £1/12, new condition.—Harrison, Limetree Rd., North Walsham. [5689

16-MM. Alef Projector, super attachment, £5/10.—Write, 7, Keswick Gardens, Wembley. [5690

PATHE Home Movie 9.5-mm. Double-claw Projector, super attachment, £3 ; excellent condition ; deposit.—Geary, 7, East Park Avenue, Hull. [5698

SALANSON LTD.

"Best in the West."

SEASONABLE SUGGESTIONS

ENLARGERS

Leitz Focomat (for Leica), automatic focussing, no lens **£16 6 6**
Zeiss Ikomat (for Contax), no lens..... **£19 17 6**
Zeiss Miraphot (3½×2½), f/4.5 Tessar.... **£12 0 0**
Exakt 2¼ square, f/4.5 anastigmat..... **£19 17 6**
Lumimax 2¼ square, f/4.5 anastigmat.... **£13 0 0**
Vertex 2¼ square, f/4.5 anastigmat..... **£8 8 0**
Vertex 1⅝ square, f/4.5 anastigmat (Tessar type), iris stop **£8 8 0**
Vertex 2¼ square, f/6.3 anastigmat..... **£7 7 0**
Vertex (for Leica), without lens..... **£6 6 0**
3¼×2¼ T.-P. Perfecta (without lens).... **£5 12 6**
Ditto, with Dallmeyer f/4.5 ..... **£8 17 6**
Ensign V/11 Magnaprint 3½×2½, f/6.3 anastigmat **£8 10 0**
Ensign V/0 Magnaprint, for Leica (no lens) **£4 10 0**

PROJECTORS

Bell and Howell 129 C 16-mm. Projector, 1,200-ft. reels, 750-watt lamp..... **£60 0 0**
Keystone 16-mm., 300-watt lamp with resistance **£18 18 0**
Kodak 835, 8-mm., 200-watt **£10 10 0**
Coronet 9-mm. (new Model), for 400-ft. reels, with motor **£7 10 0**
Kodak (new Model), 16-mm., 250-watt, totally enclosed **£30 0 0**

20, HIGH STREET, BRISTOL
AND
119, QUEEN ST., CARDIFF

TURNER'S
CAMERA EXCHANGE

A FEW of our BARGAINS

13.5-cm. Sonnar Lens f/4, for Contax. Perfect **£13 10 0**
13.5-cm. Elmar f/4.5, coupled. As new..... **£10 0 0**
13.5-cm. Elmar f/4.5, uncoupled. Perfect.... **£6 10 0**
3.5-cm. Elmar f/3.5, coupled. Perfect..... **£6 10 0**
13.5-cm. Hektor f/4.5, coupled. As new..... **£14 0 0**
Voigtlander Superb, f/3.5 Skopar. Perfect.... **£13 0 0**
Voigtlander Superb, f/3.5 Heliar. Perfect..... **£13 10 0**
½-pl. Ensign Horizontal Enlarger. As new.... **£5 0 0**
Zeiss Ikon Kolibri, f/3.5 Tessar, case. As new.. **£9 0 0**
3½×2½ Sibyl, f/4.5 Ross Xpres, F.P. adapter.... **£8 10 0**
Plate Back for Contax I, with 2 slides..... **£3 5 0**
3½×2½ Ensign Special Reflex, f/4.5 Aldis-Butcher, roll-film holder, case..... **£6 15 0**
Pathe 9.5-mm. Cine Camera, f/3.5. As new.... **£4 0 0**
3×4 cm. Wirgin Miniature Marvel, f/2 Xenar lens, Compur, case. Cost £12 10s..... **£8 10 0**
½-pl. Sanderson, late model, f/6.3 Ross Homocentric, Compur, 6 double slides, case..... **£11 17 6**
3½×2½ Ensign Roll Film Reflex, f/4.5 Aldis Uno.. **£5 10 0**
Voigtlander Inos II, f/4.5 Skopar, D.A. Compur.. **£7 5 0**
Rolleiflex 4×4 cm., f/3.5 Tessar, Compur, automatic, case **£14 19 6**
3½×2½ D.E. Nagel, f/3.8 Schneider Xenar, 3 slides, F.P. adapter. Perfect..... **£7 17 6**
8-mm. Kodak Cine Camera Eight-20, f/1.9 lens, case. Cost £16 5s As new..... **£10 17 6**
16-mm. Kodak Cine Camera, Model B, f/1.9. As new **£10 17 6**

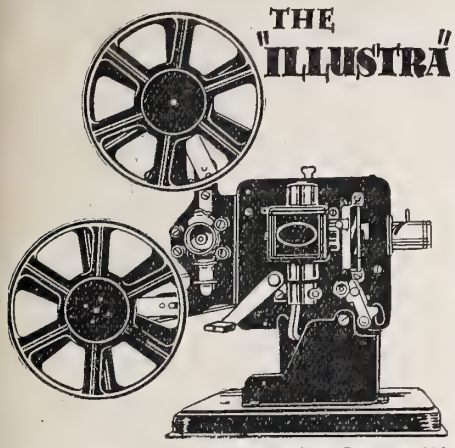
All Guaranteed Perfect. Five Days' Approval against Cash.

LEICA SPECIALIST.

NEWCASTLE on TYNE
9, PINK LANE *Phone : 22655*

Here is YOUR Projector

THE "ILLUSTRA"



99/- The "ILLUSTRA" 9.5-mm. Super Projector which has the following features to fully recommend it to YOU, having sprocket feed, Maltese cross intermittent movement as is used in motion picture theatres throughout the world. Super projection is secured with a lens of high standard, will give a 6-ft. picture from a 12-volt accumulator or any mains, fitted for super reels of 300 and 400 ft. Price: Accumulator Model, **99s. 0d.**, Projection Mains Model, **£5 10s. 0d.**, Motor Drive Model, **£7 7s. 0d.** Call and inspect if possible; you will be agreeably surprised. Otherwise send cash with order, or Projector can be sent C.O.D., carefully packed. Please order early.

A 16-mm. model is also available of same design and appearance at same prices.

In short, these are **NEW PROJECTORS AT BETTER PRICES THAN MANY SECOND-HAND OFFERINGS.**

Projectors and Cameras from 21s. to £99. Big Selection of 35-mm., 16-mm. and 9.5-mm. films.

Illustra Enterprises

159, WARDOUR STREET, LONDON, W.1

Oxford Street End, facing Gaumont-British. GER. 6889.

CHRISTMAS BARGAINS

Here is a short list of used Cameras and Ciné Projectors suitable for presents during the coming Festive Season.

Exakta Multi-speed, plate-back model, Tessar f/3.5. As new **£18 10 0**
Automatic Rolleiflex 6×6, Tessar f/3.8. Good condition **£13 10 0**
Automatic Rolleiflex 6×6, Tessar f/3.8, E.R. case, late model **£15 10 0**
Automatic Rolleiflex 6×6, Tessar f/3.5. As new **£18 10 0**
Rodenstock Clarovivid, 8 or 16 on 120, Trinar f/3.9, Compur, range-finder coupled to view-finder. As new **£12 0 0**
Leica III, black, Elmar f/3.5. As new..... **£22 0 0**
Leica II, black, Elmar f/3.5. As new..... **£18 0 0**
Leicameter, Weston, latest, with case. As new.. **£4 7 6**
Elmar 5-cm. f/3.5, chromium. As new..... **£5 17 6**
Elmar 9-cm., coupled. As new..... **£8 10 0**
Focomat Enlarger. New condition..... **£12 0 0**
Certo Super Sports.....
Kodak Retina, f/3.5, leather case. As new.... **£6 17 6**
Baby Ikonta 3×4 cm., Novar f/3.5, Compur. As new **£5 17 6**
Pathescope Camera de Luxe, Zeiss f/2.9, case. Perfect **£6 6 0**
Kodak 8-mm. Camera, f/3.5. As new..... **£6 15 0**
Keystone 8-mm. Camera, f/1.5. As new..... **£13 0 0**
Victor Turret, Model 3, Dallmeyer 1-in. f/3.5, case **£17 0 0**
Keystone 16-mm. Projector, 500-watt, resistance and case. As new..... **£20 0 0**
Kodascope C Projector, 100-watt, transformer. Perfect **£7 7 0**
Pathescope 200-B Projector with resistance. Perfect **£11 10 0**
Pathescope Home Movie Projector, super, motor, Lodex lamp..... **£8 10 0**

YORKSHIRE STOCKISTS FOR AMPROSOUND. Demonstrations free.

GEORGE CHILDE LTD
PHOTO-CHEMIST
228, Roundhay Rd., Leeds Phone: 42057

CINEMATOGRAPH APPARATUS

PATHE Home Movie Projector, double claw, latest motor, super attachment, resistances, screen, 11 films, £7; Pathe Model B Motocamera, f/3.5 lens, 55/-; all guaranteed perfect; wanted—Bell-Howell, 70 Camera, cheap for cash.—Box 169, c/o "The Amateur Photographer." [5709

PATHE 200-B, as new, £10/10; Motocamera B, nearly new, £3/17/6.—Box 171, c/o "The Amateur Photographer." [5711

MOVIES at Home.—How to make your own Cinema Projector; particulars free.—Moviescope (A), Pear Tree Green, Doddinghurst, Essex. [5717

KODASCOPE D 16-mm. Projector, 300-watt, resistance, case; cost over £27, October; guaranteed unconditionally; bargain, £19, or exchange, with cash for Bolex G.916.—56, Grovehall Drive, Leeds, 11. [5721

KODASCOPE Model D 16-mm., new condition; cost £25; sell, £16/18.—Below.

KODAK Cine 16-mm. Model BB Junior, f/1.9, perfect; cost £18/18; sell, £13/15.—Box 177, c/o "The Amateur Photographer." [5719

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54 Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

$3\frac{1}{2}\times2\frac{1}{2}$ Vertical Lancaster No. 2 Amplus Form C, without lens, new, 50/-.—Box 155, c/o "The Amateur Photographer." [5654

1-PLATE de Luxe Horizontal Enlarger, mahogany, rise and fall, swing and rotating negative carrier, long extension; perfect, £4/10.—Tame, 2, Forest Rd., Crowthorne, Berks. [5656

1-PLATE De Luxe Mahogany Enlarging, Reducing and Lantern-Slide Lantern, every movement, revolving carrier for all sizes from $3\frac{1}{4}\times2\frac{1}{4}$, Aldis anastigmat lens; perfect, £8/10.—Knight, 2, The Mount, St. Leonards-on-Sea. [5668

ENLARGER, Thornton-Pickard, 4-in., £1; deposit system.—McCombe, 2, Engleton Rd., Coventry. [5664

ENSIGN ¼-pl. Magnaprint Enlarger, excellent condition, £4/15; Turbine Washer, 10/-; Kodak Bromide Lamp, 10/-; 24 parts "Practical Photography," 10/-; few High-class Photo Frames, cheap.—Lewis, 21, Windsor Rd., Penarth. [5702

LATEST Zeiss Miraphot Automatic Enlarger, ¼-pl. or smaller; cost £11/5; accept £7.—33, Wembley Way, Wembley. [5704

ENLARGING Camera, horizontal, lens, condenser, easel, dishes; what offers?—50, Cavendish Rd., Clapham. [5705

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

YOUR Camera and Barker's Concentrated Light Cabinet, ¼-pl., 60-watt electric, will enlarge to 28 in., copy and project, 18/-, appro.—Barker, Shore Place, Gourock. [5532

EXCHANGE AND WANTED

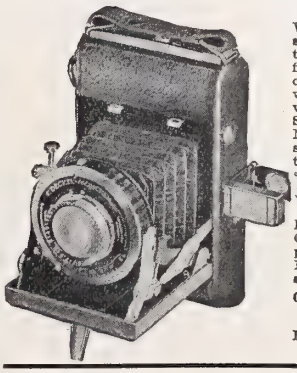
WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

SECOND-HAND Cine-Kodak, f/6.9, perfect order. —Lennie, 46, Princes St., Edinburgh. [5586

Ideal Xmas Gifts

NORFOLK MINIATURE MODEL

The popular miniature at a reasonable price.



Well designed and constructed, self-erecting takes standard $3\frac{1}{4}\times2\frac{1}{4}$ film, 16 pictures $4\frac{1}{2}\times6$ cm. Automatic film window covers for use with pan. film. F/2.9 Schneider Radionar. New type Compur D.A. shutter with speeds to 1/400th sec. **£7:19:6**

Or 9 monthly payments of 18s. 7d.

Fitted with Steinheil Cassar f/2.9, with Compur shutter, speeds to 1/250th sec. **£6:15:0**

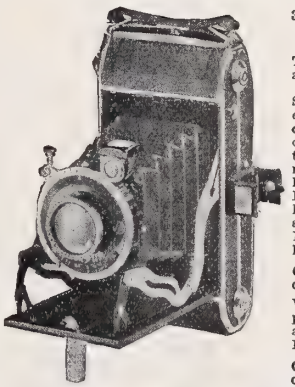
Or 9 monthly payments of 15s. 9d.

Ever-ready Leather Case 15s. 0d.

New Model NORFOLK

ROLL FILM

$3\frac{1}{4}\times2\frac{1}{4}$ (with masks also for half-picture size $2\frac{1}{4}\times1\frac{1}{2}$)



The finest value obtainable in this type of camera.

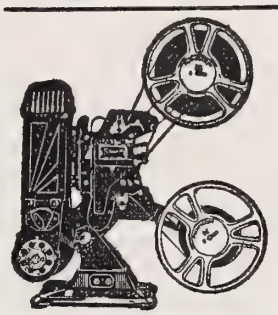
Self-erecting model, well designed, 2 finders, including one direct-vision clear glass type, fitted to side of camera with neat mask on hinge for half-picture size.

Fitted with f/3.8 Zeranar lens and Prontor II shutter, 8 speeds, 1 to 1/150th sec., and delayed action **£4:19:6**

Or 9 payments of 11s. 8d. or 12 payments of 8s. 9d.

With f/3.8 Zeranar, Compur shutter with delayed action, speeds 1 to 1/250th sec. **£6: 6:0**

Or 9 payments of 14s. 9d. or 12 payments of 11s. 1d.



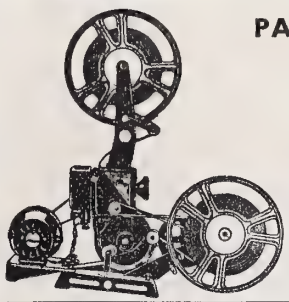
"Put some Ginger" into your

XMAS PARTIES with a 200-B 9.5-mm. Pathéscope Projector

Gives a steady, brilliant picture up to 9 ft. if desired. Complete with motor. Price **£15:0:0**

Or 12 payments of 26s. 3d.

Resistance for high voltages .....35s. 0d.



PATHÉSCOPE "IMP"

A good projector for home use. 9.5-mm. Price **£4:12:6**

Or 9 monthly payment of 10s. 10d.

Complete with super attachment and motor **£7:0:0**

Or 12 payments of 11s. 8d.

Join our 9.5-mm. Library—the best in the country. Send for details.

SHEFFIELD PHOTO Co LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — One minute walk from Town Hall
Phone 22079 (2 lines) **Grams: Photo, Sheffield**

BARGAIN TIME AT BAKER'S of HOLBORN

V.P. 16-on Piccochic, f/4.5 anastigmat. New condition **£2 5 0**

V.P. 16-on Fotet, f/4.5 anastigmat..... **£2 0 0**

3¼ × 2¼ Self-erecting Roll Film, f/4.5 Meyer, Ibsor shutter. As new **£3 17 6**

Six-16 Kodak, f/6.3 anastigmat. As new.... **£2 15 0**

3¼ × 2½ Dallmeyer Speed, f/2.9 Pentac, 3 double slides, F.P. adapter and case. Lovely condition. List £27 **£8 10 0**

3¼ × 2¼ Plate, double extension, rise and cross front, f/4.5 Zodellar, D.A. Compur. New condition.. **£4 15 0**

¼-pl. Sibyl de Luxe, double extension, Zeiss double Protar, 6 slides and case. Perfect condition.. **£10 0 0**

3¼ × 2¼ Ica Folding Reflex, f/4.5 Tessar, 3 D.D. slides, F.P. adapter and case. As new..... **£15 0 0**

¼-pl. T.-P. de Luxe Reflex, f/4.5 Aldis, M.W. adapter, 12 envelopes, roll-holder and case..... **£6 10 0**

CINE

Pathe Motocamera de Luxe, f/2.8 Tessar, extra finder, set magnifiers and case. New condition **£8 8 0**

Zeiss Ikon Kinamo, f/2.8 Tessar and case. As new. List £20 ..... **£8 10 0**

BB Junior Cine-Kodak, f/1.9 anastigmat and case. As new..... **£13 10 0**

All Modern 9.5 and 16 mm. Projectors can be seen in action in the finest projection room in London. Your old projector taken in part exchange.

C. BAKER

244, HIGH HOLBORN, W.C.1

BARGAINS by Post

MONEY-BACK GUARANTEE

Every article marked "as new" is guaranteed to be a 1936 model and so little used as to be indistinguishable from brand new.

Minifex Miniature, f/4.5 Vidor anastigmat, 3-speed shutter **£1 10 0**

24 × 36 mm. Welti (36-exposure roll film), f/2.9 Schneider anastigmat, Compur, 1 to 1/300th sec., T. and B. As new..... **£6 16 6**

24 × 36 mm. Zeiss Super Nettel 536/24L, f/3.5 Tessar, F.P.S., 1/5th to 1/1,000th, ever-ready case. As new..... **£16 10 0**

3 × 4 cm Ensign Double-Eight, f/4.5 anastigmat, 2 filters, leather case. As new..... **£2 17 6**

2¼ × 2¼ Rolleicord Model II, f/4.5 Zeiss Triotar, Compur shutter. As new **£10 10 0**

2¼ × 2¼ Korelle Reflex, f/3.5 Schneider Radionar, F.P.S., 1/10th to 1/1,000th sec. As new..... **£9 10 0**

2¼ × 2¼ Zeiss Ikoflex Model I, f/4.5 Novar, 3-speed shutter. List £7 15s. As new..... **£5 5 0**

Baby Roll Film 16-on-3¼ × 2¼, f/2.9 Steinheil anastigmat, Compur shutter, ever-ready case. List £7 2s. 6d. As new..... **£4 17 6**

3¼ × 2¼ Kodak Regent, f/4.5 Tessar. D.A. Compur, 1 to 1/400th sec., coupled range-finder, leather case. As new..... **£13 10 0**

2¼ × 2¼ Korelle Reflex, f/3.5 Victar anastigmat, F.P.S., 1/25th to 1/500th sec., Time. As new..... **£7 10 0**

2¼ × 2¼ Korelle Reflex, f/2.9 Victar, F.P.S., 1/25th to 1/500th sec., Time. As new **£8 10 0**

3¼ × 2¼ Nagel Roll Film, f/4.5 anastigmat, Compur shutter, leather case. Perfect..... **£4 2 6**

3¼ × 2¼ Ensign Autorange, f/4.5 Ensar anastigmat, Mulchro shutter 1 to 1/100th sec., T. and B. As new..... **£5 10 0**

4¼ × 3¼ Ernemann Folding Plate, f/4.5 Dogmar, Compur shutter, double extension, rise and cross, 3 slides, F.P.A., leather case **£4 10 0**

6-in. Planbel Anticomar Anastigmat f/2.9, sunk mount.. **£5 10 0**

CASH. TERMS. EXCHANGES.

F. E. JONES PHOTOGRAPHIC SPECIALIST

3, BREEZE HILL, LIVERPOOL, 9.

EXCHANGE AND WANTED

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

EXCHANGE.—Fur Coat, lined Musquash, Beaver collar; cost £50; perfect condition, 42-in. chest; wanted—Leica, Summar f/2.—Box 90, c/o "The Amateur Photographer." [5595

WANTED.—Repeating Back and other apparatus for Colour Photography.—Kendrick Studio, 26, Maiden Lane, W.C.2. [5651

LATEST 35-mm. Peggy II, Xenon f/2, chromium, accessories, offered for Cine outfit, Pathe, similar, Telephoto and good projector essential.—Box 122, c/o "The Amateur Photographer." [5653

1-PLATE Vertical Enlarger (condenser) wanted.—4 Dunell House, St. Aubins Rd., Jersey. [5666

WANTED.—Good Quality 16 and 9.5 mm. Projectors, for cash or exchange.—City Sale and Exchange (1929) Ltd., 59, Cheapside, E.C.2. [5402

FOTH-FLEX, Rolleiflex, etc., f/2.5, f/3.5, accessories, cheap; details.—Jenkins, Greenmantle, Ashby Rd., Bretby, Burton-on-Trent. [5682

WANTED.—Lantern, home use, second-hand, good condition; approval.—Brocklebank, 201, Ella St., Hull. [5683

WANTED.—Super Ikonta or Twin Lens Reflex, also Enlarging Lens for miniature, and 2¼ in. Correx tank; give full particulars.—Cooper, 19, White Rd., Birmingham, 17. [5684

ROLLEICORD, f/4.5 Triotar, £7/10; or exchange for Portable Typewriter.—31, Sandhurst Avenue, Bispham, Blackpool. [5695

WANTED.—Leica Wide-angle Lens, either Hektor or Elmar; good condition; approval.—H. N. H., 34, Beaufort Rd., Edgbaston, Birmingham. [5706

WANTED.—Voigtlander Range-finder Bessa, Heliar lens.—Box 175, c/o "The Amateur Photographer." [5714

3½ × 2½ Ross Press, f/4.5 Xpres, range-finder, accessories, £10; ¼-pl. Lancaster Vertical Autofocus Condenser Enlarger, anastigmat, £5; many accessories, offers, perfect; wanted—S.C. Lathe, treadle.—Kidd, 14, Joppa Rd., Edinburgh. [5720

MATERIALS

BRIGHTON.—Super-quality Materials for competition work, etc.; keen factory prices; now manufacturing P.O.P. Postcards and Paper; full lists, including a bargain list of serviceable materials post free on request.—Kimber's, largest mail-order photographics in world, 61, Grand Parade, Brighton. [0001

ATTWOOD, Chapel Lane, Hadleigh, Essex.—Superfine Bromide Postcards, singles, glossy, satin, matt and cream royal, medium and contrasty, 25 1/-, 50 1/6, 100 2/9, 500 11/-, 1,000 20/-.

ATTWOOD Gaslight Postcards, first quality, glossy, satin, matt, normal and vigorous, 25 1/-, 100 2/9.

ATTWOOD Bromide Paper and Card, glossy, satin, matt, also cream royal and silky linen grain: ½-pl., 36 sheets 2/-; 8½ × 6½, 3/-; all sizes in stock.

ATTWOOD Superfine Plates: ½-pl. 1/9, P.C. 2/3, ¼-pl. 2/9 dozen, all standard speeds; Glossy Gaslight Paper, 3½ × 2½, 1/6 gross.

ATTWOOD Mounts, ½-pl., white, grey, brown, 25 2/-, for whole-plate 3/-; ½-pl. Two-piece Folders, grey and brown, 2/- dozen; P.C. Slip-in Folders, white and cream, thin 2/-, stout 3/-100; Xmas P.C. Slip-in Mounts, pretty design, combined Xmas and New Year Greetings, 50 2/-, all post paid; catalogue free.—Attwood, Hadleigh, Essex. [0025

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards; Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½ × 2½, 1/- 72 sheets, 1/10 gross; 4½ × 2¾ and ¼-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

COUPLED RANGE-FINDER

Dollina

(CERTO)



For 36 exposures 24 × 36 mm., on ciné film of standard width. **External focussing** control to set camera ready focussed while still closed. **Tubular built-in optical view-finder.** Practical horizontal size. Fully-erected at a single pressure. Leather shoulder-straps. **Reverse Spooling. Automatic locking and film-counting device, die-cast body, etc.**

Model II (with coupled range-finder), with **CASSAR f/2.9,** Compur 1 to 1/300th sec. **£12:17:6**

With Schneider Radionar f/2.9, Compur 1 to 1/500th sec. **£14 12 6**

With Zeiss Tessar f/2.8, Compur 1 to 1/500th sec... **£18 18 0**

With Schneider **XENON F/2,** Compur 1 to 1/500th sec..... **£19:19:0**

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS.

ACTINA LTD.

29, Red Lion Sq., High Holborn, W.C.1

(*Phone: Chancery* 8541).

The RAINES SERVICE

LANTERN SLIDES

are a speciality of the Raines Service, and if you are interested in this branch of photography we would suggest that you ask us to quote for a set of slides from your favourite negatives.

ENLARGEMENTS

mounted and framed from your own negatives are ideal for home decoration and would also make very acceptable

CHRISTMAS GIFTS

An enlargement 8 × 6 in. on an exhibition multiple mount and framed in ½-in. polished hardwood moulding, outside size about 15 × 12, would cost 10s., including packing and postage. If mounted, but not framed, the cost would be 3s. 10d.

SPECIALISTS in LEICA and all miniature processing.

RAINES & CO. (EALING) LTD.

THE STUDIOS——————EALING, W.5

Phone EALING 3177.

NERON NITRAPHOT

REFLECTORS

FOR INDOOR PORTRAITS



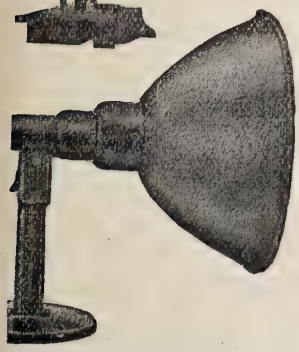
TYPE S

A new Reflector with plunger switch, for Neron Nitraphot Photoflood lamps. By using the switch on the base of the reflector, the "life" of the lamp is economised—it need not be switched on until all is ready for making the exposure. Complete with 9 ft. flex.

PRICE 10/6

Nitraphot Photoflood Lamps, 2/6 each.

Please state voltage when ordering.



TYPE K

This Reflector is for use with high intensity Neron Nitraphot lamps with screw fitting. Thumb switch in handle, adjustable support, removable cast-iron base, can be used on tripod if desired.

PRICE 12/6

200-watt Neron Nitraphot Lamp, 7s. 6d.

500-watt Lamp, 20s. 0d.

SANDS HUNTER & CO., LTD. 37, Bedford Street, Strand, London, W.C.2

SAVED!

ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .

"TEITEL'S *Scratchproof*"

will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions

POST 5/- FREE.

Obtainable from all reputable dealers.

TO CINÉ USERS! We also supply Teitel's NEW LIFE for rejuvenation of old films.

Write for particulars

GEORGE H. POTTS LIMITED

7 and 9, BAKER ST., LONDON, W.1

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3, 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4¼×2¾ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets; 10×8, 5/-; 12×10, 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3½×2½, 1/6 72 sheets, 2/6 gross; 4½×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4/dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3½×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2½, 9/-; 2½×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2½, 3 packs 5/3; ½-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3½×2½, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2½, 10/- dozen, 2½×4¼ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¾, 3 packs 5/9; ½-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ALLENS.—Super Gaslight (the quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

CHRISTMAS Novelties.—New Designs, Greeting Postcard Folders, slip-in corners, samples 13 designs, 9d. stamps; 32-page Illustrated List free; write for this list to-day; nothing else in trade like it.—Crown Manufactory, Rotherham.

CHRISTMAS Novelties.—Slip-in Greeting Postcard Folder Mounts, 20 beautiful designs, 2/-; selection for 3¼×2½, 12 designs, 1/-; 24 superior quality, 2/6 post free.—Crown Manufactory, Rotherham.

CALENDARS 1937.—Wonderful new designs, plain and fancy shapes, sample selection, 12 Calendars, 3¼×2½, 2/6; Selection 18 Calendars, Postcard, 4/3; Monster Sample Selection 30 Postcard Calendars, 6/9 post free.—Crown Manufactory, Rotherham.

CHRISTMAS Novelties.—Gilt Adhesive Greetings, 2/- 100; Calendar Date Tabs, 2/6 100; Greeting Seals, 1/3 100; write to-day for 32-page Illustrated List.—Crown Manufactory, Rotherham. [5223

NEARLY 25% REDUCTION!

Owing to increased demand and improved packing, the Price of

Fesagol N

is REDUCED from

4/6 to 3/6

It is the ONLY 10-FEATURE developer in the World.

1. 10 : 1 latitude in exposure, 1 min. to 25 mins. latitude in developing.
2. Compensates automatically for wrong exposures.
3. Beautiful rich tones on all gaslight, bromide and chloro-bromide papers.
4. Specially suitable for lantern slides.
5. Prevents wasted prints and slides.
6. Eliminates fog and stain even on stale papers.
7. Makes ideal portrait developer (dilute 1 to 5).
8. Develops *twice* as many prints as other developers.
9. Will keep in solution for several years.
10. Officially tested and fully guaranteed.

To make 90 oz. .....3s. 6d.

From all Dealers, or direct from:

L. A. LEIGH & CO.

179, WEST END LANE, N.W.6

Irish Free State: BROWNE & NOLAN LTD. 41 & 42, Nassau Street, Dublin.

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including :—

Leica, Super Ikonta, Rolleicord, Rolleiflex, Exakta, Makina, Super Nettel, Contax, Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4.

"THE WIRELESS WORLD"

COVERS EVERY WIRELESS INTEREST.

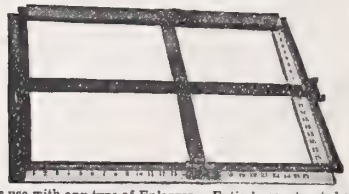
EVERY FRIDAY 4d.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

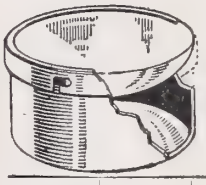
BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41–42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17–19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

"GNOME" Masking Frame



Ideal for use with any type of Enlarger. Entirely constructed of metal, base in white finish and marked in inches. The adjustable metal mask gives a perfectly clean white border of varying width.
For all sizes up to 10×8 in. ..... 22s. 6d.
For all sizes up to 12×10 in. ..... 27s. 6d.

For all further particulars write to :
THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1 *Telephone : Museum 4142*



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
		s. d.	s. d.
1 in.	2 in.	1 9	6 0
1-5/16 in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	3 6	12 6
4½ in.	6 in.	4 0	15 0
5 in.	8½ in.	6 6	17 6
5½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogue free on request.
THE MISCELLANEOUS TRADING CO. LTD
13, New Oxford Street, London, W.C.1

"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday. 4d.

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross ; Postcard Enlargements, assorted, 2/- dozen ; per negative, 1/6 dozen, 12/- gross ; surfaces : matt, semi-matt, cream, glossy ; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d. ; for 2/6 we develop and print 7×5 in. your six or eight exposure film ; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free ; Prints 1d. ; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

SPECIAL Offer.—Send for particulars to—G. Franklin, 2, Derwent St., Sunderland. [5294

DEVELOPING and Printing, quality work, returned same day as received : 3½×2½ 1/- ; Postcards 2d. ; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1 [5716

ENLARGEMENTS

LEICA Prints, Continental style, wide margins, deckle edged, cream or white, 3½×5 in. 3d. each ; superior to any competitors.—George Childe, Ltd., 228, Roundhay Rd., Leeds, 8. [0005

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

ENLARGEMENTS of Quality, Postcard Printing, etc. ; price list free.—Slater, Sawtry, Huntingdon. [3407

GLAZED Enlargements : ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6 ; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable ; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [5585

1/2 DOZEN Postcard Enlargements.—Reginald White, 288, Glenview, Higher Walton, Preston. [5660

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics ; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted ; instruments insured whilst on premises ; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [5715

MISCELLANEOUS

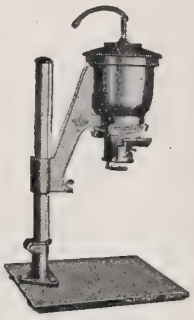
TRANSFORMERS.—200 volts to 240 volts A.C. to 12 volts A.C., 1 amp., absolutely new, 3/6 each ; cost 25/- ; cash refunded if not satisfied ; postage 9d. extra.—Barnes, Ltd., 48, Kingston Rd., Portsmouth. [5549

ETHIOPIAN CHRISTMAS EXHIBITION
Caxton Hall, Westminster, December 15th, 1936
11 a.m. to 11 p.m.
in aid of Dr. Martin's Fund of Mercy for Ethiopia.
Amateur Photographic Competition and Exhibition, judged by a well-known photographer. Entrance fee : 10s. 0d. for from one to three exhibits
All exhibits to be received not later than 12th December at
3, Charteris Road, Woodford Green, Essex.

"VERTEX"

LATEST IMPROVED MODELS

The most comprehensive range of PHOTOGRAPHIC ENLARGERS MECHANICALLY IMPROVED PERFECTED LENSES



Specially designed for enlarging from miniature negatives. Spacious well-ventilated lamphouse to prevent over-heating. Single type condenser (the best for minimising grain). **THE ACME OF SIMPLICITY :** one-hand manipulation by means of automatic column-lock and focussing on lens mount. Fitted with red swing filter for rapid work. Anyone can easily master its operation in **a few minutes.**

Made in various models
Prices from **£6 6 0**

Other Specialities : Ultrasorban Colour Filters, Lios-Scope, Lios-Grandoscope, Lios-Periscope, "Framex" Range-finders.

Obtainable from all progressive dealers, or from Sole Concessionaires :

F. MORAT & CO., LTD.

68, BASINGHALL ST., LONDON, E.C.2

Phone : MET 3131 (2 lines). *Ask for fully descriptive leaflets*

AMATEUR CINE SERVICE

Xmas Projector Bargains

Pathe Home Movie, motor, super attachment and dual resistance, complete	£7 17 6
Pathe Hand-turned Home Movie, S.C. type, with resistance	£2 17 6
Paillard Bolex 250-watt P.A., with resistance	£16 16 0
Paillard 250-watt D.A., 9-mm. and 16-mm., with resistance	£26 10 0
Dekko, hand-turned, with case	£2 12 6
Pathe Kid, resistance and super attachment	£2 12 6
Pathescope Ace Projector, hand-turned	£1 6 0
Bell-Howell 1,000-watt Projector. As new	£95 0 0
Siemens Superlux, Astro lens. Cost £95	£59 10 0
Kodascope K, 750-watt, complete	£48 10 0
Kodascope Model B, self-threading, complete	£25 10 0
Victor 500-watt, resistance and case	£38 10 0
Ensign 180 Silent Sixteen, complete	£13 10 0
Kodatoy, hand-turned, with super arms	£1 12 6
Ensign 100-watt Alpha, complete	£8 8 0
Ensign Mickey Mouse, hand-turned	£3 7 6

PART EXCHANGES. APPROVAL. EASY PAYMENTS. FILM LIBRARY.

52 WIDMORE Rd, BROMLEY, KENT
Phone, RAV. 1926

20 minutes from Charing Cross.

G. E. BECKETT & CO.

Stockists of all leading makes of
CAMERAS and HOME CINÉ
AND ACCESSORIES.
PART EXCHANGE. :: HIRE PURCHASE.
77-79, OXFORD RD. MANCHESTER, 1
(Open 9 a.m. to 8 p.m.)

X ENTRUST US X
WITH YOUR DIFFICULT WORK!

Our experienced staff know the right grade of paper to suit your negatives, thus obtaining the highest class results. Panchromatic lighting system. Enlarging, artistically mounted, our speciality.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., LTD.
LEAMINGTON SPA.

SHARLAND'S

have the following bargains in second-hand and shop-soiled apparatus :

Contaflex, Sonnar f/2. A real bargain £55 0 0
F/2 3⅜-in. Sonnar for Contax.... £25 0 0
Contax I, f/2.8. In new condition £18 0 0
Ikoflex II, f/3.8. Unmarked..... £11 5 0
Gebescope Talkie, Model A. In perfect order £70 0 0
Keystone 8-mm. Cine Outfit, Projector, Camera, resistance and cases. As new £21 0 0
Senior Cinecraft Titler, original model. New £2 5 0
Avo Meter, only..... £2 5 0
We also have the new Dekko Home Cine Outfit in stock..... £11 17 6

9/10, THAVIES INN, HOLBORN CIRCUS, E.C.1
Established 75 Years.
Central 6751

SUPER X

THE FAST FILM FOR USE WITH 35-mm. CAMERAS.
WE WILL RELOAD YOUR CASSETTE, 36 EXPOSURES FOR 1/6, OR 18 FOR 1/-, ALSO S.S. PAN.

BRUCE'S
28, BROADWAY, EALING, W.5
Tel. : EALing 1033.

"ROYAL" CHRISTMAS CARDS
(FROM YOUR NEGATIVES)
are an entirely new and original idea for the sending of Christmas greetings.

This original idea of ours for producing handsome Greeting Cards from any size of negative up to ¼-plate is especially suitable for the miniature negative. It is immensely popular whenever seen. We are receiving orders in great quantities. **Price 6/- Doz. complete**

Send for further details ; better still, send **3/3** and your negatives for half a dozen Cards. You will be agreeably surprised.

DO NOT DELAY—Send NOW to ensure delivery.

COVERDALES
19, PARLIAMENT STREET, YORK



THE SUPERKINO DAYLIGHT LOADING DEVELOPING TANK

For all 35-mm. ciné films up to 6 ft. in length.
Direct Daylight Loading from Cassette or Patrone.

No rollers. No apron. No spare parts.
Developing, fixing and washing in daylight.

Price **£3 : 3 : 0** complete

Ask to see this Tank at your dealer's, or write for full particulars to the sole importers and distributors :—

THE NORSE TRADING CO. (London) LTD.
137, Rathbone Street, London, W.1. *Telephone :* Museum 4142.

STILL SOME EXCELLENT
BARGAINS IN HOME MOVIES AND CAMERAS

LUX PROJECTOR. Complete.... **£9 9 0**
KODASCOPE "A." Complete... **£35 0 0**
and a good many others.

Write for particulars from

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

HERE'S QUALITY AT THE RIGHT PRICE !

Your film Developed and 1 Velox glazed print made from each negative : V.P. and 3½ × 2½, 8 exposures, **1/2**—No. 116 (2¾ × 4¼) **1/6**—4¼ × 3¼ **1/3**—5½ × 3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½ × 6½ enlargements, **4/-** dozen, **2/9** ½ dozen —6½ × 4¾ enlargements, **2/6** dozen, **1/6** ½ dozen ; extra charges for assorted negatives. 20 × 16 enlargements, **2/-** each—15 × 12 **1/9** each—12 × 10 **1/3** each—10 × 8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd. LEICESTER.

LARGODREM
ELECTRIC EXPOSURE METER FOR ENLARGING ON BROMIDE PAPER



Something quite new to photography ; a meter that has long been needed, and one of immense value to Amateur and Professional photographers. The "Largodrem" is simply laid on the baseboard or easel of the enlarger, the light switched on, when the correct exposure for any make of bromide paper can be instantly read on the scale.

PRICE 30/-
Including Paper Tester.

IMPORTANT.—When ordering please state voltage of the electric supply.

DREM PRODUCTS, LIMITED
37, BEDFORD ST., STRAND, LONDON, W.C.2

X'mas Gifts

We have a Splendid Selection of

CAMERAS
CINE CAMERAS
PROJECTORS

Deferred Terms. Part Exchanges

PAY US A VISIT, OR WRITE

MATHER'S
Tel. : BLAckfriars 6133. Telegrams : Sensitised M/c.
17, JOHN DALTON STREET, MANCHESTER

Our **CHRISTMAS FOLDERS** *and* **CALENDARS** have sold exceptionally well. We still have a large selection, but suggest your immediate application for our Xmas list. Sample parcels, **1/-, 2/6, 5/-, 10/-**

MARSHALL & CO. (Nottm.) LTD.
Photo Works, NOTTINGHAM.

A MIDAS CAMERA
can now be fitted to project a 3 ft. 6 in. picture

for 45/-
complete with Resistance (A.C. or D.C., 110 v. to 250 v.).
Or with 400-ft. Reel Attachment
for 60/-

Equal, if not superior, to any Projector at double the price. Of course, it still remains a Ciné Camera.

JOHN BROWNING
BUSH HOUSE, STRAND, LONDON, W.C.2

ENLARGEMENTS : POSTCARDS, 6 for **1/3** ; 12 for **1/9**—7" × 5", 6 for **1/9** ; 12 for **2/9**—8½" × 6½", 6 for **3/-** ; 12 for **4/3**—10" × 8", **1/3** each—12" × 10", **1/6** each—15" × 12", **2/-** each—20" × 16", **2/6** each. Any surface. Guaranteed satisfaction. Post free, from any film. Glass postage extra. Fastest service on earth.
Post Now **NUVA SNAPS** 59/61 CAPE HILL BIRMINGHAM

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer **£1 : 1 : 0**

The new "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. The new built-in yellow filter enables you to obtain needle-sharp photographs. Supplied complete with shoe for detachable mounting. All dealers, or
R. E. Schneider, 46, Farringdon Street, London, E.C.4.



The WORLD'S PREMIER ENLARGER FILMAREX (vertical)

takes up to 6 × 6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser, £11 8 6. Displayed by all progressive miniature dealers, or write to sole importer :
R. E. Schneider, 46, Farringdon Street, E.C.4

A FULL HOUSE FOR ALL NEEDS

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Generous exchange allowance. Latest literature post free anywhere. Please state requirements.

DOLLONDS

Dollond & Aitchison Ltd. ESTD.
OPTICIANS TO H.M. GOVERNMENT 1750.

MINIATURE CINÉ THEATRES at★

London :
†★28, Old Bond St., W.1.
281, Oxford St., W.1.
†★Stock Exchange Branch, 1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
13, Kensington High St., W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Ct. Rd., W.1.
2, Northumberland Ave., W.C.2.
35, Ludgate Hill, E.C.4.

Expert Service at All Addresses :
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Holloway.—66a, Seven Sisters Rd.
Crouch End.—17, Topsfield Parade.
†★**North Harrow.**—537, Pinner Rd.
†★**Croydon.**—12, George St.
Kingston.—30, Thames St.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 & 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.
★**Liverpool.**—73, Lord St.
Leeds.—37, Bond St.

Gebescope A in stock at †

2.8-cm. Hektor Wide-angle Lens f/6.3, auto coupled for Leica. *Good condition.* List £10 18s.... **£7:18:0**

4.5×6 cm. N. & G. Sibyl, Tessar f/4.5, 6 D.D. slides, F.P. adapter, case. *Good condition.* Cost £26 **£9:15:0**

35-mm. Wirgin Likon, Schneider f/2.9, Compur 1/300th sec. *As new* **£9:17:6**

35-mm. Certo Dollina, Cassar f/2.9, Compur 1/300th sec., coupled range-finder. *As new.* List £12 17s. 6d... **£10:15:0**

3½×2½ Makina, f/2.9 Anticomar, Compur, lazy-tong focussing, direct finder, F.P. adapter, case, filter. *Fair condition*..... **£11:10:0**

5-cm. Summar Lens f/2, in fixed mount, coupled for Leica. *Fair condition.* Cost £16 8s. .. **£11:17:6**

4.5×6 cm. Planovista Pocket Roll Film Reflex, 7.5-cm. Makro Plasmat f/2.7, delayed Compur, case. *Good condition.* List £16 7s. 6d..... **£12:17:6**

Leica II, no lens. *Good condition.* List £18 8s..... **£13:15:0**

5×4 Latest Soho Reflex, 16.5-cm. Tessar f/4.5, 2 D.D. slides, F.P. adapter, 2 filters, case. *Good condition.* Cost £50..... **£13:15:0**

3½×2½ N. & G. Folding Reflex, 5½-in. Dallmeyer Serrac f/4.5, 3 D.D. slides, case. *Fair condition.* List £42 **£16:15:0**

Leica II, 5-cm. Hektor f/2.5. *Good condition.* List £30 7s. 6d. **£21:0:0**

5-cm. Zeiss Biotar f/1.4, in focussing mount, coupled for range-finder. *As new.* List £33 16s. **£27:0:0**

Contax I, f/2 Sonnar. *Good condition.* List £41 ..... **£31:0:0**

Contax II, f/2.8 Tessar. *As new.* List £43 5s. **£36:0:0**

Above are at

28 OLD BOND ST.
London, W.1
Telephone : Regent 1228.

Pathe Kid, super attachment, resistance. *Good condition* **£2:7:6**

Ensign Klimax Parallel Arc Lamp, resistance. *Good condition..* **£2:10:0**

3½×2½ Goerz Roll Film, Dogmar f/4.5, Compur, plate back, 3 slides, focussing screen. *Good condition*..... **£4:17:6**

3½×2½ Wallace Heaton Zodel de Luxe, 10.5-cm. Zodel f/3.8, delayed Compur, 6 slides, F.P. adapter, leather case. *Very good condition* .. **£5:17:6**

3×4 cm. Zeiss Baby Ikonta, Tessar f/4.5, Compur, pouch case. *Good condition* **£6:6:0**

9.5-mm. Pathe Motocamera de Luxe, Zeiss f/2.7. *Good condition*.... **£6:7:6**

16-mm. Cine-Kodak B, f/3.5 lens, case. *Good condition*..... **£6:19:6**

3½×2½ Zeiss Icarette, f/4.5 Tessar, Compur, rising front, double extension, plate back, 4 slides, F.P. adapter, focussing screen, leather case. *Good condition*.... **£7:19:6**

3½×2½ T.-P. Junior Special Reflex, Ross Xpres f/3.5, revolving back, Stevens' screen, 12 slides, roll-film holder, case. *Good condition* **£10:17:6**

9.5-mm. Pathe 200-B Projector. List £16 15s. *Good condition* **£11:19:6**

3½×2½ Zeiss Bebe, f/4.5 Tessar, delayed Compur, 3 slides, F.P. adapter, case. *Excellent condition* **£12:17:6**

9.5-mm. Pathe Motocamera de Luxe, Meyer Kino Plasmat f/1.5, interchangeable Roth lens mount. *Very good condition.* List £27 10s..... **£16:0:0**

Kodak Regent Roll Film, f/4.5 Tessar, Compur, coupled range-finder, case. List £20. *As new...* **£17:0:0**

Above are at

73 LORD ST. LIVERPOOL, 2
Telephone : Bank 4927.

3½×2½ Nagel 18, Nagel f/4.5, Compur, frame finder, double extension, rise and cross, 6 slides, F.P. adapter, case. *Good condition* **£5:5:0**

2½×1⅝ Goldi, Xenar f/3.8, Compur. *As new.* List £8 15s..... **£6:15:0**

3½×2½ Dallmeyer Pentac Roll Film, f/2.9 Pentac, Compur, case. *Good condition.* Cost £16 16s. **£6:17:6**

3½×2½ Ica Minimum Palmos Focal-plane, Zeiss Tessar f/4.5, self-capping, 3 D.D. slides, F.P. adapter, case. *Good condition...* **£9:17:6**

3½×2½ N. & G. New Special Sibyl, Ross Xpres f/4.5, F.P. adapter, 1 D.D. slide. *Good condition*..... **£10:15:0**

2½×1⅝ Ihagee Exakta A, Exakta f/3.5. case. *Splendid condition.* Cost £16 ..... **£11:15:0**

3½×2½ Ensign Special Reflex, Wray Lustrar f/3.2, revolving back, 6 slides, roll-film holder, case. *As new..* **£11:17:6**

3½×2½ Zeiss Super Ikonta 530/2, Tessar f/4.5, delayed Compur, 8 or 16 on 3¼×2½ film, E.R. case. *As new.* Cost £18 7s. 6d..... **£13:15:0**

3½×2½ T.-P. Ruby de Luxe Reflex, 13.5-cm. Zeiss Tessar f/4.5, swing front, 3 D.D. slides, F.P. adapter, Riteway roll-film holder, plate magazine, case. Cost £33 10s. *Good condition* **£16:16:0**

3½×2½ Kodak Regent, Xenar f/3.8, delayed Rapid Compur, 1/500th sec. *As new* **£18:18:0**

2½×2½ Automatic Rolleiflex, Tessar f/3.8, plate back, 1 slide, filter, lens hood, E.R. case. Cost £27 8s. *Good condition.* **£18:18:0**

4½×3½ Kodak Graflex Series C Reflex, 6½-in. Cooke f/2.5, revolving back, 3 D.D. slides, F.P. adapter, case. Cost £56 12s. *Good condition* ... **£27:10:0**

Above are at

281 OXFORD ST.
London, W.1
Telephone : Mayfair 0859.

4¼×3¼ Goerz Roll Film Tenax, Dogmar f/4.5, Compur, micrometer focussing, direct finder, rise and cross. *Good condition* **£3:10:0**

4¼×3¼ Ross Keros, Dagor f/6.8, Optimo 1/300th, revolving back, double extension, rise and swing front, rack focussing, drop baseboard, 3 D.D. slides, F.P.A., leather case. *Good condition* **£3:15:0**

3¼×2¼ Goerz Roll Film Tenax, Dogmar f/4.5, Compur, screw focussing, leather case. *Good condition* **£5:15:0**

3¼×2¼ Ensign Speed Roll Film Reflex, Aldis-Butcher f/3.4, sports view-finder, leather case. *Fair condition* **£5:19:6**

4¼×3¼ Ensign Special Reflex, 6-in. Aldis-Butcher f/4.5, 3 slides, F.P.A., case. *Good condition* **£6:0:0**

4¼×3¼ T.-P. Ruby Special Reflex, 6-in. Cooke Aviar f/4.5, revolving back, F.P. adapter, 6 slides, case. *Good condition* **£6:15:0**

2½×1⅝ Primarette Roll Film Reflex, 3-in. Meyer Trioplan f/3.5, Compur, pouch case. *Good condition..* **£8:17:6**

3½×2½ T.-P. Junior Special Reflex, Cooke Series XI f/3.5, 8 slides, F.P. adapter. *Good condition.* List £15 15s. **£9:12:6**

Eder Patent, f/4.5 Zeiss Tessar, Compur, 16-on-3¼×2¼ film, focussing screen finder. List £15 15s. *As new* **£10:10:0**

3½×2½ Voigtlander Prominent, f/4.5 Heliar, delayed Compur, leather case, for 8 or 16 exposures. *As new*..... **£15:15:0**

Zeiss Super Ikonta, f/3.5 Tessar, Rapid Compur, 16 on 3¼×2¼ film. List £18 12s. 6d. *As new*..... **£17:0:0**

4¼×3¼ T.-P. Special Ruby Reflex, 6½-in. Cooke XI f/3.5, revolving back, rising front, 3 D.D. slides, F.P.A., roll-film adapter, plate-changing box, case. *Good condition* **£17:15:0**

2¼×2¼ Automatic Rolleiflex, f/3.5 Tessar, Rapid Compur, 2 Proxars, 3 filters, Rollipar lens. List £30 7s. *Good condition..* **£21:10:0**

Chromium Leica IIIa, Elmar f/3.5, E.R. case. *Good condition* **£27:10:0**

Leica III, Summar f/2. List £39 10s. *As new* **£37:10:0**

Above are at

191-2 Tottenham Court Rd.
London, W.1
Telephone : Museum 0852 (5 *lines*).

Leica Eldia Printer, for printing positive Leica films. *As new.* List £3 3s..... **£2:2:0**

Westminster Enlarging Easel, adjustable movements, sizes up to 15×12 in., all angles 0–180, also horizontal or vertical movements. *As new.* List £3 15s.... **£2:10:0**

16-mm. Kodatoy Projector, motor driven, carrying-case. *Good condition..* **£2:17:6**

Ensign Magnaprint Enlarger V/OL, for Leica lenses, 35-mm. films only. *Very good condition.* List £4 10s..... **£3:3:0**

9.5-mm. Pathe Home Movie Projector, single claw, resistance. *Good condition..* **£3:10:0**

9.5-mm. Pathe Home Movie Projector, resistance, oak carrying case. *Excellent* **£5:0:0**

9.5-mm. Pathe Imp Projector, motor, super attachment. *Very good condition.* List £7 ..... **£5:5:0**

5½-in. Ross F/4.5 Lens, in focussing mount. *As new.* List £9 10s. **£6:0:0**

3¼×2¼ Ebner Roll Film, Meyer Trioplan f/4.5, Compur, special Bakelite reinforced streamline body. *As new.* List £10 15s..... **£6:15:0**

2½×1⅝ N. & G. Baby Sibyl Roll Film, Tessar f/4.5, combined yellow filter and hood, pigskin case. *Very good condition* **£7:15:0**

16-mm. Kodascope C, resistance, metal case. *Good condition* **£7:7:0**

3¼×2¼ Adams' Vesta, Ross Xpres f/4.5, Compound, 2 D.D. slides, Riteway roll-film holder, F.P. adapter, 2 filters, 2 cases. *Good condition..* **£9:17:6**

6×6 Rolleicord I, Zeiss Triotar f/3.8, Compur, E.R. case. Cost £15 15s. *Very good condition* **£11:15:0**

9×12 cm. Zeiss Deckrullo Press, 15-cm. Ernon f/3.5, 6 D.D. slides, filter, case. *Good condition*..... **£11:15:0**

9.5-mm. Paillard Bolex P.A., 1-in. lens. *As new.* List £27 7s. 6d.. **£22:10:0**

We now have a 9.5-mm. Film Library Service at this address, 1/- per reel per night, 1/6 weekend. Pathé News Gazette, 2/- and 2/6; 16-mm. Keystone Projectors, £18 18s. and £26 10s., in stock.

Above are at

537 PINNER RD.,
North Harrow, **HARROW**
Telephone : Pinner 2780.

DOLLONDS

HIRE PURCHASE TERMS

Add 1/- to every £ of cash price.
Over £2 0 0 and up to £3 10 0 (6 payments).
Over £3 10 0 and up to £6 0 0 (9 payments).
Over £6 0 0 (12 payments).

OUR STOCKS INCLUDE

Projectors.	List. £ s. d.	First payment £ s. d.	And 11 payments of £ s. d.
Pathe Imp	7 0 0	**1 0 6**	0 11 6
Pathe 200-B	15 0 0	**2 0 0**	1 5 0
Eumig	29 0 0	**4 1 0**	2 8 0
Bell-Howell 129 ..	69 0 0	**9 4 0**	5 15 0
Keystone A81	36 10 0	**5 1 0**	3 0 6
Keystone 8	13 13 0	**1 19 2**	1 2 6
Ampro KS	50 0 0	**6 17 0**	4 3 0
Amprosound M ..	115 0 0	**15 8 6**	9 11 6
Victor 25	105 0 0	**14 0 0**	8 15 0
Filmosound 138 ..	138 0 0	**18 8 0**	11 10 0
Gebescope A	95 0 0	**12 17 0**	7 18 0

If you are interested in new or second-hand apparatus on Hire Purchase terms tell us your requirements.

Bring your gift problem to Bond Street...





"138" FILMOSOUND

Filmosound is sold complete in one case. In use the combined projector and amplifier unit is removed from the case, while the cover serves as the baffle for the self-contained loud-speaker. Two models are available, with 500-watt lamp and the 138B with 750-watt lamp. Both models showing "sound" or "silent" films **£138 0 0**

24 monthly payments of £6 3 8
15 monthly payments of £9 13 8



NEW KODASCOPE 'E'

The latest 16-mm. projector with unique carrying-case and vibration-proof projection stand in one. This model has fast motor rewind, powerful illumination, and is fitted with f/2.5 interchangeable lens. New centring device, variable speed control and 30 degrees tilting device. For any A.C. voltages, 100/150 and 200/250.....**£30 0 0**

24 monthly payments of £1 7 9
15 monthly payments of £2 2 0



SIEMENS "SIXTEEN-9"

For both 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per second. Motor rewind. Single picture device. Silent take-up simple threading. Self-contained resistance. Centring device and safety switch.....**£59 10 0**

24 monthly payments of £2 13 4
15 monthly payments of £4 3 4



NEW MOVIKON "8"

Takes both 8-mm. and Double-eight films. With Zeiss Sonnar f/2 10-cm. fixed-focus lens. Other lenses up to 3-in. focal length interchangeable. Three speeds. Built-in direct-vision view-finder. Delayed-action release and footage indicator. Simple loading. Size only $4\frac{3}{4} \times 4 \times 2\frac{3}{8}$ in. Covered in grey or black leather **£48 17 6**

24 monthly payments of £2 3 9.
15 monthly payments of £3 8 5.



NEW CONTAX III

With built-in photo-electric meter. Models are here ready for delivery at prices from..**£53 0 0**

24 monthly payments of £2 7 11.
15 monthly payments of £3 14 3

Leica, Contaflex, Super Ikonta, Exakta and every miniature camera in stock. All on easy terms.

We have made that "What shall I give him" problem easier this Christmas. If he likes the talkies he'll be delighted with a Filmosound apparatus, and so will all his friends. Then for the best silent entertainment there's the Siemens projector and the new Kodascope E; or if he has a good modern projector, give him a Wallace Heaton Film Library subscription, and he'll think tenderly of you every time he takes a film out during the coming year. Then there's a simply wonderful range of stock films he can **own,** to fit in with his personal or library ones for the longer programmes. You could hardly go wrong, either, if you got him a reel or two of the amazing new Kodachrome film for indoor colour shots—and you can be "in it" when he films the party!

If he favours "stills," your choice of something he really wants will be even easier. A good modern miniature camera like the Leica IIIa, or the Contax III would endear you to him for life. He'd be delighted, too, with a Rolleiflex, or, if it won't quite run to that, a Rolleicord at the newly reduced price. Precision cameras both, and big prize-winners, too! There are books, too, on every phase of modern ciné and still photography that make excellent little gifts for both the novice and the serious worker.

Should he already be the proud possessor of a miniature camera, then you are indeed fortunate. No miniaturist owns **all** the accessories his soul craves for. Special purpose lenses and filters and numerous attachments for making his little friend even more versatile would be as gratefully received as a good exposure meter by any owner of a miniature—or a ciné camera for that matter.

Put **your own name** down on your gift list, this year. It may sound selfish—but you will get a tremendous thrill hunting through our stock for the one thing you want most. See the exhibition of modern work in our galleries. It is free—as is the expert advice of our courteous staff.



ROLLEICORD REDUCED in PRICE

JUST IN TIME FOR CHRISTMAS!

Rolleicord represents more amazing value than ever.

Automatic film wind. New type reflex hood and larger magnifier. Depth-of-focus and focussing knob combined. Engraved exposure plate. Takes all Rolleiflex accessories, excepting angle mirror. Takes 12 exposures on $3\frac{1}{4} \times 2\frac{1}{4}$ roll film for 1/-.
With Zeiss Triotar f/3.5 and Compur shutter, 1/300th, T. and B.....**NOW £16:10:0**

24 monthly payments of 14s. 10d. 15 monthly payments of 23s. 2d.

F/4.5 Model.....**£14 10 0**

ROLLEIFLEX.—The famous camera which has won the *Daily Herald* big first prize two years in succession. With f/3.5 Zeiss Tessar lens..... **£25:0:0**

Nine monthly payments of 58/4.

★ ***ANY PURCHASE CAN NOW BE BOUGHT ON FIFTEEN OR EVEN TWENTY-FOUR EQUAL MONTHLY PAYMENTS. HIGHEST ALLOWANCES ARE MADE ON YOUR USED APPARATUS IN PART EXCHANGE. SEND 2d. POSTAGE FOR LISTS.***

Wallace Heaton Ltd.

127, NEW BOND STREET - - - LONDON, W.1

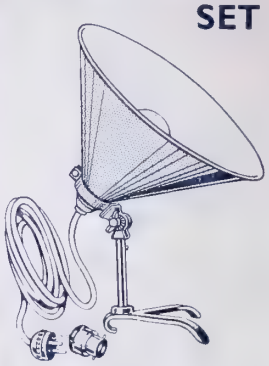
BY APPOINTMENT.

Phone: MAYFAIR 7511 (8 lines). **Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8**



NIGHT PHOTOGRAPHY INDOORS

SELO LIGHTING SET



The Selo Lighting Set is of superior design and of especially strong manufacture and comprises an extra large spun aluminium reflector mounted on a solid stand, complete with Photoflood Lamp, 3 yards of flex and universal connecting plug. Price **17/6**

Obtainable from all photographic dealers.

Negative by R. Moore.

Homely pictures taken indoors at night with fast exposures, spontaneously reproducing delightful domestic incidents, family groups, natural portraits, animal studies, a wealth of happy snaps and real pictorial treasures—*you* can enjoy this new photography to-night! There's nothing complicated about it, nothing special you need to know. Just arrange for good and simple lighting, load your camera with either of the materials below.

For Roll Film Cameras

SELO

Hypersensitive

PANCHROMATIC ROLL FILM

For Plate Cameras

ILFORD

Hypersensitive

PANCHROMATIC PLATES

FREE



This interesting book of "Night Photography — Picture Making at Night—Indoors and Out"—contains **28** *pages of clear information with photographs and diagrams.*

Made in England by ILFORD LIMITED - ILFORD - LONDON

The Hobby for the long dark evenings

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

~ The Journal for Everybody with a Camera ~

Vol. LXXXII. Wednesday, December 16th, 1936. No. 2510.



MAKE IT A *Snappy* CHRISTMAS

WITH **SELO**

HYPERSENSITIVE PANCHROMATIC ROLL FILM

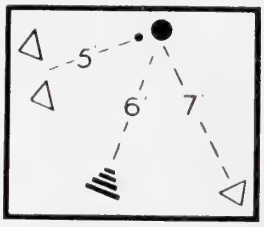
MADE IN ENGLAND BY ILFORD LIMITED, ILFORD, LONDON

Copyright—Registered as a Newspaper for transmission in the U.K.

The Snapshotter's Saturday Night

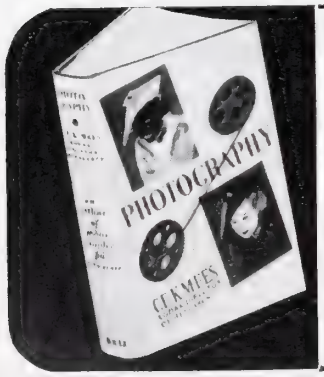


You don't have to move very far from your own fireside in order to find plenty of perfectly good picture subjects. And you don't have to go further than your nearest Kodak Dealer for the Kodak "S.S. Pan." Film and Kodak Night Photography Aids that enable you to take these subjects with a minimum of bother and a maximum of success.



3 "Photoflood" Lamps in "Kodaflector" Reflectors. ½ sec. at *f* 11.

KODAK SUPER SENSITIVE PANCHROMATIC FILM



Photography

by Dr. C. E. K. Mees
Kodak Director of Research.

A Book You Ought to Read

A wonderful survey of photography in all its aspects by a master of the subject. Based on the lectures given by Dr. Mees at the Royal Institution last Christmas, this book deals with the history, science and practice of photography and cinematography in a simple, lucid way. From Kodak Dealers and Booksellers, price 7/6.

and the KODAK NIGHT PHOTOGRAPHY AIDS

"Photoflood" Lamps, 2/6 each. "Kodaflector" Reflector, 3/-. "Kodaflector" Outfit, including Reflector, Stand, 9 feet of flex, lamp-holder and plug, 7/6.

Ask your Dealer for free Kodak Night Photography Booklet, or write for copy to Mr. A. P. Talbot.

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

WALLACE HEATON'S NEW EASY PAYMENTS

WHAT THEY MEAN TO YOU!

An entirely new proposition in easy payments with tremendous possibilities for every amateur photographer. The most luxurious Still or Ciné outfit can be yours by systematic payments of small amounts such as you can easily pay. Anything over £5 may be bought on 15 or 24 monthly payments—and goods below £5 on 15 monthly payments. After the first payment, you have the use of the apparatus. You may have imagined a Leica IIIa, or even a Talkie outfit, right out of your reach—but a moment's thought will show that you can buy either, out of income, quite easily.

FOR INSTANCE

You can buy and use the £43 Leica IIIa for only **9/8** per week.

YOU CAN EVEN GET A COMPLETE TALKIE OUTFIT G.B. (GEBESCOPE) FOR AS LITTLE AS 21/6 PER WEEK.

You can buy and *use* a £7 10s. camera while you are paying for it at approximately **2/6** a week, and the same applies to a £15 camera for about **5/-**.

ANYTHING WE SELL CAN BE YOURS TO USE AFTER MAKING THE FIRST PAYMENT.

Whatever you choose, still or ciné—new or second-hand—is included in this amazing new easy payment plan. Only 5 per cent is added to cash price for 15 monthly payments or 7½ per cent for 24 monthly payments.

A customer writes : 5/4/36.

". . . Please accept my heartiest thanks for concluding our easy payment transaction in such a straightforward and efficient manner." J. R.

YOUR OLD CAMERA TAKEN IN PART EXCHANGE AGAINST A FRESH PURCHASE LESSENS THE COST OF YOUR NEW APPARATUS AND MAKES THE EASY PAYMENTS EASIER STILL.

The part exchange allowance acts as your first instalment, and the balance is distributed evenly over a further 23 or 14 monthly payments.

Nothing could be easier. We make no enquiries from employers, nor do we require harsh agreements to be signed, and our forms of application and agreement are of the simplest possible nature. We believe in giving the customer a square and easy deal.

We shall be very glad indeed to give you all the information necessary, make an approximate offer on your own apparatus if desired and tell you how much any outfit will cost you on easy payments.

NOW PLEASE REFER TO OUR ADVERTISEMENT ON THE INSIDE BACK COVER.

Another customer says : 27th May, 1936.

"I have now paid the final instalment on the camera, and I am satisfied in every way. Again I would like to make use of your easy payment system. Kindly send on the necessary form at your earliest."

WALLACE HEATON LTD., *The* MINIATURE CAMERA SPECIALISTS

127, NEW BOND STREET, LONDON, W.1 . . . . . TELEPHONE : MAYFAIR 7511 (8 lines)

47, BERKELEY ST., LONDON, W.1 *43, KENSINGTON HIGH ST., W.8*



The remaining eleven weekly subjects for this competition are :

Beautiful Women, Architecture, Winter Sports, Quick-action Pictures, "New Angle" Shots, Birds, Animals, etc., Indoor Portraits, Flowers, Figure Studies, Boats and Seascapes, Pictorial Subjects. Why not prepare your entries in advance?

COUPON which must be affixed to the back of each entry.

WALLACE HEATON LTD.
"LANDSCAPE" COMPETITION

Closing date, January 13th.

This coupon is also available for the Wallace Heaton "Open" Competition for the week December 16th to 22nd.

"LANDSCAPES"

IS THE SUBJECT FOR WALLACE HEATON'S

PHOTOGRAPHIC COMPETITION

FOR THE WEEK JANUARY 7th TO 13th, 1937.

TREMENDOUS SCOPE FOR EVERY AMATEUR — AND ALL MAY ENTER WITH ANY CAMERA THEY CARE TO USE!

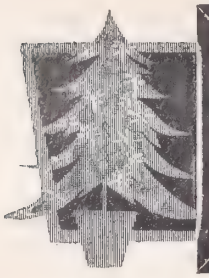
You have four whole weeks in which to prepare your entries—so get busy now!

Each week we give one guinea for the best picture received—each week we give you a different subject. Everybody has an equal chance of winning a prize, as well as selling us his picture for two guineas. After three months all pictures received will be judged for the final first prize of £25 cash. There are no restrictions with regard to make or size of camera or materials used, and it doesn't matter where your negative was developed and printed. Either contact prints or enlargements up to 15×12 in. (mounted or unmounted) are eligible, but not less than 8×6 is recommended. No retouching or faking is permitted, except simple spotting to remove defects. We give you four clear weeks to prepare your entries. All entries for the Landscape Competition must be sent in between January 7th and 13th. The complete series ends on March 31st, 1937, when the big cash prize-winner will be chosen. An additional 21/- will be awarded to prize-winner if his enlargement was made by us. For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners, by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. Acceptance of the rules is a specific condition of entry.

21/- AWARDED FOR EACH WEEK'S BEST PICTURE **£25** FOR THE BEST SENT IN DURING WHOLE COMPETITION

The Wallace Heaton "Open" Photographic Competition is still running—Entries can be sent in up to Dec. 31st, 1936. See coupon.

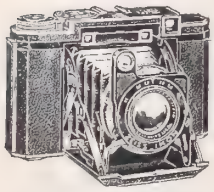
WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1



EIGHT DAYS TO XMAS!

—AND DON'T FORGET THAT THE BEST RANGE OF "STILL"

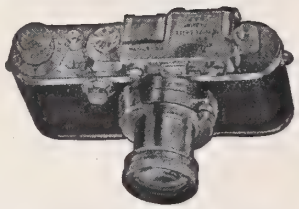
AVOID THAT LAST-MINUTE RUSH BY PURCHASING AT ONCE



SUPER IKONTA

Takes 12 pictures on 3¼ × 2¼ 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder. Compur **Rapid** shutter, speeded to 1/400th sec., film transport, leather bellows, body covered with fine-grain morocco. With f/3.5 Zeiss Tessar lens.... **£25:5:0**

Nine monthly payments of 59/-.

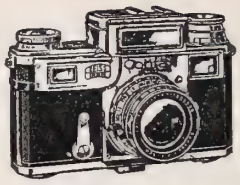


LEICA MODEL IIIa

With f/2 Summar Lens, speeded to 1/1,000th sec.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For travel or for photographs at night, or in any weather, Leica is the ideal camera **£43:0:0**

Nine monthly payments of £5 0s. 4d.



CONTAX III

With built-in photo-electric exposure meter. Focal-plane shutter speeded to a real 1/1,250th sec., ideal for close-ups of rapid sports subjects. Fitted with "wedge" distance meter. With Zeiss Tessar f/3.5 lens.... **£53:0:0**

Nine monthly payments of £6 3s. 8d.



EXAKTA

For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror and magnifier for fine work, speeds from 12 secs. to 1/1,000th sec., f/3.5 lens, from..... **£19:10:0**

Nine monthly payments of 45/6.

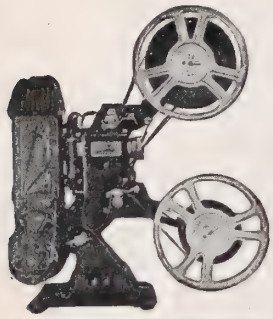


MOVIKON "8"

Takes both "8" and "Double 8" film.

Zeiss Sonnar f/2 lens. Three speeds. Delayed-action release and footage indicator. Simple to load and easy to set for either film. Grey or black leather covered **£48:17:6**

Nine monthly payments of £5/14/1.



PATHÉSCOPE 200-B

For 9.5-mm. film.

With 200-watt lighting Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single-nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel..... **£15:0:0**

Nine monthly payments of 35/-.

Pathe Imp, with motor, super attachment, and resistance for all voltages..... £7:0:0

EVERY HOME CINÉ IN STOCK FROM 37/6.



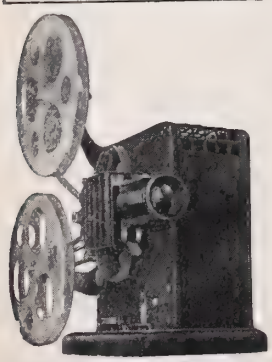
SIEMENS NEW SIXTEEN-NINE PROJECTOR

For both 9.5 and 16 mm. films. Has 200-watt lamp. Speeds 12 to 28 pictures per second. Motor rewind. Single picture device. Silent take-up. Simple threading. Self-contained resistance, centring device and safety switch **£59:10:0**

Nine monthly payments of £6 18s. 10d.

We stock all other Siemens Projectors as well as every cine camera by the same maker.

WHY NOT A PROJECTOR GIFT FOR THE FAMILY ?



"EUMIG" P. III

With Meyer Kinon f/1.6 lens, 250-watt lighting. Fan cooled. Optical framing. Easy loading sprockets. Detachable gate. Can be adapted for any voltage (A.C. or D.C.). **No** resistance necessary. Fast hand rewind. Very compact. Three models for 8, 9.5 or 16 mm. films.. **£17:17:0**

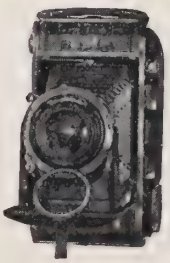
Nine monthly payments of 41/8.



ROLLEIFLEX

Won the "Daily Herald" big first prize two years in succession (1935 and 1936). The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.. **£25:0:0**

Nine monthly payments of 58/4.



NEW RANGE-FINDER "BESSA"

With coupled range-finder and optical view-finder fitted next to the focussing control. The famous trigger release is fitted under the baseboard. Yellow filter is incorporated for use when required. Compur **Rapid** shutter, speeded to 1/400th sec. With 4-element Skopar f/3.5 lens **£18:15:0**

Nine monthly payments of 43/9.



BIG SPECIAL

HOME TALKIES!

What a fine idea! Why not call and hear a demonstration in our own model theatre We have every model in stock, and all the latest 16-mm. sound films for your Christmas entertainment. Shown opposite is the Gebescope 16-mm. Talkie Outfit.

Model A comprises projector, 2 speeds (silent and sound), 24-watt amplifier and loud-speaker. Perfect tone, perfect projection. Handy and portable..... **£95:0:0**

Or on Easy Terms.

● OUR EASY TERMS

Anything on nine equal monthly instalments. First payment secures the goods. Only 5% added, or 5/- if under £5. Order now for Xmas this easy way

● FILM LIBRARY

Book your films NOW from our comprehensive range of latest productions —lowest rates of hire.

● EXCHANGES

High allowance on your used apparatus in part exchange for a fresh purchase.

ALL THESE AND MANY MORE

84 ALDERSGATE ST

90/94 FLEET ST

LONDON

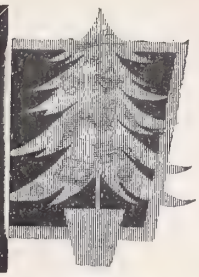
CITY SALE

(1929)

DON'T FORGET ANYONE..

AND CINÉ GIFTS IS TO BE SEEN AT CITY SALE SHOPS!

—THERE'S STILL TIME TO BUY ON OUR EASY PAYMENTS!





KEYSTONE "8"

With 4 speeds. Strong, silent motor, takes 25-ft. film at a winding. Footage indicator geared to mechanism. Interchangeable lenses. With f/3.5 lens **£10.10**

Nine monthly payments of 24/6.



PATHESCOPE "H"

Takes 9.5-mm. films. Has improved silent running movement. Fitted with single picture device and T.T.H. f/2.5 lens. Loaded in a few seconds.. **£6:6:0**

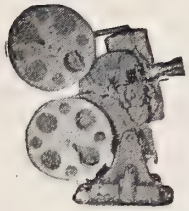
Nine monthly payments of 14/9



CINE-KODAK B.B.

The smallest, simplest and lowest priced of the 16-mm. cameras. Has built-in exposure guide, footage indicator and strong spring motor. Holds 50-ft. films. With f/3.5 lens.. **£13:13:0**

Nine monthly payments of 31/11.



16-MM. KEYSTONE

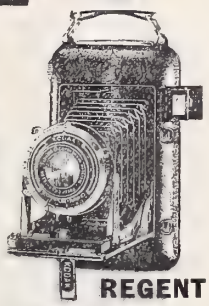
2-in. large-aperture projection lens, motor drive, forward and reverse. Special device for stills, 500-watt lamp, fitted super optical system for added brilliancy..... **£25:0:0**

Nine monthly payments of 58/4.



EVERY EXPOSURE METER IN STOCK!

Tempiphot, Electro Bewi, Avo, Blendux, Sixtus, Leudi, etc. Model shown is the Weston—the finest on the market. There are models for Leica or Universal use..... **£5:19:0**



REGENT

The latest model, taking 8 or 16 pictures on 3¼ × 2¼ roll film. Has coupled range-finder, optical eye-level finder, Zeiss Tessar f/4.5 lens, Compur shutter speeded to 1/400th sec., complete with leather case..... **£20:0:0**

Nine monthly payments of 46/8.

XMAS BARGAIN

3½ × 2½ ZEISS IKON "DECKRULLO"

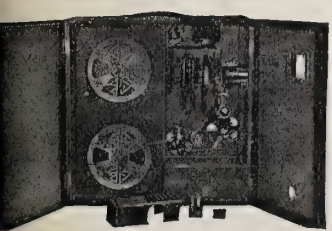
focal-plane press camera with the World-famous ZEISS TESSAR F/3.5 LENS—A favourite with pressmen for many years—ideal for speed subjects. Absolutely **brand new.**

LIST PRICE £41 : 2 : 6

Our Price **18 Gns.**

YOU SAVE £22 : 4 : 6

OBTAINABLE *ONLY* AT "CITY SALE" BRANCHES.



ROLLEICORD

Made by the makers of the famous Rolleiflex. Rolleicord is really amazing value. It takes all Rolleiflex accessories except the angle mirror. Zeiss Triotar f/3.5 lens and Compur shutter. Takes 12 pictures on 3¼ × 2¼ roll film.

NOW **£16:10:0**

F/4.5 model.... **£14:10:0**

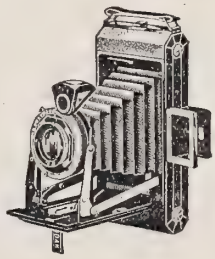
Nine monthly payments of 38/6 or 33/10.



"SIX-20" KODAK

Its Kodon shutter will slice a second into a hundredth. Open the back, hinged like a cigarette case, flick up the spool-holders, snap the film home and you're loaded, 8 exposures on 3¼ × 2¼ film. With focussing anastigmat lens f/6.3.. **£3:12:6**

Nine monthly payments of 8/8.



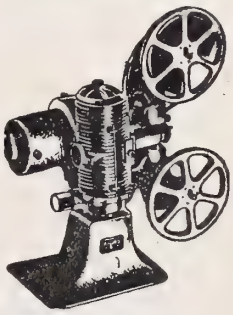
FILMO "8" PROJECTOR

Traditional Bell-Howell quality in the 8-mm. field.

Has 400-watt lamp. Entirely gear-driven. Fitted with fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200-ft. films. For all voltages 110 to 250 ..... **£40 : 0 : 0**

Nine monthly payments of 93/4.

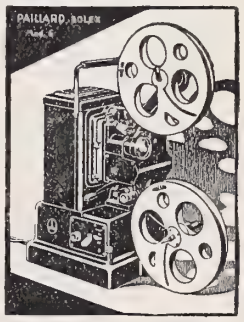
WE STOCK ALL BELL-HOWELL FILMO APPARATUS



BOLEX G 916 PROJECTOR

For 9.5 and 16 mm. films. All gear driven. Reverse rewind and still picture device. Dallmeyer 2-in. projection lens. Has 500-watt illumination. The ideal machine for a perfect Xmas movie show..... **£47:0:0**

Nine monthly payments of £5 9s. 8d.



SCREENS, TITLERS, EDITORS & ALL ACCESSORIES in STOCK

CELFIX—THE SCREEN FOR BRILLIANT XMAS MOVIES

The most brilliant screen on the market and the longest wearing. Made in the famous Celfix crystal-glass-beaded surface and silver surface. Portable and self-erecting. Ready for a show in a moment. Prices from (crystal-glass beaded).. **90/-**

Silver from.. **70/-**



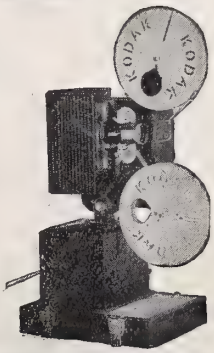
KODASCOPE 16-mm. MODEL "E"

Including a novel carrying-case and vibration-proof projector stand in one. Six interchangeable lenses are available. Supplied with 2-in. f/2.5 lens. New design fixed-centre framing device. Variable speed control. Fast motor rewind. Simplified oiling system. With built-in transformer for A.C. mains 100 to 250 volts **£30:0:0**

Nine monthly payments of 70/-.

KODASCOPE EIGHT-35. The new 8-mm. Kodascope..... **£10:10:0**

Nine monthly payments of 24/6.



ARE IN STOCK AT "CITY SALE"

54 LIME STREET

59/60 CHEAPSIDE

E.C.

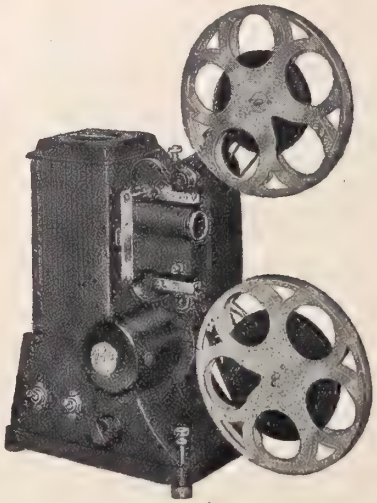
EXCHANGE

MITED

ORIGINAL LEADING STOCKISTS of the

PHENOMENAL "SPECTO" 9.5-mm. PROJECTOR . . . .

A truly remarkable production that sets entirely new standards. Call and see it ——— at the WESTMINSTER



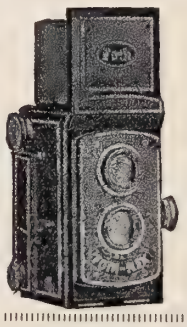
BRITISH-MADE

Unique advanced design, quite exceptional performance. A really perfected job, both mechanically and electrically. Special pre-focus high intensity low voltage lamp. Gearing and driving mechanism running in oil bath. Double-claw movement, motor rewind, speed regulator. Mechanical tilt. Separate lamp switch. Unprecedentedly high luminosity with entire absence of flicker. High efficiency dual cooling. Particularly economical in upkeep, and price only

£11 : 17 : 6

Twelve monthly payments of £1 0 9.

Built-in transformers or separate resistance.....**30/-**



SUPREME IN VALUE

FOTH-FLEX 2.5 Twin Lens

Takes 12 pictures 2¼ square on normal 2¼ × 3¼ film. Only camera of its type with delayed-action focal-plane shutter, from 2 to 1/500th sec. and Time, f/2.5 Foth anastigmat lens **£13:10:0**

12 monthly payments of 23/8.

Also, as above, but with f/3.5 Foth anastigmat lens..... **£10:7:6**

12 monthly payments of 18/3.

TWO NEW KODASCOPES

MODEL "E"



As shown. 16-mm. Fitted with 300-watt lamp with direct lighting system, giving specially brilliant illumination. 2.5 Projection lens. Tilting movement, rapid motor rewind, variable speed, self-lubricating windings. Transformer model, 100/110 or 200/250 volts..... **£30 : 0 : 0**

Twelve monthly payments of 52/6.

Also

NEW 8-mm. MODEL "8-35"

With 200-watt lamp, usable on any circuit. Double the light as compared with earlier model, but only 21/- more in cost. Gives 30 × 22 in. picture at 14¼ ft. Takes 200 ft. of film. Resistance 100/110 volts, 7/6 extra; other voltages, 17/6. **£10:10:0**

Twelve monthly payments of 18/5.

2.9 WESTEX MINIATURE

For Successful Winter Snaps!

Lowest priced high precision miniature. With famous f/2.9 Radionar lens, focussing to 3 ft., Prontor II D.A. shutter, 1 to 1/175th sec., T. and B. Strong, beautifully made, easy and delightful to handle, optical direct-vision finder. Takes 16 4 × 6 cm. on normal V.P. spool.. **£5:12:6**

Twelve monthly payments of 9/11.

With Vidanar f/4.5 and Vario shutter to 1/100th sec. **£3:12:6**

Twelve monthly payments of 6/6.



"FILMAREX," & "FAM" (Automatic) VERTICAL ENLARGERS..

F/4.5 anas., one-hand lever, rise and fall, with automatic locking. Model 1, 4 × 4 cm., enlarges 2 to 10 times linear. Complete with condenser **£9:13:6**

Twelve monthly payments of 16/11.

Model 2, 6 × 6 cm., complete with condenser..... **£11:8:6**

Twelve monthly payments of 20/-.

Model 3, 3¼ × 2¼.... **£17:17:0**

Twelve monthly payments of 31/3.

"FAM" (Automatic)

Model f/4.5 anastigmat, 4 × 4 cm..... **£14:14:0**

Twelve monthly payments of 25/9.

Ditto, 6 × 6 cm. **£18:18:0**

Twelve monthly payments of 33/1.



THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

24, Charing Cross Rd., W.C.2 ——— *TEMple Bar* 7165

Also 81, STRAND, W.C.2
TEMple Bar 2710.

111, OXFORD ST., W.1
GERrard 1432.

119, VICTORIA ST., S.W.1
VICtoria 0669.

A Super List of Cine Bargains

at 24, Charing Cross Road, W.C.2. . . . .

Call, write, or phone TEMple Bar - 7165

PROJECTORS

9.5-mm. Pathescope Lux Projector, complete with resistance and case, for notched and unnotched films. Cost £21 ..... **£11 17 6**

9.5-mm. Pathescope Imp Projector, complete with motor, super-attachment and resistance. As new. List £7 ..... **£5 18 6**

9.5-mm. Pathescope 200-B Projector, 200–250 volts A.C./D.C., 250-watt lamp. Perfect. List £15 ..... **£11 17 6**

9.5-mm. Pathescope Home Movie Projector, double-claw, latest pattern. List £6 15s..... **£4 12 6**

16-mm. Kodascope Model A, complete with resistance for all volts, A.C./D.C., 200 watts. Guaranteed order and condition **£18 18 0**

16-mm. Ensign Silent Sixteen 50, all volts., hand-crank. List £7 5s. New..... **£4 17 6**

16-mm. Ensign Silent Sixteen 180, all volts., complete with resistance, motor drive. List £28 5s. **£13 17 6**

16-mm. Model C Kodascope, 100 watts, complete with resistance. Perfect order. Cost £18 18s. **£7 19 6**

16-mm. Arrow 500-watt Projector, complete with transformer for all volts, A.C. only and de luxe carrying-case, 2-in. Dallmeyer Superlite lens, silent running, brilliant, flickerless projection. As new and unused **£27 10 0**

8-mm. Keystone, 200 watt, bronze model, quiet motor, flickerless projection, with resistance all volts., A.C./D.C. List £15 14s. 6d..... **£13 2 6**

16-mm. Keystone, 300-watt, complete with resistance, all volts., A.C./D.C. Perfect order and condition. List 18 guineas **£13 17 6**

8-mm. Kodascope 8-30, complete as listed at £9 9s., in box, all volts..... **£7 19 6**

9.5-mm. Paillard-Bolex Model P.A., 400-watts, forward, reverse, stills, fan-cooled, wide-aperture lens. List £25 10s..... **£19 17 6**

16-mm. 750-watt Victor, 2-in. Maxlite lens, forward, reverse, rapid auxiliary rewind, 1,500-ft. capacity, complete as listed at £63. Perfect condition **£52 17 6**

16-mm. Ensign 300-B, complete for all volts., 300-watt illuminant, self-contained outfit in case. List £79 10s. **£24 17 6**

17.5-mm. Pathescope Home Talkie, complete as listed at £60. Almost unused, fully guaranteed **£47 10 0**

9.5-mm. Pathescope Ace, complete with all voltages A.C./D.C., resistance. Listed 37s. 6d. Perfect **28s. 6d.**

16-mm. Agfa Domestino, 100 watts, all volts., in case. Listed £17 15s..... **£14 17 6**

16-mm. Agfa Super Movector, 75-volt 375-watt illuminant, ammeter controlled, 2 or 3 bladed shutter, complete with built-in transformer for A.C. mains, all volts, and subsidiary resistance for D.C. mains, all volts., in wooden carrying-case. Listed £75 **£64 17 6**

9.5-mm. and 16-mm. Bolex G916, 500-watt lamp, all voltage resistance, universal mains, complete in case. Cost £53 15s..... **£39 17 6**

CINÉ CAMERAS

9.5-mm. Dekko Camera, multi-speeds, f/1.9 interchangeable lens. As new. Listed £10 18s. 6d. **£8 7 6**

16-mm. Cine-Kodak B.B., 2 speeds, f/1.9 interchangeable anastigmat, complete with 3-in. f/4.5 Telephoto and combination carrying-case. Fully guaranteed **£24 17 6**

16-mm. Cine-Kodak K, interchangeable f/1.9 Kodak anastigmat, 100-ft. or 50-ft. capacity, 2 speeds. Listed £35. As new..... **£27 10 0**

16-mm. Ensign Autokinecam, fitted 1-in. f/1.9 lens, interchangeable mount and case..... **£12 17 6**

9.5-mm. Pathescope Motocamera H, latest model, f/2.5 anastigmat lens, very quiet running. List £6 6s. **£5 7 6**

16-mm. Bell-Howell Filmo 70, 1-in. f/1.8 Cooke anastigmat, interchangeable, 3½-in. f/3.3 Cooke Telekinic, complete with matched view-finders, in carrying-case **£24 17 6**

9.5-mm. Pathescope Motocamera B, f/3.5 anastigmat. As new. Cost £6 6s..... **£4 12 6**

16-mm. Siemens Model C, f/1.5 Meyer focussing anastigmat, complete with Leitz mounted range-finder and case. List £55 10s..... **£37 10 0**



Give a.. Rolleicord

Here's the camera gift you can choose with confidence—a firmly established popular favourite which will give perfect pictures all the year round.

Rolleicord offers facilities which you don't get from an ordinary camera. It shows the picture full size and right way up on the ground-glass screen, and simply won't allow for getting "dud" pictures. It's the easiest camera anyone could wish to operate, and it's very economical, too. It takes 12 pictures on 8-exposure $3\frac{1}{4} \times 2\frac{1}{4}$ roll film for 1/-, and is designed to take plate back, ciné film attachment, and all Rolleiflex accessories except only the angle mirror. It is fitted with Zeiss Triotar f/3.5 lens and Compur shutter speeded to 1/300th sec., T. and B. Body is of neat leather-covered finish.

NOW REDUCED TO **£16:10:0**

There is also the f/4.5 model at **£14 : 10 : 0**

GIVE THIS ATTRACTIVE BOOK

'GOLDEN BOOK OF THE ROLLEIFLEX'

It contains 127 masterpieces of photography and many prize-winning pictures. An inspiration and help to all Rolleicord and Rolleiflex users. Packed with useful data.

Price **7/6**

FROM YOUR DEALERS

Write for new Rolleiflex/Rolleicord prospectus, just published, and name of nearest stockist to the Sole Importers :

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Rd., London, W.C.1



Look for this sign on your Dealer's window.



"Snap" this opportunity!

A free copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new, up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

Granville PHOTOGRAPHIC PRODUCTS

GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

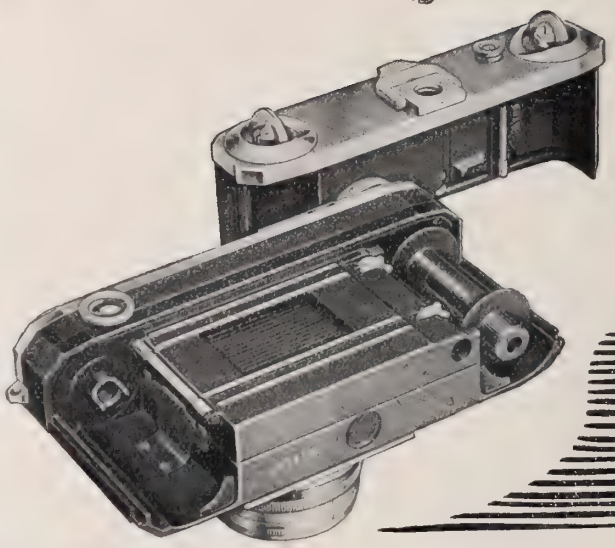
Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-

NAME.....

ADDRESS .....

.....A.P.

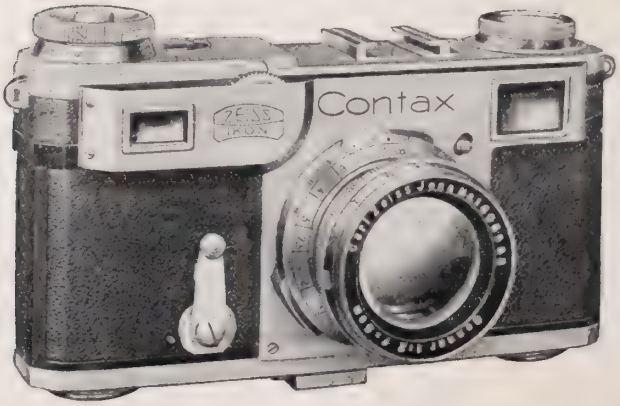
Here's one of the secrets of **CONTAX** *superiority*



● THE DETACHABLE BACK OF THE CONTAX.

(1) Facilitates cleaning—very necessary, because dust will accumulate inside a camera and cause pinholes on the negative if not removed.

(2) Permits the use of plates in dark slides for scientific work and special branches of photography, when the Contax plate back forms part of a Contax equipment.



● Choice of thirteen interchangeable Zeiss lenses, f/1.5 to f/8, focal lengths 1⅛ to 20 in., unobtainable on any other camera. The quality and resolving power of Zeiss lenses are known the world over. ● Long base distance meter coupled to lens focussing—combined in one aperture with view-finder in Contax II. ● All-metal incorrodible focal-plane shutter, accurately speeded from ½ to 1/1,000th second—1/1,250th second in Contax II. ● Shutter speeds can be altered both before and after setting—the complete scale of speeds is always visible in Contax II. ● Delayed-action release in Contax II, the only miniature camera so equipped.

CONTAX

Ask your local dealer to demonstrate to you the Contax. Name of nearest dealer, together with Zeiss Ikon publication, "Unfettered Photography," describing all Zeiss Ikon miniatures, will be sent free on request.

ZEISS IKON

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, DECEMBER 16TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2510.

Topics of the Week

As mentioned in a previous issue, the entire British Section of the recent London Salon of Photography was invited for exhibition in various centres in America during 1937. The collection, which consists of over 200 pictures, by 87 British pictorialists, is a very representative one and is now on its way to New York, where it will be exhibited in January, under the auspices of the British Chamber of Commerce, in the British Building in the Rockefeller Centre, New York, until the end of the month. The collection will then be displayed at Philadelphia, Chicago and San Francisco in suitable galleries. In each city the British Chamber of Commerce will sponsor the exhibition. The invitation and organisation of this exhibition of British work in America has been undertaken by the Oval Table Society, which has its headquarters in New York. This Society is devoted to the furtherance of pictorial photography in America and under its ægis the National Salon of Photography, 1936, was recently held at the Vanderbilt Gallery of the American Fine Art Society in New York. The President is Pirie Macdonald, the Secretary is Joseph M. Bing, and many of the leading pictorial workers of America are on its Council.

The Glamour of the "Still."

Mr. Anthony Asquith made a teasing speech in opening the exhibition of cinematography at Russell Square. He said that it was an open trade secret that the true vampire, the real siren of the cinema, was not Miss Marlene Dietrich, Miss Greta Garbo, or Miss Mae West, but the innocent-looking still camera-man. How often had they been passing a picture-house when a "still" had caught their eye, and they had hesitated, looked a little more closely, and been lost. It showed the most beautiful cornfield with white clouds riding high, or, if one's tastes ran in a different direction, it showed a young woman suspended by one leg and a frayed rope over a seething sea of octopuses, and "before you know where you are you have paid your one-and-three," to find, as likely as not, that neither of these scenes occurred in the film, or only in an inferior form. He had often thought of suing the still camera-man for extortion, enticement, breach of promise, and false pretences. Mr. Asquith added that seldom had the vampire appeared in more seductive form than in the exhibition of "stills" in the present show. Mr. Asquith was introduced to the audience as one of the few people sincerely interested in British film production who had resisted the gilded vortex of Hollywood.



The Hunting Season is now in full swing and many attractive pictures are to be obtained in all parts of the country.

The scattered interest typical of a hunting scene has been avoided in this picture by choosing a high viewpoint and allowing the line of the road to dominate the composition.

Why Trouble About Nature?

The question whether natural colours as seen in sunlight are the most desirable when viewed in a dark hall was raised in a recent society discussion, and one daring speaker appealed to an artistic film director to make what he called a sepia film, by which he meant a film in reds and browns, or, to put the matter in another way, to paint his own picture, and leave nature to take care of itself. Why, indeed, keep to nature? Some would say the "Silly Symphonies" are an improvement on nature. They are in pastel shades, not natural colours, and they are the most successful colour films yet made. It is admitted that no two-colour system can produce natural colour photography, but why bother?

"Photograms of the Year"

THE new volume of *Photograms of the Year* just published well justifies the description given it in an American publication, where it is said that "through its tradition of dignity and conservatism, it still maintains first place as a guide to the year's progress in real photographic art."

The new edition—which is the forty-second consecutive annual issue—contains eighty-four pictures selected from among the finest work produced by the camera in the past year. They range over every subject and exemplify every style that attract and please the modern pictorial photographer. There is not a single one among those reproduced that is not worthy of the most careful study and examination, and there is not one from which every photographer, no matter whether he be an exhibitor or just one of the many that make prints to provide pleasure for himself and his friends, cannot derive interest, inspiration and additional skill in handling and presenting his subject.

As in previous years, critical and appreciatory notes of the pictures are contributed by Mr. C. J. Symes. It is often difficult for those not accustomed to the study of pictorial work to appreciate and understand all the qualities of a picture, even though they may feel to the full their æsthetic appeal; these notes will be of the greatest possible assistance and value to these non-analytic students. Those who, on the other hand, feel competent to criticise a picture in detail will still find the critical notes interesting, even if from another angle; they will be able to form their own opinions of the pictures and then to compare their conclusions with those of Mr. Symes.

The Editor of *Photograms*, Mr. F. J. Mortimer, in an article dealing with "The Year's Work," points out that at the present time pictorial photography appears to be freeing itself from the fads and fancies that have afflicted it in the past—even the quite recent past—and is settling down into a saner phase in which pictorial merit takes precedence of fashion, and beauty is valued more highly than mere novelty.

Certainly the pictures reproduced bear out this summary of the position, though it would be quite wrong to conclude that originality is lacking—it is not, but it has not been accepted as a substitute for more enduring merit.

A number of contributions from the Dominions and from foreign countries give a composite picture of the progress of pictorial photography all over the world. In almost every country there are advances to be chronicled—more work, better work, and happier work is being done everywhere.

A very valuable incidental feature of *Photograms*, the list of British photographic societies and camera clubs, is again incorporated in this year's volume, and it is to be noted that this very comprehensive list includes amateur cinematographic societies and postal clubs.

Photograms of the Year 1937 is the ideal gift book for all photographers and for all interested in pictures; a copy will make a Christmas present that will be appreciated in every quarter. It is obtainable from all booksellers, newsagents and bookstalls, or direct from the publishers, Messrs. Iliffe and Sons Ltd., Dorset House, Stamford Street, London, S.E.1. The price is 5s. in paper covers and 7s. 6d. in cloth boards, postage being 6d. in either case. A. L. M. S.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Alpine Photography.

I am in Switzerland at the beginning of each year, and my photographs turn out well on the whole. I am often, however, dissatisfied with the tone values in the landscapes and snow effects. Can you give me a tip or two on this particular feature? *R. E. M. (Highgate.)*

We could have offered more definite advice if we could have seen some samples of both your negatives and prints, and had known something of your usual methods of working. As it is, we think our best course will be to outline the procedure best calculated to secure satisfactory results, and you can then decide what modifications you can make.

As you are aware, the light on snow is often of a yellow, orange or reddish colour, while the shadows are more or less definitely blue or violet. The same sort of thing applies in the case of clouds and snow-clad peaks against blue sky. These colour differences are often very marked when examining the image in a reflex camera.

The reddish tones, even if pale, suggest the need for panchromatic material, and the blue tones for a yellow filter. The factor of the filter must be found by experiment with the particular emulsion used.

Exposure must also be carefully considered, especially in connection with the extent and distance of dark objects and deep shadows, and the desirable detail to be shown in them. Pine woods in the foreground, for example, are a frequent stumbling-block. There is the common difficulty about striking a happy medium between the exposures appropriate to the lighter and the darker parts of the subject respectively.

As usual, it is important to make sure that the exposure is sufficient to register the detail in the darker parts of the subject whenever they play a prominent part in the picture. It is equally important not to carry development so far that the lighter tones acquire such density that they are not differentiated in the print. Perhaps your dissatisfaction with some of your results is a tendency to "soot and whitewash," a common fault in such subjects—and a fatal one.

With very contrasty subjects, provided you use plates or film packs, you should make use of the water-bath dodge, which we have often explained. Finally, you will often find it advisable to select a paper with a long scale—one of the "soft" variety.

Conjugate Foci.

In working out the measurements for an enlarger how can I find, for different degrees of enlargement, the distance from lens to negative and from lens to easel? *S. J. (Sudbury.)*

The two distances are known as the conjugate foci, and can be easily found for any degree of enlargement (or reduction). It is, of course, necessary to know the focal length of the lens to begin with.

Let F be the focal length of the lens, and N the number of times of (linear) enlargement—2 times, 3 times, etc.

(a) Lens to easel $= (N+1) \times F$

(b) Lens to negative $= F + \frac{F}{N}$

That is, for (a) add 1 to the number of times of enlargement, and multiply by the focal length. For (b) divide the focal length by the number of times of enlargement, and add to the focal length.

Suppose we want to enlarge to 2 diameters with a lens of 6-in. focal length:

(a) $(2+1) \times 6 = 18$ in.
(b) $6 + \frac{6}{2} = 9$ in.

Copying same size (1 diameter):

(a) $(1+1) \times 6 = 12$ in.
(b) $6 + \frac{6}{1} = 12$ in.

That is, the distances are each equal to twice the focal length of the lens.

Here is a slight simplification. For (a) multiply the focus by degree of enlargement, and add focus. For (b) divide (a) by degree of enlargement.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

The FINISHING TOUCH

It is surprising to find how many amateur photographers there are who seem to consider mounting a matter of minor importance which bears little or no relationship to the finished print. In the following article some practical hints are given on this subject which may prove of value to those preparing prints for Christmas gifts.

THE successful photographer is an artist. By this it is not meant that he need be a master of the brush, but that he has developed the ability mentally to visualise tonal values and to discern good proportion. This ability is essential when deciding upon the composition of a picture.

The worker who possesses this faculty will naturally utilise it when mounting his prints, and devote as much attention to proportioning his mounts correctly as he does to processing his prints. He realises that the finished result is incomplete as a work of art unless both print and mount are in perfect harmony.

Choosing the Mount.

When choosing a mount it is well to remember its function—namely, to display the picture, and not, as seems to have been thought in the earlier days of photography, to offer a counter attraction.

It is most important only to buy photographic mounts or mounting paper sold definitely for the purpose, since these are free from chemical impurities.

As the percentage of prints most workers wish to mount is usually relatively low, it is worth while to select mounting papers of good quality. "Heavy-weight" should be used for sizes up to 15×12 in. For larger sizes, where a stouter base is required, the mount can be pasted carefully on ordinary white cardboard, or card mounting boards can be used.

As a general rule prints on a cream paper look best on cream mounts, and white prints on white mounts, but occasionally, if it is desired to emphasize warmth, a cream print may be mounted on a white base, and, conversely, coldness may be stressed by placing a white print on a cream base.

Before mounting, the print should be properly finished and trimmed. Its appearance will frequently be enhanced by applying a narrow black border. This will "tie in" the composition and prevent the eye running off the picture. This line may be printed in, but one drawn with carbon pencil is to be preferred, for the following reasons:—

(a) It is rarely possible to decide upon the exact trim when viewing a picture under the enlarger; (b) carbon is dead-black and shows up against the deepest tones in a print.

The line may be "fixed" by passing the edges of the print through a jet of steam emerging from a kettle spout. Care must be taken not to allow it to remain long in any one position lest the gelatine melts.

Placing.

It is impossible to set down a rule for determining what size mounts are required for different sizes of pictures. Experience and artistic discernment are the only guides which can assist the worker. A few general remarks may be useful:—

(a) Remember that for any one print there is only one size of mount which will ideally suit it.

(b) An equal margin of mount showing at the sides and top of a picture, with a somewhat larger one at the base will usually look best.

(c) If a print has unhappy proportions, endeavour to overcome these by placing it on a better proportioned mount.

In addition to the border, many prints can be given further "kick" if framed by a light double line on the mount. These lines are more easily drawn before mounting. Mark the position of the print, and then draw the framing lines in pencil.

For strong black-and-white prints, the lines can be ruled with a ruling pen in indian ink. For those of exceptionally warm tone an ink such as Vandyke brown may be used with advantage. The importance of dead accuracy need not be stressed, as nothing is more annoying than a crooked print or lines slightly out of alignment.

Mounting.

Mounting itself is a simple matter. For obvious reasons it is advisable to use an adhesive which is unaffected by damp. A good white dextrine mountant can be used with satisfactory results. This is obtainable as a thick white paste in tubes or pots.

Whatever type is chosen it should not be spread over the entire back of the print, but in a narrow band along the top and half-way down each side, keeping the adhesive a quarter of an inch from the edges. Avoid a thick coat, and allow the mounted prints to dry under pressure.

Dry mounting has many advantages over other methods. Not only is it clean and unaffected by damp, but it unites a print to the mount in a way no other adhesive can do, the finished result is perfectly flat and it also enables the use of more ambitious treatment.

An Effective Mount.

One method which displays the print to advantage is the following: For this, in addition to the mount and photograph, Japanese tissue and black mounting paper are required.

As before, a thin black border is given to the print. The tissue is cut larger than the photograph (half to three-quarters of an inch at top and sides and one and a half to two inches at the base). Owing to the translucent nature of the former the black paper is visible when mounted underneath. To obtain this effect it should be cut slightly smaller than the tissue. The resulting grey tone forms a perfect link between print and mount.

First attach the underlay of black paper, then the Japanese tissue, but this is not mounted beyond the limit of the print. When marking the position of the former mark also that of the print, which is then mounted on the overlay.

If a number of similar prints are being mounted, templates made from sheet tin the sizes of the underlay and tissue will save endless time.

Titling.

The writing of a title or signature should not be done carelessly. Many workers seem to think a big dashing signature or heavy title necessary for even small prints. It is better to have no title at all than one badly written or out of proportion.

Because of its beauty and legibility Roman type is the ideal form of lettering, and should be used. Care must be taken to get the letter forms correct, as nothing lets a print down more in the eyes of the critical than badly proportioned type. Quarter-inch lettering, very lightly pencilled, is quite large enough for 12×10 photographs.

J. H.

FIGURE at HOME

By TREM PASSINGHAM.



"Those Thrillers." 5 secs., f/4.5. Agfa Pan.

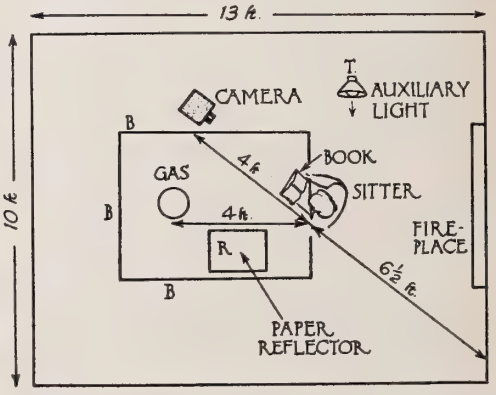


Diagram showing arrangement of sitter, lights, reflector and camera in making the picture "Those Thrillers." The spots marked "B" would have been unsuitable for the subject with this lighting.

IF your house is lighted only by gas, or if you have electric light but cannot afford a set of photographic lighting equipment, don't let your camera hibernate in a cupboard. With the ordinary lighting, a tripod and a few easily contrived "gadgets," you will find it pleasurably simple to make quite effective home portraits and figure studies of very satisfactory quality.

To ensure success you must do a little careful preliminary planning. Load the camera with super-sensitive panchromatic film, the faster the better, as the length of exposure is thus greatly reduced. No light filter is necessary.

Aim at getting into your photographs that touch of sincerity which makes a convincing portrait, not a mere likeness. Your sitter should be occupied and interested, not just sitting. The rug-maker of my illustration was enthusiastically busy with her pattern while the camera and lighting were being arranged, so that when the exposure came she was not in the least tired or bored.

The clothes of the sitter are important; fairly plain self-coloured materials, not too light, are best if the background is dark, and vice versa.

The length of exposure varies with the square of the distance of the subject from the light, so the face of the sitter should usually be at a distance of, say, four to six feet. With one incandescent gas burner at five feet and Kodak or Selo S.S. Panchromatic film 10 to 12 seconds at f/8, 7 to 8 seconds at f/5.6, and 5 seconds at f/4.5 should be enough. With one 60-watt electric light use three-quarters of these times.



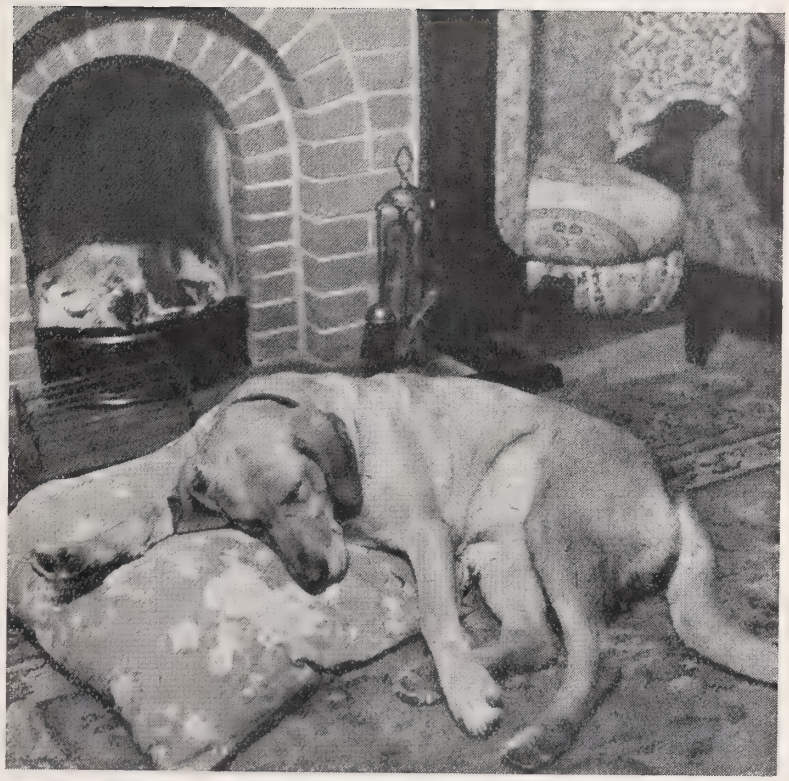
"The Rug-maker." 5 secs., f/5.6. Agfa S.S. Pan.

To obviate movement during these time-exposures it is advisable for the subject to be steadied by leaning on elbows or against furniture.

Now turn to "Those Thrillers," which is a typical

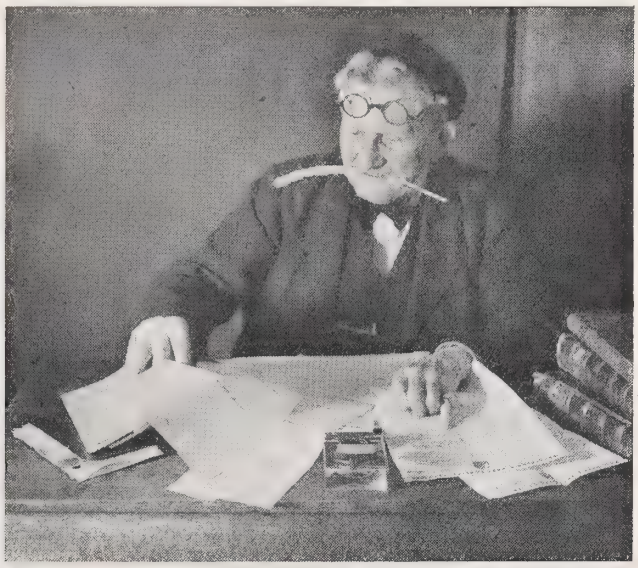
STUDIES by Artificial Light

example. The diagram shows how the camera and subject were placed, with a good space between subject and background, thus rendered dim in the picture. Any light-coloured objects which would show up in the photograph should be removed from the background. As the single top-light would have thrown harsh shadows on the lower parts of the face, light had to be reflected on to it from below by using a large piece of white paper (R in diagram) under the gas, slightly propped up to reflect the light in the desired direction. The book also acted as a reflector. Finally, it was necessary to illuminate the chair on the sitter's right by directing the rays of an ordinary electric torch from a side table (T in diagram), thus giving a pleasing sheen to the hair. The torch must be so arranged that its beams fall on the hair and not on the face, or a very harsh effect will result.



"Warm Comfort." Flashlight. 4 grs. Agfa powder at 6 ft., f/5.6. Kodak S.S. Pan.

The picture "Warm Comfort" is included to show how flashlight throws up unwanted details in the background. This is very difficult to avoid, owing to the searching quality of flashlight. It is very suitable for some subjects, but the mass of detail it reveals is not disclosed until after the negative has been developed. By using a single light, either gas or electric, or photoflood lamps in reflectors, if they can be afforded, the light can be concentrated and is more under control. It is highly desirable for the production of successful pictures of this sort that the interest should be centred on the figure itself.



"The Family Lawyer."



"Concentration." 7 secs., f/5.6. Kodak S.S. Pan.

Working on the lines described above, you can get studio effects, using the real backgrounds of your home.

Readers' Hints, Tips and Gadgets

ILLUMINATION DEVICE FOR COPYING.

AN extremely simple and efficient device for copying small originals can be made from materials to be found in nearly every home, at trifling cost.

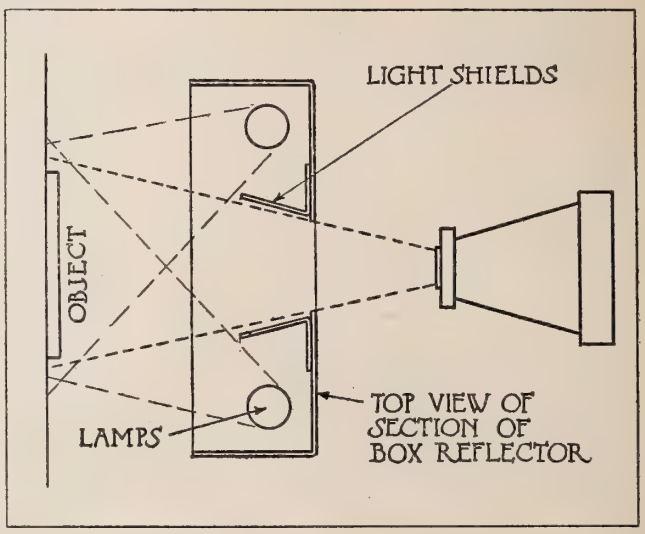
Obtain a box 18–24 in. long and some 10 in. wide. A depth of 4 in. will do. Remove a quarter or one-third from the back, and make a hole one inch in diameter at each end for standard lampholders, wired in parallel to an adapter.

If the box is now placed on one of its long sides on the table, and its open side towards the object, it will be found that the latter can be brilliantly and evenly illuminated. To prevent any direct light reaching the camera, cardboard shields are arranged as shown. Paper reflectors can be fitted if desired, or, for the utmost power, tinfoil, or tinplate.

Using two 60-watt frosted bulbs, and a lens at f/8, with a plate rated at 100 H. & D., exposure is about fifteen seconds.

It is essential that the camera have a focussing screen, and be mounted on a firm, but movable base. An adjustable clamp and a 14-lb. weight will serve. Should only single extension be available, experiments can be made with supplementary lenses of varying foci (6–12 in., for example). A friendly optician would lend a few old spectacle lenses. With these, of course, a small stop must be used. If difficulty is experienced in getting very small objects in focus, move the object, not the camera. Paper negatives could be printed with this apparatus.

M. K. KIDD.



CHRISTMAS GIFTS FROM SPOILT PLATES.

IN spite of the enormous number of roll-film users to-day, and the influx of "miniature" workers, there are still many users of plate cameras, of quarter-plate size and larger. The following suggestion should be welcomed by these photographers as indicating not only a method of disposing of old and spoilt glass negatives, but also providing some attractive Christmas and New Year gifts.



Fig. 1. Prints mounted between glass, some with calendars attached.

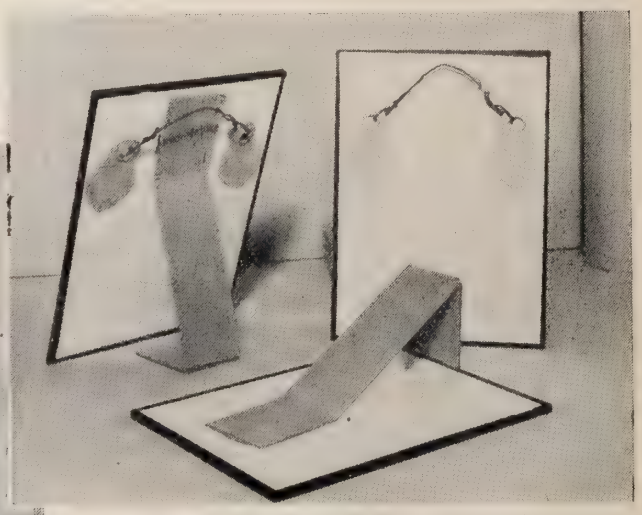


Fig. 2. The backs of the mounted prints.

First clean the negatives by removing the film in very hot water with a stiff nail-brush. Prints of suitable subjects are made, and of the same size as the plates. Each print is then sandwiched between two clean glasses and bound with passe-partout binding-strip, as shown in the illustration (Fig. 1). If necessary a calendar can be attached to make it suitable for the present season.

From the local sixpenny stores stick-on hangers for passe-partout work can be obtained and fixed to the backs of the mounted prints, or struts can also be obtained, which will enable them to stand up. This is shown in Fig. 2.

If necessary, titles can be added to the prints in white ink before they are bound up, or titles and greetings can be neatly written on a separate slip of black or coloured paper and affixed either to the print or the back.

L. GORDON PAULE.

"So tired"

But an ideal subject for an indoor picture



ENSIGN INDOOR LIGHTING OUTFITS

ENSIGN MULTIFLOOD



The Ensign Multiflood can be turned in any direction, and will hang or stand anywhere.

Brilliant light just where you want it.

The large 12-in. reflector mounted on a universal joint enables the light to be projected in any direction. The stand will stand anywhere, hang on the back of a chair or from a picture rail. Outfit includes reflector with Bakelite lampholder, 6 ft. of flex and plug, and universal head stand. Packed complete in box. PRICE, without lamps..... **6/-**

OSRAM PHOTOFLOOD LAMP, any voltage, **2/6.**

ENSIGN PHOTO-SPOT



Portable Spotlight Outfit

To obtain really original and dramatic lighting effects a good spotlight is essential. The Ensign Photo - Spot packs away into a small space and operates from any home lighting point. No. 2 Outfit, with case and spotting attachment (without lamp)..... **£1 17 6**

Osram Photoflood Lamp, any voltage.....**2/6**

ENSIGN SYNCHROFLASH OUTFITS

For Synchronised Indoor Snapshots by Flash-bulb or Flash-powder. A simple means of ensuring perfect flashlight pictures. Both the shutter of the camera and the flashbulb are controlled by the camera release. Easily fitted to the camera. Models for all types and shutter. Prices from **10/6**

ENSIGN PHOTO FLASH-BULB OUTFITS



Operated from an ordinary torch battery, these Outfits ensure instantaneous pictures, without smoke, smell, or noise.

PRICES :

No. 0.—Complete with 2 flash-bulbs, Silverlite folding reflector, torch, battery and test-bulb .. **5/6**

No. 1 (illustrated).—Complete with 2 flash-bulbs, torch, battery, test-bulb and Multiray metal reflector **12/6**

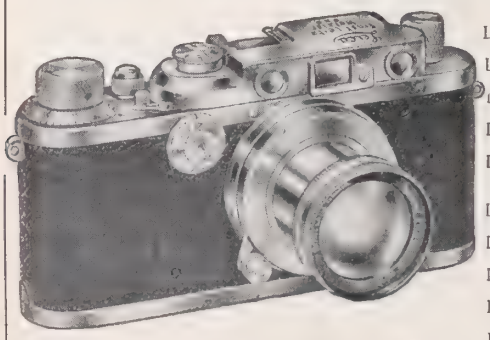
Ask your dealer for a copy of "Simple Lighting Equipment for Amateurs—by ENSIGN," or write to :

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1



THE SHAPE OF THINGS TO COME

We have sometimes heard it questioned whether miniature photography is likely to be a phase followed by an overwhelming reaction towards larger cameras. Here are our views on the subject, supported by a little inside information. The miniature camera is here to stay ; furthermore, it will get smaller and smaller. Eventually, we think that a $2\frac{1}{4} \times 2\frac{1}{4}$ negative will be considered the very limit in size, and that the 24×36 mm. negative will be thought a medium size. In support of our theory we will adduce the fact that there are shortly arriving in England several high-class precision cameras for 24×24 mm. negatives. The most outstanding of these is the " Robot," which has achieved tremendous popularity during the eighteen months it has been on the Continental market. This camera has interchangeable lenses, an ingenious patent focussing system, and a clockwork shutter which is wound once for every twenty-five exposures. Pictures can be taken at machine-gun speed, as the act of depressing the release both fires the shutter and transports the film. Besides this, there are a number of *genuine* vest-pocket miniature cameras in the offing—one example of which is now practically ready for release. This takes single 24×36 mm. exposures, has a built-in range-finder, exposure meter, and a set of filters, but is little bigger than a match-box. In the forthcoming number of *The Amateur Photographer* we propose to give some more information relating to cameras of revolutionary design which will shortly be on sale in England, and will, of course, first be seen at R. G. Lewis'.



We are the leading Leica firm. Besides the cameras themselves we stock and should be glad to demonstrate all the auxiliary scientific apparatus, copying equipment, projection apparatus, etc., that go to make the Leica the " universal " camera.

We should be pleased to take any existing instrument, particularly miniature cameras, in part exchange for a Leica.

Leica IIIa, f 3.5 Elmar.....£34 0 0
Leica IIIa, f/2 Summar.....£43 0 0

THE FOLLOWING LIST REPRESENTS A VERY SMALL SELECTION OF OUR GUARANTEED SECOND-HAND MINIATURE CAMERAS AND ACCESSORIES, ALL OF WHICH ARE SUBJECTED BEFORE RESALE TO THE MOST CAREFUL TESTS. OUR USED MINIATURE CAMERAS MAY BE PURCHASED WITH THE SAME DEGREE OF CONFIDENCE AS NEW ONES, THE PURCHASE OF APPARATUS FROM US IS AT ALL TIMES A GUARANTEE OF ITS MECHANICAL AND OPTICAL PERFECTION.

A Few Exceptional Cameras with Extra-Wide Aperture Lenses. Specially recommended for Winter and Artificial Light Photography in general.

Makinette, a special model with special front, Leitz view-finder, f/2 Supracomar lens, Rapid Compur shutter. (Cost approximately £30).....£15 15 0
Contax Model III, f 1.5 Sonnar lens. As new £63 10 0
Leica Model IIIa, f/1.9 Hektor lens. As new £45 0 0
Exakta Multispeeds Model B (latest lever-wind type), fitted inproved Dallmeyer f/1.9 Super-Six lens. Indistinguishable from new.....£26 10 0
Contax Model I, latest 1936 model, guaranteed very slightly window-soiled only, f/1.5 Sonnar lens, with carton and instructions booklet.....£42 10 0
Another, as above, but second-hand. Condition as new £39 10 0

CONTAXES :

Contax Model III, f/2 Sonnar lens, ever-ready case. As new £55 0 0
Contax Model I, latest type range-finder, f 2 Sonnar lens. As new.....£29 10 0
Contax Model I, slow-speeds shutter, f/2.8 Tessar. Practically as new.....£19 10 0
Contax Model I, slow-speeds shutter, f/3.5 Tessar. Practically as new £17 10 0

LEICAS :

Leica Model IIIa, f/2 Summar lens, ever-ready case. As new in every way.....£35 10 0
Leica Model III, chromium, f/2 Summar lens. As new in every way.....£31 10 0
Leica Model III, black, f/2 Summar lens. Practically as new.....£29 17 6

LEICAS (contd.) :

Leica Model III, chromium, f/3.5 Elmar. As new £24 15 0
Leica Model II, chromium, f/2.5 Hektor lens. As new £22 10 0
Leica Model II, chromium, f/3.5 Elmar lens. As new £21 10 0
Leica Model II, black, f/2.5 Hektor lens. As new £20 10 0
Leica Model II, black, fitted magnification for range-finder, f/3.5 Elmar lens. Excellent condition £19 10 0
Leica Model I, non-interchangeable, f/3.5 Elmar, case. Good condition.....£7 15 0
Leica 250, f/2 Summar lens, ever-ready case. Cost £57. Excellent condition.....£40 0 0
Leica Model III, black, f/3.5 Elmar, case. As new £23 15 0
Leica Standard Model, f/3.5 Elmar, ever-ready case. Excellent condition £11 17 6
Leitz 5-cm. f/2 Summar, non-collapsible... £9 17 6
Leitz 9-cm. f 4 Elmar. As new.....£8 17 0
Leitz 13.5-cm. f/4.5 Elmar (chromium, coupled). As new.....£10 0 0
Universal Finder, black, as new, £3 : Chromium, as new, £3 5s. ; Chromium Angular Finder, as new, 32s. 6d. ; Negative Viewer with opal plate, 32s. 6d. ; Flashlight Attachment, £3 ; Reflecting View-finder, 25s. ; Megoflex Attachment, £3 15s. ; Frame Finder, with adjusting mask, 25s. ; Fikus Lens Hood, 12s. ; Slow-speeds Attachment, £2 ; Swing Filter for Valoy (Fylto), 25s. ; Leitz Micro Attachment, in case, as new, £7 ; Leitz Universal Setting Device, Bazoo, as new, £2 17s. 6d.

Other Miniature Cameras fitted with coupled range-finders :

Nettax (only a few weeks old), 2 filters, ever-ready case. As new. Cost £34 10s.....£26 10 0
Super Nettel, f/2.8 Tessar, case. As new....£17 10 0
Dollina II, f 2.8 Tessar. As new.....£13 17 6
Voigtlander Super Bessa, f/4.5 Helomar lens, filter, Compur Rapid. As new.....£12 10 0
Super Ikonta 530/16, f 2.8 Tessar. As new..£20 0 0
Super Ikonta 530/2, f 3.8 Tessar, Rapid Compur, ever-ready case. As new.....£17 17 6
Super Ikonta 530/2, f 4.5 Tessar, Rapid Compur, case. As new £13 18 6
Super Ikonta 530/2, f 4.5 Tessar, normal Compur, case. As new £13 0 0
Plaubel Roll-Op, fitted f/2.8 Anticomar lens. As new £15 15 0

MINIATURE REFLEXES :

10.5-cm. f 4.5 Xenar Telephoto, for Reflex-Korelle. As new.....£5 18 6
Reflex-Korelle, f/2.9 Radionar, ever-ready case. As new £10 10 0
Ikoflex I, f/4.5 Novar, Derval shutter. As new £5 17 6
Welta Superfekta, f/2.8 Tessar, 2 filters. As new £18 10 0
Primarflex, f/3.5 Tessar. As new.....£27 10 0
Exakta Model C, latest lever wind, f/2.8 Tessar, 3 slides and focussing screen. As new.....£24 10 0
Exakta Model B, f 2.8 Tessar, ever-ready case. As new.....£21 10 0
Exakta Model B, f 3.5 Tessar, case. As new £17 10 0
Exakta Model A, latest lever wind, f/3.5 Exaktar £11 15 0
Exakta Model A, f/3.5 Tessar, Excellent condition £13 17 6
Exakta Model A, f/2.9 Xenar. Excellent condition £12 17 6
6-in. f/5.6 Dallon Telephoto, for Exakta. As new £6 10 0
Sashalite Synchronised Flash Attachment for Exakta 30s. 0d.
Reflex-Korelle, improved shutter, f/2.8 Tessar. As new.....£15 10 0
Pilot, f/3.5 Tessar, Compur. Excellent condition £11 17 6

MINIATURE REFLEXES (contd.) :

Automatic Rolleiflex 6×6, f/3.5 Tessar, Rapid Compur, case. As new.....£19 17 6
Automatic Rolleiflex 6×6, f/3.5 Tessar, Compur, case. Excellent condition £15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, case. As new £15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur, case. As new.....£19 17 6
Rolleicord, f/3.8 Triotar, ever-ready case. As new £11 7 6
Rolleicord II, f/4.5 Triotar, ever-ready case. As new £11 10 0
Rolleicord II, f/3.5 Triotar, ever-ready case. As new £12 17 6
Noviflex, f/2.9 Trioplan, filter, case. As new £9 17 6
Voigtlander Superb, f/3.5 Skopar, filter, Proxars. As new.....£11 15 0
Foth-Flex, f/3.5 anastigmat. Excellent condition £6 10 0
Welta Perfekta, f/3.5 Trioplan, Compur.....£8 7 6
Rubyette Model II, revolving back, f/4.5 Dallmeyer lens, 3 slides. As new.....£8 17 6

MISCELLANEOUS :

Ensign Autorange, fitted f/4.5 Ensar, Compur shutter, case. Excellent condition.....£7 15 0
Foth-Derby, f/2.5 lens. Excellent condition..£5 5 0
Dolly Certo Super Sport (for 12 or 16 pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ film), f/2.8 Tessar, in immediately detachable Compur shutter, 3 slides, focussing screen. As new £11 15 0
Voigtlander Virtus (16 on $3\frac{1}{4} \times 2\frac{1}{4}$), f/3.5 Skopar, Excellent condition.....£6 5 0
Ikonta 520, f/3.5 Novar, Rapid Compur. As new £6 10 0
Baldax (16 on $3\frac{1}{4} \times 2\frac{1}{4}$), f/3.5 Trioplan, Compur. As new £5 15 0
Nagel Vollenda (V.P. size), f/4.5 Radionar, Pronto shutter. Excellent condition.....£3 17 6
Plaubel Makina Model II, f/2.9 Anticomar lens, coupled range-finder, 3 slides and F.P. adapter..£25 0 0
Tele-Makinar Lens, for Makina. As new..£7 15 0
Planovista, only a few weeks old, f/2.7 Plasmat, Rapid Compur, case. As new.....£11 15 0
Planovista, f/3.5 Trioplan. As new.....£8 10 0
Dollina I, f/2.9 Radionar, Compur shutter. As new £6 17 6
Kodak Retina, f/3.5 Xenar, filter, case.....£6 19 6
Kodak 620 Duo, f/4.5 lens, 6-speed shutter. As new £4 0 0
Kodak 620 Duo, f/4.5 lens, Compur shutter. As new £6 18 6
Kodak 620 Duo, f/3.5 lens, Compur shutter, case. As new.....£7 17 6

ELECTRIC EXPOSURE METERS :

All guaranteed to be as new.

Photoskop, in case (cost £5 5s.), £1 5s. ; New Model Avo, £2 ; Zeiss Helios, £3 5s. ; Weston Model 627 (latest but one), Universal, £3 ; Leica meter, £3 ; Sixtus, £3 18s. 6d. ; Prinsen, £2 ; Largodrem, 17s. 6d.

ENLARGERS :

Praxidos Automatic 6×6 cm., No. 506, with tall lamphouse and double condenser. Cost £21 13s. 6d. As new £15 15 0
Ensign Automatic Miniature Magnaprint. As new £6 5 0
Vertex 6×6, f/4.5 lens, Shop-soiled only....£6 18 6
Leitz Fylab, to take Leica lens.....£6 5 0
Zeiss Automatic Miraphot for $3\frac{1}{4} \times 2\frac{1}{4}$ negatives, f/4.5 Tessar.....£7 15 0
Zeiss 9×12 cm. Automatic Miraphot, f/4.5 Tessar. As new £9 15 0
Ensign Midget Magnaprint, f/6.3 lens. As new £3 10 0

Write for our special booklet, " Miniature Enlargers," in which all types of instruments are fully described and discussed.

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

The Miniature-sized TRUE REFLEX

By C. A. BROMLEY.

MANY a user of an "old-fashioned" quarter-plate reflex must hesitate before he decides to change his cumbersome but faithful old friend for the more portable miniature camera. To a photographer accustomed to seeing every subject in full detail on the focussing screen before he makes an exposure, the view-finder, however accurate, and



Fig. 1. In the Library.

however clear and sharp the picture that it gives, must seem at best something of a makeshift. And a range-finder, even though used in conjunction with a depth-of-focus table, gives no really vivid picture of the amount by which a background or a secondary subject will be out of focus.

For the reflex user who wishes to "go miniature" without revising his methods of work the solution is obvious—get a miniature reflex. Of these there are two kinds: the twin-lens, and the "true reflex" in which a single lens is used both for finding and taking in exactly the same way as in the larger cameras of the same kind.

The True Reflex.

Personally, I prefer the single-lens reflex, as it not only gives in its finder exactly what will appear on the negative, but also possesses the advantage of permitting a change of lens without difficulty—no second finder lens is required, and there is no range-finder coupling to do. Screw in the new lens, whether properly designed and fitted for the camera or not, and if the picture is right on the screen it will infallibly be right on the negative.

Of the available "true reflex miniatures," I chose the "Exakta," mainly because I fell in love with some of the points in its design, besides approving of the limitation to eight as the number of exposures on each spool of film. The winding of shutter and film by a single knob makes double exposures impossible, while the refusal of the mirror to drop until the shutter is wound gives due warning that the camera is not ready for taking a photograph.

As a normal-focus lens for general use, embracing the usual angle of view, a 3-in. lens working at f/2 was chosen. The wide aperture, besides having the obvious advantage of speed, is a great help at times for focussing in a bad light, even if, as in taking an interior, the lens is ultimately stopped down.

Figure Work.

For figure work where near approach to the subject is not possible, for portraits in which distortion would be evident if the camera was brought too close, and for landscapes where a narrow angle of view is desirable, I added a second lens of telephoto type, having a focal length of just under 6 in., and an aperture of f/5.5. This gives a magnification of nearly two diameters over the image thrown by the normal lens, and proves in practice to be of the greatest possible value.

But there is, of course, no question but that the lower speed of a telephoto lens and the greater susceptibility to camera-shake of the enlarged image, do tend to limit its use to occasions when light is plentiful or a tripod possible.



Fig. 2. At the Water's Edge.

In spite of its small size and ready portability, there are few subjects outside the range of such an equipment as this. In common with all the miniatures, whatever their type, the camera can be handled rapidly enough to catch the fleeting subject before it is too late. The change from plates to films, once thought of as being a handicap to serious work, has in recent years quite ceased to be so, for fast panchromatic emulsions, at one time the exclusive preserve of the user of plates, are now on sale in roll-film form in every shop.

The change to films and the small size of the negative have turned out in my case to be a help to good work. The small size of the negative involves making all prints by projection, and while focussing the enlarger it soon becomes second nature so to adjust the image that all unwanted parts are



Fig. 3. Trafalgar Square at Twilight.

omitted altogether from the prints. The result is that the prints, even if small in size, are in each case the best composition the negative will yield. In effect, the prints are trimmed but yet remain full size.

Depth of Focus.

Compared with the 2-in. lens of the true miniature camera of 24 × 36 mm. picture size, the 3-in. lens used on the "Exakta" naturally has rather less depth of focus. At the full aperture of f/2 it still has as much depth as an ordinary 5½-in. lens used at an aperture a little smaller than f/3.5; Fig. 1, which was taken at f/2, shows very good distribution of sharpness over the various planes. It had an exposure of 1 sec. by ordinary room lighting—to be exact, two 60 candle-power lamps in shades.

The depth of focus is again exemplified in the picture of the swans (Fig. 2), where it will be seen that the background, though blurred, is neither unrecognisable nor offensively out of focus.

Another photograph that the quarter-plate reflex could not have managed—at least under the same conditions—is that of Trafalgar Square at twilight.

This is really the most difficult time of all to get a good photograph, for the light, although terribly weak, is in character very like that of full day. In consequence, the large black areas of under-exposure which are perfectly acceptable in a true night photograph cannot be allowed, and full exposure is needed. Fig. 3 was given 1/10th sec. at f/2.3 on a super-speed panchromatic film, using a pale filter to keep the character of the sky.

Loading in the Hand

By DAVID CHARLES.

DAYLIGHT loading does not necessarily mean loading in sunlight, although I have seen people try it. Nor is it easy to load and unload a camera whilst holding it "in the hand." The proper place and method are in the shade and on the lap or other steady and comfortable support, so that both hands



How not to load a Retina.

are free. Yet films can be changed in the open air, and the writer has done so on many occasions when circumstances have demanded it. For instance, when making a long series of views there may be nowhere to sit excepting upon the mud-flats or the seaweed-covered timbers. Even a coal truck is a better support for the camera than none, for it is usually possible to find an old letter or a pocket handkerchief to spread between the grit and the camera. Even if there is no wall or tree to cast a safe bit of shade, the shadow of one's own body is always available, though some people seem to forget its existence.

Taking Precautions.

But even with the sun right overhead, and with nothing to sit on, reloading can still be done, by taking certain precautions. But *not* like the man in the illustration. The camera should be entirely closed up before opening the back, and the back, when opened, should not be allowed to hang free, but should be rested against the coat. This prevents straining the joints of the camera, as well as possible smearing of the lens surface with the fingers. Then it is advisable to avoid having the film uppermost, since the strongest light is there to creep in where it can. Keeping the films between the camera and the coat is better. Also the work must be done neatly and swiftly; with ordinary spools no more red paper than is absolutely essential for a good start should be wound on, and a finger should be kept on the roll to prevent any slight loosening, which will assuredly allow the strong light to enter and to fog at least the edges of the film. All these remarks apply just as much to taking out an exposed film as to the putting in of a new one.

"At the Ready"

By G. K. SEAGER.

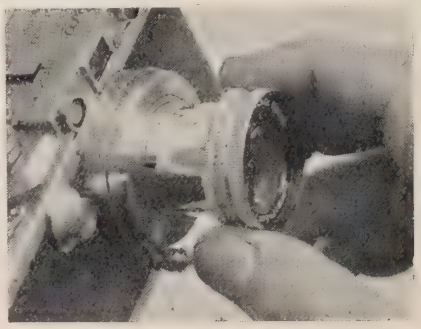
THERE is nothing more unnerving than a sudden uncertainty as to whether the camera is properly adjusted or not. It is therefore very useful to acquire the knack of getting the miniature into the "ready for action" state with the minimum of fumbling or delay. This knack can be very rapidly acquired by means of a few minutes' "camera drill" in private, opening and closing the camera until the movements become absolutely automatic.

In several miniature cameras the lens can apparently be pulled out as far as it will go in more than one position, but it is only at one point of its circumference that the true full extension is reached, and at which it will lock properly. If not so locked pictures will inevitably be out of focus.

Making Sure in Advance.

The best time to see to this matter is when closing the camera after use. If the lens is pushed in at the proper spot it can be pulled right out when wanted without being looked at, and it can then be locked without hesitation. On the Leica a horizontal arrow must be visible (see illustration) before the lens can be locked, but it is frequently desirable to be able to make this adjustment with certainty without having to look for it. After all, the expert photographer wants to watch his subject rather than fiddle with his camera.

In this connection there is another mistake which, once known, need never arise. When the diaphragm ring is situated close to the lens hood, too full a grasp of the latter may be found to turn the stops in the act of locking the lens. In the illustration the user has actually stopped the lens to f/6.3,

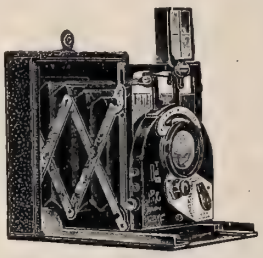


Locking the lens of a Leica.

because his thumb and finger are holding the stop-ring more tightly than the milled edge of the hood. Exposures would naturally be considerably "under" if this were not detected in time, and it is only too easy to treat the diaphragm-ring with unbecoming roughness, but by making a practice of holding the hood only any possible trouble is easily avoided.

Miniature Plate Cameras

By R. M. FANSTONE.

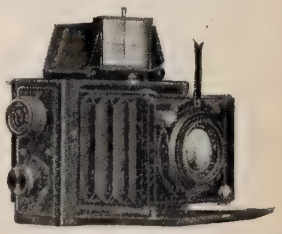


The Baby Sibyl—a current model.

WHILE opinions as to the merits of the miniature camera are still divided, an objection on the part of some photographers is that too many exposures are loaded into the camera at one time. Thirty-six, or even sixteen, is often too many for the needs of the moment. Another objection to the miniature camera is that there is no rise of front. These photographers might well consider how far the V.P. plate camera meets their needs. There for them lies the solution of the problems of miniature camera work without the objections.

For Plates or Film Packs.

The fact that it is not so popular in these days permits the purchase of a V.P. plate camera second-hand for very much less than its original cost. There are several types available, and one at least, the Baby Sibyl, allows the use of a rise of front each way of the plate. Second-hand collapsible focal-plane cameras, such as the Ernemann, can also be found by those who regard the eye-level press camera as the snapshot camera *par excellence*. Except that they are not fitted with the modern range-finders these have all the attributes of the miniature film camera.



4.5×6 cm. Ernemann press camera, now only obtainable second-hand.

In addition to plates these instruments will take cut films or film packs, which are to be had in all sizes including the 4.5×6 cm.

When first introduced these instruments were not very popular. This was mainly on account of the fact that the plates and films of those days were not fine-grained, and fine-grain developers were hardly thought of. The modern photographer wanting large prints from small negatives, and wishing to have the use of movements associated with plate cameras, but which are missing from the miniature, will find a small plate camera well worth attention. There is sufficient depth of focus to permit scale focussing at large apertures, while there is always the ground-glass screen should the subject require it.

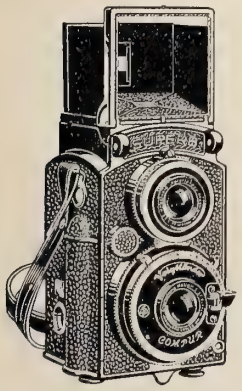
If miniature camera technique is applied to this type of instrument it will be as wide in its scope as any equivalent miniature camera built for roll film.

Modern Miniature Cameras

THE VOIGTLÄNDER "SUPERB."

THE Voigtländer "Superb" Camera is a twin-lens reflex, giving twelve exposures on 3¼ × 2¼ film. Each picture is 5 × 5 cm. (2-5/32nds in.) square. The focussing hood on the top of the camera springs open on touching a spring. It contains a magnifier for accurate focussing, and it is to be noticed that with the magnifier close to the eye the whole focussing screen, and not just the centre, can be observed. The magnifier can be turned out of the way if not required.

Focussing is performed by a lever under the taking lens, which rotates a ring so geared to the focussing mount of the finder lens that both lenses move forward together.



The camera focusses down to 2 ft. 8 in., and as the lenses advance the whole finder assembly, including mirror and focussing screen, tilts forward so as to ensure that the field of view of the finder shall always correspond exactly with that embraced by the film. The movement seems elaborate, but it certainly ensures that parallax in the plane of sharp focus shall be completely eliminated without making it necessary to curtail the finder image.

By folding down the front screen of the hood a direct-vision frame finder is provided, there being a square sighting aperture in the back of the hood to ensure correct positioning of the eye. Parallax correction is also provided here, the plate containing the sighting-aperture being movable up a graduated slide. It is surprising to find how large a correction is required when the camera is focussed upon objects at distances of a yard or less. The finder is particularly pleasant to use on account of the fact that the sides of the hood remain in position, thus excluding all extraneous light.

All the controls of the camera are visible from above. The focussing scale is on the circumference of the finder lens, stops are controlled by a knob on the front of the camera, and the speeds of the Compur shutter are engraved in reverse, and seen through a small reflecting prism. The setting lever of the shutter is on the left, and the release on the right, and there is a depth-of-focus table on the side of the focussing hood.

Loading the Camera.

The film is wound on by to-and-fro movements of a lever on the left of the instrument instead of by the customary knob. The back opens in two parts for loading, so making the film-chambers very accessible. To load, the film is drawn across the back of the camera in the usual way, passing over large ebonite rollers on either side of the picture opening. On closing the back, a third roller is pressed on to the outside of the paper to ensure that the film shall be really taut in the camera, while the usual pressure plate is provided to hold it flat in the focal plane. The film is then advanced by means of the lever until the figure "1" on the backing paper shows through a red window. As it advances, it passes over a knurled wheel, which operates a counter in the back of the camera. This is next allowed to run back to "1" by moving a release button, and the camera is ready for use. After the first exposure the film is wound on by to-and-fro movements of the winding lever until the figure "2" appears in the counter window. Six or seven movements of the lever are required to change the film between each picture and the next.

Two models of this camera are available, one with a Skopar and one with a Heliar lens. Both work at f/3.5, and are mounted in delayed-action Compur shutter. The finder lens in both cases is an f/3.5 Heliomar. The prices, which include a wire release, a leather neck-strap, a very full instruction booklet, and an exposure calculator, are respectively £17 12s. 6d. and £19 2s. 6d. Particulars concerning the camera, which can be obtained through any photographic dealer, may be had from Messrs. Schering, Ltd., 188–192, High Holborn, W.C.1, who are the British agents for Messrs. Voigtländer.

Miniature Camera Gossip

By LANCELOT VINING.

Fine Grain.

I WAS very interested in a recent article by Mr. Roy King on this subject, in which he states that sometimes, after taking the greatest care over the development of a film regarding temperatures of solutions, and even drying in reasonable time, he has found he is left with a grainy negative; whilst at another time, when the result was not important and no special care was taken over the processing, the result turned out to be grainless.

Another point he stresses is about the time of development; supposing the correct time for a certain film with a certain developer is eight minutes, Mr. King found that whilst there was no grain at eight minutes, fifteen seconds later grain was unpleasantly conspicuous. He adds, "I found this most apparent with such developers as the Borax M.Q., but far less so with paraphenylene-diamine." Some experiments in connection with this point have proved to me that he is correct, and that every second after the correct time has passed is producing grain, this being more pronounced if the film has been over-exposed than if it has been under-exposed. My experiments were made with a fast pan. film.



Bedtime. F/1.5, 1/25th sec.

Photographic Regrets.

I have many of these, and my greatest is that I have never kept a photographic record of the historic events which I have attended since I took up photography. I think my first record would have been Queen Victoria's funeral. This took place on a day of fog and the fastest plate on the market was of H. & D. speed about 250, so far as I remember.

My latest regret is that I missed the burning of the Crystal Palace. I was in London that night with my miniature camera, and it was not until I was nearly home that a friend asked me if I had the latest news of the fire. I had to explain that I had not even heard of it; as it was then nearly midnight I decided for bed, and went there very cross at having missed a real subject for the miniature.

I met James Jarché the next day,



The Gamblers. F/1.5, 1/25th sec.

and heard his tale of woe, which was much worse than mine. He had been playing bridge all the evening in a house close to the Palace, went to bed about eleven and read all about it in the papers the next morning.

Candid Home Photographs.

I do not think that many of my readers will wish to contradict me when I say that the majority of really pleasing miniature photographs are obtained when the subjects are unaware that there is a camera about. My two illustrations this week will, I hope, help to prove my point.

The "Gamblers" were in a room with the door slightly open, and there was just enough radio to "hide" the shutter, which was giving a 1/25th with my 2-in. Sonnar at f/1.5.

I feel rather guilty of being a "peeping Tom" over the other photograph. I had been told that the lady was in her bath and making a perfect picture, so I received quite a shock as I very quietly opened the door and found her sitting on the window-ledge in the altogether. However, I did just manage to expose before the nail-brush missed me. Stop and speed the same as above, very late on a June evening. This is my first and only attempt at the nude—so far.

A Correction.

A Streatham reader writes to say that at the Circus held at Olympia last year, his attention was called to a notice forbidding photography without permit. I did not see this notice, nor was I aware that it was exhibited. But this was perhaps because, except for the first and last days of the Circus, I was at home with a severe attack of "flu."

THE SECRET of SUCCESS

with the Miniature

By C. A. OLDROYD.

ONCE upon a time—isn't that how all true stories begin?—I was a firm believer in the big outfit, and it will come as a shock to some readers that my favourite camera was a 7×5 Ango with an 8¼-in. Heliar lens. With six double dark slides the weight was considerable, to say the least, and the running costs high in proportion.

And then I made the acquaintance of the "Orphan." It came about this way. On an extended tour of the Continent my large outfit broke down. Moving from place to place I was unable to collect the repaired camera for some time. So I looked round the second-hand shops for a temporary outfit, and an odd lot caught my eye. It *was* an odd lot, to be sure, in V.P. size, but no standard slides seemed to fit the little fellow. Neither lens nor shutter bore a maker's name, and the poor thing had seen better times; it was a true orphan.

Still, I took a chance on it, and invested a few shillings in the camera, the friendly dealer presenting me with a film-pack adapter, and after a general clean-up the "Orphan" was put to work—and I had the surprise of my life.

In nearly all cases the 10×8 enlargements from the little negatives were as good as similar ones taken with my large camera, the greater depth of focus of the f/6.3 lens made very accurate focussing easy, and the ease of handling could only be thoroughly appreciated by someone who had wrestled with a big outfit for some years. I took about two thousand negatives with this miniature, and a hundred or so were successful press photographs.

When my tour came to an end, I journeyed homewards with both the big outfit and the "Orphan." During the following weeks I used the big camera for all pictures round and about home, since the weight did not matter in this case. But when I, later on, took the "Orphan" for a week-end trip, he—she—it (have it your own way!) did not appear to be up to its usual form, and let me down with some particularly interesting snaps I was unable to repeat. In a weak moment we parted, and I wonder where the little "Orphan," faithful companion for two years, has eventually landed.

So back again to the big camera, but now the big outfit did not give me the good results of earlier years. At last, a great light burst upon me: I scored with the "Orphan" when I used it always, and no other camera. Similarly, I was successful with the large outfit when I used this exclusively.

The moral is: Rely on one camera, get to know it thoroughly, its range and limitations, and you will in time become an expert with this photographic tool of yours, and handling it will become second nature to you.

In my humble opinion this is the true secret of constant success with the miniature, or, for that matter, any other camera. Constant use of one outfit only, progressing through analysing and correcting your mistakes, and willingness to learn from your failures, and from more experienced fellow photographers, will help you to get the best out of your outfit, and make photography a real pleasure.

With a miniature, we have a much better chance of securing unobserved and life-like photographs than with an outfit of even moderate dimensions. Such snaps will have more human interest, and appear more "real," than posed pictures taken with large apparatus.

A miniature can really do all the average amateur requires, but to make a success of miniature technique, use only one camera, and master it. If unsuccessful, try again, and keep on trying till it will "eat out of your hand." It will—eventually.

***Fine-Grain Developers* (7).**

MERITOL, AND TWO MORE BORAX FORMULÆ.

A NEW developing agent, "Meritol," has recently been introduced by Messrs. Johnson & Sons, Ltd. To make the working solution, which has excellent keeping qualities, no chemical other than sodium sulphite has to be added, and the developer so made is capable of yielding negatives of very fine grain. The following is the maker's formula.

Meritol Fine-Grain Developer.

Hot water	20 oz. (1,000 c.c.)
Meritol (Johnson's)	140 grs. (16 grm.)
Sodium sulphite (anhydrous) ..	800 grs. (90 grm.)

Time of development for super-speed panchromatic films, about 35 minutes at 65 degrees Fahr.

The remaining formulæ given here are for metol alone, and metol in conjunction with glycin, borax being used as the alkali in both cases. These are both soft-working developers of conventional fine-grain type.

Metol-Borax Developer.

Metol	40 grs. (4.5 grm.
Sodium sulphite (anhydrous) ..	1 oz. (55 grm.)
Borax	40 grs. (4.5 grm.)
Water	20 oz. (1,000 c.c.)

Development time, 5 to 8 minutes at 65 degrees Fahr.

Rhodia Fine-Grain Formula.

Metol	45 grs. (5 grm.)
Sodium sulphite (anhydrous) ..	2 oz. (100 grm.)
Glycin	45 grs. (5 grm.)
Borax	90 grs. (10 grm.)
Water	20 oz. (1,000 c.c.)

Time of development, about 10 minutes at 65 degrees Fahr.

To avoid possible error, we would like to make it clear that in the formulæ published week by week under this heading the quantities given for sodium carbonate in all cases refer to the anhydrous salt.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

INTERCHANGEABLE LENSES.

Some of the additional lenses available for those miniature cameras in which several alternative lenses can be used are described as "long-focus" lenses, while others are called "telephoto" lenses. But I gather from the descriptions that in all cases the lenses are telescopic, in the sense that they give large pictures of distant objects. Is there any distinction between the two types? M. S. (Cowes.)

A telephoto lens is simply a long-focus lens of special optical construction. Whatever the construction, a long-focus lens gives a larger image than one of normal focal length, but it is not sound to regard such a lens as being equivalent in any way to using a telescope. It is often used on near objects as on distant ones, and is the standard type of lens for portraiture.

Any lens, other than a telephoto, whether of long focus or short, requires to be mounted at a distance of about its own focal length in front of the film, and the extra extension for a long-focus lens is usually provided, in miniature-camera work, by mounting the lens on the front of an extension-tube. The telephoto lens is one that for convenience has been specially designed to require an extension considerably less than its focal length. The difference between a 6-in. lens described simply as "long-focus" and a 6-in. telephoto lens is therefore that the former has to be mounted some six inches in front of the film, while the latter may only need to be three inches away.

In photographic parlance, the word "telescopic" means "collapsing like a telescope." It refers, in fact, to the mechanical details of the mount, and has no connection with the optical structure or performance of the lens itself.

GELATINE FILTERS.

I have read of the various effects that can be obtained by using filters of different colours, and am anxious to try some experiments to become more closely acquainted with the possibilities. Many filters, I notice, are obtainable in gelatine form at very low prices; is there any disadvantage in using them as compared with the usual glass filter? And how do I fix them over the lens?

S. C. D. (Devonport.)

The only real disadvantage of a gelatine filter is its extreme susceptibility to damage. One firm pressure with the finger on the surface will imprint on it an indelible finger-mark which will ruin it. For experimental purposes this does not matter at all, but when you have made up your mind which filters you wish to take into more or less regular use, you should replace the plain gelatine filters with new ones properly protected by being cemented between glass plates.

If your camera has a between-lens shutter you can cut circles of suitable size from the gelatine filters, unscrew the front cell of the lens, drop the filter in, and replace the cell. This avoids the necessity of making any mount at all. Cameras using focal-plane shutters generally have a lens that is not easy to take apart, and we suggest that if your camera is of this kind you might mount the filter between two pieces of card from which circular or square windows of suitable size have been cut, and hold the filter over the front of the lens by means of rubber bands passed round the card mount, and over some convenient projection on the camera or lens. When you obtain your final glass filters you will, of course, have them properly mounted in a screw-in or push-on metal mount of the usual type.

ANGLE OF VIEW.

Do all miniature cameras give the same angle of view? If not, how do the differences arise?

S. K. (Wolverhampton.)

The angle of view embraced by a camera depends on the ratio of the focal length of the lens to the diagonal of the picture. The ratio is usually about unity, larger figures meaning narrower and smaller figures wider angles of view.

THE BANTAM CAMERA.

A new miniature camera called the "Bantam" has, I understand, recently come on to the market. Can you give me the name of the makers?

G. M. (Durham.)

The "Bantam Special" is a new camera made by the Eastman Kodak Co., of Rochester, N.Y., U.S.A. So far as we know it is not yet on the British market but Messrs. Kodak Ltd., Kingsway, London, W.C.2, may be able to give you some information about it.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLXIV.

Mr. MAURICE BROQUET.

From information communicated to our Special Representative.

"IT was about four years ago that I felt drawn toward the practice of artistic photography. Ever since I was ten years old I had been in the habit of taking photographs of small family groups, excursion parties, etc., like everyone else. Then one day I had the opportunity of seeing a collection of prints made by Mr. Herman Burton, whose work is outstanding in Belgian photography.



LIGHT AND SHADE. *Maurice Broquet.*

"The simplicity and beauty of those prints aroused in me a keen ambition to learn how to observe and bring out by means of the lens those innumerable subjects which attract the attention of the observer. Hearing that Mr. Burton directed the Belgian Photographic and Cinematographic Association in Brussels, I joined the club, and from that moment a fresh horizon opened out before me.

"It was there that I made the acquaintance of Mons. P. Dubreuil, whose helpful suggestions have been most valuable; and it was there that I came across the splendid 'A.P.', of which I became a careful reader, and from whose pages I have learned much of the greatest interest.

"Although I am not, like certain others, a small-print 'fan,' I do a good deal of miniature work. Using a Leica with an Elmar f/3.5 lens, I have nothing but praise for this type of camera; this is not said for publicity purposes—it is merely my genuine feeling on the matter.

"I consider that the use of a miniature camera is in itself a wonderful education, as the need for enlarging calls for the most exact and careful laboratory work. The least carelessness means that a really good print is out of the question. I always use Gevaert panchromatic films, often with yellow or red filters in order to obtain special effects. The exposure time I calculate with a photo-electric meter. I develop my films in a tank with metol, which gives a fine grain, by the time and temperature method.

"I do my enlarging by means of a condenser apparatus on bromide or chloro-bromide paper according to the type of negative. Very often I use a diffusing filter to minimise the grain or simply to obtain the soft effect so attractive in certain cases. I never retouch my negatives or prints except for the usual spotting in both cases.

"I like clean, straight photography, and consider that the processes necessary for this are no longer so much a matter of time considering the perfection now reached in the materials at our disposal. I always try to make a picture, as much as to observe the laws of composition, and do not hesitate, if these require it, to make exposures at any angle—risky as it may be, or even contrary to the laws of balance—so as to secure a picture the lines and masses of which respond to a true photographic composition.

"Again I must mention my special indebtedness to *The Amateur Photographer*, as well as to Messrs. Dubreuil and Burton, to whom I owe my photographic knowledge and success. Thanks to their most helpful advice I have been able to face the juries at the International Salons, and have been awarded the gold medal of the photographic section of the Exposition Universelle de Bruxelles in 1935."

(*A further example of Mr. Broquet's work is reproduced on one of the centre Art pages.*)

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"WINTER SUNSHINE," *by S. Insull.*

MUCH of the appeal of a snow picture, such as this, depends upon the fidelity of the rendering of the tone values. Here, the play of sunshine and shadow upon the surface, the subtlety of the gradations arising in consequence, and the more definite contrast afforded by local values of strong tone, are highly attractive features, and the composition, based as it is on a variation of the "S" curve of beauty, lends an interest of its own.

The curve in question is shown in reverse in this instance, but its effect is just the same. It starts at the top at the left-hand side; proceeds downwards towards the right; returns on a downward inclination to the other side; and again changes its direction to conclude in the bottom right-hand corner. Roughly, it follows the path of the stream, and, while the latter departs from the line of the true "S" curve, these variations are desirable in order to prevent the construction from becoming too obvious. It would not do, in a landscape subject, which is naturally of an informal character, to have anything in the arrangement that would suggest a design of a deliberately formal type, which is what would happen if the stream did actually follow the true curve.



Not only would it seem too good to be true, but it would also conflict with what our ideas of the course of a stream should be, and, besides, it would fail to harmonise with the natural features with which it would be surrounded. It is better that the form should be suggested rather than slavishly adhered to, and it is because it is so, in this instance that the composition seems to be so successful and pleasing to the eye.

The form is indicated in the sketch by the dotted line and, as far as line is concerned, it is the main basis of the construction and its most prominent feature. It is extremely useful in suggesting a connection throughout all parts of the picture, but, on account of its nature, it does little towards providing an indication of the centre of interest, i.e., unless it be taken that in enclosing it in one of its curves some emphasis is afforded. Actually, the point in question is indicated by the chiaroscuro or the arrangement of the light and shade. It occurs at (1), which is the highest light and a feature that naturally attracts the prime share of the attention. Its value is enhanced by its neighbouring shadow tone, which makes it seem brighter by force of contrast, and it has considerable force of position, being placed on one of the intersections formed by divisions of thirds vertically and horizontally. Any one of these four points, the others being unoccupied by anything of importance, provides a strong and forceful placing for the centre of interest, and the fact, in conjunction with the innate attracting power of the most brilliant light, does, in this case, make the point (1) the unquestionable dominating element in the composition.

It is through these several factors that the motive—the effect of sunlight and shadow on the surface of the snow—becomes so clearly stated. It is admirably conveyed, on the whole, and makes a decidedly attractive picture; but, all the same, it could be wished that there were less of the bits of twigs and foliage showing through the snow, for not only do they impair the impression of purity it should convey, but, to some extent, they spoil its texture. If they were wholly covered, as they might have been if the fall had been deeper, the texture would be better suggested and so also would the feeling of whiteness and purity.

In the winter-time, however, it is no easy matter to get everything as we could wish. The days are so short, and, if a fall of snow occurs, it is most rare that it is followed by sunshine. Moreover, if these conditions arrive and the fall is adequate, the advent of sunshine usually means a thaw, and, with the time for making exposures so limited, it is surprising that any result worthy of the name is achieved.

In these circumstances, therefore, we should not be hypercritical, and should view such pictures as have been obtained with some regard for the conditions under which they were secured, to say nothing of the discomfort and endurance that must have been involved. Still, it is wise to have such drawbacks as are likely to occur brought to mind in order that they may be avoided when the opportunity for making snow pictures does arise.

Nevertheless, there are many features in this effort that compel our admiration, and, in its fine impression of sunshine, it does attain a charm and attraction of an exceedingly high order.

"MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



WINTER SUNSHINE.

By S. Insull.

(From the London Salon of Photography.)



CHEVALIERS D'ICARE.

By
Maurice Broquet.

(See article, "How I make my Exhibition Pictures."



APHRODITE.

(From the London Salon of Photography.)

By Walter Bird.



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Irene.*" *By Miss G. J. Collins.*

2.—"*The Dancer.*" *By Arthur Mead.*

3.—"*Primroses.*" *By Frank Price.*

4.—"*A Quiet Read.*" *By H. D. Griffiths.*

5.—"*Miss Mischief.*" *By Joseph Maries.*

6.—"*Miniature Camera Portrait.*" *By Herbert J. Nott.*

7.—"*Fireside Study.*" *By H. F. Wilson.*

8.—"*An Indoor Portrait.*" *By A. Halaham.*

9.—"*Iris.*" *By N. G. Spark.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

IN dealing with portraiture, one of the things that ought to receive a reasonable amount of consideration—and very seldom does—is the height of the camera in relation to the sitter. Children, in the act of playing on the floor, are taken from waist or eye level, and older models, even if carefully posed, are taken with the camera placed on any odd thing which happens to be about, providing it offers a steady foundation, without regard to its height.

Exaggeration and Emphasis.

If, as in the child example quoted above, the viewpoint is too high, the upper portion of the features—the top of the head, the forehead, the eyes and tops of the ears—is made to appear too large and on an exaggerated scale in comparison with the nose, mouth, chin and body, particularly if, as is usually the case, the camera is also placed too near the subject.

On the other hand, if the viewpoint is too low, the reverse obtains and the chin, nose, and the lower portion of the face generally are exaggerated at the expense of the upper.

It is true that advantage can be taken of the fact and certain weaknesses in facial characteristics corrected by the adoption of an appropriate viewpoint, but it needs experience before the device is exploited, and the use of emphasis in this direction is scarcely within the scope of the beginner. The disadvantages of the low point of view are illustrated in No. 1 of the prints reproduced on the opposite page—"Irene," by Miss G. J. Collins—where the camera, judging from the perspective of the print, was somewhere about the level of the sitter's waist.

Viewpoint and Effect.

The consequence is that too much of the underside of the chin is shown; it is over-emphasised in scale, and there is something of an impression that the model is suffering from mumps! The face seems lop-sided or drawn down on the right-hand side, whereas, if a viewpoint level with the sitter's eyes had been chosen instead, the features would have been shown as they are ordinarily seen and no apparent distortion would have been disclosed.

In other respects the work is good, although, perhaps, the contrasts of light and shade are inclined to be somewhat fierce. The probable cause is that the model was too close to the source of light—a matter which could easily be confirmed and adjusted if the subject be retaken—but, now that the present negative is made, it is possible that a greater harmony of tone might be secured by the substitution of a softer grade of printing paper.

No. 2, "The Dancer," by Arthur Mead, is better in the arrangement of its tonal scheme, but the reason why the light should be shown to take its greatest effect on the trunk of the figure instead of the head is obscure, and the viewpoint, again, is too low, being somewhere about the level of the model's waist.

In the case of a full-length figure, there is more latitude than with a head and shoulders, no doubt, but this goes a bit too far and the presentment loses in naturalness in consequence.

Exceptions and the Rule.

One of those cases which prove an exception to the rule is to be seen in No. 3, "Primroses," by Frank Price. Here, the viewpoint is below the normal level, but is justified by the fact that the subject is looking downwards.

The low viewpoint in conjunction with the inclination of the head brings the plane of the latter to the same relationship with the line of sight as would have been the case if the head had been upright and the point of view at the normal level. It is an excellent bit of work—perhaps a little over-printed—but, apart from that, it is as good as any on the page. There is, however, somewhat of a sense of restriction arising from the close proximity of the top of the head to the top margin of the picture, and the truncation of the foot at the base, a slight defect that could be corrected by the addition of a quarter of an inch all round. A similar sense of restraint exists in No. 4, "A Quiet Read," by H. D. Griffiths, where a like addition would be equally beneficial.

The point of view is on the low side, but not to an excessive extent. It would be wise, however, to subdue the bright light of the chair cover in the rear, and the head would be shown to better effect if it were placed at a greater distance from the edge of the mantel, as has been done with the subject below—"Fireside Study" (No. 7), by H. F. Wilson—which has an advantage in that it scarcely conveys the same idea of restriction.

Space and the Subject.

The light coming from the fire forms a rather disturbing note and should be toned down a bit by local retouching. A further drawback is also disclosed in the lack of sharpness in the image throughout.

Equally good spacing is shown by No. 8, "An Indoor Portrait," by A. Halaham, but the rendering is spoilt by the splashes of light which have been allowed to fall on the hands and legs as well as on part of the setting. These bits of light create a source of attraction which pulls away from the interest that should rest with the head.

In comparison, No. 5, "Miss Mischief," by Joseph Maries, seems very confined, and, though the rest of the work is first-rate in its class, the restriction is a severe drawback that the excellence in other respects is unable to overcome. Nor is there any fault to be found with the level of the viewpoint, and the placing of the head leaves nothing to be desired, so that, on the whole, the lack of space in the setting seems a regrettable oversight.

Lighting and Modelling.

The lighting has been well managed, and, in consequence, the modelling of the features is beautifully shown. In this, the print compares very favourably with Nos. 6 and 9, "Miniature Camera Portrait," by H. J. Nott, and "Iris," by N. G. Spark, for, in both cases, there is a loss of modelling on account of the light being insufficiently diffused and too frontal in source.

In the first case, the height of the viewpoint in conjunction with the angle at which the face is seen causes the chin to appear excessively pointed, and, in the second, the backward tilt of the head should have been met with a corresponding increase in the height from which it was viewed.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SUBJECTS WITH REFLECTIONS.

BY whatever means we try to make "pictures" we are bound to be attracted and interested at times by reflections, and in many subjects they play a very important part indeed. In fact the subject of many pictures is nothing but reflections, or very little else.

The novice who tries to paint pictures without reference to nature generally comes to grief very badly when attempting to render water. He generally paints the sea as some sort of green, and a pond as some sort of blue, and wonders why the result does not look "natural." He might just as well paint a mirror in a room just one simple colour. The sea sometimes has a prevailing green tone, and a pond may or may not have blue in its colouring. But in the case of all water the colours and tones depend mainly on what the surface of the water is reflecting.

The novice in photography is often beguiled into photographing a subject simply because the reflections in still water are so perfect a repetition of the objects reflected. He would not be so likely to photograph a mirror indoors for the same reason, although the reflections would almost certainly be a still more perfect replica of the objects.

In a general way it may be said that in outdoor subjects the more perfect the reflections the less satisfactory is the result from the pictorial point of view. Repetition in a modified form is a valuable aid to picture-making; but if the repetition is too exact it brings about too equal a competition of interest. Of the objects repeated, one must have a stronger interest than any other. The photograph that can be hung upside-down without the fact being noticed may be interesting as a somewhat unusual state of things, but it is not satisfactory pictorially.



Fig. 1.

Fig. 1 is not a good (or bad) example of this sort of thing, but it illustrates both sides of the question. The glaring white posts are no acquisition anyhow, but they are made worse by being elongated and emphasised by their reflections. Also the bit of white wall and its reflection combine to form a symmetrical figure which is by no means pleasing. On the other hand the vague repetition of the gable end of the house and the trees beyond is not unpleasing; there is repetition, but no equal competition of interest.

Similarly Fig. 2 is better than it would have been had the surface of the water been smooth and unbroken like that of a mirror. The reflected buildings and so on would have been sharper and clearer, but there is much more variety and interest in the surface of the pond as it is. There are ripples formed by the wind and by the movement of the ducks, the high-lights being reflected light from the sky. There is nothing particularly "pictorial" about it, but the general effect of the record is natural, realistic, and to that extent pleasing. It cannot be viewed upside-down without showing clearly enough which are the actual



Fig. 2.

objects and which are their reflections.

In Fig. 3 again the surface of the water is so disturbed that mirror-like reflections are out of the question. There are not five birds standing on their feet, and five other birds standing on their heads, but we are in no doubt that the five real birds are standing in water, and not on land. In any picture we recognise water by what it reflects, and we judge the state of its surface by the character of the reflections.

We can all recall scores of photographs in which more or less broken reflections in water are the most interesting feature. A sort of oily surface with slight swell gives very wonderful effects, and so does a rippled surface which translates even straight lines into "wiggles." Long before the days of photography artists had observed and studied these ever-changing forms so exactly that they reproduced them with extraordinary fidelity. In our case the lens does it all for us in a swift flash of light.

It will pay us to watch for reflections when looking for subjects. They are common enough, for we find them not only in large bodies of water, but in puddles and wet ruts, on ice, on wet roads and streets, and on any surface with more or less reflective powers. We shall not have to study reflections long without learning to avoid the common blunder of calling them "shadows."

W. L. F. W.

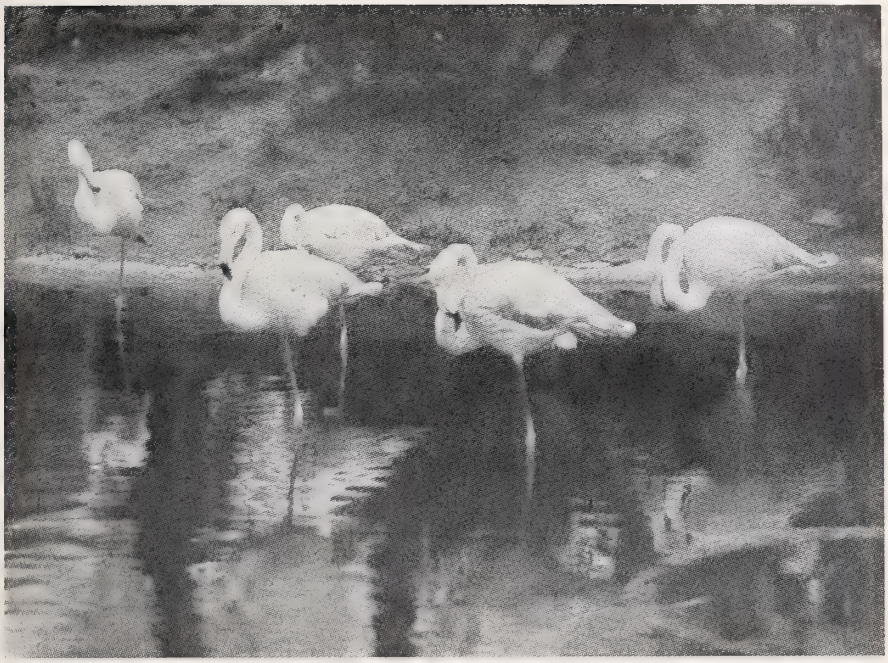


Fig. 3.

Awards in our Second Annual Novices' Competition

AS indicated in a recent issue, this competition again attracted an enormous number of entries, and demonstrated the keenness of our readers who are still in the beginner stage.

Subjects of every kind and sort were depicted, although, needless to say, the summer holiday snapshot was in the majority. We were glad to note, too, that a very great number were obviously the photographer's own work, and in most cases these were of a better type than those produced (also obviously) by D. & P. firms.

The entries were restricted to contact prints, and this, in view of the present "miniature" fashion in cameras, resulted in some thousands of prints of postage stamp size, or thereabouts. These were run very close in point of numbers by prints of 4.5 × 6 cm. size, evidently made with cameras taking 16-on-2¼ × 3¼ 8-exposure roll films.

All these, however, have been carefully scrutinised, and some of these tiny efforts proved to be little gems. The bulk of the entries were, however, 2¼ × 3¼ or 2¼ square, with a large number of quarter-plate and postcard size prints—showing that many cameras of these sizes are still in commission and doing good work in the hands of novices.

The general standard of the prints as a whole was surprisingly good, particularly on the technical side, while pictorially there is no doubt that this collection of workers includes many first-rate exhibitors for the future.

The awards are as follows:—

First Prize (two roll films every week for one year).—"Harvest End." M. H. Disney, Little House, Redden Court Road, Harold Wood, Essex.

Second Prize (two roll films every week for six months).—"Lindy in the Bath." G. F. Eales, 126, Uxbridge Road, West Ealing, W.13.

Third Prize (one roll film every week for six months).—"Sentinel." S. R. Gee, 9, The Octagon, Willerby, E. Yorks.

Twelve Prizes of one roll film every week for three months.—"Great Expectations." W. A. Chivers, Army W/T Station, Mustapha Barracks, Sidi Gaber, Alexandria, Egypt.

"Shadows." F. Ward, S. Lower Granton Road, Edinburgh.

"Safe Home." Joyce M. Tyrrell, Kirkland Lake Gold Mines, Kirkland Lake, Ontario, Canada.

"The Pillion Rider." Norman Ward, 5, Moreton Avenue, Sale, Ches.

"The Blow Hard." Mrs. M. Boast, G.I.P. Rly., Amla C.P., Betul Distt., India.

"The Wee Sweetie Shop," David Hodghton, 106, Turret Road, Glasgow, W.3.

"Self-Portrait." R. Such, 139, Oxford Road, Smethwick, Staffs.

"Prince." John Pollard, 22, Corporation Street, Darwen.

"Care Free." L. T. Green, 295, Watford Way, Hendon, N.W.4.

"In the Garden." H. S. Holden, Ingle Nook, Alexandra Road, Abergele, N. Wales.

"Up with the Sun." Mrs. L. Gadd, 73, Lyttelton Avenue, Blackheath, Birmingham.

"Midday Rest." T. H. Messenger, 47, Albion Road, Sutton.

The following prints ran the winners very closely:—

"Treasures," A. N. Thomas (London, S.W.); "The Lady of the Lake," Miss L. Nienhaus (London, S.E.); "Distant Views," W. A. Headley (N. Wales); "Gossip," Miss M. S. Blundell (Porthcawl); "England's Switzerland," S. Barratt (Mansfield); "Angler's Corner," F. Ward (Edinburgh); "Nature's Patchwork," W. H. Perkinton (Sheffield); "A Bit of Old Edinburgh," F. Ward (Edinburgh); "Doggie's House," Dr. H. M. Thompson (W. Kirby); "The Newcomer," F. J. Palmer (Margate); "Anybody Looking?" Dr. H. M. Thompson (W. Kirby); "Whitsunday," E. L. Green-Armytage (Bath); "A Cornish Valley," M. H. Disney (Harold Wood); "Summit View," R. V. Husted (Slough); "The Lonely Station," E. F. Alldritt (Glasgow); "Storm Cloud," Mrs. M. Boast (India); "Polperro Reflections," W. Glyn Evans (W. Ealing); "Morning Glory," R. C. Tough (India); "Minehead," H. Peath (Birmingham); "Baker at Work," B. Hercock (Dunstable); "Milking Time," G. F. Eales (W. Ealing); "Lakeside," E. Thomson (Luton); "Far from the Madding Crowd," R. E. Sutton (Merton Park); "The Lily Pond," Alan West (Wallington); "Air Majesty," W. R. Isterling (Liverpool), "What can it be?" Miss W. E. Porter (Leeds); "Cooling Waters," J. J. Lovegrove (Bath); "Rajputand Hostel by Moonlight," Harsha M. Kalvani (India); "Lone Sentinel," K. Fernandes (India); "The Evening Fisherman," P. E. Stanley (Ramsgate); "Samford Valley," G. Lambert (Australia); "Boats," W. Sheard (Stoke-on-Trent); "The Palace Gate," F. Ward (Edinburgh); "Mowing," E. L. Dean (London, N.10); "Cleaning the Lake," H. Smith (Bedford); "Sunset," N. G. Cheong Kin (Hong Kong); "The Shambles, York," A. Davis (York); "The Demonstration," W. C. Bills (Mansfield); "The Sentinel of the Glen," W. Russell (Glasgow); "Back from the Morning Ride," H. Wessels (China); "Grandfather," G. W. Owen (Worcester Park); "Reflections on Thirlmere," Dr. H. M. Thompson (W. Kirby); "Salt of the Sea," W. T. Grampin (Palestine); "Trust," T. F. Boughey (Soham); "Plans for To-morrow," H. E. Stagg (Sittingbourne); "Before the Breeze," W. Butterworth (Manchester); "Arab Quarter," Miss Helena Harrison (Beckenham); "The Harbour, Clovelly," H. S. Holden (Abergele).

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Zeiss Ikon Ltd. have asked us to draw the attention of amateur photographers to the fact that now, during the slack season of the year, is the time for sending in repairs rather than in the busy season, and then often only a day or two before the instruments are wanted for use. Not only is it more convenient for the manufacturer, but the customer also gets a better job, since much more attention can be given to repairs during the slack season than is the case in the busy months of the summer.

R. F. Hunter Ltd., of "Celfix House," 51, Gray's Inn Road, W.C.1, have sent us a new Rolleiflex/Rolleicord prospectus. This contains several admirable illustrations in photogravure, and a lot of information regarding these two popular cameras. A copy will be sent free on application to the above address.

The Aston Photographic Society is worthy of the attention of all amateur photographers living in that district of Birmingham who desire to join a live association. The Society was started in 1892, and the usual meetings have been held at the Burlington Hall without a break since that date. The membership includes a number of enthusiastic workers of both sexes, and all photographers who care to visit the Thursday evening meetings are welcome. Anyone interested will receive an invitation and a programme by writing to the Secretary, Mrs. D. Gregory, 79, Lindridge Road, Erdington, Birmingham.

Messrs. M. W. Dunscombe, Ltd., of 5, St. Augustine's Parade, Bristol, who are United Kingdom agents for "Ampro" products, advise us that the present retail prices of "Ampro" projectors are as follows: Model "JS," 500-watt, silent, £42 10s.; Model "KS," 750-watt, silent, £50; New Convertible Silent-to-Sound "N/C," 750-watt model, £60; Model "M" Amprosound, £115 10s.; Model "N" Amprosound, £127 10s.

The "Electrodrem" exposure meter, which has recently been put on the market, consists of a light-sensitive cell and indicating meter in a bakelite case, to which is attached, in the form of a handle, a cylindrical calculator. The cell window is covered by a flap which, when raised, acts as a sky-shade. Graduations on the dial take the form of letters, and if the calculator is pre-set for the speed of film in use there will be found on it under the letter at which the indicating needle stops a column giving exposures at all apertures from f/2 to f/22. Provision is made for the use of the meter by artificial light, when it indicates the very different exposures needed for panchromatic and orthochromatic films. The cost of the meter is £4, inclusive of a leather case, very sensibly fitted with a loop by which it can be attached to the shoulder-strap of the camera case. The meter is quite small; in its case it measures $3\frac{1}{8} \times 2\frac{3}{8} \times 1\frac{1}{2}$ in. over-all. The meter is obtainable from Drem Products, Ltd., 37, Bedford Street, London.

The Lincoln Camera Club invites visitors to its forthcoming lantern lecture on "Miniature Negative Photography," to be given by Mr. L. J. Parmiter, of Messrs. Leitz Ltd., in the Lecture Hall of the Lincoln Technical College on Friday, December 18th, at 8 p.m. Further details of the lecture can be obtained from Mr. G. F. Shepherd, c/o Messrs. E. R. Dixon, 194, High Street, Lincoln, while readers interested in the club are invited to write to Mr. R. David Harris, Haydnholme, Sudbrooke, Lincoln.

"Ensign Photo Gadgets" is the title of an attractive little list of accessories for the amateur photographer, just issued by Ensign, Ltd., of Ensign House, 88–89, High Holborn, W.C.1. Every reader should get a copy of this list, which is very fully illustrated, as it contains particulars of dozens of just those little items needed to make the outfit complete. It is particularly appropriate at this present-giving time of year, and a postcard to the above address will bring it by return.

A miniature camera taking 36 exposures on 35-mm. film, and selling at £13 5s. with f/2.9 lens, has been introduced by the Norse Trading Co., Ltd., 37, Rathbone Street, W.1. This is the "Super Baldina," and it is a most attractive little instrument. Standard daylight-loading cassettes can be used with it, and it has an automatic exposure counter that locks after every exposure. A range-finder is built in and coupled with the focussing adjustment, and a novel and ingenious fitting is a built-in tubular view-finder with parallax compensation. The correct view is ensured at all distances by means of an automatic tilting device operated by the focussing movement. The lens is a Meyer Trioplan in Compur shutter, but a Zeiss Tessar f/2.8 or Schneider Xenon f/2 can be supplied at increased prices. A further reference to this camera will be made after we have had an opportunity of testing it.

Those who read German will find in "Das Photo-Jahr" (Wilhelm Knapp, Halle, Saale, Germany, price R.M. 1.98) an interesting and useful little volume. It contains a calendar with daily space for notes, each month being faced with an article or illustration suited to the season. There are forty pages of articles on "This and That," twenty pages of useful tables, and a brief review of novelties in apparatus, etc.

The latest winner of the Wallace Heaton Competition is Mr. Ivan H. English, of 8, Goddard Avenue, Swindon. Full particulars regarding this competition for readers of "The A.P." appear regularly in our advertisement columns.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is $5\frac{1}{2} \times 3\frac{1}{2} \times 3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

54. QUICK DRYING OF PRINTS

IN "Facts and Formulæ" No. 26, the quick drying of negatives, both on glass and film, was dealt with, but the necessity for rapid drying of prints arises also in the practice of press photography and other rush work, when finished results are wanted in a minimum amount of time.

In press work the drying of the negative is not always important, as it is possible, at times, to make prints by enlargement from wet negatives. The negatives are quickly rinsed after fixing and more thoroughly dealt with after the prints are made.

Being able to produce prints very soon after an exposure has been made also has advantages when the amateur is "operating" at a party or other function.

As mentioned in the previous formula, the use of methylated spirit is the best method for drying negatives, but with prints, as the paper itself absorbs water, two or more baths of spirit will be necessary if ordinary drying methods are adopted. For most purposes, if the print after each bath of spirit is held in front of a fire, the warmth will dry the print very quickly.

A more drastic method is, after blotting the print and soaking it for two or three minutes in methylated spirit, to hold it suspended by one corner with a wire clip and set fire to it. The spirit will burn off rapidly and at the same time dry the print. This method is adopted regularly by press photographers.

If a great number of prints are prepared by the spirit-drying method the spirit becomes charged with water after a time. This can be renewed by collecting it in a large bottle and adding dry potassium carbonate, about 2 or 3 oz. to the pint. Shake the mixture occasionally and it will be found that the water will be absorbed by the carbonate and collect at the bottom of the bottle as a heavy liquid. The renewed spirit can then be poured off and used again.

The formalin method can also be applied to prints. In this case the print, after washing, is passed through a bath of 10 per cent formalin, given a final wash in hot water, and dried rapidly in front of a hot fire, or even placed between blotters and ironed with a hot iron, which will dry it quickly and keep the print flat.

The alternative is to squeegee the print after a formalin or alum bath on to ferrotype plate, which is then placed in front of a hot fire. In this case the print will dry rapidly and peel off with a good glaze.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Christmas and the Home Cinema

By "ACTINOGRAPHIST."

CHRISTMAS is an important time for the amateur photographer. It denotes a busy period of activity devoted to a congenial task; it means ample opportunity for seeing that favourite film again; above all, it provides scope for placing recent work before much larger audiences than the home circle is wont to muster in normal times.

Some of these visitors are, indeed, eagerly looking forward to the Christmas ciné shows. Others are by nature sceptical—even to the point of remarking that they do not, *of course*, expect to see anything like they put on at the Splendora-Super.

It behoves us now to see that those looking forward to the shows are not disappointed; and, as regards the others—well, maybe it will be possible to convince them that numerous good films exist outside the programmes of the local movie palace. . . .

For at least in the field of subject matter, amateurs are developing far more interestedly than the professional "mixture as before" experts.

Films.

Both private and commercial productions can be included in the majority of Christmas programmes.

Dealing first with private films, it is obviously an adventure to include any good productions from the worker's own camera or towards the making of which he may have contributed. Mediocre or rubbishy subjects should be entirely omitted from the programmes—it being found far better in actual practice to give a brief show of first-class material than to draw out a display with unimpressive reels.

From the host of commercial titles which are available for showing on non-flam, reduced-gauge stock, only the best of tried productions should be selected. Many of the shorter subjects represent cinematography at a particularly high standard, and—paradoxically enough—many of them are available at the lowest rates for hiring!

Equipment.

Before the day of the first show comes round, steps should be taken to ensure that the equipment is specially overhauled in readiness for any unusual activity. Certainly, the film gate and entire optical system should receive careful attention.

At the conclusion of these tasks, no oil of any kind should be left remaining on exposed surfaces of the projector—nor should the spare parts be passed without actually testing the stand-by duplicate lamp.

The screen itself is very important in any full-dress show, hence some attention may with advantage be bestowed upon this important accessory. A soft duster should first of all be used (upon any kind of screen); following this, a "Sorbo" rubber is splendid for silver and crystal screens, sponge and warm water being recommended instead for the white, washable curtains.

Comfort.

Much of the success of any show will again depend upon the degree of comfort which accompanies its production. Warmth and cosiness are, of course, details for special consideration—matters like seating and accommodation being somewhat ordered by the furnishings, etc., available.

In any case, only the most comfortable chairs and settees should be reserved for the show, and these should be carefully arranged about the axis of projection; failing this precaution, there will be some risk of dull pictures to those sitting on the extreme boundaries of the arrangement. And, needless to say, chairs with high seating should be placed well to the rear of the room selected for the display.

Finally, safety as well as comfort becomes a contributory factor in the full enjoyment of all home cinema exhibitions. With modern equipment, there is very little risk of electric shocks or explosive arcs, yet very real danger can be brought about through the carelessness of operators. Such danger is almost entirely concerned with the trailing of loose leads about the seating and the machine itself. Just a little preliminary care in hiding the flex cables beneath the carpet will effectively prevent any of the things that might happen through only one false step in the dark.

For the rest, it is advisable not to meddle with satisfactory leads and connections. Where such have to be cleaned or repaired, proper replacement and adequate insulation alone can ensure freedom from subsequent faults and undue embarrassment.



Cold weather visitors. Good action pictures as suggested above are now obtainable in Hyde Park and many other open spaces in London. The gulls have been driven inland in great numbers by the cold weather.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

THE "OPTOCHROM" TANK.

SIR,—As a user of the "Optochrom" tank I found no difficulty in separating, by a firm, even pull, the entire backing paper from the end of the film, so long as the film was attached to the backing by a *paper* strip. It is the substitution of a *linen* strip attachment, by at least one of the leading film-makers, which creates the difficulty. The only course with such films is to cut the backing paper off close up to the slot. Otherwise, I have proved the tank to work perfectly and to give excellent negatives.—Yours, etc., CHAS. M. DRAPER.

WHAT IS A MINIATURE CAMERA?

SIR,—Why all this confusion about "What is a miniature camera?"? Your correspondents seem to deal with anything but the precise object, i.e., the camera.

A "miniature" should have a normal short-focus lens, and also a small picture area, but surely the essential thing is that the instrument itself must be of small size *when in use*.

A normal-focus lens would presumably be equal in length to the diagonal of the sensitive medium available for one exposure, possibly five square inches.

My dictionary defines miniature as "a small or reduced copy of anything," and this appears to include the small roll-film reflexes up to 6×6 cm.

Admittedly this lets in the possibility of a miniature stereo camera of comparatively large bulk, yet this could be a reduced copy of a standard class. So I think the definition still stands. —Yours, etc., A. W. FOSTER.

TRANSFEROTYPE PAPER.

SIR,—Referring to the query by "W. S." I have used a good deal of this on glass and only occasionally had trouble. I feel sure that his difficulty is due to one of two causes—either the water has been too hot, or possibly the glass, though coated, has been fingered on the surface. I have never been to the trouble of coating it and have had few failures.

He should be told that a translucent celluloid can be got from Messrs. Kodak, with one side matt, on which the transfer is much more easily made. I have never spoiled a sheet with this, and backed up with two thin glasses in the enlarger to keep it flat he will have no trouble.—Yours, etc., A. E. F.

12-EXPOSURE FILMS FOR LEICA.

SIR,—I was greatly interested in Mr. Sowerby's letter on twelve-exposure films for the Leica.

Personally, I postponed buying a Leica camera for over two years, solely on account of the thirty-six exposures necessary, and now that I have bought one I find this the one and only drawback. I know many of my friends who would definitely buy these cameras if a twelve-exposure film could be obtained. Surely the manufacturers of such an ingenious piece of mechanism can devise a twelve-exposure film that will not be too prohibitive in price. They would sell thousands more cameras.—Yours, etc., C. HOLT.

SIR,—The recent suggestion by Mr. R. J. Hoblyn that twelve-exposure cassettes should be marketed for Leica and other cameras using the same film is, I think, one that would meet with the support of practically every user of cameras of this type. It is to my mind the one drawback to the Leica that one has to wait so long to finish a roll, with the result that one's friends are constantly asking when they may expect to see the pictures, and by the time they do, interest has evaporated.

The question of supplying a cassette for a short roll of film obviously means increased cost, unless the present system of regarding a cassette as "scrap" is abandoned. I suggest it would be far more satisfactory if cassettes were better made (some of those at present on the market are very unsatisfactory), and the purchaser would then make a regular thing of returning cassettes for refilling with a further twelve-exposure quantity of film. One would naturally pay a deposit on the first cassette, or whatever number of cassettes one got in the first place, after which they would continue to circulate in very much the same way as soda-water siphons.—Yours, etc., T. D. WYNN WESTON.

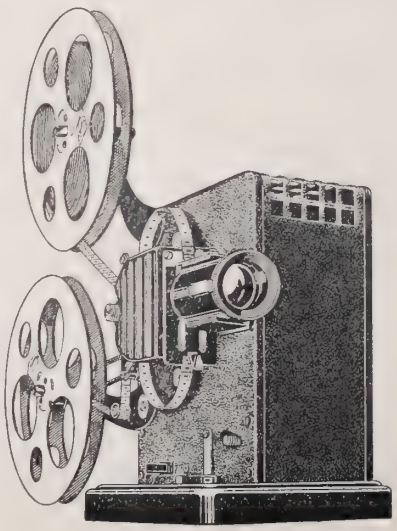
POTS AND PANS.

SIR,—Once again we have a photograph on your centre Art pages of pots and pans. Nothing annoys me more, and I know of others also, than these "pictures" of tins and basins and "washing-up." Is the world so devoid of subjects that we have to descend to this rubbish? I am saying nothing about the technique, which may be excellent, but a person must be devoid of any imagination if he can think of no better subject than collections of junk of this type.

What a contrast is the study on the page opposite, "In Quiet Waters." It is unfortunate for the "pot and pan" merchant that it came on the opposite page. The contrast is so striking that it makes his effort look doubly depressing and morbid. It is time old iron and dirty crockery went out of fashion as subjects for photography.—Yours, etc., J. BRIMBLE.

The "Eumig" Projector

A NEW projector, the "Eumig" P.III, sold by Actina, Ltd., of 29, Red Lion Square, London, W.C.1, is now available in three models for 8, 9.5 and 16 mm. film respectively. The light source is a 250-watt lamp run direct from the mains, and fitted with a pre-focus cap. An adjustment is fitted to enable accurate centring. The film is illuminated indirectly by light from the lamp passing through the condenser on to a mirror and so through the film and lens to the screen. A two-bladed shutter, which makes two revolutions for each frame of the film, and so is equivalent to a four-bladed shutter, interrupts the light by covering and uncovering the mirror. The shape and arrangement of the blades are claimed to be such as to allow the passage of some 25 per cent more light than is passed by the usual shutter. On the pressure of a button the film stops for the projection of stills, titles, etc., but as the shutter continues in action there



is no change in brilliance on the screen. Threading and loading are extremely quick, the film being simply pressed on to the sprockets where it is both located and held automatically by spring guides. Threading the gate is equally simple, it being only necessary to drop the film in and close the gate. On starting the motor the claw engages automatically. In operation the projector is very quiet. The drive from the motor is by belt, and gears and chain sprockets of fibre are used in order to ensure silence. The lens fitted as standard to the 9½-mm. model is the Meyer Kinon 3.5-cm. f/1.6 lens. Lenses of different focal length are interchangeable with the standard lens. Examination of the details of construction of this projector, which will accommodate up to 400 ft. of film at one loading, shows that it has been well planned and carefully made, and the picture that it throws on the screen is both brilliant and flickerless. All further particulars are obtainable from the above address.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, December 16th.

Battersea Men's Inst. C.C. "Holiday Flashlight Work."
Bethnal Green C.C. Club Meeting. Discussion of Future Plans.
Birkenhead P.A. An Evening with Mr. J. H. Trace.
Birmingham P.S. (Ciné Sec.). Mystery Night.
Borough Poly. P.S. Annual Exhibition.
Brighton and Hove C.C. "Improving the Negative." R. H. Lawton.
Cheltenham C.C. "Bromide Enlargement." G. F. Harris.
Chorley P.S. "Infra-Red Photography." T. Cooper.
Coventry P.C. Chloro-Bromide Papers.
Croydon C.C. "Chat on Transparency Topics." D. S. Rose.
Darwen P.S. Ciné Night. "The White Hell of Pitz Palu."
Dennistoun C.C. "Press Photography." R. M'Leod.
Edinburgh P.S. "To Boston and Hudson Bay on a Tramp." E. D. Young.
Erdington and D.P.S. Inter-Club Visit to Hall Green Photographic Society.
G.E. Mechanics' Inst. P.S. "Thiocarbamide." J. Ainger Hall.
Hall Green P.S. Inter-Club Competition. Hall Green *v.* Erdington P.S.
Hinckley and D.P.S. Lecturettes. Messrs. Beardsmore, Haddock and Powell.
Ilford P.S. "Trees and Tree Photography." R. C. B. Gardner.
L.M.S. (London) P.S. The Double Trios Print Competition.
London School of Hygiene P.S. "Fesagol Developers." L. A. Leigh & Co.
Luton and District C.C. Reception of Exhibition Prints and Slides.
Northallerton and D.P. and C.S. "The A.P." Prize Prints, 1936. R. P. Haw.
Northampton N.H.S. (Phot. Sec.). "Lantern-Slide Making." J. Dickens.
Preston S.S. "Puppets." M. E. Boardman.
South Essex C.C. Members' Night.
S. Suburban and Catford P.S. "The New Kodachrome Process."
Tunbridge Wells A.P.A. Chloro-Bromide Demonstration. A. G. Batting.
York P.S. "With Camera and Rucksack in the Austrian Tirol." F. Watson.

Thursday, December 17th.

Accrington C.C. Night arranged by Mr. H. W. Duxbury.
Ardeer C.C. Isle of Man Photographic Competition, 1936.
Armley and Wortley P.S. "Pictorial Work with an Enlarging Lantern."
Ashton-under-Lyne P.S. Members' Night.
Aston P.S. "Ellan Vannin." Wm. Davies.
Bayswater and Padd. P.S. "Some Masterpieces of Photography." J. D. Johnston.
Bolton C.C. Lecturettes by Members.
Bury P.S. "Home Portraiture."
Camberwell C.C. "Reminiscences." R. C. Leighton Herdson.
Cardiff C.C. Members' Slide Night and Social.
Coatbridge Co-op. C.C. Business Meeting.
Gateshead and D.C.C. Federation Prints.
Hampshire House P.S. Criticism of Lantern-Slide Competition. P. B. Jenkins.
Hull P.S. "The Amateur Photographer" Prize Slides (1936).
Isle of Wight C.C. "Odds and Ends." Dr. H. F. Bassano.
Keighley and D.P.A. Y.P.U. "Wild Life of Meadow and Wood." A. Gilpin.
Kinning Park Co-op. C.C. Annual General Meeting.
Letchworth C.C. "An Evening with Modern Colour Processes." J. Chear.
Loughborough P.S. Dufaycolor Demonstration. Mr. G. H. Sewell.
Newcastle and D.A.C.N. Xmas Party.
N. Middlesex P.S. "The Supremacy of the Lantern Slide." C. E. Lucas.
Oldham Equitable P.S. Committee Meeting. A. Birchenough.
Padiham and D.P.S. Ciné Night. Closing Date "Work or Play Competition."
Singer C.C. "Enlarging." D. C. Murdoch.
Stourbridge Inst. P.S. "Ecclesiastical Architecture." G. F. Palfrey.
Urmston and D.P.S. "Still Life." One-man Show. T. R. Monkhouse.
Walkden and D.P.S. "Artistic Effects with Screens and Enlarger." W. Partington.
Woolwich P.S. "Simple Technique of True Landscape." J. H. Clark.

Friday, December 18th.

Royal Photographic Society. Joint Meeting.
Bethnal Green C.C. Social. Members' Friends welcome.
Colne C.C. "Old Colne." J. T. Whittam.
Harrogate P.S. Competition Evening. S. Bridgen.
Ilkeston Arts Club. Demonstration—Portraiture.
Leigh Lit. Society. L. and C.P.U. Prints.
Photomicrographic Society. Members' Evening.
Southend-on-Sea and D.P.S. Members' Evening.
Southport P.S. "The Amateur Photographer" Prize Slides, 1935.
Wimbledon Ciné C. "Kodachrome." Messrs. Kodak Ltd.

Saturday, December 19th.

Royal Photographic Society. "The Story of the Cartoon Film." E. Anson Dyer.
Greenock C.C. "Trimming and Mounting." Jas. Swan.
Hackney P.S. Outing: Whipps Cross.
Hampshire House P.S. Criticism of Members' Monthly Competition. H. Felton.
Leamington and D.P.S. "The Gower." Mr. G. W. Bott.

Monday, December 21st.

Ashington and Hirst P.C. Chairman's Evening.
Blackburn and D.P.S. Annual Supper, etc.
Bournemouth C.C. Monthly Print Competition.
Bradford P.S. "Child Photography." Rev. J. W. Haswell.
City of London and Cripplegate P.S. "London Docks." K. Baker.
Darlington C.C. Portfolio of Prize-winning Prints.
Erdington and D.P.S. Christmas Whist Party.
Glasgow and W. of S. P.A. "Finishing the Exhibition Print." T. Carlisle.
Kingston C.C. "On Safari in East Africa." F. L. Talfourd Paget.
L.C.C. Staff C.C. "Combination Enlarging." W. E. Ginger.
Leeds C.C. "The Amateur Photographer" Prize Slides (1936).
Long Eaton and D.C.C. Members' Night. Mounting of Prints.
Maidstone and D.P.S. Christmas Vacation.
Newcastle (Staffs) and D.C.C. "A Beginner at Bromoil." E. B. Marks.
Oldham Equitable P.S. Lecture. J. Brufton.
Preston C.C. Open.
Shropshire P.S. "Portraiture." Dorothy Wilding.
S. London P.S. Lantern Slides by Members of the Lantern Slide Postal Club.

Tuesday, December 22nd.

Royal Photographic Society. Scientific and Technical Photography.
Ayr Amateur P.S. Social Evening in Lecture Room.
Bedford C.C. "Making the Exhibition Print." S. R. Bridgen.
Bury P.S. Open Meeting.
Dunfermline P.A. Christmas Social.
Hackney P.S. Fireside Chat.
Leeds P.S. Exhibition of the Yorkshire Photographic Union.
Leicester and Leicestershire P.S. "Straight Print" Competition.
Manchester A.P.S. Night Photography, by the Members.
Monkland P.S. G.D.U. Portfolio.
Morecambe, Heysham and D.P.S. Ciné Night.
Portsmouth Camera and Ciné C. "Tank Development of Roll Films." H. Eccles.
Small Heath P.S. Competition. "Portraiture." H. S. Rowley.
St. Bride P.S. Social Mystery Evening.
Stockport P.S. "Beautiful Manxland."
Stockton-on-Tees and D.C.C. "Filters." J. Nightingale.

Wednesday, December 23rd.

Chorley P.S. "Why I Like My Camera." Members.
Coventry P.C. "The Amateur Photographer" Prize Slides, 1935.
Croydon C.C. Season's Outings Print and Transparencies Competition.
Phœnix C.C. Exhibition Opens.

Exhibitions and Competitions

CURRENT AND FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in the issue of Nov. 25.

Wallace Heaton Special Competitions. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Salion International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid. Calle del Principe, 16, Madrid.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.)

Royal Photographic Society Sub-standard Film Competition during December. (J. F. Marshall, Hon. Sec., Kiné Group, R.P.S., 35, Russell Square, London, W.C.1.)

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring "Iris," Ballaestr., 69, Antwerp.)

Camera Club Members' Exhibition, 1936.—Open November 25–December 18. (The Secretary, The Camera Club, 17, John Street, Adelphi, London, W.C.2.)

Fourth (Third International) Wilmington Salon of Photography.—Open, January 18–31. (Secretary, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.)

Fourth Scottish Amateur Film Festival, Final Adjudication and Public Show, February 20; entries, December 31. (Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.) Cash prizes.

Preston Scientific Society Twelfth Annual Open P.S.—Entries, January 8; open, February 1–13. (E. Eastham, 130b, Church Street, Preston, Lancs.)

S. London P.S. 41st Annual Exhibition.—Entries, January 18; open, February 13–March 13. (H. S. Adams, 40, Stockwell Park Road, S.W.9.)

Leicester and Leicestershire P.S. International Exhibition.—Open February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

29th Scottish National Salon.—Entries, January 23; open, commencing February 20. (John J. Robertson, Hon. Sec., Scottish National Salon, Art Gallery and Museum, Perth.)

Ilford P.S. International Exhibition.—Entries, January 30; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

IVe Salon International Albert Ier.—Open, March 2–16; entries, January 31. (M. Roger Populaire, 18, rue de l'Egalité, Charleroi, Belgium.)

Western Eighth Annual Salon of International Photography.—Entries, February 1; open, February 20–27 (Russell Town Studio). Also at the Dorothy Café, Esplanade, Weymouth, from March 8–13. (W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol.)

Runcorn C.C. North-West Cheshire Salon of Photography.—Entries, February 6; open, March 10–13. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Birmingham P.S. 46th Annual Exhibition.—Entries, February 6; open, February 27–March 13. (E. H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham, 2.)

City of London and Cripplegate P.S. Thirty-second Annual Photographic Exhibition.—Entries, Monday, February 8; open, March 8–13, 1937. (R. C. Dye, Reservoir View, New Mill, Tring, Herts.)

Hackney P.S. 48th Annual Exhibition.—Forms due, February 9; exhibits, March 1; open, March 3–6. (W. Selfe, 24, Pembury Road, Clapton, E.5.)

L.M.S. (London) P.S. Twelfth Annual Exhibition, open to Great Britain and Northern Ireland.—Entries, February 12. (Clarence Pursell, Chief Accountant's Office, L.M.S. Rly Co., Euston Station, London, N.W.1.)

Birkenhead Photographic Association Y.M.C.A. Annual Exhibition.—Entries, February 17; open, March 9–13. (R. Greenwood, Four Chimneys, Irby, Frankby, Cheshire.)

St. Petersburg C.C. Second Annual Pictorial Salon of Photography.—Entries, February 26; open, March 3–17. (R. Kendal Williams, 602, Snell Building, St. Petersburg, Florida, U.S.A.)

Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1; open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Brighton and Hove C.C. International Exhibition of Pictorial Photography.—Entries, March 15; open, April 14–May 1. (E. K. Robins, Little Toll, Isfield, Uckfield, Sussex.)

Bristol P.S. Third Annual Open Exhibition.—Entries, March 31; open, May 1–29, at Bristol Art Gallery. (F. E. Haynes, 50a, Belvoir Road, St. Andrews Park, Bristol, 6.)

Eighth International Salon of Photographic Art (Brussels).—Open daily (except Fridays) from April 3–18. (M. Devaivre, 152, rue Markelbach, Brussels, 3, Belgium.)

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Mounting Thick Paper.

I have recently taken to making my enlargements on a paper only obtainable in double-weight, and I find difficulty in mounting them without causing cockling. What do you recommend?
H. F. (Devon.)

The best method of mounting is undoubtedly dry mounting, using a press. Failing this, you will find an ordinary domestic iron quite satisfactory after a little practice. For mounting in an album, paste is usually more convenient. Have you tried running a very narrow line of paste, not more than about one-eighth of an inch wide, round the edge of the print? This holds it firmly without causing the expansion of the paper which is the cause of cockling.

Developer for Bromide Prints.

I have been told that it is essential to use for bromide paper the exact developer prescribed by the makers. But I have also been told—obviously by another adviser—that bromide paper is so "good-natured" that it can quite successfully be developed in almost any reasonable developer. Which of these counsels—if either—am I to believe? P. F. (Northampton.)

Both pieces of advice have at least a germ of truth in them, but both are rather exaggerated. Anything that will develop at all will certainly give an image of sorts on bromide paper, but an ill-balanced developer may fog or stain. In a less bad case the tone may be brownish or greenish instead of being a good clean black.

We ourselves would always use the maker's formula if there were no reason to the contrary; on the other hand, we should not hesitate to depart from it if it were convenient to do so. Suppose it was desired to use two makes of paper for the sake of increasing the total contrast range available in the different grades; we should then suggest using for both a developer made up to a formula which was a compromise between the two individual formulæ prescribed. But we should keep the potassium bromide separate, and add it, in the form of 10 per cent solution, to give the exact quantity recommended for the particular make of paper we were about to develop.

Adurol.

In the issue of November 18th you gave a formula for a developer containing Adurol. None of the local chemists have heard of it. What is it and where can I buy it? J. F. (Enfield.)

Adurol is a German trade-name for either chlorohydroquinone or bromohydroquinone. The former is made in England by Johnson & Sons, Ltd., Hendon, London, under the name of chlorquinol, and can be obtained through any chemist or photographic dealer.

Stops, Exposure, and Definition.

There is a point on the matter of exposure that rather puzzles me. Does a wide aperture and short exposure give the same result as a reduced aperture and longer exposure, always assuming the same field of focus is correctly covered in both cases? I find, for example, that if I take a view, say, 60 ft. to infinity at f/4.5, 1/100th sec., that the definition is not so good as f/11, 1/10th sec., although apparently the combination of factors is identical. F. M. H. (Kendal.)

We are puzzled as to what you mean by saying the same field of focus is correctly covered in both cases. You can easily adjust the exposure to suit the different stops, so that there is no difference in the negative as far as actual exposure is concerned. When it comes, however, to depth of definition, that is an entirely different matter. This depth of definition will vary according to the focal length of the lens, the stop used, and the distance of the plane focussed upon, becoming greater as the aperture of the lens is reduced.

With any first-grade lens the definition of an object actually focussed upon should not be appreciably less good at f/4.5 than at f/11, though we would point out that unsharpness due to the film not lying flat and exactly in the right plane will reveal itself much more definitely at the larger apertures.

35-mm. Film for Recording.

I wish to keep a record of constantly changing curves drawn on tracing paper. I find that 35-mm. square is large enough, which I could get on 35-mm. strip with no perforations. What is the best and most economical type of film for this? Speed of exposure is no object. Can you give me names of probable suppliers of such film strip? A. F. (Stoke-on-Trent.)

We think probably your best plan will be to get into communication with Messrs. Kodak Ltd., Kingsway, London, W.C.2, and with Messrs. Ilford Ltd., Ilford, London, and ask whether they can supply an unperforated 35-mm. film with a suitable emulsion for your purpose. If your curves are drawn in black-and-white a very slow emulsion would be preferable; you might like to try ordinary positive ciné film to see if it gives you the results you want.

You speak of economy—may we remind you that if it is not essential to your purposes to make positive prints of your curves, and if you can be satisfied as a general rule with a single copy of your record, you might like to try a paper coated with a negative emulsion. One at least of the above-mentioned firms supplies this in strips 35-mm. wide, and the cost will probably be much less than that of film.

Home Lighting.

I wonder would you tell me which you consider to be the most effective and reliable make of equipment for home lighting? Bulbs, reflectors, etc., also synchronising flashlight (bulb). And what is the full equipment needed for home lighting and flashlight photographs? F. L. C. (Cheshire.)

Home lighting equipment falls into two classes. First, there are the small reflectors, with stands about the size of an ordinary reading-lamp, designed for use with "Photoflood" bulbs. These are overrun bulbs of very short life, giving a brilliant light and using an amount of current that can be provided by any ordinary lighting system. Since these little outfits are sold in fairly large numbers, they are not expensive. Two such lights, with a white or silvered sheet to act as a reflector, provide quite a good equipment for occasional home photography. They are offered by all the leading makers of photographic accessories.

For more continuous use the "Nitraphot" lamps are preferable. These do not give much more light than a "Photoflood," but have a far longer life. Though much more expensive to buy they will still be burning when a supply of "Photofloods" costing ten times as much are all worn out. But they take some 500 watts each, so that to run three or four requires an exceptionally heavily-wired lighting circuit. "Nitraphots" are generally used with big reflectors on semi-portable stands of a type reminiscent of the professional studio.

With the aid of this introduction to the subject we think you will be able to extract all the information you need from the catalogues and pamphlets issued by the various makers. In the matter of flashlight you will find the catalogues self-explanatory.

Part Exchange

If you are considering the exchange of your present ciné apparatus for one of the new models we suggest calling on or writing to us before coming to any final decision, and getting our part exchange quotation on your present apparatus. We realise that exaggerated claims are frequently made in this respect, but feel convinced that readers of *The Amateur Photographer*, by sending us a careful description of the apparatus they have for disposal, and mentioning the type of equipment in which they are interested, will be pleasurably surprised at the scale of our allowances. Besides ciné apparatus, we shall be pleased to accept as part payment miniature cameras and accessories. We can supply immediately from stock all first-class ciné cameras, projectors and talkie apparatus, including, of course, Siemens, Bell & Howell, Victor, and Gebescope equipment.

We have a few first-class slightly used cameras and projectors for sale, particulars of which are as follows :

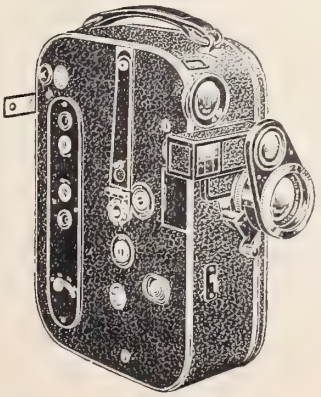
Filmo Model II, fully gear-driven, 750-watt lamp, Cooke projection lens. Excellent condition **£55**

Siemens Standard Projector, 16-mm., with de luxe carrying-case. Perfect condition **£37 10**

Siemens Model B Camera, f/2.8 Bausch lens, speeds 8, 16, 64, case. As new **£18 10**

Bell & Howell 35-mm. Eyemo Camera, 2-in. f/2.5 Cooke lens and 6-in. Zeiss Tele-Tessar, speeded and masked for sound **£42**

R. G. LEWIS (CINÉ), 202, HIGH HOLBORN, LONDON, W.C.1
Telephone : CHANCERY 7996



THE ZEISS MOVIKON

All the technical refinements that the professional camera-man employs are embodied in the Movikon. Direct focussing on film, slow motion, single exposures, rotating wedge range-finder, f/1.4 Zeiss Sonnar lens—all these things and many other similar features make it the finest hand instrument for the production of 16-mm. films.
There are 26 really outstanding features about the Movikon.

PRICE **£98 : 10 : 0**
Write for descriptive free booklet.

"The WILTON" CINE SCREEN

The SCREEN for "Professional" Results



A distinct advance in design and construction has been achieved in this new screen.
An equalising device which at all times assures perfect symmetry of movement of the whole mechanism eliminates any distortion and reduces the possibility of damage to the screen surface to an absolute minimum.
Another exclusive feature permits quick adjustment of the tension of the spring within the roller if ever required.

Permanently fitted in handsome art leather case with three snap-action locks and protected corners.
Obtainable in either brilliant non-directional silver surface or crystal glass beaded surface.

PRICES	SILVER.	BEADED.
40×30″	£3 0 0 ..	£4 10 0
52×40″	£4 0 0 ..	£6 0 0
72×54″	£8 0 0 ..	£10 10 0
90×68″	£10 0 0 ..	£12 0 0

Carriage paid in Great Britain.

WILSON & WALTON
Manufacturers
FATFIELD, WASHINGTON, CO. DURHAM

A NEW BOOK
by a world-famous authority

PHOTOGRAPHY

by **Dr. C. E. K. MEES**
Kodak Director of Research

This book gives the reader, in small compass, a complete background to photography and at the same time provides a mine of practical information, the result of years of study and experience.

AMATEUR PHOTOGRAPHER : "a book of outstanding interest and value . . . presents a vivid panorama of photography . . . a book to buy, to study and to enjoy."

63 Plates. 7/6 net of all booksellers
PUBLISHED BY G. BELL AND SONS, LTD.

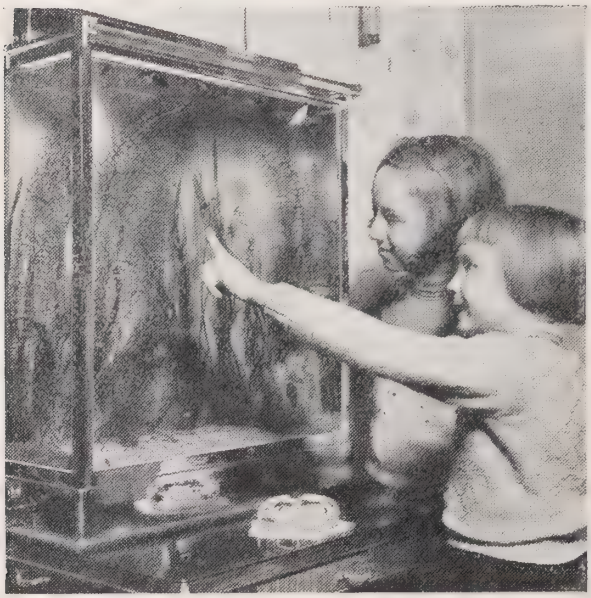
BABY SASHALITE Photo Flash Bulbs

Sold by all leading Photographic Dealers.



Now only 8d *each*

Those happy home snaps



With SASHALITE Photo Flash Bulbs those delightful snaps of everyday incidents in the home can be taken with safety, cleanliness and reliable results. SASHALITE Photo Flash Bulbs have been tried, tested and proved by amateur photographers all over the country. Remember, with SASHALITE Photo Flash Bulbs there is NO smoke, NO dust, NO fumes, NO risk of fire.

MADE BY THE GENERAL ELECTRIC CO. LTD., for SASHALITE LTD.

SAFE · DUSTLESS · SMOKELESS

Advt. of The General Electric Co. Ltd., Magnet House, Kingsway, London, W.C.2

EXAKTA LUMIMAX

1936 Entirely New Model—

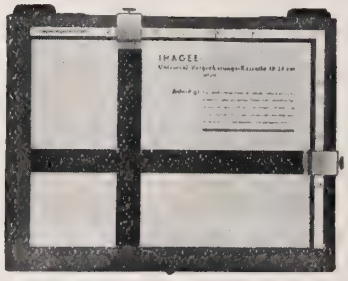
COMBINATION ENLARGER AND PROJECTION LANTERN

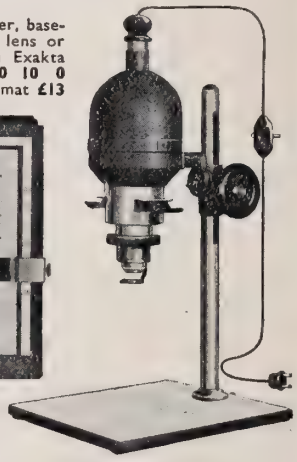
For Exakta, V.P., 6×6 cm. and smaller sizes, enlarges to 15 times linear. Baseboard 12×12 in. Body swings at right angles for projection, or for enlargements larger than 12×12.

PRICES :

Enlarger, with 4-in. double condenser, baseboard, stand and flex, without lens or lamp, for use with the lens on Exakta cameras.....**£10 10 0**

Ditto, ditto, with f/4.5 Ihagee anastigmat **£13**





UNIVERSAL ENLARGING FRAMES—adjustable steel masks for all sizes up to 12×10 in. **£1 7 6**

Have you received the new Exakta Price List ? If not, ask for one—post free.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone : GERRARD 2300.

CAMERAS with a P. & D. GUARANTEE

MINIATURE CAMERAS

Leica III, Elmar f/3.5, ever-ready case. As new **£22 10 0**

Leica Standard, Elmar f/3.5. Perfect condition **£10 0 0**

Contax A, Tessar 1:2.8, shutter 1/25th to 1/1,000th, ever-ready case. New condition **£14 7 6**

Edinex (36 24 mm.), Xenon f/2, Compur Rapid shutter, Leitz distance meter. New condition **£12 0 0**

Zeiss Kolibri (16-on-V.P.), Novar f/3.5, Compur shutter, case. Good condition **£4 10 0**

Voigtlander Brilliant (12-on-3¼ × 2¼), Skopar f/4.5, Compur shutter, case. Good condition **£3 10 0**

PLATE CAMERAS

3¼ × 2¼ **Plaubel Makina II,** Plaubel Anticomar lens f/2.9, 6 slides, F.P. adapter, roll-holder. As new **£35 0 0**

3¼ × 2¼ **Etui Double Extension,** Tessar f/4.5, 12-cm. focus, 6 slides, F.P. adapter. As new **£9 10 0**

3¼ × 2¼ **Contessa Nettel Double Extension,** Tessar f/4.5, Compur shutter, 5 slides, F.P. adapter, roll-film adapter. Fair condition..... **£3 17 6**

¼-pl. **Tropical Sanderson,** Goerz Double anastigmat f/6.8, 6-in. focus, Unicum shutter, 4 tropical book-form slides, F.P. adapter, case. Good condition **£4 4 0**

¼-pl. **Regular Sanderson,** f/6.8 Voigtlander Collinear, Busch 12-in. Bis-Telar f/9, 3 D.D. slides, F.P. adapter, leather case. Good condition..... **£4 12 6**

PLATE CAMERAS *(contd.)*

¼-pl. **Ica Ideal,** Zeiss Tessar f/4.5, Compur shutter, 3 slides, F.P. adapter, leather case. Splendid condition **£5 17 6**

9 × 12 **Ica Ideal,** Zeiss Tessar f/4.5, Compur shutter, 3 slides, F.P. adapter, leather case. Splendid condition **£6 17 6**

ROLL-FILM CAMERAS

2¼ × 4¼ **Super Ikonta** (8 or 16 exp.), Zeiss Tessar f/4.5, Compur shutter, leather case. New condition.. **£14 12 6**

2¼ × 3¼ **Six-20 Kodak,** Kodak anastigmat f/4.5, Diodak shutter, leather case. Perfect condition **£3 17 6**

2¼ × 3¼ **Six-20 Kodak,** Kodak anastigmat f/6.3. Perfect condition..... **£2 0 0**

¼-pl. **Goerz R.F. Tenax,** Goerz Dogmar f/4.5, Compur shutter. Splendid condition **£4 17 6**

4¼ × 2½ **Sibyl Excelsior,** Ross Xpres f/4.5, leather case. Splendid condition **£9 17 6**

4¼ × 2¼ **Watch Pocket Carbine,** Aldis-Butcher f/4.5, Compur shutter, leather case. Good condition..... **£3 2 6**

2¼ × 3¼ Agfa Speedex Clack Roll Film **£1 7 6**

2¼ × 3¼ **Goerz R.F. Tenax,** Goerz Dagor f/6.8, Compur shutter. Good condition **£2 17 6**

16-on-3¼ × 2¼ Ebner Roll Film, Trioplan f/4.5, Pronto shutter, case. Splendid condition..... **£4 5 0**

Zeiss Sonnar f/2, in rigid mount for Contax, 5-cm. focus. As new **£12 0 0**

Zeiss Unar Anastigmat f/4.5, 5¼-in. focus **£1 15 0**

2¼ × 3¼ **Optochrom Tank**.... **£1 0 0**

Seven days' approval against full deposit.

PEARSON & DENHAM

(Photo) Ltd.

BOND STREET

LEEDS

PHONE 22114

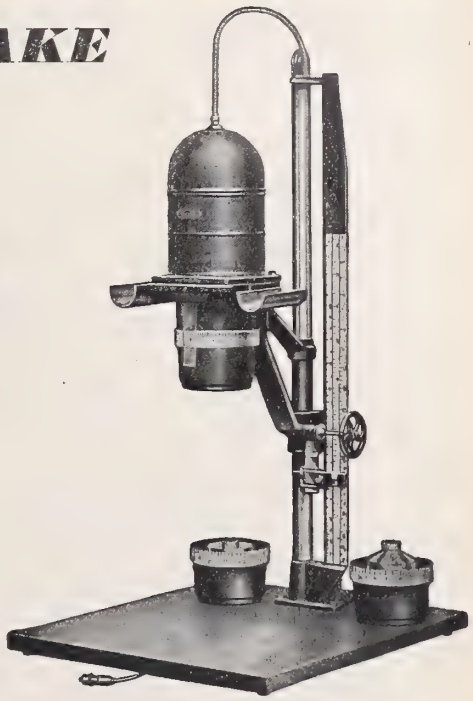
Established 1875

AMATEURS! YOU CAN MAKE

PROFESSIONAL ENLARGEMENTS

WITH THE

"EXAKT" ENLARGER



Here's the enlarger any amateur will feel proud to own—it will enable him to get faultless results with ease. Trade workers throughout the country are using this apparatus—proof of its mechanical and optical perfection. Its easy automatic focussing is absolutely foolproof—an enlarging scale and focussing scale are set at the same figure and perfect sharpness is instantly obtained. The mechanism is so rigidly constructed that the perfect focussing cannot accidentally alter, however big a batch of work you are doing. Special value is attached to the interchangeability of lenses, but a STEINHEIL-CASSAR f/4.5 is supplied as standard equipment with all models. The Exakt is supplied in four sizes, for negatives from ciné and Leica size up to 9 × 12 cm., at prices ranging from £12 15s. to £52 10s.

ASK YOUR DEALER FOR A DEMONSTRATION

Or write for latest prospectus and name of nearest stockist from the Sole Importers :

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Rd., London, W.C.1

Phone : Hol. 7311/2.

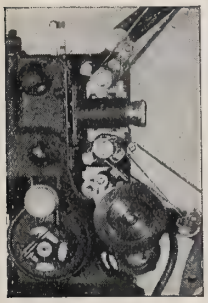
THE HOME OF HOME TALKIES

VISIT OUR STOCK EXCHANGE BRANCH

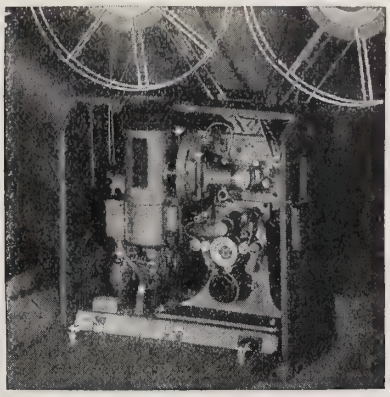
1, COPTHALL CHAMBERS

THROGMORTON ST., LONDON.
TELEPHONE : METROPOLITAN 5351.

E.C.2



1



3.



2.

WHERE WE OFFER YOU

★ The opportunity to compare these modern sound equipments in our theatre. ★ Expert attention and advice. ★ Extensive library facilities for sound and silent films. ★ Efficient "Service after Sales." ★ Generous exchange allowance. ★ **HIRE PURCHASE ARRANGED.**

DOLLONDS

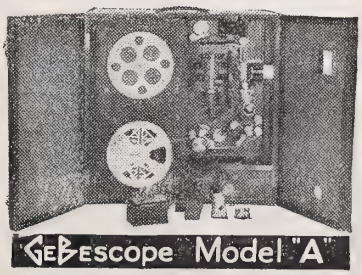
Dollond & Aitchison Ltd. Est. 1750.

1. AMPROSOUND A.C. or D.C., without using converters, 500-watt lamp, takes 1,600 ft. of film, 2 speeds, sound and silent. Model M, equipment complete in two cases **£115 0 0**
Or £15 8 6 down and eleven monthly payments of £9 11 6.

2. FILMOSOUND Bell-Howell, Model 138, 750-watt lamp, takes 1,600 ft. of film, new type of sound head complete in one case..... **£138 0 0**
Or £18 8 0 down and eleven monthly payments of £11 10 0.

3. VICTOR 25 For A.C. or D.C. mains, 500-watt lamp. Takes 1,600 ft. of film, 2 speeds, sound and silent. Complete in two cases
Or £14 0 0 down and eleven monthly payments of £8 15 0. **£105 0 0**

4. GEBESCOPE Model A, entirely self-contained, 2 speeds, silent and sound, brilliant illumination..... **£95 0 0**
Or £12 17 0 down and eleven monthly payments of £7 18 0.



ZEISS

TABLE BAROMETER

the ideal present

FOR CHRISTMAS

- highly accurate
- easy to read
- altitude adjustment
- chromium plated

PRICE £3 : 3 : 0

Write for list Med. 51



CARL ZEISS (London) LTD.
37-41, Mortimer Street, London, W.1

An Ideal Christmas Present for the Amateur Photographer

PHOTOGRAPHY TO-DAY

By D. A. SPENCER, Ph.D., D.I.C.

(President of the Royal Photographic Society)

The book is an invaluable guide, not only to the beginner but to every photographer who wishes to improve his technique. It traces the history of photography from the beginning, and the more recent developments, such as the films, colour photography, and photography in the detection of crime, are dealt with. Fully illustrated.

Price 3/6 net

OXFORD UNIVERSITY PRESS

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From £10 : 10 : 0

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2

"The Amateur Photographer." 16/12/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print. Available till Thursday, December 31st.

"The Amateur Photographer." 16/12/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print. Available till Thursday, December 31st.

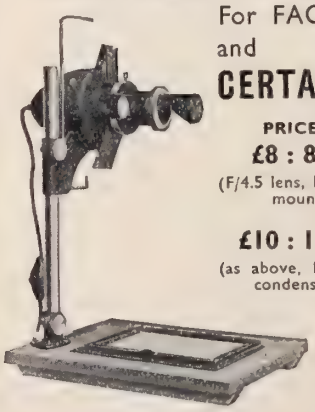
"The Amateur Photographer." 16/12/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print. Available till Thursday, December 31st.

"The Amateur Photographer." 16/12/36.
PRINT CRITICISM
This Coupon to be affixed to back of print. Available till Wednesday following date of issue.

"The Amateur Photographer." 16/12/36.
ENQUIRY COUPON
This Coupon to be affixed to each query. Available till Wednesday following date of issue.

'Certos' ENLARGER

For FACILITY and CERTAINTY



PRICES :

£8 : 8 : 0
(F/4.5 lens, helicoidal mount).

£10 : 10 : 0
(as above, but with condensers).

For negatives 36×24 mm., 3×4 cm. and 4×4 cm. The unique enlarger, with paper selector and exposure meter—focussing arrow indicating sharpness and ratio of magnification. Same effect as a 75-watt lighting obtained with a lamp of 25 watts only. Elliptic reflecting glass mirror.

Ask your dealer for catalogue, or write to Sole Importers for **CERTO CAMERA-WERKE** *(DRESDEN 46/445)*

ACTINA LTD., 29, Red Lion Sq., High Holborn, LONDON, W.C.1
(Phone: Chancery 8541).

About HALIE *Screens*



THE provision of simple means whereby a photographic image may be modified for the purpose of artistic effect considerably widens the scope of pictorial photography. It is, after all, the personal touch given by a photographer to his work which causes its value and character; the Halie screens will be found to be most useful in the search for special artistic effects. The critical worker will find that their use enables him to give a particular character to his prints, while the most ordinary of photographs can often be materially improved by using a judiciously chosen printing screen.

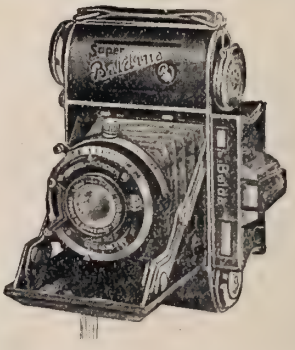
Such results are usually produced by expensive soft-focus lenses or mechanical diffusing devices, such as ruled discs, but many photographers cannot afford these luxuries. Most photographers—particularly amateurs—experience grain when enlarging, so that the ideal device should also be capable of producing a regular grain in the print rather than the irregular grain produced by the negative.

By simply placing one of the Halie screens over the printing paper during the printing or enlarging process the image is given a character which makes it different and more pleasing to the eye than a "straight" print.

Write for Prospectus and Price List.

SANDS HUNTER & CO. LTD.
37, Bedford Street, Strand, London, W.C.2

SUPER BALDINA



WITH COUPLED RANGE-FINDER

Taking 36 exposures on 35-mm. daylight loading spools. Automatic exposure counter which locks film after every exposure. Built-in tubular **Parallax correcting viewfinder**—an automatic tilting device operated by the focussing movement and ensuring the correct angle of view in the finder at all distances. All-metal die-cast body, leather covered.

Meyer Trioplan f/2.9 anastigmat, Compur shutter **£13 5 0**

Zeiss Tessar f/2.8 anastigmat, Compur shutter **£18 10 0**

Schneider Xenon f/2 anastigmat, Compur Rapid shutter **£19 19 0**

Write for complete catalogue to the sole importers :

THE NORSE TRADING CO. (LONDON), LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone : Museum 4142.

Introducing

THIS ADVERTISEMENT IS INSERTED IN YOUR INTERESTS AS A SAFEGUARD AND PROTECTION—

LOOK FOR THIS LABEL ON THE TOP OF THE BOX OF ALL GENUINE "CHROMORA" PHOTO-LIGHT SETS.

BE SURE YOUR DEALER OR CHEMIST SUPPLIES you with "CHROMORA."

RAPHAEL INDUSTRIES Ltd.
PICCADILLY HOUSE,
33, LOWER REGENT ST.
LONDON, S.W.1
Phone : REGENT 2970.

"Chromora" PHOTO-LIGHT

Designed for the PROFESSIONAL
Priced for the AMATEUR!





Easily Convertible to a ★ READING LAMP ★

THE SET COMPRISES:—
HANDSOME BAKELITE STAND
- WITH ADJUSTABLE ACTION
- SWITCH CONTROL IN BASE
- HIGH SPEED FLOODLIGHT
- POLISHED REFLECTOR-FLEX-PLUG
- AND *'CHROMORA'* SUPER-POWER LAMP

COMPLETE . . . . .
EXTRA LAMPS 2/- EACH (ALL VOLTAGES)

PRICE 12/6
BRITISH MADE

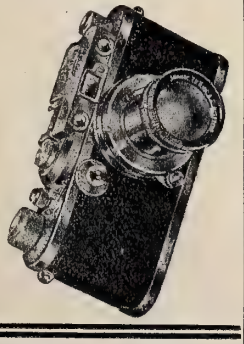
PERFECT INDOOR PICTURES WITH MINIMUM EXPOSURES

The very wide scope of a *Leica*

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f/2 Summar lens, automatic focussing, shutter speeds to 1/1,000th sec. at £43, or 9 monthly payments of £5 0s. 4d.



THE
WESTMINSTER
PHOTOGRAPHIC EXCHANGE, LTD.
119 Victoria Street, S.W.1 (*Victoria* 0669)
111 Oxford Street, W.1 (*Gerrard* 1432)
81 Strand, W.C.2 (*Temple Bar* 2710)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

DON'T put your camera away till you have tried taking some **HOME PHOTOGRAPHS** with **JOHNSON'S**

FLASHPOWDER

a 1/- box will give you the opportunity of making at least 8 exposures on different subjects, PORTRAITS, KIDDIES, HOBBIES, TABLE-TOP STUDIES and many other interesting items. Full directions enclosed with each box. No previous experience is necessary and no extra apparatus required.

Johnson's FLASHPOWDER, of every dealer, 1/- and 1/9

Write to Publicity Dept. **Johnson & Sons** *Manufacturing Chemists Ltd.* *HENDON, LONDON*

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S Bargain for this week.—Newest German Range-finder Miniature, 36 on Leica, f/3.5 Leitz Elmar, Compur Rapid to 1/500th, film-cutting device, ever-ready case ; new, £15.—45, Newington Butts, S.E.11. Rodney 3773. [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

ALLENS.—3½×2½ Wirgin, f/2.9 Meyer, Compur, 12 slides, lens hood, F.P.A., filter and leather case, £7/19/6.

ALLENS.—2¼ square Super Ikonta, Tessar f/3.5, leather case, filter, Albada finder, lens hood and Proxar, £21 ; 8 or 16 Super Ikonta, Tessar f/4.5, R. Comp., case and filter, £15/10.

ALLENS.—Agfa Speedex Compur, Apotar f/4.5, £4/10 ; Rapid Compur shutter model, £4/19/6 ; Kodak Regent, Tessar f/4.5, R. Comp., £17/15.

ALLENS.—6×6 Model I Rolleicord, Triotar f/3.8, £12/15 (as new) ; 6×6 Brilliant, f/7.7, 30/6 ; F/6.3 Model, and case, £2/19/6 ; Ensign Auto-Speed (Focal-plane), Aldis f/4.5, £7/10.

ALLENS.—Baby Box Tengor, Frontar lens, 19/6 ; 3×4 Piccochic, Meyer f/2.9, Compur, £4/10 ; Baby Ikonta, Tessar f/3.5, Compur, £7/19/6 ; Nagel Rolloroy, Elmar f/3.5, Compur and case, filter, £8/10.

ALLENS for Generous Exchange Allowances.—168, Oldham Rd., New Cross, Manchester, 4. Phone, Collyhurst 2980. Closed, 7 p.m. [0087

SUPER Ikonta 2¼×2¼, latest model, coupled f/2.8 Tessar, ever-ready leather case, 2 filters ; as new, £22/10.—Box 223, c/o "The Amateur Photographer." [5726

LEICA IIIa, excellent condition, Summar f/2, chromium plated, £33 ; no exchange.—Box 224, c/o "The Amateur Photographer." [5727

REMOVAL SALE

Prior to removal to larger premises at 20, LUDGATE HILL, optical and photographic goods are offered at greatly reduced prices.

Minifex Miniature, 36 pictures 13×18 mm. on 16-mm. film, Vidar f/3.5. *Good condition* **£2:19:6**

3-in. Stanley Prismatic Compass, aluminium divided circle, with agate centre, automatic lifter, hinged shades and mirror. leather case. *As new* **£3:3:0**

40×30 in. Celfix Screen, silver surface. *As new.* List £4 12s. 6d. **£3:3:0**

3×2 Nagel Vollenda, self-erecting, Nagel f/4.5, Compur. *Good condition* **£3:10:0**

5½×3½ Contessa Nettel Duroll, for roll film and plates, 15-cm. Citonar f/6.3, Compur 1/250th double extension, rise and cross movements, 3 slides, screen. *Very good condition* **£3:19:6**

8×32 mm. Dollond Luma Prism Binocular, central focussing, case. List £5 5s. *As new* **£4:4:0**

6×6 cm. Rolleiflex Printer. *As new* **£4:17:6**

3½×2½ T.-P. Junior Special Reflex, 5-in. Cooke f/4.5, revolving back, 3 slides. *Shop-soiled* **£8:8:0**

Leica Valoy Enlarger, 40-in. column. *As new.* List £10 6s. 6d. **£8:15:0**

2¼×2¼ Rolleicord, Triotar f/3.8, ever-ready case. *Very good condition* **£8:19:6**

4½×3½ Goerz Anschutz Press, 13.5-cm. Dogmar f/4.5, 3 D.D. slides. *Fair condition* **£9:9:0**

3½×2½ Voigtlander Prominent, Heliar f/4.5, delayed Compur, auto-coupled range-finder and built-in exposure meter, case. *Good condition* **£12:12:0**

3¼-in. O.G. Astronomical Telescope, all brass, unnamed, 42 in. long, 3 astronomical eyepieces, ×60, ×120, ×160, star finder, tall wooden tripod with semi-equatorial head. *Good condition* **£16:16:0**

3½×2½ Ernemann Focal-plane, 12.5-cm. Ernostar f/1.8, self-capping 1/20th to 1/1,100th sec., T. and B., 3 D.D. slides. *Good condition* **£25:0:0**

Any item sent on five days' approval against cash or C.O.D. Generous exchange allowance.

Hire purchase arranged.

Exceptional opportunity to secure Opera Glasses and Barometers at greatly reduced prices.

DOLLONDS

DOLLOND & AITCHISON LTD.

Estd. 1750.

OPTICIANS TO H.M. GOVERNMENT.

35 LUDGATE HILL

LONDON, E.C.4

Telephone : City 1540

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

IMPORTANT NOTICE

Owing to the Christmas Holidays, the issue of "THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER" for December 30th must be closed for press earlier than usual.

MISCELLANEOUS ADVERTISEMENTS for insertion in that issue can be accepted up to FIRST POST, WEDNESDAY, DECEMBER 23rd.

CAMERAS AND LENSES

ZEISS Contaflex, Twin-lens Miniature Reflex, lens Sonnar f/2, focal-plane shutter, ½ to 1/1,000th sec., built-in photo-electric exposure meter ; guarantee new, in ever-ready case ; cost £73/17/6 ; £53 ; deposit system.—Box 222, c/o "The Amateur Photographer." [5725

1-PLATE T.-P. Reflex, Cooke f/3.5, focal-plane shutter, F.P.A., 9 slides, £7 ; 3½×2½ Foth Roll Film, f/4.5, £2.—Box 225, c/o "The Amateur Photographer." [5728

LEICA No. I, f/3.5 Elmar and case, £6.—275a, Coldharbour Lane, Brixton. [5730

POSTCARD Kodak Special, range-finder, Tessar f/4.5, Compur, £6, near offer ; wanted, 14-in. Dallon f/5.6.—Box 228, c/o "The Amateur Photographer." [5734

3¼×2½ Roll Film, plate back, f/3.9, Compur, screen, slides ; fine condition, £4/10.—Parsons, 165, Wakehurst Rd., S.W.11. [5736

SUPER Ikonta 3½×2½, f/3.8 Tessar, Model 530/2 LCpR, Rapid Compur shutter, delayed action, ever-ready case ; condition as good as new, £16.—A. Vincent Bibbings, 58, Queen St., Newton Abbot. [5738

ROLLEICORD, Tessar f/3.8, E.R. case ; perfect, £10.—Irving, 46, Cumwhinton Rd., Carlisle. [5739

LEICA III, Chromium, f/2 Summar ; as new, £25.—Jones, 100, Dalling Rd., W.6. [5740

KOLIBRI, f/3.5 Tessar, Compur, Zeiss range-finder, lot, £8.—334, Colne Rd., Burnley. [5746

ROLLEIFLEX 6×6 Automatic, Tessar f/3.5, Compur ; almost new, leather case, £15.—Wilson, 51, Minchenden Crescent, Southgate, N.14. [5750

LEICA II, Black, Elmar f/3.5, absolutely unmarked, £18.—71, Sandgate Rd., Folkestone. [5754

16-ON-3¼×2¼ Ikonta, f/3.5 Tessar, Compur 1 to 1/300th, leather case, both as new, £8/10, or near offer.—Charlwood, Melrose Dairy, Wickford, Essex. [5755

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

MINI-FEX Roll Film Camera, taking 36 exposures on 16-mm. film, direct finder, fitted Cassar anastigmat f/3.5, Compur shutter, 1 to 1/300th; condition perfect, £3/15.

$3\frac{1}{2}\times2\frac{1}{2}$ Junior Model Etui Folding Pocket, single extension, reversible and wire frame finder, fitted Schneider Radionar f/4.5, Vario shutter, F.P. adapter, Rollex roll-holder; all as new; list price £7/2/6; our price £4/15.

9.5 Pathe Projector, complete with super attachment and resistance; perfect order, £5/17/6.

9.5 Pathe Projector, complete with resistance and fibre carrying-case, £2.

PATHE 9.5 Imp-r-o-v-e-d Model Projector, with resistance, fitted motor drive and super attachment, £3/17/6.

5×4 Gandolfi Folding Hand or Stand Camera (mahogany), double extension, rising and swing front, revolving back, no lens, 1 book-form D.D. slide, T.-P. before-lens shutter, release; unused, £6/10.

WRAY 2-in. Plustra Telephoto Lens f/3.5, focussing adjustment to 4 ft., suitable for Dekko cine camera, and leather case, £4/10.

WRAY 2-in. Plustra Telephoto Lens f/4.3, focussing to 4 ft., suitable for Dekko cine camera, and leather case, £3/15.

9-IN. Dallmeyer Dallon Telephoto Lens f/5.6, on panel, complete with cap and flange; optically perfect, £6/2/6.

$3\frac{1}{2}\times2\frac{1}{2}$ Reitzschel Folding Pocket, single extension, rack rising and cross front, reversible finder, spirit level, fitted Linear anastigmat f/7.5, Pronto shutter, 3 slides, £2.

NEW Cameras.

6×6 cm. Reflex-Korelle, coupled shutter and film winder, with slow speeds $\frac{1}{5}$ to 1/300th, fitted Tessar f/3.5, focussing, cable release, £22/1; plus case, £1/5.

DOLLINA II Roll Film Camera, takes 36 pictures on 35-mm. cine film, fitted Radionar f/2.9, Compur Rapid shutter, £14/12/6; leather case, £1.

PLANOVISTA Twin-lens Reflex (foolproof roll film camera), $4\frac{1}{2}\times6$ cm., vest pocket 8-exposure spool, focussing up to $3\frac{1}{2}$ ft., fitted Trioplan f/3.5, Compur, shutter 1 to 1/300th, £13/13.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

NEW Super Ikonta 530/16P, f/2.8 Tessar, Albada, Proxars, Distars, filters, cases, hood, Correx tank; cost £38/16; £27, or exchange $3\frac{5}{8}$-in. f/2 Sonnar.—N. Temple, Knockdolian, Comrie, Perthshire. [5752

PELLING'S Xmas Bargains.—Leica III Chromium, f/3.5 Elmar, used 6 times only, £24; Rolleicord I, f/3.5, as new, £10; Pathe Luxe Motocamera, f/2.7 Krauss, £4/17/6, good condition; Ensign Tropical Carbine, f/4.5 Tessar, Compur, $2\frac{1}{4}\times3\frac{1}{4}$ roll film, £5/5, perfect; liberal part exchange and hire purchase terms; before you change consult us, we'll save you money; New Model Ikoflex, £9, and new Ikontas, with release on body, in stock.—Pelling, 17, Turnham Green Terrace, Chiswick, W.4. Chis. 2784. [5753

LEICA Standard, f/3.5 Elmar, interchangeable, hood, E.R. case; very good condition, £9/17/6.—Richardson, 59, Heath St., N.W.3. Phone, Hampstead 6633. [5759

LATEST Rolleiflex 6×6, Tessar f/3.5, almost as new, ever-ready case; bargain, £16/17/6.—Avon Agricultural Company, Stratford-on-Avon. [5761

ALDIS-BUTCHER $3\frac{1}{2}\times2\frac{1}{2}$ Roll Film, f/4.5, Compur, 1 to 1/250th sec., £3.—Bradley, 6, Alma Square, Scarborough. [5769

LEICA III, Summar f/2, 5-cm., best condition; accept any reasonable offer.—Box 243, c/o "The Amateur Photographer." [5771

SERVICE BARGAINS

EXCHANGE AND DEFERRED TERMS!

SEVEN DAYS' APPROVAL.

¼-pl. Cameo, double extension, f/6.3 Zeiss Tessar, Compur shutter, 3 slides, focussing screen. New condition **£5 12 6**

$3\frac{1}{2}\times2\frac{1}{2}$ Norfolk, double extension, f/3.5 anastigmat lens, delayed Compur shutter, 3 slides, roll-film adapter **£5 5 0**

$3\frac{1}{4}\times2\frac{1}{2}$ Ensign Autorange, f/4.5 Ross Xpres, delayed Compur shutter. As new **£9 17 6**

16-on-$3\frac{1}{4}\times2\frac{1}{2}$ Super Ikonta, f/3.5 Zeiss Tessar, delayed Compur shutter **£14 17 6**

Model II Leica, f/2 Summar lens, built-in range-finder, **£27 0 0**

Model II Leica, f/3.5 Elmar, filter, hood and E.R. case **£19 17 6**

$2\frac{1}{4}$ square 12-ex.-on-$3\frac{1}{4}\times2\frac{1}{4}$ Welta Perfecta Roll Film Folding Reflex, f/3.5 Meyer Trioplan, Compur shutter and case **£11 12 6**

Six-20 Kodak, f/6.3 Kodak anastigmat lens, O.V. shutter. As new **£2 2 0**

Leitz Range-finder, and purse **£1 9 6**

$3\frac{1}{4}\times2\frac{1}{2}$ Agfa Speedex, f/4.5 Apotar lens, delayed Compur shutter **£4 19 6**

16-on-$3\frac{1}{4}\times2\frac{1}{2}$ Ikonta, f/3.5 Novar, Compur shutter and purse **£6 7 6**

3×4 cm. Piccochic, f/2.9 Meyer Trioplan, in Compur shutter and purse **£5 7 6**

$2\frac{1}{4}$ square Automatic Rolleiflex, f/4.5 Zeiss Tessar, Compur shutter, set of 4 filters and case **£15 17 6**

4-in. f/4.5 Aldis Uno Anastigmat Lens, with flange. Unsoiled **£2 7 6**

6×13 mm. Roll-holder, takes standard $3\frac{1}{4}\times2\frac{1}{4}$ film, D.D. slide fitting **£2 2 0**

$3\frac{1}{4}\times2\frac{1}{2}$ Service Popular, double extension, f/4.5 Meyer Trioplan, delayed Compur shutter, 3 slides and screen. As new **£4 12 6**

¼-pl. Trona, double extension, f/4.5 Zeiss Tessar, Compur shutter, 3 slides and case **£6 6 0**

$3\frac{1}{4}\times2\frac{1}{2}$ N. & G. Folding Reflex, f/4.5 Ross Xpres lens, 3 D.D. slides, Graflex roll-holder, F.P. adapter, lens hood and leather case. Good condition **£24 15 0**

¼-pl. Cameo Double Extension, f/6.3 Lumar anastigmat, Trichro shutter, 6 slides and screen **£1 18 6**

$3\frac{1}{4}\times2\frac{1}{2}$ Kodak Developing Tank, complete **12s. 6d.**

V.P. (127) Kodak Developing Tank, complete **10s. 6d.**

$3\frac{1}{4}\times2\frac{1}{2}$ Icarette, rising front, f/6.3 Novar anastigmat, Derval delayed shutter **£2 7 6**

Contax, slow-speed shutter, f/2.8 Tessar, E.R. case **£18 17 6**

$3\frac{1}{4}\times2\frac{1}{2}$ T.-P. Ruby Reflex, f/4.5 Ross Tessar lens and 2 D.D. slides, F.P. adapter and case **£5 19 6**

Linhoff Cine Tripod, 3-section, adjustable legs, pan. and tilt, in case. List price £6 6s. As new **£3 18 6**

9.5-mm. Coronet Cine Projector, with resistance, any voltage **£1 12 6**

4.5×6 cm. Ernemann Folding Reflex, f/3.5 Dalmac, 6 slides, F.P. adapter. Fine condition **£12 17 6**

4.5×6 cm. Zeiss Bebe, f/5, speeded shutter, 1 to 1/100th sec., 6 slides and 2 purses **£2 5 0**

$3\frac{1}{4}\times2\frac{1}{2}$ Goerz Tengor, f/4.5 Dogmar lens, Compur shutter **£4 15 0**

3×4 cm. Kolibri, f/3.5 Novar anastigmat, in Compur shutter and purse **£5 5 0**

Pathe 9.5 200-B Projector, with resistance **£13 7 6**

Ensign Junior Lecture Lantern, 6-in. objective, 4-in. condenser, electric fittings and slide carrier **£1 15 0**

$2\frac{1}{4}\times2\frac{1}{4}$ Brilliant, f/4.5 Skopar lens, Compur shutter, case **£4 17 6**

$2\frac{1}{4}\times2\frac{1}{4}$ Brilliant, f/7.7 lens, E.R. case **£1 18 6**

CONDENSERS

Double Plano, in boxwood mounts (square).

Diameter	s.	d.	With Box and neg. carrier.	
$2\frac{1}{2}$ in.	11	6	3×4 cm.	16s. 6d.
$3\frac{5}{8}$ in.	11	6	$2\frac{1}{4}$ in. square	16s. 6d.
4 in.	13	6	$3\frac{1}{4}\times2\frac{1}{2}$ in.	18s. 6d.
$4\frac{1}{2}$ in.	16	6	$3\frac{1}{2}\times2\frac{1}{2}$ in.	21s. 6d.
5 in.	21	0	¼-plate	26s. 0d.
$5\frac{1}{2}$ in.	26	6	¼-plate	31s. 6d.

BURROUGHS & WELLCOME 1937 DIARY. A XMAS GIFT.

Post free, 1/8.

Phone: Holborn 0664 (3 lines). Established 1889

The Service Company Ltd (London)

289, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

REFLEX-KORELLE, f/3.5 Radionar, E.R. case; cost £13/5; perfect condition; guaranteed as new; bargain at £8/15.—Below.

CONTAX, f/2 Sonnar, leather case; recently purchased for £42/10; guaranteed bargain at £27/10.—Below,

T.-P. Reflex, f/3.5 Dallmeyer, Stevens' screen, case, adapter, etc.; shop-soiled only; listed at £19/19; first 15 gns. secures.—Below.

HIGHEST part-exchange allowances; write for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. [5765

STANDARD Leica, interchangeable f/3.5 lens with screw-in filter and ever-ready case; just back from complete overhaul by makers, price £11; cash or exchange.—Below.

$3\frac{1}{2}\times2\frac{1}{2}$ Zeiss Icarette, f/4.5 Zeiss Tessar lens and Compur shutter, takes roll films, single exposure of two on one, plates and film packs, double extension, rising front, direct view-finder, etc., complete in case; as new; used only on fortnight's holiday; cost £23/2/6; price £16/19/6, cash or exchange.—Milton & Milton, Ltd., 31, Church St., Stoke-on-Trent. [5767

AMATEUR Giving Up.—Leica IIIa, Chromium, Summar f/2 lens, Leitz green filter, Correx tank; as new, guaranteed, £28, or nearest cash offer.—Box 244, c/o "The Amateur Photographer." [5772

CONTAX I, Tessar f/3.5, E.R. case; excellent condition, £18/18.—Box 245, c/o "The Amateur Photographer." [5773

LEICA IIIa, Summar f/2, shutter to 1/1,000th, list £43, ever-ready case; new condition, £30; deposit system.—Box 248, c/o "The Amateur Photographer." [5776

BEST Camera of world ! ! ! Zeiss Contaflex with Sonnar f/2, built-in exposure meter and all latest features; splendid condition, £45, or nearest offer; list price appr. £72.—Box 251, c/o "The Amateur Photographer." [5779

LEICA III, Summar f/2, spotless condition, £26. —Box 254, c/o "The Amateur Photographer." [5781

CONTAX, Sonnar f/2, ever-ready case; perfect, £30.—Banaji, 10, Queens Gate Terrace, South Kensington. [5783

ZEISS Protar, $5\frac{1}{8}$-in. focus (9×9 in.), in Unicum shutter, scaled for $5\frac{1}{8}$ and 9 in.; perfect condition and unscratched, £4/4; present new price is £15/2, without shutter.—Gould, 31, Muswell Hill, N.10. (Tudor 5784.) [5731

COOKE Lens f/3.5, 6-in. focus, Koilos shutter; perfect condition; best offer over £3.—Box 226, c/o "The Amateur Photographer." [5732

13.5-CM. f/4.5 Elmar Lens, coupled; perfect condition, £9.—30, St. Mary's Rd., Smethwick. [5766

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [5784

FILM Hire.—9.5-mm. Supers, 1/- per two days; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

REDUCED Film Hire.—9.5 Supers, 1/- per reel; send P.C. for particulars and second-hand list.—Camera Craft, 446, Green Lanes, Palmers Green, N. [0050

ELMO 9.5-mm. Projector, 500-watt, theatre quality machine; cost £33; as new, in case, £18/18. —303, Thorold Rd., Ilford. [5659

COMPLETE 9.5-mm. Pathe Cinema Outfit, Lux Projector, Motocamera B, folding screen, close-up lenses, all accessories: full list on request; everything in excellent order, £18 or near offer.—F/Lt. A. N. Combe, R.A.F. Station, Eastchurch, Kent. [5729

CINE-KODAK Model B, f/1.9 lens; good condition, leather case, £14.—Clark, Red Lodge, Tadworth. [5737

£8 Complete Outfit, Pathe 9.5 Home Movie Projector, case, super attachment, extra lens, screen, films, spare lamps, and camera; as new.—Wyer, Greevegate, Hunstanton. [5741

1936 Bolex Projector, Model G916, complete with 500-watt lamp, resistance and case, £38.—Below.

ALSO 100-ft. Kodak Cine Camera, $8\frac{1}{4}\times5\times2\frac{3}{4}$, with f/1.9 lens and f/3.6 6-in. Telephoto lens, and leather case, £30; both in first-class condition. —Baker, Rustington Private Hotel, West Cliff, St. John's Rd., Eastbourne. [5770

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

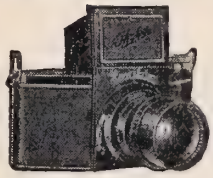
"ETCHADINE"

The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... **7/6** POST FREE

Or from all reputable dealers.

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

AMATEUR PHOTOGRAPHERS
OF THE NORTH



OBTAIN YOUR NEW **EXAKTA** REFLEX *from* **ALLENS**

Multi-Speed Model "B" with Exaktar F/3.5 lens at..... £19:10:0
Zeiss F/3.5.. £23:10:0
„ F/2.8.. £27:10:0

See Cameras and Lenses Column in this issue.

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

X **ENTRUST US** X
WITH YOUR DIFFICULT WORK!

Our experienced staff know the right grade of paper to suit your negatives, thus obtaining the highest class results. Panchromatic lighting system. Enlarging, artistically mounted, our speciality.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

X **GRANVILLE CULLIMAN & Co., LTD.** X
LEAMINGTON SPA.

CINEMATOGRAPH APPARATUS

3.5 Luxe Motocamera, case, portrait lenses chargers, Cinephot, £4.—Daniton, 59 Harrowdene Rd., Wembley. [5760

PATHE Imp, super attachment, motor, case, 15/-; Ensign Screen, accessories, perfect, £5/12/6.—Box 252, c/o "The Amateur Photographer." [5777

DEKKO 9.5 Cine Camera, Dallmeyer f/1.9, roller gate, first-class condition, with leather case, £7/10.—Box 250, c/o "The Amateur Photographer." [5778

PATHE Lux Projector, all accessories, super film, £10/15.—Lineham, 9, Exeter, Northampton. [5780

LANTERNS & ENLARGERS

LANCASTER
ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54 Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

2¼×3¼ Horizontal Enlarger, suitable electric light, 20/-.—Ponder, 46, Goodge St., London. [5782

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

YOUR Camera and Barker's Concentrated Light Cabinet, ½-pl., 60-watt electric, will enlarge to 28 in., copy and project, 18/-, appro.—Barker, Shore Place, Gourock. [5532

KODALITE Floodlamps (pair) on adjustable stands, 250 volts, 500 watt; perfect working order, one very slightly damaged; cost £17; what offers?—Reply, Box 241, c/o "The Amateur Photographer." [5748

ELECTRIC Meter (Photoskop), excellent condition, 40/- (cost 95/-).—74, Crediton Hill, N.W.6. [5763

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED.—Repeating Back and other apparatus for Colour Photography.—Kendrick Studio, 26, Maiden Lane, W.C.2. [5651

ROLLEIFLEX Wanted in exchange for ½-pl. Soho Reflex, f/4.5 Tessar lens, and Otofox Enlarger.—Lindner, Leckhampton, Cheltenham. [5724

WANTED.—F/8 Lens, 9 to 11 in. focus.—Box 227, c/o "The Amateur Photographer." [5733

WANTED.—Two Good Amato Plate Tanks, 3½×2½ and 5½×3½, also several Shew Xit 3½×2½ Double Slides.—Stewart, 6, Clifton Place, Glasgow, C.3. [5735

LEICA I wanted, £5; letters only.—Smith, 28, Great Queen St., W.C.2. [5742

UP to £3 offered 2¼×3¼ Condenser Enlarger.—Johnson, 28a, Radbourne St., Derby. [5749

TURNER'S
CAMERA EXCHANGE

A FEW of our BARGAINS

7.3-cm. Hektor f/1.9 Lens, for Leica. As new £20 0 0
Sixtus Meter, for Leica. As new..... £3 10 0
Telyt Lens, 20 cm., with reflex attachment. As new £27 10 0
Etgus Case, for Leica outfit..... £2 0 0
13.5-cm. Hektor f/4.5, coupled. As new..... £14 0 0
Voigtlander Superb, f/3.5 Skopar. Perfect.... £13 0 0
Voigtlander Superb, f/3.5 Heliar. Perfect..... £13 10 0
½-pl. Ensign Horizontal Enlarger. As new.... £5 0 0
Zeiss Ikon Kolibri, f/3.5 Tessar, case. As new.. £9 0 0
3½×2½ Sibyl, f/4.5 Ross Xpres, F.P. adapter.... £8 10 0
Plate Back for Contax I, with 2 slides..... £3 5 0
3½×2½ Ensign Special Reflex, f/4.5 Aldis-Butcher, roll-film holder, case..... £6 15 0
Pathe 9.5-mm. Cine Camera, f/3.5. As new.... £4 0 0
3×4 cm. Wirgin Miniature Marvel, f/2 Xenar lens, Compur, case. Cost £12 10s..... £8 10 0
½-pl. Sanderson, late model, f/6.3 Ross Homocentric, Compur, 6 double slides, case..... £11 17 6
3½×2½ Ensign Roll Film Reflex, f/4.5 Aldis Uno £5 10 0
Voigtlander Inos II, f/4.5 Skopar, D.A. Compur £7 5 0
Rolleiflex 4×4 cm., f/3.5 Tessar, Compur, automatic, case..... £14 19 6
3½×2½ D.E. Nagel, f/3.8 Schneider Xenar, 3 slides, F.P. adapter. Perfect..... £7 17 6
8-mm. Kodak Cine Camera Eight-20, f/1.9 lens, case. Cost £16 5s. As new..... £10 17 6
16-mm. Kodak Cine Camera, Model B, f/1.9. As new £10 17 6

All Guaranteed Perfect. Five days' Approval against Cash.
LEICA SPECIALIST.

NEWCASTLE on TYNE
9, PINK LANE *Phone:* 22655

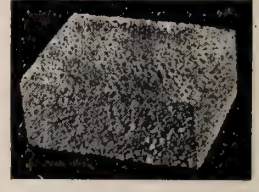
The CAMERA AND CINE EXCHANGE of the MIDLANDS

Stockists of Everything for Winter Photography. Call and ask for special winter catalogues in handsome folder:

"PHOTOGRAPHY—
WINTER'S IDEAL PASTIME"

From
GALLOWAYS
PHOTOGRAPHIC CHEMISTS
VICTORIA SQUARE Opposite G.P.O. Phone: MID. 5670.
BIRMINGHAM

Agfa



VISCOSE SPONGE
3½×3×1½ in., 2/6
4½×3×1½ in., 3/6
Postage 2d. extra.
Trade supplied.

SANDS HUNTER & CO., LTD.
37, BEDFORD ST., STRAND, LONDON, W.C.2

"THE MOTOR CYCLE"
The Motor Cyclist's Newspaper.
Every Thursday. 3d.

Xmas Bargains

All the following items are guaranteed perfect, and will make excellent Xmas presents. We advise you to apply early in order to avoid disappointment.

T.-P. Junior Special Reflex 3½×2½, swing front, Cooke f/3.5, 6 slides, F.P. adapter, roll-film holder, case. One year old £9 17 6

Popular Pressman Reflex ¼-pl., Aldis f/4.5, 2 slides, leather case £4 15 0

Zeiss Nettar 3½×2½, Nettar f/3.5, Compur Rapid. As new £6 10 0

Zeiss Nettar 3½×2½, Nettar f/4.5, Compur, leather case. New condition £5 2 6

Automatic Rolleiflex 6×6, Tessar f/3.8. Nice order.. £13 0 0

Automatic Rolleicord 6×6, Triotar f/4.5, Compur, E.R. case. As new £8 8 0

Baby Ikonta, Novar f/6.3, Derval. Nice order..... £2 5 0

Baby Ikonta, Novar f/4.5, Derval. Perfect..... £3 0 0

Baby Ikonta, Novar f/3.5, Compur. New condition.... £5 17 6

Super Ikonta 530LCpR, Tessar f/3.5, Compur Rapid. As new £13 5 0

Super Ikonta 530LCp, Tessar f/3.5, Compur. As new £12 15 0

Kodak Retina, Xenar f/3.5, leather case. Good condition £6 17 6

Foth-Derby, Foth f/3.5. New condition..... £3 10 0

Rodenstock Clarovivid, 8 or 16 on 120, Trinar f/3.9, D.A. Compur, range-finder coupled to view-finder. As new.. £12 0 0

Helinox Enlarger, for miniature to P.C..... £2 2 6

Kodak Six-20 Duo, K.A. f/4.5, 4-speed shutter. List £6 £3 17 6

Voigtlander Bessa, 8 or 16 on 120, Skopar f/4.5, Compur. As new £5 15 0

Selfix Ensign 3½×2½, f/4.5 Mulchro. As new..... £3 7 6

Leica III, Black, Elmar f/3.5. As new £22 0 0

Leica II, Black, Elmar f/3.5. New condition £18 0 0

Summar f/2 2-in., non-collapsible. As new..... £9 10 0

Elmar f/3.5 3.5-cm., Black. As new..... £6 10 0

Vidom Finder, Black. As new..... £3 5 0

E.R. Case, for Leica 2 or 3. As new..... 17s. 6d.

Correx Tank, for V.P. As new..... 17s. 6d.

Optochrom Tank. As new..... £1 5 0

GEORGE CHILDE LTD
PHOTO-CHEMIST
228, Roundhay Rd., Leeds
Phone 42057

FINLAY COLOUR PROCESS

AUTUMN TINTS

Photograph these, and take flash-light photos in your home during the winter.

CALL OR **C. BAKER** *WRITE TO:*

Colour Photography Specialists

244, HIGH HOLBORN, W.C.1

Sole London Distributors for Amateur and Scientific supplies of FINLAY COLOUR MATERIAL or Trade enquiries and Process Houses to

FINLAY COLOUR (LONDON) LIMITED
174, MILL LANE, HAMPSTEAD, N.W.6

G. E. BECKETT & CO.

Stockists of all leading makes of

CAMERAS and HOME CINÉ

AND ACCESSORIES.

PART EXCHANGE. :: *HIRE PURCHASE.*

77-79, OXFORD RD. (Open 9 a.m. to 8 p.m.) **MANCHESTER, 1**

Our **CHRISTMAS FOLDERS** *and* **CALENDARS** have sold exceptionally well. We still have a large selection, but suggest your immediate application for our Xmas list. Sample parcels, 1/-, 2/6, 5/-, 10/-

MARSHALL & CO. (Nottm.) LTD.
Photo Works, NOTTINGHAM.

EXCHANGE AND WANTED

WANTED.—16-mm. Bell-Howell Cine Camera, 70DA model, latest type visual focussing and selective view-finder, 7 speeds and turret, with usual case and accessories; must be bargain price, private purchaser.—Box 238, c/o "The Amateur Photographer." [5744

WANTED.—Plate Back Adapter, screen and slides for 6×6 Rolleicord; state condition and price.—J. Conlon, 22, Penley Grove, Ward End, Birmingham. [5747

WANTED.—Sanderson Camera, sound, reasonable, also ¼-pl. anastigmat and wide-angle lens.—Speed, 8, Central Rd., Wembley. [5751

3½×2½ N. & G. Square Reflector, double Protar lens; perfect condition essential.—30, St. Mary's Rd., Smethwick. [5757

WANTED.—3½×2½ Double Extension, also 3×4, with f/2 lens; offered in part exchange, Pathe Home, double claw.—Wixey, 52, Asquith Rd., Birmingham. [5764

LEICA II, black, Elmar f/3.5, in case; exchange for Rolleiflex, f/3.5 preferred.—Box 246, c/o "The Amateur Photographer." [5774

WANTED.—F/2 Leica III, 3 floodlight stands, 3 heavy ball-and-socket heads.—Box 247, c/o "The Amateur Photographer." [5775

4×4 Rolleiflex wanted, f/2.8 only; state speeds, also accessories.—David Roberts, Welford, Stratford-on-Avon. [5762

WANTED.—Good Modern Camera, in exchange for high quality Radiogram, in solid walnut cabinet; guaranteed 12 months, or sell £15.—How, 109, Thurlow Park Rd., Dulwich, S.E.21. [5768

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3, 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4¼×2¾ 3/6, 3¼×2¼ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets; 10×8, 5/-; 12×10, 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3¼×2¼, 1/6 72 sheets, 2/6 gross; 4¼×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3¼×2¼, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2¼, 9/- dozen; 3¼×2¼, 9/-; 2¼×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5¼×3¼, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ½-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ½-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ¼-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3¼×2¼, 4 dozen 5/4; ½-pl., 3 dozen 5/3; ¼-pl., 4 dozen 12/8.

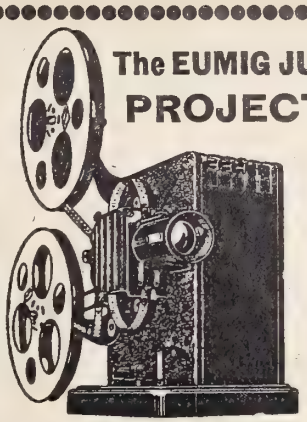
KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2¼ and 3¼×2¼, 10/- dozen, 2¼×4¼ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

The EUMIG JUNIOR PROJECTOR



250 Watts

£17:17 ONLY.

Immediate Delivery.

YOURS FOR **31/3** down and 11 similar monthly payments.

Available for 8 mm., 9½ mm. or 16 mm.

This new **EUMiG** Projector is without doubt the **Best Value** in High Grade Ciné Projectors, and incorporates many refinements which were previously only to be found in much more expensive machines. Still picture device. **F/1.6** Meyer Kinon lens. Very compact. Amazing Brilliance. No resistance required.

Send for leaflet giving full details.

2 YEARS TO PAY

Only 5% per annum is added for Hire Purchase accommodation up to 24 months. Our self-financed easy terms offer you the best value.

The Best Value



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR **8/9** down and 11 similar monthly payments.

Or with Compur "S"..... £6 15 0

Compur Rapid..... £7 19 6

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE CITY 5462

HOME CINÉ BARGAINS

Lux Projector, complete £9 0 0
Kid Projector £2 10 0
Kid Super Attachment ..... 15s. 0d.
200-B Projector, with resistance. Shop-soiled. £15 0 0
Ace Projector. Shop-soiled £1 12 0

Good many others. Write for particulars.

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

ENLARGEMENTS: POSTCARDS, 6 for 1/3; 12 for 1/9—7"×5", 6 for 1/9; 12 for 2/9—8½"×6½", 6 for 3/-; 12 for 4/3—10"×8", 1/3 each—12"×10", 1/6 each—15"×12", 2/- each—20"×16", 2/6 each. Any surface. Guaranteed satisfaction. Post free, from any film. Glass postage extra. Fastest service on earth. Post Now **NUVA SNAPS** 59/61 CAPE HILL BIRMINGHAM



The WORLD'S PREMIER ENLARGER
'FILMAREX (vertical)
takes up to 6 × 6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser, £11 8 6. Displayed by all progressive miniature dealers, or write to sole importer:
R. E. Schneider, 46, Farringdon Street, E.C.4

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, 1/2—No. 116 (2¾×4¼) 1/6—4½×3½ 1/3—5½×3½ 1/6. **Superior Postcard Enlargements,** 1/6 dozen, 1/- ½ dozen—8½×6½ enlargements, 4/- dozen, 2/9 ½ dozen—6½×4¾ enlargements, 2/6 dozen, 1/6 ½ dozen; extra charges for assorted negatives. 20×16 enlargements, 2/- each—15×12 1/9 each—12×10 1/3 each—10×8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

MATHER'S *for*
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.
17, JOHN DALTON STREET, **MANCHESTER**

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer £1 : 1 : 0

The new "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. The new built-in yellow filter enables you to obtain needle-sharp photographs. Supplied complete with shoe for detachable mounting. All dealers, or R. E. Schneider, 46, Farringdon Street, London, E.C.4.

MATERIALS

BRIGHTON.—Super-quality Materials for competition work, etc.; keen factory prices; now manufacturing P.O.P. Postcards and Paper; full lists, including a bargain list of serviceable materials post free on request.—Kimber's, largest mail-order photographics in world, 61, Grand Parade, Brighton. [0001

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD, Hadleigh, Essex. Phone, Hadleigh 58238. Satisfaction guaranteed, all post paid. Catalogue free.

ATTWOOD.—Postcards, superfine bromide and gaslight, vigorous and normal, all surfaces: 25 1/-, 2/9 100, 19/6 1,000; Commercial Grade, 50 1/-, 100 1/9.

ATTWOOD Plates and Flat Films: Postcard, 600 H.D., 2/3 dozen; ½-pl., 2/9 dozen, 4 dozen 10/-; 400, 600 and 1,200 H.D.

ATTWOOD.—Special Line Bromide Cream Royal, linen and natural surfaces: ½-pl., 36 sheets 2/-; other surfaces and sizes at proportionate prices. [0025

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards; Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2¾ and ¼-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

ENLARGEMENTS

LEICA Prints, Continental style, wide margins, deckle edged, cream or white, 3½×5 in. 3d. each; superior to any competitors.—George Childe, Ltd., 228, Roundhay Rd., Leeds, 8. [0005

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

GLAZED Enlargements: ¼-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [5585

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [1986

EVENING Class.—Practical Photography instructed by John H. Gear, Hon. F.R.P.S., Cripplegate Institute, Golden Lane, City (2 minutes Aldersgate St. Met. Station), Spring Session commences 6th January, Wednesdays, 6.30–8; three months' course, 15/-; open to all; there will be a few vacancies only. [5756

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41–42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17–19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

Buy **EMPIRE BRAND**

All British, first quality Printing Papers—Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*

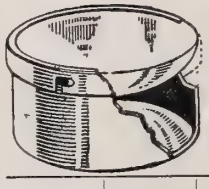


	144 Sheets		144 Sheets
3½×2½ ..	2/6	6½×4¾ ..	7/-
4½×2¾ ..	3/4	8½×6½ ..	12/8
4¼×3¼ ..	3/8	10×8 ..	18/3

Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
		s. d.	s. d.
1 in.	2 in.	1 9	6 0
1-5/16 in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	3 6	12 6
4½ in.	6 in.	4 0	15 0
5 in.	8½ in.	6 6	17 6
5½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogue free on request.

THE MISCELLANEOUS TRADING CO. LTD
13, New Oxford Street, London, W.C.1

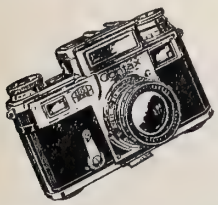
The Miniatures are ALL here

IT is well known that whatever is attempted by "The Westminster" is particularly well carried out. For instance, the stock of Miniature Cameras at *each of the Four* Westminster shops is notably extensive and varied—and the service and facilities by which it is backed are all that people who know "The Westminster" have learnt to expect.



The famous **Leica**, from **£16 19 0** to **£43**. F/3.5 to f/1.5 lens. *Or by twelve monthly payments.*

No claim is made of dealing in Miniatures *only*; a claim that involves rather more than is generally realised. If you want to see all the miniatures at their best,

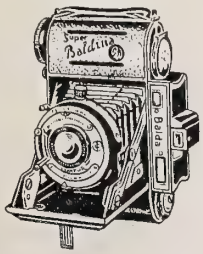


Zeiss Ikon Contax III. Includes built-in electric exposure meter. With f/3.5 Tessar, **£53 0 0** *Or by twelve monthly payments.*



New **Dollina**, with f/2.9 Radionar lens and Compur Rapid, **£14 12 6**; or with f/2.8 Tessar, etc. *Or by twelve monthly payments.*

however, backed by the most helpful and skilled "Miniature Service" obtainable anywhere, you will find that you cannot do better than go to "The Westminster" (any of the Four).



New **Super Baldina**, with f/2.9 Meyer Trioplan and Compur shutter, **£13 5 0** *Or by twelve monthly payments.*

● ***All these Cameras take 35-mm. film (36 exp. daylight loading) with automatic film counter and built-in range-finder. Ask for full details of these and other 'Miniatures'***

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

81, Strand, W.C.2 (Temple Bar 2710) **24, Charing Cross Rd., W.C.2** (Temple Bar 7165)
111, Oxford St., W.1 (Gerrard 1432) **119, Victoria St., S.W.1** (Victoria 0669)

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

SPECIAL Offer.—Send for particulars to—G. Franklin, 2, Derwent St., Sunderland. [5294

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-; Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1 [5716

PHOTOGRAPHS WANTED

WANTED.—Collection Negatives of Children, Animals, 2 Brownie up to ¼-pl.; good price given; submit contact prints first instance.—Elsmore, 10, Renfrew Court, Glasgow, C.2. [5745

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

MISCELLANEOUS

"PRACTICAL Photography," complete, 2 volumes, new, 15/-; Nitraphot, 200-watt, in fine reflector, lamp, new, 10/6.—H., 20, Hogarth Rd., S.W.5. [5758

The AMATEUR PHOTOGRAPHER DIARY

and Handbook for 1937

This useful little handbook contains, in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulæ for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size 3⅛×5⅜ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

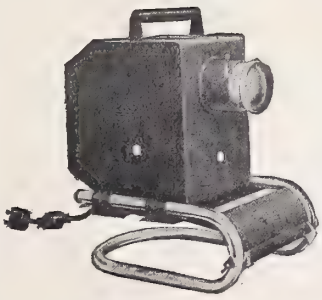
NOW ON SALE

Price **1/6** net By post **1/7**

From Stationers and Bookstalls, or direct from the Publishers

ILIFFE & SONS LTD.
DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

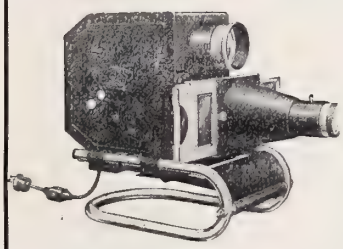
THE S.H. 'ADEPT' EPISCOPE



This new Episcope will project opaque objects such as maps, drawings coloured prints, etc., up to 5½ in. square, in the colours of the originals, and give a 6-ft. picture at a distance of 12 ft. It will save the trouble and expense of making lantern slides.

EPISCOPE, with 12-in. Epi anastigmat lens f/4, metal table 10-ft. flex, with switch, 110-volt 250-watt lamp..... £17 17 6
Adjustable Resistance for 200/250-volt circuit, extra. £2 9 0

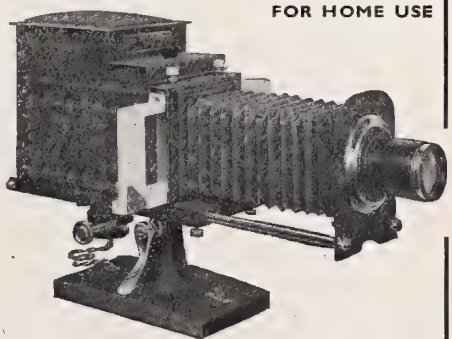
The S.H. 'ADEPT' EPIDIASCOPE



This new Epidiascope will project opaque objects such as maps, drawings, coloured prints, etc., up to 5½ in. square. It will also give wonderful projection of lantern slides and give a 6-ft. picture at 12 ft. from the screen.

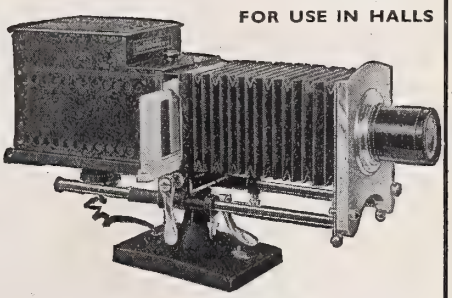
EPIDIASCOPE, with 12-in. Epi anastigmat lens f/4, also 6-in. lantern objective, metal table, 10-ft. flex with switch, 250-watt lamp, 110 volts..... £22 2 6
Adjustable Resistance for 200/250-volt circuit, extra.. £2 9 0

"OPTISCOPE" LANTERN FOR HOME USE



A new style of lantern designed to take 250 or 500 watt lamp, can be connected to any lamp-holder or wall plug, no special wiring, gives 5-ft. picture at 15 ft.
PRICE, complete in fibre carrying-case, including slide carrier, and all necessary leads and plugs, with Aldis-Butcher 8, 10 or 12 in. focus lens £10 10 0

"OPTISCOPE" LANTERN FOR USE IN HALLS



Gives an 8-ft. picture at 50 ft., or a 10-ft. picture at 60 ft., when using an 18-in. lens.
PRICE, complete in fibre carrying-case, including slide carrier and all necessary leads and plugs.
With Aldis-Butcher lens, 8, 10, 12, 14, 16 or 18 in. focus, £14 15 0
Special Silver-back Lamps, extra:
250-watt, 20s. 0d. 500-watt, 24s. 0d.
State exact voltage of lamp required when ordering.

SANDS HUNTER & CO., LTD.
37, BEDFORD STREET, STRAND, LONDON, W.C.2

A FULL HOUSE FOR ALL NEEDS

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Generous exchange allowance. Latest literature post free anywhere. Please state requirements.

DOLLONDS

Dollond & Aitchison Ltd. ESTD.
OPTICIANS TO H.M. GOVERNMENT 1750.

MINIATURE CINÉ THEATRES at*

Expert Service at All Addresses :

London :
*28, Old Bond St., W.1.
281, Oxford St., W.1.
†*Stock Exchange Branch, 1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
13, Kensington High St., W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Ct. Rd., W.1.
2, Northumberland Ave, W.C.2.
35, Ludgate Hill, E.C. 4.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Holloway.—66a, Seven Sisters Rd.
Crouch End.—17, Topsfield Parade.
†***North Harrow.**—537, Pinner Rd.
†***Croydon.**—12, George St.
Kingston.—30, Thames St.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 & 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.
***Liverpool.**—73, Lord St.
Leeds.—37, Bond St.

Gebescope A in stock at †

3×4 cm. Dolly, f/4.5 lens, 3-speed. *Good condition* **£2:12:6**

Leica Daylight Reading Desk. *As new.* List £4 1s. **£3:3:0**

3½×2½ Ensign Double Extension Cameo, Aldis f/4.5, Compur, 6 slides, F.P. adapter, case. *Fair condition* **£3:7:6**

3½×2½ N. & G. Sibyl, Tessar f/6.3, 3 D.D. slides, F.P. adapter, case. *Fair condition* **£3:12:6**

4.5×6 cm. Makina, focussing, 3-in. Plaubel Anticomar f/3, Compur, 6 slides, F.P. adapter, purse. *Fair condition* **£3:15:0**

3½×2½ Zodel, f/3.8 Zodellar, delayed Compur, 12 slides, roll-film holder, F.P. adapter. *Excellent condition.* List £9 ..... **£5:2:6**

3×4 cm. Foth-Derby, f/2.5 Foth, delayed focal-plane. *Fair condition.* Cost £7 15s..... **£5:10:0**

6×13 cm. Ica Polyscop, 7.5-cm. Zeiss Tessars f/4.5, Compound, 6 slides, F.P. adapter, case. *Good condition*..... **£6:15:0**

2¼×2¼ Rolleiflex, Tessar f/3.8, case. *Very good condition* **£8:5:0**

4.5×6 cm. Ernemann Focal-plane, 7.5-cm. Ernostar f/2.7, 6 slides. *Good condition* **£9:10:0**

16-mm. Zeiss Ikon Projector, 1½-in. lens, motor, 100-watt lamp, framing device, built-in resistance, case. *Good condition.* Cost £20 **£12:7:6**

Model II Leica, Elmar f/3.5, E.R. case. *Very good condition.* List £27 17s... **£18:10:0**

16-mm. Bell-Howell Filmo, 1½-in. Pentac f/2.9, also 4-in. Dallmeyer f/4, matched finders, 2 speeds, filters for each lens, case. *Very good condition*..... **£22:10:0**

Model III Contax, f/2 Sonnar, *As new.* List £63 ..... **£56:10:0**

Above are at

28 OLD BOND ST.
London, W.1
Telephone : Regent 1228.

16-mm. Kodascope C, resistance. *Good condition* **£8:17:6**

16-mm. Ensign Mickey Mouse Projector, motor drive. *Shop-soiled.* Cost £12 7s. 6d..... **£10:10:0**

5×4 Kodak Graflex Reflex, 6½-in. Ross Xpres f/4.5, F.P. adapter, case. *Very good condition* **£10:10:0**

Ensign Optiscope Model 10, 10-in. Aldis-Butcher, also 16-in. lens, 500-watt lamp, case. *Very good condition*..... **£10:10:0**

16-mm. Ensign Silent Sixteen, 150-watt. *Good condition* **£12:0:0**

16-mm. Ensign 100-B. *Shop-soiled only.* List £17 10s..... **£15:0:0**

Exakt Enlarger II, f/4.5 Cassar, 75-watt, for negatives up to 6×6 cm. *As new.* List £18 10s..... **£15:15:0**

16-mm. Kodascope A. *Good condition*..... **£20:0:0**

16-mm. Paillard C.A., resistance, case. *As new.* Cost £27 7s. 6d..... **£20:0:0**

16-mm. Bell-Howell Filmo 57, case, resistance. *Good condition*.. **£20:0:0**

16-mm. Siemens B Camera, f/2.8 Busch, 3-speed. *As new.* List £30 ..... **£25:0:0**

16-mm. Ensign Super Sixteen, 250-watt, reverse, resistance, case. Cost £45. *Shop-soiled only* **£25:0:0**

16-mm. Ensign 300-B. *Shop-soiled only.* List £29 10s..... **£25:0:0**

16-mm. Kodascope B, 2-in. lens, 250-watt, self-threading, resistance, case. *Good condition*.. **£30:0:0**

16-mm. Siemens Home. *As new.* List £36 **£30:0:0**

16-mm. Kalee N.P.3, 500-watt lamp, 2-in. Dallmeyer, resistance, case. *As new.* List £52 10s..... **£40:0:0**

Above are at our Stock Exchange Branch

1 COPTHALL CHAMBERS
Throgmorton St., London, E.C.2
Telephone : Metropolitan 5351.

Leica (Oleyo) Single Picture Device, complete with screen and 1 slide. *As new.* List £5 8s. **£4:10:0**

9.5 Pathe Home Movie, double claw, super attachment, motor, dual resistance. *Good condition* .. **£7:17:6**

2½×1⅝ Planovista, 7.5-cm. Meyer Trioplan f/3.5, delayed Pronto, viewing lens and screen. *As new* **£8:15:0**

9.5 Dekko, Ross f/1.9, case. *As new.* List £11 19s. 6d..... **£9:17:6**

3½×2½ Ensign Autospeed Focal-plane Roll Film, Aldis-Butcher f/3.4, rise and cross front, case. Cost £16 15s. *As new* **£10:10:0**

3×4 cm. Nagel Vollenda, Tessar f/2.8, Compur, case. *Very good condition* **£10:10:0**

Zeiss Super Ikonta 520/2, Tessar f/4.5, delayed Compur 1/250th. *As new* **£12:17:6**

3½×2½ Dallmeyer Press Reflex, revolving back, 5-in. Dallmeyer f/3.5, also 10-in. Popular Telephoto f/6, 2 F.P.A.'s, case. *Good condition*..... **£15:10:0**

3×4 cm. Nagel Pupille, Xenon f/2, Compur, case. *As new.* Cost £21 10s... **£17:10:0**

3½×2½ Latest Soho Reflex, 5-in. Ross Xpres f/4.5, revolving back, 3 D.D. slides, F.P. adapter, K.1 filter, case. *As new* **£17:10:0**

2¼×2¼ Korelle, f/2.8 Tessar. *Almost new.* List £19 19s... **£18:15:0**

16-mm. Ensign Silent Sixteen, 250-watt, all voltages, case. *Almost new* **£20:0:0**

16-mm. Ensign Simplex, cassette loading. *Shop-soiled.* List £25..... **£20:0:0**

Contax I, f/2.8 Tessar, E.R. case. *As new.* List £35 3s. 6d. **£24:10:0**

9.5 Eumig Projector, reverse, stills, resistance, case. *As new.* List £30 7s. 6d... **£25:0:0**

Above are at

37 BOND ST., LEEDS, 2
Telephone : Leeds 25106.

3½×2½ Dallmeyer Film Pack Snapshot de Luxe, anastigmat f/6 lens, focussing, near, medium, distant, pigskin case. List £4 4s. *Good condition* .. **£1:19:6**

2¼×2¼ W.P. Carbine, Zeiss Triotar f/6.3, Compound 1/300th, frame finder. *Fair condition* **£2:5:0**

3×4 cm. Ensign Double-8, Model D20, Ensar f/4.5. *As new.* List £3 12s. 6d. .. **£2:17:6**

13×18 mm. Minifex, Vidar f/3.5, delayed-action 3-speed, zip case. *Good condition* **£2:17:6**

4⅝×2⅞ Kodak 2c Special, anastigmat f/6.3, Compur, screw focussing, range-finder, leather case. Cost £13 17s. 6d. *Good condition*..... **£2:17:6**

3½×2½ Goerz Tenax, 12-cm. Kalostigmat f/6.8, Ibso 1/100th sec., double extension, 6 slides Riteway roll-film holder, case. *Good condition*... **£3:15:0**

3½×2½ Nettel Cocarette, Tessar f/4.5, Compur, leather case. *Fair condition*.. **£4:19:6**

4½×3½ Ensign Houghton Folding Reflex, revolving back, 15-cm. Zeiss Tessar f/4.5, self-capping 1/10th to 1/1,000th sec., T. and B., 3 D.D. slides, F.P. adapter, case. *Fair condition* **£7:15:0**

Ensign AV/1 Magnaprint Enlarger, all negatives up to 3¼×2¼ in. *As new.* List £10 10s. **£8:8:0**

3½×2½ T.-P. Junior Special Reflex, revolving back, 5-in. Cooke f/3.9, 3 slides, F.P. adapter, roll-film holder, leather case. *Good condition*.. **£9:17:6**

3½×2½ Nettel Deckrullo Focal-plane, 12-cm. Zeiss Tessar f/4.5, Leitz range-finder attached, 3 D.D. slides, F.P. adapter, lens hood, filter, case, tripod in case. *Good condition* **£12:15:0**

Above are at

281 OXFORD ST.
London, W.1
Telephone : Mayfair 0859.



THE *NEW* KORELLE II IN STOCK AT

London :
281, Oxford St., W.1.
28, Old Bond St., W.1.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
Croydon.—12, George St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.
1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
191–2, Tottenham Court Rd., W.1.
2, Northumberland Avenue, W.C.2.
Crouch End.—17, Topsfield Parade.
North Harrow.—537, Pinner Rd.

Generous exchange allowance.

6×6 cm. Reflex Korelle II, f/2.9 Radionar, with automatic speeds of 1/10th, 1/5th, ½, 1 and 2 secs., and delayed action **£17:17:0**

Ever-Ready Case, £1 5s. 0d.
Or, including case, £2 14s. 7d. down and eleven monthly payments of £1 11s. 6d.

DOLLONDS

HIRE PURCHASE TERMS

If you are interested in new or second-hand apparatus on Hire Purchase terms, tell us your requirements.

OUR STOCKS INCLUDE

Projectors.	List. £ s. d.	First payment. £ s. d.	And 11 monthly payments of £ s. d.
Pathe Imp	7 0 0	1 0 6	0 11 6
Pathe 200-B	15 0 0	2 0 0	1 5 0
Eumig	29 0 0	4 1 0	2 8 0
Bell-Howell 129	69 0 0	9 4 0	5 15 0
Keystone A81	36 10 0	5 1 0	3 0 6
Keystone 9	13 13 0	1 19 2	1 2 6
Ampro KS	50 0 0	6 17 0	4 3 0
Amprosound M	115 0 0	15 8 6	9 11 6
Victor 25	105 0 0	14 0 0	8 15 0
Filmosound 138	138 0 0	18 8 0	11 10 6
Gebescope A	95 0 0	12 17 0	7 18 0

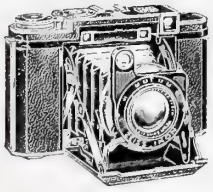
TWO YEARS TO PAY . . . BUY BEST at BOND STREET

ANYTHING ON 15 OR 24 EQUAL MONTHLY INSTALMENTS

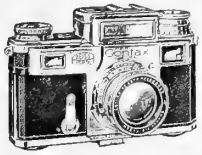
Buy your Christmas gifts now on this new easy plan. Every transaction is absolutely confidential. First payment secures your choice from the finest range of apparatus in the country. Our generous exchange allowance on your still or ciné apparatus acts as a first instalment, and the balance is payable over a further 14 or 23 equal monthly payments.



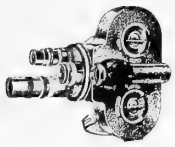
LEICA IIIa with F/2 lens
15 monthly payments of 60/3
24 monthly payments of 36/11
Or £43 cash.



ZEISS SUPER IKONTA with F/2.8 lens
15 monthly payments of 39/7
24 monthly payments of 25/4
Or £28 5 0 cash.



ZEISS CONTAX III with F/2.8 lens
15 monthly payments of 74/3
24 monthly payments of 47/6
Or £53 cash.



BELL-HOWELL FILMO 70 D.A. with F/2.7 lens
15 monthly payments of 102/3
24 monthly payments of 65/5
Or £73 cash.



ZEISS MOVIKON "8"
15 monthly payments of 68/6
24 monthly payments of 43/10
Or £48 17 6 cash.



16-mm. MAGAZINE KODAK with F/1.9 lens
15 monthly payments of 56/-
24 monthly payments of 35/10
Or £40 cash.



KODAK REGENT with F/4.5 lens
15 monthly payments of 28/-
24 monthly payments of 17/11
Or £20 cash.



ROLLEIFLEX, F/3.5 lens
15 monthly payments of 35/-
24 monthly payments of 22/5
Or £25 cash.



ZEISS IKOFLEX with F/4.5 lens
15 monthly payments of 12/8
24 monthly payments of 8/1
Or £9 cash.



KODAK RETINA with F/3.5 lens
15 monthly payments of 14/9
24 monthly payments of 9/5
Or £10 10 0 cash.



BELL-HOWELL FILMO DOUBLE-EIGHT
15 monthly payments of 32/6
24 monthly payments of 20/2
Or £22 10 0 cash.



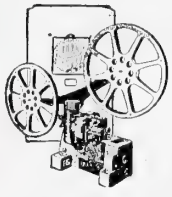
PRIMARFLEX, F/3.5 lens
15 monthly payments of 51/2
24 monthly payments of 32/9
Or £36 10 0 cash.



VOIGTLANDER BRILLIANT with F/4.5 lens
15 monthly payments of 9/6
24 monthly payments of 6/2
Or £6 15 0 cash.



SIEMENS "F" CAMERA with Meyer F/1.5 lens
15 monthly payments of 79/2
24 monthly payments of 50/8
Or £56 10 0 cash.



BELL-HOWELL 138 FILMOSOUND 16-mm.
15 monthly payments of 193/2
24 monthly payments of 123/8
Or £138 cash.



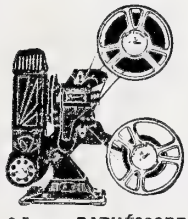
16-mm. KODASCOPE E CINÉ
15 monthly payments of 42/-
24 monthly payments of 26/2
Or £30 cash.



G.B 16-mm. HOME TALKIE
15 monthly payments of 189/-
24 monthly payments of 121/-
Or £135 cash.



SIEMENS SIXTEEN-9 PROJECTOR
15 monthly payments of 83/4
24 monthly payments of 53/3
Or £59 10 0 cash.



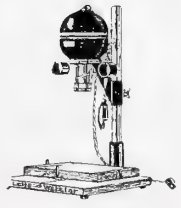
9.5-mm. PATHÉSCOPE 200-B CINÉ
15 monthly payments of 21/-
24 monthly payments of 13/5
Or £15 cash.



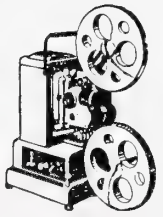
ZEISS MIRAPHOT ENLARGER
15 monthly payments of 15/1
24 monthly payments of 9/8
Or £10 15 0 cash.



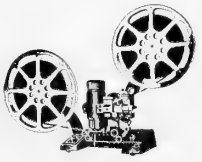
FILMO "8" PROJECTOR
15 monthly payments of 56/-
24 monthly payments of 35/10
Or £40 cash.



LEITZ VALOY ENLARGER
15 monthly payments of 13/5
24 monthly payments of 8/7
Or £9 11 6 cash.



9.5 or 16 mm. BOLEX G.916
15 monthly payments of 64/5
24 monthly payments of 41/3
Or £46 cash.



16-mm. BELL-HOWELL FILMO "129"
15 monthly payments of 84/-
24 monthly payments of 53/9
Or £60 cash.

Get the best films for Xmas from our Silent and Talkie Libraries. *Lists free on receipt of 2d. postage.*

BY APPOINTMENT.

Wallace Heaton Ltd.

127, NEW BOND STREET - - - LONDON, W.1

Phone: MAYFAIR 7511 (8 lines). Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8



Leicester Square Theatre
Photograph by Bernard Cuthbert
Exposure: 1/5th sec. at F/3.8

MAKING 'Light' OF NIGHT PHOTOGRAPHY

FREE



This interesting book of "Night Photography — Picture Making at Night—Indoors and Out"— contains 28 pages of clear information with photographs and diagrams. Please mention this paper.

THE taking of attractive pictures after dark is a simple matter nowadays. No longer is it necessary for your camera to "hibernate" all the winter, or even to "go to bed" at sundown. Wherever there are shops, cinemas, signs, floodlighting—or only street lamps—there are effective subjects for fascinating "night-snaps" waiting to be captured by your camera. And don't forget those indoor pictures, portraits, groups and festive parties—they're all *yours*, and as simple to make as daytime snaps in summer, if you load with Selo Hypersensitive Panchromatic Roll Film or Ilford Hypersensitive Panchromatic Plates.

For Roll Film Cameras

SELO

Hypersensitive
PANCHROMATIC ROLL FILM

For Plate Cameras

ILFORD

Hypersensitive
PANCHROMATIC PLATES

Made in England by : ILFORD : LIMITED · ILFORD · LONDON

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

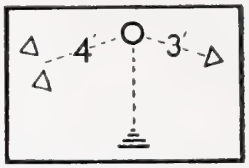
The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, December 23rd, 1936. No. 2511.



Copyright—Registered as a Newspaper for transmission in the U.K.





3 "Photoflood" Lamps in "Kodaflector" Reflectors. Exposure: 1/10 second at f6.3 on Kodak Super Sensitive Panchromatic Film.



"... and be sure to bring your camera to the party!"

Parties . . . dances . . . family festivities . . . This is a particularly gay and amusing time of year. A time when the Great Indoors really comes into its own. How fortunate that good indoor pictures are so much easier to take than they've ever been before! Thanks to . . . . . .



Get this free booklet

24 pages of hints and tips on picture-making indoors at night. Dozens of pictures, with explanatory diagrams and exposure details. Ask your Kodak Dealer for a copy or write for one to Mr. A. P. Taylor, Dept. 57B, Kodak Ltd., Kodak House, Kingsway, London, W.C 2.

KODAK SUPER SENSITIVE PANCHROMATIC FILM

and the

KODAK NIGHT PHOTOGRAPHY AIDS

"Photoflood" Lamp - - -	2/6
"Kodaflector" Reflector - -	3/-
"Kodaflector" Outfit, including Reflector, Stand and Flex - - -	7/6

SIX ENLARGEMENTS FREE

MINIATURISTS—HERE'S NEWS!

If you use 35-mm. standard ciné film in your camera, pick out six favourite negatives. If you are not already on our books, send these negatives to us, with the coupon from this advertisement duly filled in with the make and number of your camera, lens, etc., adding your full name and address for registration, and we will send

SIX FREE ENLARGEMENTS

one from each of your negatives. What an opportunity to see what those negatives are *really* capable of. They may be well composed subjects, correctly exposed, but if you are unfamiliar with "Automax" Enlargements you cannot know the latent beauty this process will reveal. Please state size preferred—$3\frac{1}{4}\times2\frac{1}{4}$ or $4\frac{1}{4}\times3\frac{1}{4}$. Try "Automax" at our expense—this offer closes definitely on 31st January, 1937.

A FEW SECOND-HAND BARGAINS
GUARANTEED FOR 3 YEARS.

LEICAS

1—Leica Model II (Chromium), Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £27 10s. £21 10 0
2—Leica Model II (Black), Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £26 10s. £19 19 0
3—Leica Model I (Black), Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £15. ..... £9 9 0

CONTAXES

4—Contax II 35-mm. Camera, Sonnar f/1.5 lens, focal-plane shutter, $\frac{1}{2}$ to 1/1,250th sec., delayed action, combined coupled range-finder and view-finder. Cost £65 15s. £59 10 0
5—Contax III 35-mm. Miniature Camera, Sonnar f/1.5 lens, focal-plane shutter, $\frac{1}{2}$ to 1/1,250th sec., delayed action, combined coupled range-finder and view-finder, built-in electric exposure meter. Cost £78 5s. £69 10 0
6—Contax I 35-mm. Camera, Sonnar f/1.5 lens, focal-plane shutter, $\frac{1}{2}$ to 1/1,000th sec. Cost £56 5s. £39 10 0
7—Contax I 35-mm. Miniature Camera, Sonnar f/2 lens, focal-plane shutter, $\frac{1}{2}$ to 1/1,000th sec. Cost £41 ..... £32 10 0
8—Contaflex 35-mm. Twin-lens Reflex, Zeiss Tessar f/2.8 lens, focal-plane shutter, $\frac{1}{2}$ to 1/1,000th sec., delayed action, built-in photo-electric exposure meter. Cost £66 15s. £49 10 0
9—Elmar 9-cm. f/4 Lens for Leica. Cost £11 17s. £9 9 0
10—Elmar f/3.5 3.5-cm. Wide-Angle for Leica. Cost £9 5s. £8 8 0

Easy payments over 15 or 24 months—ask for particulars.

FILL IN AND POST THIS COUPON
IT ALSO ENTITLES YOU TO FREE REGISTRATION.
Make and No. of Camera .....
Name .....
Address .....

WALLACE HEATON LTD.,
127, NEW BOND STREET, LONDON, W.1
47, BERKELEY ST., LONDON, W.1

The "MINICAMERA" SPECIALISTS
. . . . . **TELEPHONE: MAYFAIR 7511 (8 lines)**
43, KENSINGTON HIGH ST., W.8

CASH PRIZES *for* "BEAUTIFUL WOMEN" SNAPS

THE SUBJECT FOR JANUARY 14th TO JANUARY 20th WEEK OF WALLACE HEATON'S COMPETITION.

OPEN TO ANY AMATEUR WITH ANY APPARATUS

Whether you send indoor studies by the fireside, spontaneous outdoor snaps, elaborately composed full-length figures, or just simple head and shoulders is left to your discretion, so long as the picture *is* a picture and the main subject a beautiful woman it is eligible. Remember it is a photographic—not a beauty—competition.

Each week we give one guinea for the best picture received—each week we give you a different subject. Everybody has an equal chance of winning a prize, as well as selling us his picture for two guineas. After three months all pictures received will be judged for the final first prize of £25 cash. There are no restrictions with regard to make or size of camera or materials used, and it doesn't matter where your negative was developed and printed. Either contact prints or enlargements up to 15×12 in. (mounted or unmounted) are eligible, but not less than 8×6 is recommended. No retouching or faking is permitted, except simple spotting to remove defects.

21/- AWARDED FOR EACH WEEK'S BEST PICTURE

£25 FOR THE BEST SENT IN DURING WHOLE COMPETITION



NO RETOUCHING OR FAKING —JUST GOOD PHOTOGRAPHY

We give you four clear weeks to prepare your entries. All entries for the "Beautiful Women" Competition must be sent in between January 14th and 20th. The complete series ends on March 31st, 1937, when the big cash prize winner will be chosen. An additional 21/- will be awarded to prize winner if his enlargement was made by us. For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright by payment of £2 2s.; in the case of weekly prize-winners, by the payment of an extra 21/-. The copyright of the £25 prize-winning print must be made over to us without further payment. Acceptance of the rules is a specific condition of entry. The remaining ten weekly subjects for this competition are: Architecture; Winter Sports; Quick-action Pictures; "New Angle" Shots; Birds, Animals, etc.; Indoor Portraits; Flowers; Figure Studies; Boats and Seascapes; Pictorial Subjects.

Why not prepare your entries in advance?

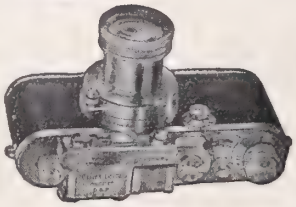
WALLACE HEATON COMPETITION
THIS COUPON which must be affixed to the back of each entry, is valid for any week until Competition closes on March 31st, 1937; also for the "Open" Competition, which closes on December 31st, 1936.

THE WALLACE HEATON "OPEN" COMPETITION IS STILL RUNNING—ENTRIES CAN BE SENT IN UP TO DECEMBER 31st, 1936 (SEE COUPON).

WALLACE HEATON Ltd., 127, NEW BOND ST., LONDON, W.1

GIFTS! MAKE THE MOST of

COME NOW TO "CITY SALE" AND



LEICA MODEL IIIa

With f.2 Summar Lens, speeded to 1/1,000th sec.

Automatic focussing, 3 shots in 10 secs., anything up to 36 pictures one loading, double exposures impossible. For travel or for photographs at night, or in any weather, Leica is the ideal camera.. **£43:0:0**

Nine monthly payments of £5 0s. 4d.



PATHESCOPE "H"

Takes 9.5-mm. films. Has improved silent running movement. Fitted with single picture device and T.T.H. f/2.5 lens. Loaded in a few seconds.. **£6:6:0**

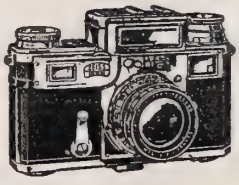
Nine monthly payments of 14/9



CINE-KODAK B.B.

The smallest, simplest and lowest priced of the 16-mm. cameras. Has built-in exposure guide, footage indicator and strong spring motor. Holds 50-ft. films. With f/3.5 lens.. **£13:13:0**

Nine monthly payments of 31/11.



CONTAX III

With built-in photo-electric exposure meter. Focal-plane shutter speeded to a real 1/1,250th sec., ideal for close-ups of rapid sports subjects. Fitted with "wedge" distance meter. With Zeiss Tessar f/3.5 lens... **£53:0:0**

Nine monthly payments of £8 3s. 8d.

BIG SPECIAL



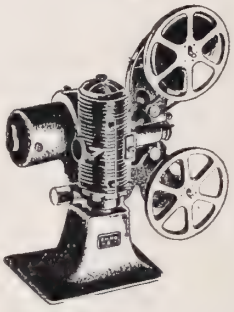
FILMO "8" PROJECTOR

Traditional Bell-Howell quality in the 8-mm. field.

Has 400-watt lamp. Entirely gear-driven. Fitted with fast f/1.6 projection lens. Pilot light. Adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200-ft. films. For all voltages 110 to 250 ..... **£40:0:0**

Nine monthly payments of 93/4.

WE STOCK ALL BELL-HOWELL FILMO APPARATUS.



EASY TERMS & EXCHANGES

Anything on nine equal monthly instalments. First payments secures the goods. Only 5 per cent added, or 5/- if under £5. Order now for Xmas this easy way. High allowance on your used apparatus in part exchange for a fresh purchase.

"CELFIX" THE SCREEN FOR BRILLIANT XMAS MOVIES

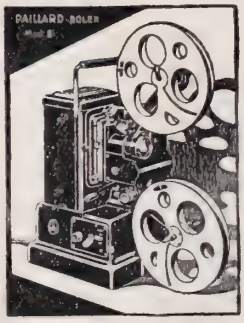
The most brilliant screen on the market, and the longest wearing. Made in the famous Celfix crystal-glass-beaded surface and silver surface. Portable and self-erecting. Ready for a show in a moment. Prices from (crystal-glass-beaded)..... **90/-**

Silver from **70/-.**

BOLEX G 916 PROJECTOR

For 9.5 and 16 mm. films. All gear driven. Reverse rewind and still picture device. Dallmeyer 2-in. projection lens. Has 500-watt illumination. The ideal machine for a perfect Xmas movie show.. **£47:0:0**

Nine monthly payments of £5 9s. 8d.



ROLLEICORD

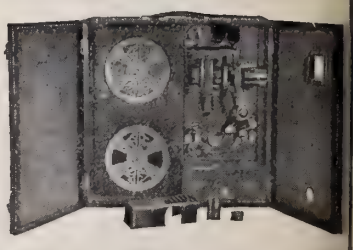
Made by the makers of the famous Rolleiflex, Rolleicord is really amazing value. It takes all Rolleiflex accessories except the angle mirror. Zeiss Triotar f/3.5 lens and Compur shutter. Takes 12 pictures on 3¼×2¼ roll film.

NOW **£16:10:0**

F/4.5 model.... **£14:10:0**

Nine monthly payments of 38/6 or 33/10.





SCREENS, TITLERS, EDITORS & ALL ACCESSORIES in STOCK

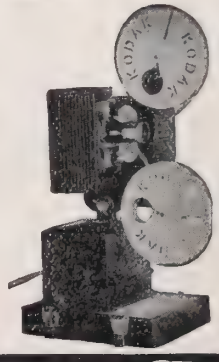
KODASCOPE 16-mm. MODEL "E"

Including a novel carrying-case and vibration-proof projector stand in one. Six interchangeable lenses are available. Supplied with 2-in. f/2.5 lens. New design fixed-centre framing device. Variable speed control. Fast motor rewind. Simplified oiling system. With built-in transformer for A.C. mains 100 to 250 volts **£30:0:0**

Nine monthly payments of 70/-.

KODASCOPE EIGHT-35. The new 8-mm. Kodascope **£10:10:0**

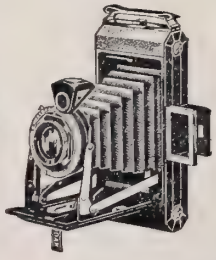
Nine monthly payments of 24/6.



"SIX-20" KODAK

Its Kodon shutter will slice a second into a hundredth. Open the back, hinged like a cigarette-case, flick up the spool-holders, snap the film home and you're loaded, 8 exposures on 3¼×2¼ film. With focussing anastigmat lens f/6.3.... **£3:12:6**

Nine monthly payments of 8/8.



EVERY EXPOSURE METER IN STOCK!

Tempiphot, Electro Bewi, Avo, Blendux, Sixtus, Leudi, etc. Model shown is the Weston—the finest on the market. There are models for Leica or Universal use.. **£5:19:0**

SEE THEM ALL

54 LIME ST., 90/94 FLEET ST., 59/60 LONDON

CITY SALE AND

the LAST TWO SHOPPING DAYS—

CHOOSE FROM THE BEST RANGE OF APPARATUS!

XMAS BARGAIN

3½ × 2½ ZEISS IKON "DECKRULLO"

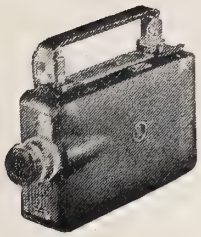
focal-plane press camera with the World-famous ZEISS TESSAR F/3.5 LENS—A favourite with pressmen for many years—ideal for speed subjects. Absolutely **brand new.**

LIST PRICE £41 : 2 : 6

***Our Price* 18 Gns.**

YOU SAVE £22 : 4 : 6

OBTAINABLE *ONLY* AT "CITY SALE" BRANCHES.



MAGAZINE KODAK

16-mm. ciné camera. Loaded in 3 seconds with 50-ft. film magazines. No film threading—each magazine has its own footage indicator. Speeds: 8, 16 and 64 frames. With f/1.9 lens **£40:0:0**

Nine monthly payments of £4/13/4



EXAKTA

For V.P. roll film. Picture is seen in the finder mirror exactly as it will appear in the film. Fitted with auxiliary mirror and magnifier for fine work, speeds from 12 secs. to 1/1,000th sec., f/3.5 lens, from..... **£19:10:0**

Nine monthly payments of 45/6.



KEYSTONE "8"

With 4 speeds. Strong silent motor, takes 25-ft. film at a winding. Footage indicator geared to mechanism. Interchangeable lenses. With f/3.5 lens **£10:10**

Nine monthly payments of 24/6.



16-MM. KEYSTONE

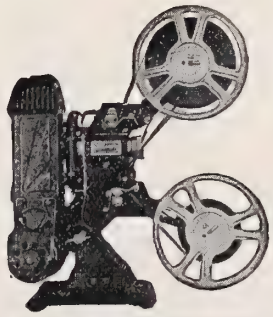
2-in. large-aperture projection lens, motor drive, forward and reverse. Special device for stills, 500-watt lamp, fitted super optical system for added brilliancy.. **£25:0:0**

Nine monthly payments of 58/4.



Britain's Best FILM LIBRARY

Get your films NOW from our comprehensive range of latest productions—lowest rates of hire. Comedy, Drama, Travel, Interest, Cartoon, and every film in stock. Hundreds of new titles have just been added. Ask for revised list.



PATHÉSCOPE 200-B

For 9.5-mm. film.

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single-nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel **£15:0:0**

Nine monthly payments of 35/-.

Pathe Imp, with motor, super attachment and resistance for all voltages..... **£7:0:0**

EVERY HOME CINÉ IN STOCK FROM 37/6.

HOME TALKIES!

What a fine idea! Why not call and hear a demonstration in our own model theatre. We have every model in stock and all the latest 16-mm. sound films for your Christmas entertainment. Shown opposite is the Gebescope 16-mm. Talkie Outfit.

Model A comprises projector, 2 speeds (silent and sound), 2½-watt amplifier and loud-speaker. Perfect tone, perfect projection. Handy and portable ..... **£95 : 0 : 0**

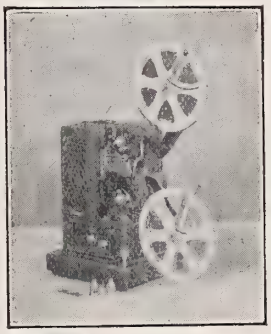
Or on Easy Terms.



ROLLEIFLEX

Won the "Daily Herald" big first prize two years in succession (1935 and 1936). The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens.... **£25:0:0**

Nine monthly payments of 58/4.

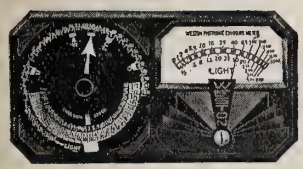


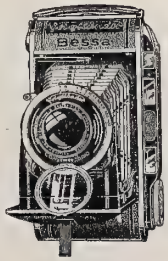
SIEMENS NEW SIXTEEN-NINE PROJECTOR

For both 9.5 and 16 mm. films. Has 200-watt lamp. Speeds 12 to 28 pictures per second. Motor rewind. Single picture device. Silent take-up. Simple threading. Self-contained resistance, centring device and safety switch **£59:10:0**

Nine monthly payments of £6 18s. 10d.

We stock all other Siemens Projectors, as well as every cine camera by the same maker.



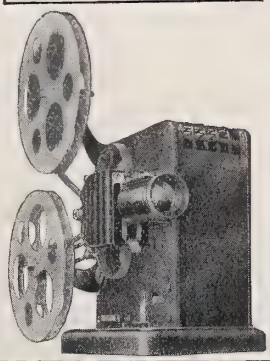


NEW RANGE-FINDER "BESSA"

With coupled range-finder and optical view-finder fitted next to the focussing control. The famous trigger release is fitted under the baseboard. Yellow filter is incorporated for use when required. Compur **Rapid** shutter, speeded to 1/400th sec. With 4-element Skopar f/3.5 lens **£18:15:0**

Nine monthly payments of 43/9.

WHY NOT A PROJECTOR GIFT FOR THE FAMILY?



"EUMIG" P. III

With Meyer Kinon f/1.6 lens, 250-watt lighting. Fan cooled. Optical framing. Easy loading sprockets. Detachable gate. Can be adapted for any voltage (A.C. or D.C.). **No** resistance necessary. Fast hand rewind. Very compact. Three models, for 8, 9.5 or 16 mm. films.. **£17:17:0**

Nine monthly payments of 41/8.

AT OUR SHOPS:

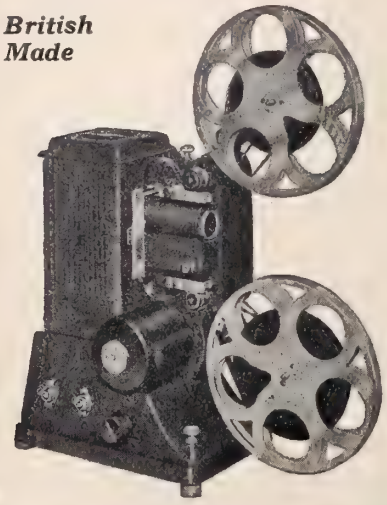
CHEAPSIDE, 84 ALDERSGATE ST. E.C.

EXCHANGE (1929) LTD.

This week at the WESTMINSTER

Week by week on this page 'the Westminsters' select some items to bring specially to your notice. A very few, of course, out of a great many; but whatever you may want you may be sure of getting it—by calling, writing, phoning—at any of 'the Four Westminsters.'

British Made



LEADING STOCKISTS—THE INVINCIBLE "SPECTO"

THE NEW & PHENOMENAL 9.5-mm. PROJECTOR . . . .

Come and see it—at the WESTMINSTER

Really superb in design and workmanship; built to the very highest standard, both mechanical and electrical. Double-claw movement. All gearing and driving mechanism runs in oil bath. Fast, silent automatic rewind; motor speed regulator, separate lamp switch. High efficiency dual cooling. Mechanical tilting adjustment. Special low voltage high luminosity pre-focussed lighting, marked absence of flicker.

"a really magnificent job," and only

£11 : 17 : 6

Twelve monthly payments of 20/9.

The WESTEX Roll Film Cameras . . . . famous for VALUE . . . . . .

THE "WESTEX" FOUR-FIVE.



Takes 8 or 16 on normal 3¼×2¼ film. Superb f/4.5 anastigmat, giving exceptionally fine definition, in focussing mount, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. Sturdy, all-metal body, plated edges, best leather covering and bellows. Quick self-erecting front. Optical direct-vision and brilliant waist-level finders. Hinged easy-loading back. Panchromatic safety windows. By far the best all-round value offered. Obtainable only at **£4:8:9**

12 monthly payments of 7/10.

"WESTEX" JUNIOR

8 pictures 2¼×3¼ on standard film. All-metal body, self-erecting front. Splendid f/6.3 focussing anastigmat, Vario shutter, 1/25th to 1/100th sec., T. and B. **£2:2:6**

TWO NEW KODASCOPES

MODEL "E"
(as shown)

(16-mm.) Fitted with 300-watt lamp with direct lighting system, giving specially brilliant illumination. 2.5 Projection lens. Tilting movement, rapid motor rewind, variable speed, self-lubricating windings. Transformer model, 100/110 or 200/250 volts..... **£30**

12 monthly payments of 52/6.

also

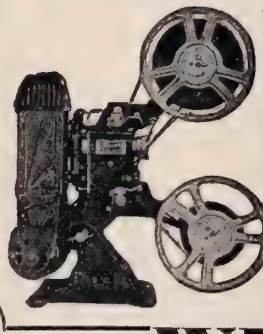
NEW 8-mm. MODEL "8-35"

With 200-watt lamp, usable on any circuit. Double the light as compared with earlier model, but only 21/- more in cost. Gives 30×22 in. picture at 14½ ft. Takes 200 ft. of film. Resistance 100/110 volts, 7/6 extra; other voltages, 17/6. **£10:10:0**

12 monthly payments of 18/5.



NEW MODEL "E" KODASCOPE



PATHESCOPE 200-B 9.5-mm Projector

Highly-efficient 200-watt direct lighting system, giving a brilliant flickerless picture 10 ft. wide. Fan-cooled and asbestos-lined lamphouse. Universal tilting movement. Motor rewind. For A.C. or D.C. supply, 100-volt circuit... **£15**

Twelve monthly payments of 26/3.

Resistance for 200/250 volts **£1 15 0**

NEW ZEISS IKON 8-mm. MOVIKON Ciné Camera . .



For both single 8-mm. and "double-8" With f/2 Sonnar. Three speeds, 8, 16 and 64 frames per sec. Finder adaptable for right-angles as well as straight ahead position. Delayed-action release. Fine production with many notable features..... **£48:17:6**

Twelve monthly payments of 85/6.

Special Christmas-Tide Offer of CINÉ APPARATUS at 81, Strand, W.C.2

Call, write, or phone TEMple Bar 2710.

PROJECTORS

Ensign Super Sixteen 16-mm., large-aperture projection lens, 200-watt lamp, motor drive, forward and reverse, complete with resistance for all voltages 110 to 250 volts, and carrying-case..... **£19 17 6**

Ensign 50 16-mm., 50-volt lamp, complete with resistance for all voltages 110 to 250 volts, hand-turn **£4 17 6**

Zeiss Ikon Projector 16-mm. (high intensity model), motor drive, complete with resistance and carrying-case **£18 17 6**

Kodascope Model C 16-mm., 2-in. Projection lens, hand drive, fitted for use with accumulators, complete in box **£7 17 6**

Kodascope Model B 16-mm. (bronze), 2-in. Projection lens, motor drive, forward and reverse, 500-watt lamp, complete with carrying-case..... **£32 10 0**

Kodascope Model B 16-mm. (bronze), 2-in. Projection lens, motor drive, forward and reverse, 250-watt lamp, complete with carrying-case..... **£25 10 0**

Kodascope Model A 16-mm., 2-in. Projection lens, 32-volt motor, also hand drive, complete with carrying-case **£13 17 6**

Kodascope Model A 16-mm., 2-in. Projection lens, 200-watt lamp, motor drive, complete with resistance and carrying case **£18 12 6**

Agfa Movector 16-mm., 2-in. Projection lens, 375-watt lamp, motor drive, complete with built-in resistance **£32 10 0**

Bolex P.A. 9.5-mm., 40-mm. lens, 250-watt lamp, motor drive, forward and reverse, complete with resistance and carrying-case..... **£21 7 6**

Kodascope Model D 16-mm., 2-in. Projection lens, 200-watt lamp, motor drive, 50-volt, complete with resistance for all voltages 50 to 250 volts.. **£20 17 6**

Bell & Howell Filmo 16-mm., 2-in. Projection lens, motor drive, forward and reverse, complete with resistance and carrying-case..... **£35 0 0**

Ensign Silent Sixteen 100-B 16-mm., 2-in. Superlite lens, 100-watt lamp, motor drive, complete with resistance and carrying-case, very compact **£10 17 6**

Pathescope Kid 9.5-mm., hand driven, complete with resistance..... **£1 19 6**

Pathescope Home Movie 9.5-mm., double claw, hand drive, complete with flex..... **£4 15 0**

Pathescope Home Movie 9.5-mm., single-claw, hand drive, complete with flex..... **£3 12 6**

Pathescope Home Movie 9.5-mm., double claw, complete with motor drive, super reel attachment and resistance **£7 17 6**

Pathescope 200-B 9.5-mm., 200-watt lamp, motor drive for 300-ft. reels..... **£12 17 6**

CAMERAS

Ensign Auto-Kinecam 16-mm., 1-in. f/3.5 anastigmat, 3 speeds, spring and hand drive, complete in carrying-case..... **£8 17 6**

Victor Model 3, 16-mm., 1-in. f/3.5 anastigmat, 3 speeds, spring and hand drive, complete in carrying-case **£12 15 0**

Bolex 16-mm., f/3.5 anastigmat (50-ft. film), spring drive, complete in carrying-case..... **£4 17 6**

Ensign Kinecam Model 4, f/3.5 anastigmat, 2 speeds, 8 and 16, complete in carrying-case..... **£4 17 6**

Bell & Howell Filmo Straight 8, 8-mm., f/2.5 anastigmat, 4 speeds, 8, 16, 24, 32, complete in carrying-case..... **£16 17 6**

Siemens Model B 16-mm., f/2.8 Bausch anastigmat, 3 speeds, 8, 16, 64 and single pictures, complete in carrying-case..... **£20 17 6**

Bell & Howell Filmo 70 DA, f/3.5 Cooke anastigmat, turret head, 7 speeds, critical focusser, complete in carrying-case **£42 10 0**

Pathescope Model B 9.5-mm., f/3.5 anastigmat, spring drive, charger loading..... **£4 15 0**

Pathescope Motocamera de Luxe 9.5-mm., f/3.5 anastigmat, spring drive..... **£5 17 6**

Pathescope Motocamera de Luxe 9.5-mm., f/3.5 anastigmat, multi speeds..... **£8 15 0**

Pathescope Motocamera de Luxe 9.5-mm., f/2.5 anastigmat and Telephoto attachment..... **£11 17 6**

Dekko 9.5-mm., f/1.9 Ross, 3 speeds, interchangeable lens mount (latest model) **£8 12 6**

Dekko 9.5-mm., f/1.9 Dallmeyer, 3 speeds, interchangeable lens mount, latest model.... **£7 18 6**

Dekko 9.5-mm., f/1.5 Dallmeyer Speed, 3 speeds. Latest model **£11 17 6**

And many others. On hearing your requirements we shall be pleased to quote you by return.

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

81, Strand, W.C.2

TEMple Bar 2710 . . . . .

Also 24, CHARING CROSS RD., *TEMple Bar* 7165. W.C.2

111, OXFORD ST., W.1 *GERrard* 1432.

119, VICTORIA ST., S.W.1 *VICtoria* 0669.

R. F. HUNTER, LTD., "CELFIX HOUSE," 51, GRAY'S INN ROAD, LONDON, W.C.1

"Celfix" REGD. TRADE MARK

CINÉ SCREENS AND OTHER CINÉ SCREENS, INCLUDING THE SUPER CELFIX, ATLANTA, SELF-RECTA, SILVETTE AND ROLLER SCREENS

On the 24th day of November, 1936, **R. F. Hunter, Ltd.,** issued a Writ in the Chancery Division of the High Court of Justice against **The Camera Company of 320, Vauxhall Bridge Road, in the County of London,** claiming :—

1. An injunction restraining the Defendants their servants and agents from further printing or otherwise reproducing or authorising any further printing or other reproduction of the illustration of a cine screen entitled Vauxhall Cine Screen which is reproduced on page 42 of the issue of "The Amateur Photographer and Cinematographer" for 28th October, 1936, and on page 402 of the issue of the "Amateur Cine World" for December, 1936. 2. Delivery up of infringing copies and plates. 3. Damages for infringement of copyright and conversion. 4. Further and other relief. 5. Costs.

On Tuesday, the 1st day of December, 1936, the following **Order** was made :—

In the High Court of Justice. 1936 R. 2266.

CHANCERY DIVISION.
Mr. JUSTICE BENNETT.
Tuesday, the 1st day of December, 1936.
between **R. F. HUNTER, LIMITED,** Plaintiffs
and
THE CAMERA COMPANY, Defendants.

UPON MOTION *for an injunction this day made unto this Court by Counsel for the Plaintiffs, and* **UPON HEARING** *Counsel for the Defendants and* **UPON READING** *the Writ of Summons issued on 24th November, 1936.*

AND *the Plaintiffs and the Defendants by their Counsel desiring that the said Motion should be treated as a Motion for Judgment and consenting to this Judgment.*

AND *the Defendants by their Counsel undertaking for themselves their directors servants and agents not at any time to print or otherwise reproduce or authorise the reproduction of the illustration of a cine screen entitled Vauxhall Cine Screen; which is reproduced on page 42 of "The Amateur Photographer and Cinematographer" for 28th October, 1936, and on page 402 of the issue of the "Amateur Cine World" for December, 1936.*

THIS COURT DOTH ORDER *that the following inquiry be made that is to say :—*
(1) An inquiry what damages the Plaintiffs have sustained by reason of the printing or the reproduction by the Defendants of the illustration of a cine screen entitled Vauxhall Cine Screen which was reproduced on page 42 of the issue of "The Amateur Photographer and Cinematographer" for 28th October, 1936, and on page 402 of the issue of the "Amateur Cine World" for December, 1936.

AND IT IS ORDERED *that the Defendants do deliver up to the Plaintiffs the block from which the reproductions of the said illustration were made.*

AND IT IS ORDERED *that the Defendants do pay to the Plaintiffs their costs of this action down to and including this Judgment to be taxed by the Taxing Master.*

THE *costs of the said inquiry are reserved.*

AND *the parties are to be at liberty to apply.*

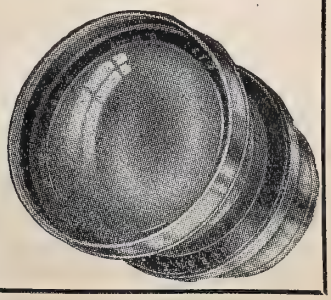
THE IDEAL LENS . . .



"Times" Photo.

FOR DIFFICULT SUBJECTS

Series O Cooke Lenses (as illustration) with their large apertures of f/2 are the ideal lenses for exceptionally difficult subjects as, for example, night pictures from aeroplanes, stage scenes with ordinary stage lighting and for exacting scientific research demanding the maximum lens speed and covering power. Always remember—a Taylor-Hobson Cooke Lens "makes" the picture!



TAYLOR-HOBSON LENSES

TAYLOR, TAYLOR & HOBSON LTD., LEICESTER AND LONDON

Gevaert

CALL IT GAY-VERT

The Gevaert range of photographic materials will put new life into your work, wherever your interest lies. The range is so wide that you are sure to find *exactly* what you want in the Gevaert lists, sent free on request.

The enthusiastic cinematographer has greater scope with Gevaert. All films, 8 mm., 9.5 mm., and 16 mm., are available at separate prices for film and processing. The home processor does not need to pay for work he wants to do himself.

THERE IS A GEVAERT MATERIAL for EVERY PHASE OF AMATEUR WORK

GEVAERT MATERIALS SUPPLIED BY STOCKISTS EVERYWHERE

GEVAERT LTD.

WALMER ROAD, LONDON, W.10

"The WILTON CINE SCREEN"



A distinct advance in design and construction has been achieved in this new screen.

An equalising device which at all times assures perfect symmetry of movement of the whole mechanism eliminates any distortion and reduces the possibility of damage to the screen surface to an absolute minimum.

Another exclusive feature permits quick adjustment of the tension of the spring within the roller if ever required.

Permanently fitted in handsome art leather case with three snap-action locks and protected corners.

Obtainable in either brilliant non-directional silver surface or crystal glass beaded surface.

PRICES	SILVER.	BEADED.
40 × 30″	£3 0 0 ..	£4 10 0
52 × 40″	£4 0 0 ..	£6 0 0
72 × 54″	£8 0 0 ..	£10 10 0
90 × 68″	£10 0 0 ..	£12 0 0

Carriage paid in Great Britain.

WILSON & WALTON

Manufacturers

FATFIELD, WASHINGTON, CO. DURHAM



TRADE MARK 'TABLOID' BRAND

TRADE **'RYTOL'** MARK

Universal Developer

Active solution quickly prepared. Yields well-graded negatives and rich prints.

PRICE 1/6 PER CARTON

From all Photographic Chemists and Dealers.

Each carton contains sufficient for 100 oz. normal developer.

BURROUGHS WELLCOME & CO., LONDON

Pho. 1628

Copyright



Rolleiflex

THE FINEST PRESENT YOU COULD POSSIBLY GET GIVEN YOU

Every day of the year Rolleiflex will take perfect pictures, whatever the light or weather conditions. It will keep the past alive, with a pictorial record such as no other camera at the price can produce. No failures or disappointments—every detail in its manufacture has been designed to ensure ease and accuracy in getting perfect results. It shows the picture full size and right way up on the focussing screen, and takes 12 pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ shilling roll film. It's versatile, too, it can be adapted for plates or 35-mm. ciné film, and a special range of accessories add still more to its capabilities. Fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter, speeded to 1/500th sec., T. and B. Price **£25:0:0**

Rolleiflex won the big "Daily Herald" first prizes, £2,500 in 1935 and £3,000 in 1936.

GIVE THIS ATTRACTIVE BOOK

'GOLDEN BOOK OF THE ROLLEIFLEX'

It contains 127 masterpieces of photography and many prize-winning pictures. An inspiration and help to all Rolleicord and Rolleiflex users. Packed with useful data. Price **7/6**

FROM YOUR DEALERS

Write for new Rolleiflex/Rolleicord prospectus (post free), just published, to the Sole Importers :

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Rd., London, W.C.1



Look for this sign on your Dealer's window.



"Snap" this opportunity!

A free copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new, up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-

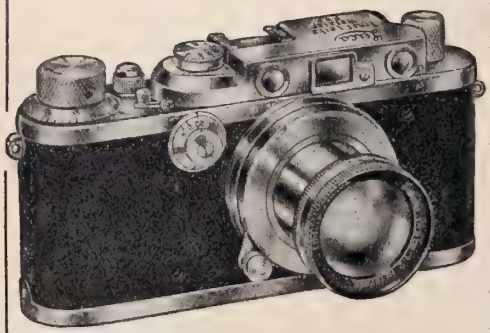
NAME.....

ADDRESS .....

.....A.P.

MORE LIGHT ON THE FUTURE OF MINIATURE PHOTOGRAPHY

In last week's *Amateur Photographer* we expressed our opinion regarding the probable future trend in miniature camera design. Here are a few more innovations that are likely to be with us before long—some of which will probably be placed on the market in the course of the next few months, and others, being in the early stages of design, may not reach production for another year or so. First, a really pocketable single-lens miniature reflex is on its way ; the fully automatic Exakta for 24 × 36 mm. negatives. Secondly, a new edition of a very famous twin-lens reflex is expected—fitted in all probability with an f/2 lens. The makers of a certain miniature camera of great renown are said on good authority to be about to add to their present range of interchangeable lenses an f/1.5 lens, practically equal in resolving power to their present admirable standard lens of f/3.5 aperture. The same people are confidently rumoured to be hard at work on a new camera which is to embody, without any increase in bulk, a built-in photo-electric exposure meter. In this case, incidentally, the light is to be admitted to the meter through the lens of the camera itself ; a development which for some time we have felt sure was bound to come, and which brings us one more stage nearer to that epoch of consummate automatism when the camera will select and compose our pictures for us besides merely taking them. Next week, we propose to say a few words about miniature negative material of the future, and the quite remarkable new films that are being introduced in the New Year.



We should be pleased to take any existing instrument, particularly miniature cameras, in part exchange for a Leica.

Leica IIIa, f/3.5 Elmar.....£34 0 0
Leica IIIa, f/2 Summar.....£43 0 0

We are England's Leica dealers. Besides the cameras themselves, we stock, and should be glad to demonstrate, all the auxiliary scientific apparatus, copying equipment, projection apparatus, etc., that go to make the Leica the "universal" camera.

Our Leica service is in every way unique. We are the only firm organised exclusively to process the 35-mm. film used in the Leica. Many famous amateur and professional workers, lacking the time to do their own processing, send their films to us. We issue for the convenience of our customers special postal bags for use when sending films to us, as well as film speed charts, and specially designed order forms for use when selecting negatives for enlargement from 36-exposure film. The publication "Leica News and Technique" is sent monthly free of charge to all Leica users who register with us their names and addresses. In addition, we are glad to send to all Leica owners, or to those interested in Leica photography, the latest Leica literature whenever this is issued.

Some Leica booklets, any of which we shall be pleased to forward on application :—

"Leica Enlarging Equipment."
"Interchangeable Lenses for the Leica."
"Special View-finders for the Leica."
"Copying Equipment for the Leica."
"Auxiliary Reproduction Devices."
"Filters for the Leica."
"Developing and Printing Appliances."
"The Leitz Telyt Lens."

THE FOLLOWING LIST REPRESENTS A VERY SMALL SELECTION OF OUR GUARANTEED SECOND-HAND MINIATURE CAMERAS AND ACCESSORIES, ALL OF WHICH ARE SUBJECTED BEFORE RESALE TO THE MOST CAREFUL TESTS. OUR USED MINIATURE CAMERAS MAY BE PURCHASED WITH THE SAME DEGREE OF CONFIDENCE AS NEW ONES, THE PURCHASE OF APPARATUS FROM US IS AT ALL TIMES A GUARANTEE OF ITS MECHANICAL AND OPTICAL PERFECTION.

★ ★ ★

A Few Exceptional Cameras with Extra-Wide Aperture Lenses. Specially recommended for Winter and Artificial Light Photography in general.

Makinette, a special model with special front, Leitz view-finder, f/2 Supracomar lens, Rapid Compur shutter. Cost approximately £30.....£15 15 0
Leica Model I, fitted with Plasmat f/1.5 lens, short-base Fokos range-finder, case.....£17 10 0
Contax Model II, f/1.5 Sonnar lens. As new £55 0 0
Exakta Multispeeds Model B, latest lever-wind type, f/1.9 Primoplan, lens hood, filter. As new £30 0 0
Exakta Model B, latest lever-wind type, fitted improved Dallmeyer f/1.9 Super-Six lens, indistinguishable from new £26 10 0
Contax Model I, latest 1936 model. Guaranteed very slightly window-soiled only, f/1.5 Sonnar lens, with carton and instructions booklet.....£42 10 0
Another, as above, but second-hand, condition as new £39 10 0

CONTAXES :

Contax Model II, f/2 Sonnar lens, ever-ready case. As new.....£39 15 0
Contax Model I, latest type range-finder, f/2.8 Tessar. As new.....£23 10 0
Contax Model I, latest shutter, but earlier range-finder, f/2.8 Tessar. As new.....£19 10 0
8.5-cm. f/2 Sonnar. As new.....£28 10 0

LEICAS :

Leica Model IIIa, f/2 Summar lens, ever-ready case. As new in every way.....£35 10 0
Leica Model III, chromium, f/2 Summar lens. As new in every way £31 10 0
Leica Model III, black, f/2 Summar lens. Practically as new £29 17 6
Leica Model III, chromium, f/3.5 Elmar. As new £24 15 0
Leica Model II, chromium, f/2.5 Hektor lens. As new £22 10 0
Leica Model II, chromium, f/3.5 Elmar lens. As new £21 10 0
Leica Model II, black, f/2.5 Hektor lens. As new £20 10 0
Leica Model II, black, fitted magnification for range-finder, f/3.5 Elmar lens. Excellent condition £19 10 0
Leica Model I, non-interchangeable, f/3.5 Elmar, case. Good condition.....£7 15 0
Leica 250, f/2 Summar lens, ever-ready case. Cost £57. Excellent condition.....£40 0 0
Leica Model III, black, f/3.5 Elmar, case. As new £23 15 0
Leica Standard Model, f/3.5 Elmar, ever-ready case. Excellent condition.....£11 17 6
Leica Model I, interchangeable, f/2.5 Hektor, case. Good condition £10 17 6
Leitz 5-cm. f/2 Summar, non-collapsible....£9 17 6
Leitz 9-cm. f/4 Elmar. As new.....£8 17 0
Leitz 13.5-cm. f/4.5 Elmar (chromium, coupled). As new.....£10 0 0
Universal Finder, black, as new, £3 ; Chromium, as new, £3 5s. ; Chromium Angular Finder, as new, 32s. 6d. ; Negative Viewer with opal plate, 32s. 6d. ; Flashlight Attachment, £3 ; Reflecting View-finder, 25s. ; Megoflex Attachment, £3 15s. ; Frame Finder, with adjusting mask, 25s. ; Fikus Lens Hood, 12s. ; Slow-speeds Attachment, £2 ; Swing Filter for Valoy (Fylto), 25s. ; Leitz Micro Attachment, in case, as new, £7 ; Leitz Universal Setting Device, Bazoo, as new, £2 17s. 6d.

Other Miniature Cameras fitted with coupled range-finders :

Nettax (only a few weeks old), 2 filters, ever-ready case. As new. Cost £34 10s.....£26 10 0
Super Nettel, f/2.8 Tessar, case. As new....£17 10 0
Dollina II, f/2.8 Tessar. As new.....£13 17 6
Voigtlander Super Bessa, f/4.5 Helomar lens, filter, Compur Rapid. As new.....£12 10 0
Super Ikonta 530/16, f/2.8 Tessar. As new..£20 0 0
Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur, ever-ready case. As new.....£17 17 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur, case. As new £13 18 6
Super Ikonta 530/2, f/4.5 Tessar, normal Compur, case. As new £13 0 0
Plaubel Roll-Op, fitted f/2.8 Anticomar lens. As new £15 15 0
Weltur, f/2.8 Xenar, ever-ready case. As new £14 17 6
Kodak Regent, f/3.8 Xenar, ever-ready case. As new £15 10 0

MINIATURE REFLEXES :

10.5-cm. f/4.5 Xenar Telephoto, for Reflex-Korelle. As new.....£5 18 6
Reflex-Korelle, f/2.9 Radionar, ever-ready case. As new £10 10 0
Ikoflex I, f/4.5 Novar, Derval shutter. As new £5 17 6
Welta Superfekta, f/2.8 Tessar, 2 filters. As new £18 10 0
Exakta Model C, latest lever wind, f/2.8 Tessar, 3 slides and focussing screen. As new.....£24 10 0
Exakta Model B, f/2.8 Tessar, ever-ready case. As new.....£21 10 0
Exakta Model B, f/3.5 Tessar, case. As new £17 10 0
Exakta Model A, latest lever wind, f/3.5 Exaktar £11 15 0
Exakta Model A, f/3.5 Tessar. Excellent condition £13 17 6
Exakta Model A, f/2.9 Xenar. Excellent condition £12 17 6
6-in. f/5.6 Dallon Telephoto, for Exakta. As new £6 10 0
Reflex-Korelle, improved shutter, f/2.8 Tessar. As new.....£15 10 0
Pilot, f/3.5 Tessar, Compur. Excellent condition £11 17 6
Automatic Rolleiflex 6×6, f/3.5 Tessar, Rapid Compur, case. As new.....£19 17 6
Automatic Rolleiflex 6×6, f/3.5 Tessar, Compur, case. Excellent condition £15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, case. As new £15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur, case. As new.....£19 17 6
Rolleicord, f/3.8 Triotar, ever-ready case. As new £11 7 6
Rolleicord II, f/4.5 Triotar, ever-ready case. As new £11 10 0
Rolleicord II, f/3.5 Triotar, ever-ready case. As new £12 17 6
Noviflex, f/2.9 Trioplan, filter, case. As new £9 17 6
Voigtlander Superb, f/3.5 Skopar, filter, Proxare. As new.....£11 15 0
Foth-Flex, f/3.5 anastigmat. Excellent condition £6 10 0
Welta Perfekta, f/3.5 Trioplan, Compur.....£8 7 6
Rubyette Model II, revolving back, f/4.5 Dallmeyer lens, 3 slides. As new.....£8 17 6
Ikoflex, f/4.5 Novar, Rapid Compur. As new £7 17 6
Automatic Rolleiflex 6×6, f/4.5 Tessar, case. Excellent condition.....£13 10 0

MISCELLANEOUS :

Ermanox, for V.P. Plates, f/1.8 Ernostar, focal-plane shutter, 6 slides and case. Good condition £10 0 0
Voigtlander Perkeo, f/3.5 Skopar, Compur shutter. Excellent condition £5 15 0
Wirgin, for 16 exposures on 3¼×2¼ film, f/3.8 Trioplan, Rapid Compur. As new.....£5 5 0
Kodak Pupille, bought new six weeks ago, f/2.8 Tessar, case. Unsoiled in any way.....£12 10 0
Dolly, for 8 or 16 exposures on V.P. roll film, f/3.5 Trioplan, Compur shutter. As new.....£4 2 6
Beira, for 24×36 mm. negatives, f/3.5 Trioplan, Compur £7 19 6
Foth-Derby, f/3.5 lens. Excellent condition..£3 12 6
Minifex, f/3.5 Trioplan, Compur, case. As new £5 12 6
Ensign Autorange, fitted f/4.5 Ensar, Compur shutter, case. Excellent condition.....£7 15 0
Foth-Derby, f/2.5 lens. Excellent condition..£5 5 0
Voigtlander Virtus (16 on 3¼×2¼), f/3.5 Skopar. Excellent condition £6 5 0
Ikonta 520, f/3.5 Novar, Rapid Compur. As new £6 10 0
Baldax (16 on 3¼×2¼), f/3.5 Trioplan, Compur. As new £5 15 0
Nagel Vollenda (V.P. size), f/4.5 Radionar, Pronto shutter. Excellent condition.....£3 17 6
Plaubel Makina Model II, f/2.9 Anticomar lens, coupled range-finder, 3 slides and F.P. adapter..£25 0 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, DECEMBER 23RD, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2511.



[*Photo: Marcus Adams*

HIS MAJESTY KING GEORGE VI, WITH HER MAJESTY QUEEN ELIZABETH AND THE PRINCESSES ELIZABETH AND MARGARET ROSE.

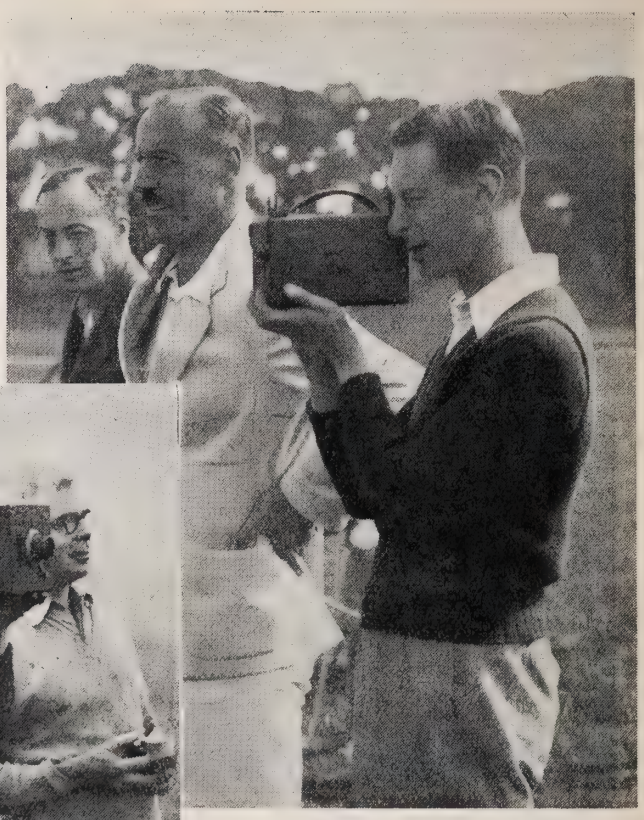
A Happy Family Group.

Our New King

as an Amateur Photographer



The King and Queen (when Duke and Duchess of York) on board the "Britannia."



The King filming with a 16-mm. Camera.



His Majesty is here seen taking snapshots at his Boys' Camp at Southwold.



The King has a good working knowledge of professional movie apparatus—





—and is also familiar with the 9.5-mm. ciné camera.

His Majesty is keenly interested in all phases of amateur photography and in the above illustration is seen discussing the merits of a camera with a press photographer.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Christmas and the Camera

By BRIAN BOND.

Modern photographic apparatus and materials allow the camera to take its place in the family circle at Christmas. In addition the photographer is able to contribute to the entertainment during the festive season.

CHRISTMAS ! The name conjures up endless visions, and we see our homes brightly lit and decorated, the children's tree by the window, the battalions of Christmas cards lining the mantelshelf and all manner of pleasant things in store.

Essentially a home festival, we say, when families get together more than at any other time. Yet how infrequently do we see happy pictures of the revelries of Christmas-time. Aren't we neglecting some of the finest opportunities our camera has ever had ?

Generally the fun is so fast and furious, there is so much to do, with Gargantuan meals to prepare, games to be arranged, and always plenty to talk about, that perhaps our camera consciousness is rather squeezed out into the cold to die a natural death.

Plan Beforehand.

If we do some planning before things really begin to get busy, with only a little arrangement we can get a series of pictures that will crystallise the spirit of Christmas and be glad mementos on which we can look back with pride.

What sort of picture should we take ? Well, as this is the season of goodwill and happiness, our pictures should be happy too, and if we can instil into them some of the fun as well, so much the better.

What about two pictures of the dinner table, before and after ! Surely a record of achievement seldom attained at other times ! Then we might have a close-up of the *pièce de résistance*, turkey or pudding, whichever way our preferences lie.

It is not only a record of the dining accomplishments that we desire, however, so perhaps we can hark back to earlier in the day, when the presents were opened. A surreptitious and unposed snap of juvenile delight at this great moment could yield great results, provided that the occasion takes place at a reasonable hour.

Then the games. What fun to get a permanent record of the sight that Cousin Mary looked when she was dressed up for the charades—or Brother Bill as the big business man, with the hat that would fall over his ears !

Such subjects as the children at the " lucky dip " tub or the performance of Eric, the amateur conjurer, are within our reach if we think things out beforehand, and do not hold up the festivities with multitudinous preparations.

As this type of picture might not be available till after dark, artificial illumination would have to be used, but with the facilities now available, this should not present much difficulty, Here is an opportunity for the amateur to show off his prowess with a flashlight with which he has practised during the preceding weeks. One warning, however—mind the paper decorations, they are likely to be inflammable. The judicious use of photoflood lamps might for this reason be better in some cases.

The subject of home photography has been repeatedly dealt with in these pages so there is no need to go into the matter further here. One point may be stressed. The photographer whose equipment is of modest order may well feel that these pictures are only to be made with apparatus of the highest class, fitted with a lens working somewhere within the region of f/2, and there is little chance of successful results with cameras of simpler type. This is not the case. Modern sensitive materials are now of such high speed that home portraits are possible to the user of a box camera.

Exposures.

It is true that his exposures will have to be made with the camera upon some support, and may run into four or five seconds, with the photoflood type of lamp, but this is not impossible with adult sitters. Instantaneous pictures are possible by the aid of Sashalite bulbs, or by means of flashpowder.

The photographer who has not tried the experiment will be somewhat surprised at the interest that the exposures arouse, and how they will be valued as souvenirs.

Brightly-coloured costumes, to say nothing of fancy dress, give opportunities for the colour photographer. The modern colour films are rapid, and it is possible to secure excellent results with an exposure of a second or two. There is also the fact that these films can be processed very rapidly, and the photographer who can do this will have the satisfaction of showing the results within a few minutes of making the exposures. He will gain a new standing as a photographer in the opinion of his friends.

The same applies if a photograph is taken of the Christmas party group. The plate or film may be developed at once, dried rapidly by immersing the negative in methylated spirit, after a brief wash following fixing, a print made, and carefully dried by heat, and the whole shown in about a quarter of an hour from taking the picture. Youngsters are always interested in photographic operations.

Demonstrations.

Here is an opportunity to enliven interest when the young people are becoming rather tired of games. Set the camera up, and make an exposure. Turn out the lights, and place the plate in a desensitiser, and, this complete, development can be seen by all by the light of a candle. The plate is fixed, and when ready for washing the party is dispersed temporarily while it is washed and quickly dried.

Later on, the party is called together again, and one or two gaslight prints made. It will be found that " how it is done " will prove very popular by those who in the summer hand their films to the " D. & P." establishment.

An amusing note can be struck by taking one or two portraits of members of the family, and, before the negatives are dry, the films subjected to the heat of a candle. This will cause the film to " run," and the resulting prints can be calculated to cause amusement. It is well in this case to obtain permission from the subject.

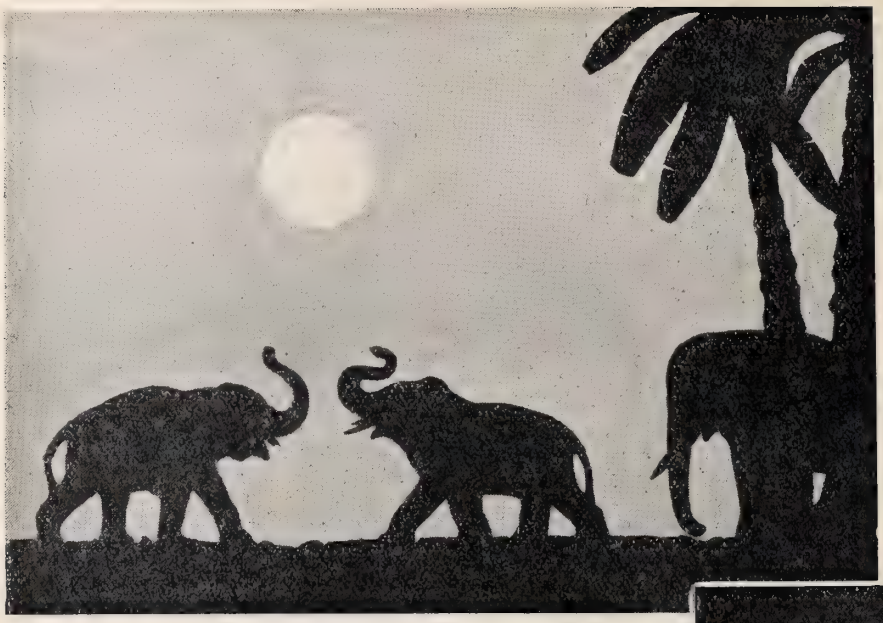
Lastly, we may suggest the lantern or ciné show of pictures taken during the past year. If possible some should be included that the audience have not seen. This may be an interlude, and it must not be too long.

Then as a grand finale, perhaps a " Good night " scene on the doorstep, with the lighted hall as background, or a group of carollers round the door ; subjects not easy to get, but just difficult enough to put the photographer on his mettle, and feel that they are worth trying.

Don't neglect that camera at Christmas this year.

Photog SIL

By DONALD G. SHELDON.



Tropical Triangle.

THERE are times when we grow tired of straightforward photography. We feel that for once in a while we would like to break all the usual rules and see what happens. Well, why not break a few—and make some silhouettes? This is the right time of year to do it.

In our everyday photography, many of us tend to get our photographs too contrasty. We are liable to under-expose and over-develop our films or plates. We often make matters worse by using grades of printing paper too vigorous for the negative. And so we get dense, black shadows and blank, white skies.

This excessive contrast is wrong in ordinary photography, but for making silhouettes it is just what we need. So we deliberately make for contrast in several ways. First, we choose a contrasty subject and lighting. We place our model or object in front of a brilliant background, arranging matters so that as little light as possible falls on the near side of it. Then we under-expose; that is, we give an exposure so short that only the bright parts are registered.

When we develop the film, we double the time of development or the strength of the developer. This makes the contrast between the dark and bright parts still greater. Finally, the prints are made on "contrasty" paper. What a smashing of the rules! And if we've smashed them hard enough we get our silhouette.

A word of warning is necessary here. The extreme contrasts are liable to produce "light-spread," which will make sharp edges less clear-cut than they should be; the full development makes this defect still more pronounced. Backed materials will prevent this, so that the slight extra cost of backed plates or of "chrome" or panchromatic film (both these are backed) is well worth while.

Perhaps the best known type of silhouette is that made by flashlight.



Ballet.

We stretch a white sheet across a doorway at night, taking care to smooth out any creases. The model is posed in front of this, in such a way that the profile is clearly shown. The camera shutter is set to "time" and opened, the flash fired behind the sheet, and the shutter closed.

There is great scope for ingenuity in posing the model so that the resulting silhouette is humorous or dramatic. Variety may be introduced by placing a reflector so that a little of the light from the brilliant sheet is thrown on to the model's features, giving a half-silhouette effect as in "The Musician."

When the subject is a still one, we can use electric light or gas instead of the flash. "Ballet" was taken in this way. The dancers were cut out of cardboard,



Excelsior.

raphic HOUETTES

and mounted on a board which acted as the stage floor. The wiring on the stage front was made from match-sticks and two pieces of string. The background curtain was a bed-sheet hung over a doorway and pleated. The electric bulb was placed inside an open box, the top of which cut off some light, and made the shaded effect on the curtain. A short time exposure on Verichrome film was sufficient to record the silhouette.

Many humorous effects can be devised with the aid of the toy models sold by the sixpenny stores, with "backgrounds" cut out of black paper or thin cardboard. The cut-out trees, houses, etc., are pasted on to a sheet



The Musician.



Moonlight Serenade.

of glass; the models are then placed and held in position on the glass by means of pieces of Plasticine. The glass is reared up in front of the illuminated sheet. Only the silhouetted objects will be shown on the printed portion of the negative.

Toned "skies" may be added when making the print, by giving a short exposure to weak white light before development. We can put on a "sun" or "moon" where we want one, by the simple process of laying on the print a coin of suitable size before exposing to the white light.

Outdoor silhouettes can be made if the object is dark and bold, and is so placed that it stands out from one of nature's backgrounds—a clouded sky or a brilliantly-lit stretch of water.

At sunset, when the sun has dipped below the horizon or is masked by clouds, the landscape is very poorly lit in comparison with the sky, as many of us have found to our cost when photographing sunset scenes. If we can find a suitable skyline or hill-top to place against such a sky, we have only to "snapshot" any suitable figure or group to record a ready-made silhouette.

When the prints are being made, vigorous gaslight or extra-contrasty bromide papers will give the best results. Unless glossy prints are required for reproduction purposes, a smooth "velvet" or "art" surface paper is recommended, as rough and matt surface papers give rather dull-looking blacks. Spotting of defects may be done with black drawing-ink, and this can be used also to correct outlines where necessary.



An Outdoor Silhouette.



Procession.

Readers' Hints, Tips and Gadgets

PACKING PHOTOGRAPHS FOR THE POST.

AT the present time, more than at any other, when amateur photographers are sending photographs as greetings for Christmas and the New Year, it will pay the sender if he spends a little time in seeing that his pictures are properly packed so that they will arrive in good condition. With the aid of a template it is possible to make any number of envelopes, and the cost need be very little. A visit to the local grocer or draper will usually produce enough cardboard to make as many envelopes as one requires.

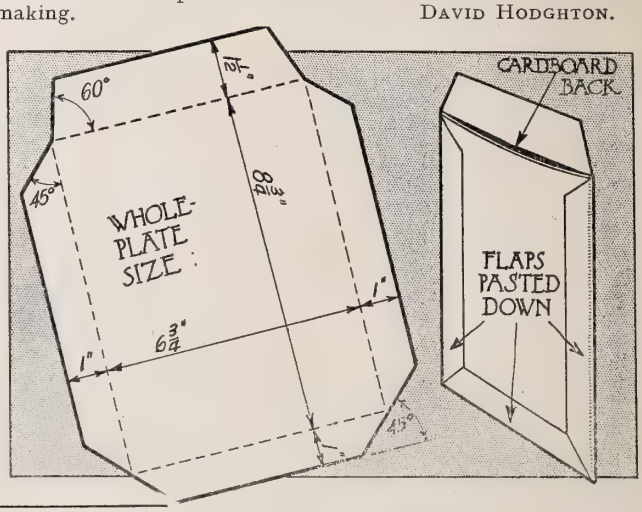
The template is cut from cardboard or thin plywood and once made can be used for a lifetime. (If made in cardboard cut it out with a knife and straight-edge.)

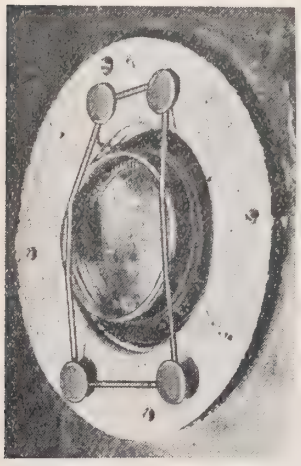
To make an envelope lay the template on a piece of brown paper, mark round the edges with a pencil and cut with scissors or, better still, with a knife and straight-edge (not on the table, of course) to the line. Then cut a piece of cardboard to the size of the dotted lines in drawing ($8\frac{3}{4} \times 6\frac{3}{4}$ in.). Lay this cardboard on top of the brown paper (as in drawing) and bend the paper flaps over on top of the cardboard. The bottom and side flaps are then pasted and fixed down as shown in sketch. I usually put a newspaper on top and use a roller squeegee.

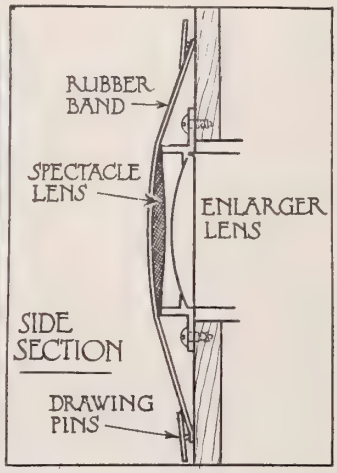
We now have an envelope with a paper front and a cardboard back, and a dozen of these can be made in an hour or so.

This template is for whole-plate ($8\frac{1}{2} \times 6\frac{1}{2}$ in.) prints, but the reader can make as many templates as he wishes to take the size of prints he uses. When posting I always cut another piece of cardboard slightly less than the back, and the prints are then sandwiched between the two cards. This saves them from injury during transit. Always mark in large print on your envelope, "Photographs. Please don't bend." A set of these templates to take the standard sizes is well worth making.

DAVID HODGHTON.







GETTING BIG ENLARGEMENTS WHEN SPACE IS LIMITED.

GETTING that large head from a miniature negative is often beyond the scope of many enlargers owing to space limitations. When the longest distance between enlarging lens and easel is such that the magnification required is not obtainable, the usual solution is a lens of shorter focal length. Such a lens, if an anastigmat, is expensive.

A cheap and simple substitute for this is a combination lens made by adding a supplementary single lens to the lens already in use. This supplementary lens may be obtained at the nothing-over-sixpence stores and costs but threepence. It is the circular spectacle lens which is sold to replace a broken lens in "horn-rimmed" spectacles. This may be bought unmounted. Such lenses are numbered, and suitable ones are Nos. 20, 24, and 32. The lower the number the greater is the magnification.

Such a lens is easily held on the front of the enlarger lens by means of an elastic band fastened to the body of the enlarger by means of four drawing-pins, as shown in the accompanying photograph. The definition of this combination lens will be found to be excellent.

LLEW. E. MORGAN.

A CONDENSERLESS ENLARGER.

ALTHOUGH several schemes have appeared in "The A.P." from time to time on diffusing light for condenserless enlargers, the following method, although not new, will solve the problem and help to minimise grain very effectively.

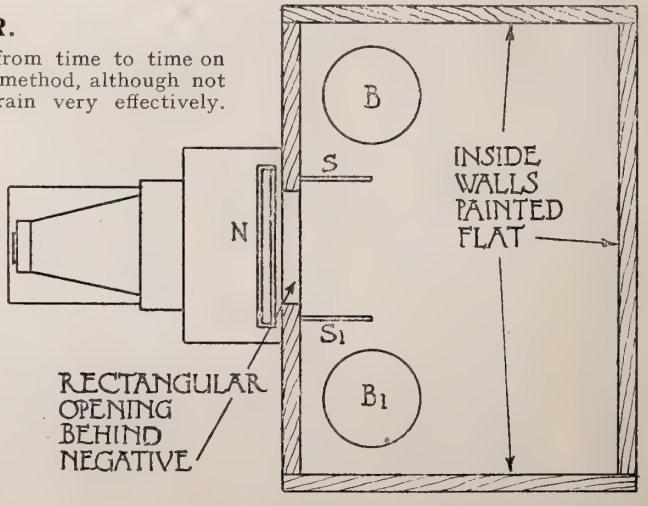
The body of the enlarger is a fairly large box as shown in plan in the diagram. B and B_1 are 100-watt frosted electric bulbs, placed approximately as indicated. S and S_1 are tin screens. The purpose of these will be seen later. N is the negative carrier. The interior of the box, back, top, bottom and sides, is painted white.

It will be seen that light from the lamps is reflected back from the back of the lamphouse, through the aperture behind the negative, and then on through the lens. As this light is perfectly level and diffused, no unevenness will be experienced. The purpose of the two screens S and S_1 is to prevent direct light from the lamps reaching the negative, and they should be made just large enough for this purpose.

It might be thought that exposures would be prolonged, but I find that ten to twenty seconds at f/11 on Kodak bromide paper is ample when enlarging to whole-plate from $2\frac{1}{4} \times 1\frac{3}{4}$.

Suitable light-trapped holes for ventilation can be added to the back and sides of the box to prevent it becoming overheated.

F. M. THOMAS.



"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

The Inexpensive Miniature

What the Cheaper Camera will do.

THE photographer to whom miniature photography appeals, but who is not in a position to afford the high precision miniature camera, often asks, "Will the cheaper miniature cameras equal the performance of the higher quality instruments? With twelve pounds, or six, or three to spend, how far will my results suffer as compared with those from forty pounds' worth of concentrated precision?"

To that question there are really two answers, because the price-range from twelve pounds to three pounds covers two groups of cameras. For a price towards the upper limit one can purchase a camera that is comparatively inexpensive only because it is comparatively simple. The lens, though of moderate aperture by miniature standards, is of the highest quality, and the shutter has a full range of speeds, but coupled range-finders, interchangeability of lenses, interlinked shutter and film wind, and other such costly refinements, are omitted. Such a camera, naturally, is not as convenient or as quick to handle as a miniature costing some forty pounds, nor will it take photographs under such adverse conditions; but what it will do, it does every bit as well, and the negatives will stand enlargement to almost any size.

In the miniatures selling at lower prices, especially if they have lenses of fancy aperture, it is inevitable that quality must have been sacrificed to some extent to price. In connection with such cameras as these it is unfair to expect too much in the way of microscopic definition; after all, the ability to make huge enlargements without a loss of sharpness represents a very high degree of accuracy in manufacture—and accuracy is always expensive.

But how many photographers make such enormous prints? Most are content with a modest whole-plate or 10×8, and for this less exacting taste a miniature camera of moderate price is adequate.

It is obvious that if enlargements are to be satisfactory with regard to definition a good lens is necessary. The combination of pin-sharp definition and ultra-wide aperture is inevitably expensive, but the cheaper anastigmats may give perfect definition at more modest apertures.

There are plenty of lenses working at f/4.5 that give completely satisfactory performance.

The camera itself must be well made, and rigid. Some of the lower-priced miniatures fail on this score. It is very important that the lens should be held rigid, and parallel with the film.

However sharp the image thrown by the lens, the picture will not be sharp unless the film is in exactly the right place to receive the image. Means for holding the film rigorously flat in the focal plane is essential. If the film lies unevenly, even to the smallest extent, the photograph will be sharp only in places.

The careful user of the miniature camera will be able to produce results that will not indicate, through any lack of quality, either the modest size of the negative or the low price of the instrument with which they were produced. Perfectly satisfactory results can be obtained with miniature cameras costing from about £3 upwards.

Even if the limitations of such apparatus place high-speed photography, theatre snapshots and night scenes outside its range, it should still be able to take every subject that the user of the ordinary folding camera can photograph successfully.

The accompanying illustrations tell their own story. The inexpensive camera gives a perfectly good account of itself so long as the demands made upon it are moderate. But the definition given by an inexpensive wide-aperture lens does sometimes break down at very high degrees of enlargement. F. S.



Fig. 1.—*Taken with Precision Miniature. Lens at full aperture.*

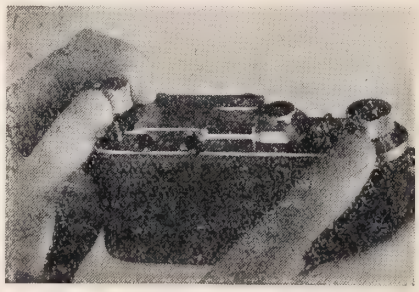
Fig. 2.—*Taken with Inexpensive Miniature. Lens at full aperture.*

The top print in each case is made from the whole negative. The second print is a full-size reproduction of part of a print of about whole-plate size. The difference in definition between the two is not at all noticeable, though it can just be seen if looked for carefully. In the bottom prints, made by reduction from portions of enlargements 36×24 in., the superiority of the precision camera becomes manifest. But results from the inexpensive camera are completely satisfactory so long as these huge enlargements are not demanded.

Ensuring Film-Wind in a Leica

THERE are a few simple precautions that will avoid any possibility of accidental double exposure with a Leica, due to the film not advancing between exposures. If this happens it will mean thirty-six exposures one on top of another, with over five feet of clear film as a memento of the incident. —I know, because it was one of the first spectacular feats that I achieved with my camera.

The film in a Leica camera is advanced by sprockets rotated by means of the winding knob, and there is also a frictional take-up on the winding spool. If the perforations are broken on the film the sprockets can rotate without moving the film on, or if the film has become jammed, then once the sprockets are free, there is nothing to prevent the winding knob being turned while the film remains stationary.



Taking up the Slack.

This is detected by the failure of the back-winding knob to turn in an anti-clockwise direction, but if short ends are being employed in a metal film-chamber the roll of film may have become loosened in the chamber, so that several exposures are made before the slack film has been drawn off and the centre spool begins to rotate. To ensure against any such trouble, all film ends should be examined against broken perforations, and if the film has been cut from a length, it is essential to trim it without cutting through a perforation. This is done automatically if the correct film-trimming template is used for the purpose.

When loading, the back should be locked in position before any attempt is made to turn the winding knob. An over-nervous photographer is tempted to wind on a little film to see if it is going to engage before replacing the lid of the camera, but in the case of the metal spool-chamber, locking the lid opens the light trap of the chamber at the same time, and therefore decreases the pull on the film itself.

Another possible cause of non-advance of film is that the trimmed end may not have been properly pushed under the clip of the winding spool, so that the perforations are not in line with the sprockets. These difficulties should not arise if due care is taken when loading, and once the film has been loaded, the back-winding knob should be gently turned in a clockwise direction to take up any slack in the film roll, after which it can be readily seen if this revolves when winding off the fogged film.

Any failure on the part of the film to advance usually takes place at the commencement of a new film. Once it has started, no further difficulty need be expected.

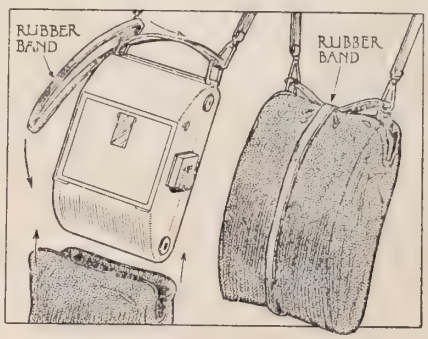
BERNARD ALFIERI, JUN.

Carrying the Miniature Camera

By A. J. MILNE.

THERE is no doubt that the vogue of carrying the miniature camera in an ever-ready case suspended by a short strap round the neck is very popular, as it is both practical and comfortable.

The same idea can be adopted for other cameras, using zip purses, but they must possess some means of securing the neck-strap, either by the carrying handles or with special loops of leather or metal fixed for the purpose.



Before clipping the strap on to the camera, slip on a stout rubber band about ¼ in. wide and 3 in. long so that it is always on the strap. This secures the zip purse which is slipped upwards over the camera and the rubber band is pulled over both camera and case. This, of course, means that the case is removed entirely while the exposures are being made, but if it is desired to keep the case always connected, then it is suggested that a small leather strap be sewn on the lower edge of the case with the rubber band in position. This will prevent the possibility of mislaying the case. It will be seen that the zip fastener cannot be drawn together as the two strap ends prevent this, so that any similar type of purse with or without fasteners will serve equally well.

A word of warning when using cameras suspended by the metal carrying-handle links. If the camera is on the heavy side and the links are thin, there is a danger of them bending outwards.

Pan or Ortho?

THE full sensitivity to colour of the panchromatic film results in obtaining better correction with a filter of given depth than an orthochromatic film can offer, while at the same time requiring less increase of exposure. Where the pan. film may give all the correction required with a pale filter requiring about 1½ times increase in exposure, an ortho. film may need a deeper filter requiring the exposure to be multiplied by three or four. In these circumstances a pan. film of speed 500 H. & D. may actually allow of shorter exposures than an ortho. film of 1,000 H. & D., and still give equally good colour rendering. Confirmed users of filters will do well, therefore, to consider the pros and cons of changing to a panchromatic film for habitual use.

For Sharpest Pictures.

To set against this there is the not uncommon experience that an ortho. film will often yield pictures just a shade sharper in definition than those which a pan. film will give. This is partly due to the fact that red light, to which only the pan. film responds, is scattered more than light of other colours, and so tends to superimpose a microscopic blur upon the image. Sometimes it is due to slight lack of correction in the lens; it is customary to design a lens so that it brings blue and yellow-green rays to a focus at exactly the same point, these being the two colours to which ortho. film is, or has been in the past, most sensitive. In some lenses this correction has not been so completely made for red rays, with the result that when by using pan. film we allow the red rays to enter into the image formation, their contribution is to a minute extent out of focus, so reducing the sharpness of the negative as a whole. A. L. M. S.

Filing 35-mm. Negatives.

MESSRS. E. LEITZ, LTD., of 20, Mortimer Street, W.1, have recently introduced two inexpensive containers for filing and indexing negatives on 35-mm. ciné film.

The "Leica Wallet Container" accommodates one 36-exposure length in nine sections of four negatives each. The strips slide into a series of pockets of transparent paper which fold up, concertina fashion, into an outer envelope of stout paper. All negatives can be viewed simultaneously without removal from the container, which is sold at the very modest price of sixpence.

The "Leica Negative Album" takes twelve complete films of 36 exposures each, again in four-exposure lengths. The album, which measures 7¼×6 in., contains three sections, each of which contains thirty-six transparent envelopes. There is also a set of index-sheets for identifying and describing every negative. It is covered in linen card in such a way that negatives cannot work out from the pockets, and closes with a snap fastener. It is priced at 4s. 6d.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

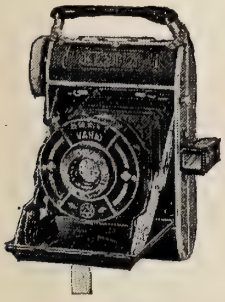
Modern Miniature Cameras

THE "WESTEX" MINIATURE CAMERAS.

THE two models of the "Westex" miniature cameras are known as the "Baby" and the "Junior." So far as the camera body is concerned the two are identical, the differences being solely concerned with the lens and shutter equipment. Both make sixteen exposures, each 3×4 cm., on a standard eight-exposure roll of V.P. film.

The camera measures $4\frac{1}{8} \times 3\frac{1}{4} \times 1\frac{3}{8}$ over all projections and fits extremely conveniently in the pocket. On pressing a button on the side of the camera the baseboard flies down, bringing the front into position. When erected, the camera is extremely rigid, and since focussing is performed in both models by rotating the front cell of the lens, there will be no mechanical wear to cause looseness during the life of the camera.

The view-finder is of the optical direct-vision type, being in the form of a small tubular telescope firmly built on to the side of the camera. It is adequately large, and gives a very clear image with boundaries more distinctly marked than in many finders of its type. The back of the camera hinges open for loading, and the spool-chambers swing out to enable the spools to be readily inserted. A pressure-plate is provided to hold the film flat in the focal plane. The usual pair of red windows is provided, together with a cover which serves to prevent the entry of light and consequent fogging of panchromatic film.



The Westex Junior.

In the "Junior" model, which sells at £3 12s. 6d., the lens is a Vidanar anastigmat of 5-cm. focal length working at f/4.5. This is mounted in a Vario shutter, which has snapshot speeds of 1/25th, 1/50th and 1/100th sec., as well as bulb and time. The shutter is ever-set, and has a remote-control delayed-action device. This is operated by inserting a pin into a hole in the front of the shutter, and pressing the release. This sets the shutter but does not fire it, but it opens when the pin is withdrawn. It is intended this should be done from a distance by means of a length of black thread. The lens focusses from infinity to 3 ft. by rotation of the front cell. The setting of the iris diaphragm and the shutter speeds can conveniently be read from the top of the camera.

The "Baby" model is fitted with an f/2.9 Schneider Radionar anastigmat of 5-cm. focal length, working at f/2.9. This lens is fitted in a Prontor II shutter, giving speeds from 1 to 1/175th sec. This shutter is not of the ever-set type, but requires cocking before use. It differs from other shutters in that it requires setting for bulb and time as well as for the instantaneous speeds. The price of this model is £5 12s. 6d.

A delayed-action device is provided, this consisting of a train of clockwork which releases the shutter ten seconds after the release lever is pressed. The lever by which this clockwork is wound can be turned to less than its full travel to obtain shorter periods of delay. Front cell focussing is used again in this model, which focusses down to $3\frac{1}{2}$ ft.

We have subjected the "Baby" model to a fairly exhaustive test, in the course of which we found that the Radionar lens with which it is fitted gives very good definition over the whole area of the film, even at the full aperture of f/2.9. The whole-plate enlargements that we made from negatives taken at f/2.9 were completely satisfactory, and it is evident that the user of this camera will not need to stop down the lens to obtain sharpness, though, of course, he may sometimes need to do so to increase the depth of focus or to provide a margin of safety against a possible misjudgment of distance.

Comparative exposures were made at two different apertures, the difference in aperture being compensated as regards exposure by a corresponding change in shutter speed, so that in a correctly graduated shutter the negatives would have been of equal density. On development, the difference in density was found to be negligibly small, thus confirming the relative correctness of the shutter speeds.

These cameras are obtainable from any of the four branches of the Westminster Photographic Exchange, Ltd., the addresses being 119, Victoria Street, S.W.1; 81, Strand, W.C.2; 24, Charing Cross Road, W.C.2, and 111, Oxford Street, W.1.

Miniature Camera Gossip

By LANCELOT VINING.

Greetings.

I WANT to wish all my readers a very happy Christmas and a prosperous 1937, with plenty of good photography and the good luck to "see" some really good subjects.

I wonder if you ever say to yourself, as I often do when looking through the photographic annuals: "What would I have given to have run across that subject," and you imagine that these subjects are only to be found if you are travelling about. When I get into this state of mind I think of Mr. W. G. Briggs' "Water Butt" picture, and realise that we are literally surrounded by pictures, if we can only "see" them.

New Long-focus Lens.

I called in at the house of Zeiss in Mortimer Street last week to see if I could glean any news of a new long-focus lens for the Contax. I had heard about one from Mr. H. B. Sharp, of Dundee; he told me he had the only one that is in the country—it was brought over specially from Germany for him.

The lens was designed for the recent Olympic Games, and is expected to be released to the public early in January. It is called the Tele-Sonnar, has a focus of $7\frac{1}{8}$ in. (18 cm.), works at f/2.8, and is coupled to the range-finder. It has only six glass-air surfaces, and I am promised very brilliant results at full aperture. I put it like this because I have been promised an opportunity of giving the first one that comes over in January a practical trial. The only thing I dislike about it is the price—sixty-four shillings would be more in my line.



David McLellan's Christmas Card.

Christmas Festivities.

Do not let the Christmas holidays pass without having a shot at the festivities at home. You have several choices of lights, which will do away with any need to pose your subjects, even if your lens aperture is no larger than f/3.5.

There are the popular "photoflood" lamps, which plug into the ordinary electric light socket. These give a brilliant light, and have a safety fuse incorporated. Check up that the voltage is correct for your circuit, and remember that as these lamps are gas-filled they generate great heat, so do not burn them for any length of time, and be careful how you handle them after use. Burnt hands are painful!



At 15 feet, 1/25th at f/1.5.

Then there are the more ambitious lighting sets by Kodak, Ilford and Ensign; these are more expensive to buy, but more economical in the end if much work is to be done, as well as being more convenient. Then if you prefer flashing, you can use Sashalite bulbs, which have recently been reduced in price. With them there is no smoke, smell or danger.

You will have any amount of fun, and may perhaps find you have an ideal photograph for next year's Christmas card. (See illustration.) This is a very clever photograph for a card, made by David McLellan of himself. McLellan is on the *Sunday Pictorial* staff and is one of the best technical photographers in "The Street."

Pan. Film saves the Situation.

I was invited to take my candid camera along to the golf club dinner to our departing pro., and with some doubts as to what the light would be like, I did so. I need not have worried on that score, as it was good, though nothing to rave about; but oh, the tobacco smoke when it was time to get to work!

The room was filled with the 120 diners, and quite 100 of them were smoking. I wondered whether my fast pan. film could ever eat through it. I had the results from the "Royal" dinner to go by, but the atmosphere at the Monico was June-like compared with this November fog!

The results provided me with another pleasant surprise. When I exposed I could scarcely see the artiste singing at the piano, but I gave 1/25th sec. at f/1.5, and obtained the accompanying result.

CHOOSING A FILM *for the MINIATURE*

Various Types Compared.

THE miniature camera is more profoundly affected than any other by the choice of the correct grade of film, if only because the small negative has to add freedom from grain to all the other qualities that the user of a large camera demands.

The perfect film has not yet been made, and probably never will be. It is frankly impossible to combine in one emulsion a microscopic fineness of grain, the greatest possible latitude, the ability to produce very high contrast by sufficiently prolonged development, perfect colour correction, and the utmost attainable speed. That is why there are several different types of film on the market; each represents a different compromise between the various conflicting factors, and each is the best type of film to use for certain purposes.

Roughly speaking, films may be divided into four classes: panchromatic, fast and slow; and orthochromatic, fast and slow. Fastest of all are the fast panchromatic films, of which Agfa ISS, Selo Hypersensitive, Gevaert Panchromosa and Kodak S.S. Pan. and (in 35-mm. only) Super X are typical. Such films as these are essential for snapshots by artificial light, and are invaluable in all cases where the light is not only poor but yellowish as well. In their sphere they are unapproachable, but they can hardly be recommended for general use, as they have a much coarser grain than similar films of lower speed. This can be minimised by special developers, but really fine grain, if attainable at all, can only be had by giving such an excess of exposure that a slower film yielding fine grain without special treatment might equally well have been used.

The medium-speed panchromatic films, of the class typified by Kodak Panatomic, Gevaert Microgran, Agfa Isopan F, Voigtländer Bessapan, or Selo Fine Grain Pan., are probably the best general-purpose films. They combine a very useful speed with an inherent fineness of grain, which, so long as it is not spoiled by wrong development, allows of enlargement to any extent likely to be needed by the ordinary amateur. Owing to their colour sensitivity this speed is fully maintained in yellow daylight and artificial light. The combination of fine grain and good rendering of colour makes this type of film particularly valuable for portraits.

The fast orthochromatic films, such as Selochrome, Voigtländer Illustra, Gevaert Superchrome, Ensign Ultrachrome, Zeiss Ikon Pernox, and Agfa Isochrom, have, in bright daylight, a speed not much less than that of the super-speed panchromatic films, but fall so far behind them in artificial light that they may be slower than even the medium-speed panchromatic class. The grain is about intermediate between that of the two speeds of panchromatic film. For those whose photographs are mostly taken in bright daylight, and who do not wish to make prints much larger than whole-plate, these "chrome" films offer an extremely versatile material. A fine-grain developer is essential, and over-development must be most carefully avoided.

For the very finest grain of all, slow orthochromatic film must be chosen. This is in general not more than half as fast as the medium-speed panchromatic film, but is quite suitable for summer snapshots, and also for landscape and architectural work where a tripod will probably be used in any case. Perutz Leica-Special, Gevaert Fine Grain Ortho., and Agfa Isochrom FF are typical of this class; while the latter firm also makes a slow fine-grain panchromatic film under the name Isopan FF. From these films enormous enlargements, even using a part only of a 36×24 mm. negative, can satisfactorily be made.

The "ordinary" roll film, such as Kodak N.C., Selo, Ensign Lukos, Agfa Isorapid and Gevaert Regular, generally has a coarser grain than the medium-speed panchromatic film, and even in bright daylight is rather slower, while by yellowish or artificial light this difference in speed is accentuated.

Compared with the "chrome" films, the grain is, on the other hand, rather finer in most cases. Films of this class, which have the undoubted attraction of costing less than any of the others, will yield very fine negatives if due allowance is made for their moderate speed in exposing, while the grain is not at all troublesome provided a developer of fine-grain type is used, and the negatives are kept on the soft side by making the development time rather shorter than normal.

A. L. M. S.

Fine-Grain Developers (8).

AN M.Q. BORAX DEVELOPER FOR D. & P. WORK.

THE following developer is taken from an American source, and is recommended as highly suitable for a general purpose semi-fine-grain developer.

Metol	175 grs.	(2.5 grm.)
Sodium sulphite (anhydrous)	4 oz.	(25 grm.)
Hydroquinone	175 grs.	(2.5 grm.)
Borax	4 oz.	(25 grm.)
Water to make	1 gal.	(1,000 c.c.)

The development time for ordinary roll films is about 20 minutes at 65 degrees Fahr. After considerable use development becomes slow; when it is found that films take about 45 minutes to develop at 65 degrees, the developer should be "pepped up" by the addition of half the original quantities of metol and hydroquinone.

This addition may be repeated a second or even a third time, after which the bromide accumulated in the developer will begin to exercise a deleterious effect on the films, and the developer should be replaced by an entirely fresh supply.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

THEATRE PHOTOGRAPHY.

I have read several articles on theatre photography in an attempt to get some idea of the exposures to give. But as various exponents of theatre photography give exposures ranging from 1/500th sec. to about ½ sec., I am left in considerable doubt as to the speed at which to set my shutter when I next go to a theatre. M. L. (*London.*)

The lighting at a revue or a music-hall is generally very much more brilliant than at a play, which may account for some of the discrepancy you have noticed. Even at the same theatre, and during the same scene, figures in white, in the full glare of the spotlights, may only require a tenth of the exposure necessary to give detail over the stage as a whole. In consequence of these variations, definite advice is very difficult to give.

But we have found that 1/20th sec. at f/2 to f/2.9 will generally give fair results over the whole stage if this is really brilliantly lit, and the figures are in light clothes, while single figures in white can generally be caught at 1/100th sec. at the same aperture if in the spotlights. In a dimmer light, or if the stage is poorly lit and the figures are dressed in dark clothes, ½ sec. at f/2 may be none too generous an exposure.

In the figures given above the use of a super-speed panchromatic film is assumed, and you will realise that if your largest aperture is f/3.5 or f/4.5 the exposures will have to be correspondingly increased.

Experience, fortunately, is very quickly acquired, and after a few visits to theatres with your camera you will speedily learn what exposures to give in the different lightings.

U.V. FILTER.

I am going to Switzerland shortly, and expect to make a good many exposures at high altitudes with my miniature camera. Ought I to use a special ultra-violet filter for this work? And if so, what exactly does it do, and why is it better than the usual yellow filter? G. V. S. (*Peterhead.*)

Lenses are not usually completely corrected for ultra-violet light, so that at high altitudes, where such light is plentiful, a slightly out-of-focus image is superimposed on the sharp image formed by ordinary light. The degradation of definition due to this cause is, of course, only apparent in miniature cameras, where considerable enlargement from the original negative is required. The protective U.V. filter cuts out this ultra-violet light, and gives results equivalent to those taken at sea-level with no filter.

If you intend to use a yellow filter, as your question suggests, there is no need at all for the special U.V. filter, since the yellow filter itself will quite satisfactorily absorb ultra-violet light as well as the blue light which it is primarily designed to absorb.

DRYING-MARKS AGAIN.

I have had considerable trouble from drying-marks on my negatives, these taking the form of a white deposit which, though harmless on a dense negative, show quite noticeably in an enlargement from a thin one. I have tried all the usual remedies, including a bath of weak acid before drying, and I always wipe my film free from drops of water when hanging it up to dry. What do I try next? M. V. (*London.*)

We are surprised you have had so much trouble in this connection, but if you give your films two or three changes of distilled water following the treatment with diluted acid we do not see that anything capable of leaving a deposit on drying can possibly remain on the film.

PLENACHROME FILM.

In American publications I have seen references to an Agfa film sold under the name "Plenachrome." Can you tell me whether this film is obtainable in England, and if so where I can obtain it? R. S. (*London.*)

We believe that the "Plenachrome" film marketed in America is much the same as the "Isochrom" film sold in England. Under the latter name it is, of course, to be had from any dealer. But we would warn you to be careful in applying to "Isochrom" film any data you may have for "Plenachrome," since the latter is, we understand, made in U.S.A., and so may be slightly different from the film sold here.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLXV.

Mr. P. A. MEAD.

From information communicated to our Special Representative.

"SOME eighteen years ago I became the proud possessor of an antiquated boxform camera, which aroused considerable desire in me to take pictures of pictorial value. At a later date I purchased a ¼-plate stand camera, and it was with this that most of my earlier work was done. After struggling along for two years or so as a lone worker, I joined a photographic society, where I gained considerable knowledge in the technique of photography.

"My enthusiasm for producing pictures of exhibition standard has greatly increased during latter years, since the introduction of the precision type miniature camera, and the Leica in that respect fulfils all my requirements. I have found that with this type of instrument it is possible to secure many subjects in their natural pose, without attracting attention.

"Before making an exposure I view the subject from various angles to obtain the best composition, and invariably make several exposures from different viewpoints, since the cost of a negative is so small. My negatives are made on Agfa Isopan F and ISS film, and all exposures are made to a Weston electric-cell meter at the film speeds recommended by the makers of that instrument.

"I develop my films in a Correx tank, using one or other of the superfine-grain developers now on the market, chiefly paraphenylene-diamine and glycin, but a definite increase of exposure must be given when using this developer. Particular attention must be given to the temperatures of the solution, intermediate washing (or stop bath) and fixing if grain is to be kept to a minimum. Since it is almost impossible to retouch these tiny negatives, any necessary afterwork I do on the print, but my endeavours are to produce suitable negatives which when enlarged require a minimum of such work.

"I never make contact prints but examine each negative carefully and enlarge those which I think are most suitable, taking great care before enlarging to see that the condenser and lens are free from dust, etc., as neglect of this will mean much time spent in spotting out these small blemishes on the print.

"My exhibition prints are made on Agfa Brovira Paper, 15 × 12, and developed in Agfa Neutol. To obtain the fine tones that this paper will produce it is necessary to develop for a minimum time of 2½ minutes. I find with this paper and developer that most pleasing blacks can be obtained.

"I have benefited considerably by regularly reading the pages of this journal, and since the recent introduction of the miniature section it holds an even greater interest for me and doubtless many others who are 'mini' fans."

(A further example of Mr. Mead's work is reproduced on one of the centre Art pages.)



WE ARE SEVEN. *P. A. Mead.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

December 23rd, 1936

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"TO THE SERVICE," *by Hisao E. Kimura.*

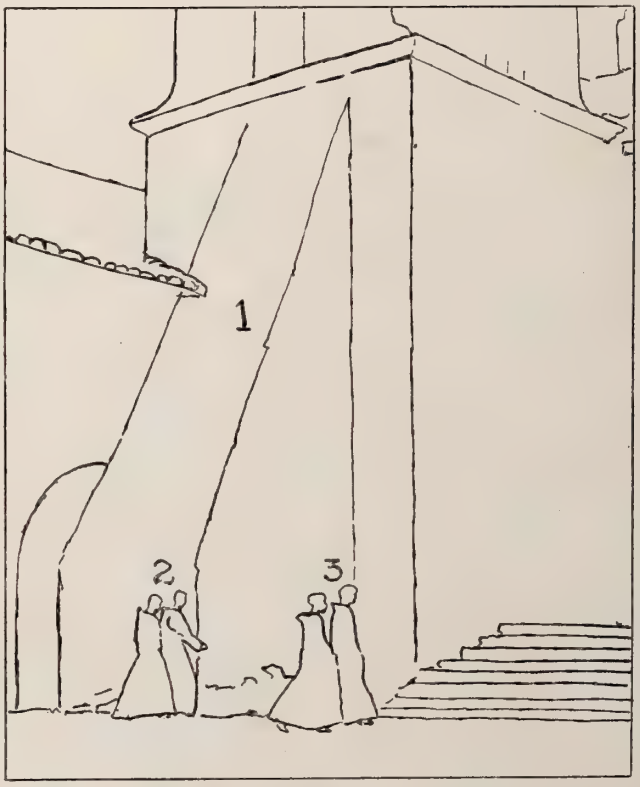
THERE is something exceedingly pleasing about the impression of sunshine that is conveyed in this picture. It is soft and mellow, and yet it is not without power and brilliance. It is very satisfying, finished, and most harmonious. The reason seems to lie, in the first place, in the presence of a suitable proportion of shadow tone, and, in the second, in the truth with which the tone values have been recorded.

Only the one façade of the tower and the buttress attached to it are in full light, i.e., if the small amount falling on the steps and ground are excepted. The latter elements are of low local value, however, and, for all practical purposes, the side of the tower is the one bright light, the whole of the remainder being in a low or shadow tone. It is not very heavy, and the only intense darks of any significance are those of the figures.

The light is well modulated, and, with its subtlety of gradation, not only conveys a sense of the texture of the wall, but is freed from the reproach of over-assertion and also has a not inappreciable influence in suggesting mellowness of quality in the sunshine. It is not all the story, for the proportion of shadow tone and the way the light is led up to are contributing factors, but the suggestion would be lacking if the light were deficient either in gradation or a sufficiency of proper tone. As to the way it is led up to or introduced, it will be observed that, in general, the shadow tone adjoining the light is of a moderate value, and the dark note of the two figures on the left-hand side is the only one of any consequence that comes right up against it, the other darks being isolated by an intervening stretch of lighter shadow tone.

Such an arrangement of tone makes for softness and harmony and is a suitable concomitant to the well-modulated rendering of the brightest light, while the great preponderance of tone in shadow heightens its brilliance. The comparatively subdued tone in which the sky is recorded, too, is not without value in enhancing the impression.

But the depth to which printing has been carried is of considerable moment and is indicative of a great nicety of judgment. A little bit more and the print would have appeared degraded and all feeling of sunlight would be lost. A little bit less, and all the gradation in the light would go and with it all its mellowness and quality. In a case of this kind there is little or no margin, and that the most desirable mean has been attained is a tribute to the author's command over technique.



Another important feature on the artistic side is the very fine impression of dignity and height. The dominating lines of the subject material are vertical, and it is to this that the suggestion is due, although, to some extent, the low viewpoint and small depth in the foreground is also responsible. The simplicity of the material and the way it is arranged is also a factor of some significance.

Compositionally, the centre of interest lies in the sunlit façade of the tower (1), but that is a fairly extensive area, and it is more definitely localised in the point (2) where the dark of the two figures comes against it. The light in question is divided into two sections by the triangular stretch of shadow tone, and the presence of the second group of figures at (3) suggests a connection at the lower end. The connection helps to make a good base-line for the triangle, which, with its pyramidal form, does much towards imparting strength to the arrangement.

That strength is emphasised by force of position, the point (2) being well away from both the left-hand edge and the centre of the picture. Insomuch, the composition is very well designed, and a further point that is worthy of notice is that the vertical of the arch on the extreme left has just been retained. The arch is a very minor architectural detail, but, with the retention of its vertical pillar, it becomes a valuable leading-in line that is specially effective in affording an indication towards the principal point of interest at (2). It plays its small part well.

It is a pity, perhaps, that in a work that is otherwise so good the rendering of the figures is impaired by indecision of their outlines. Apparently, the lack of firmness arises from movement of the subject, and it is regrettable that the possibility was not foreseen and guarded against by increasing the shutter speed. It is just possible that the fault could be corrected by careful retouching on the print, but it would be a difficult thing to do, and it would, of course, have been much better if the necessity had not arisen.

"MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



TO THE SERVICE.

By Hisao E. Kimura.

(From the London Salon of Photography.)



EARLY MORN.

By P. A. Mead.

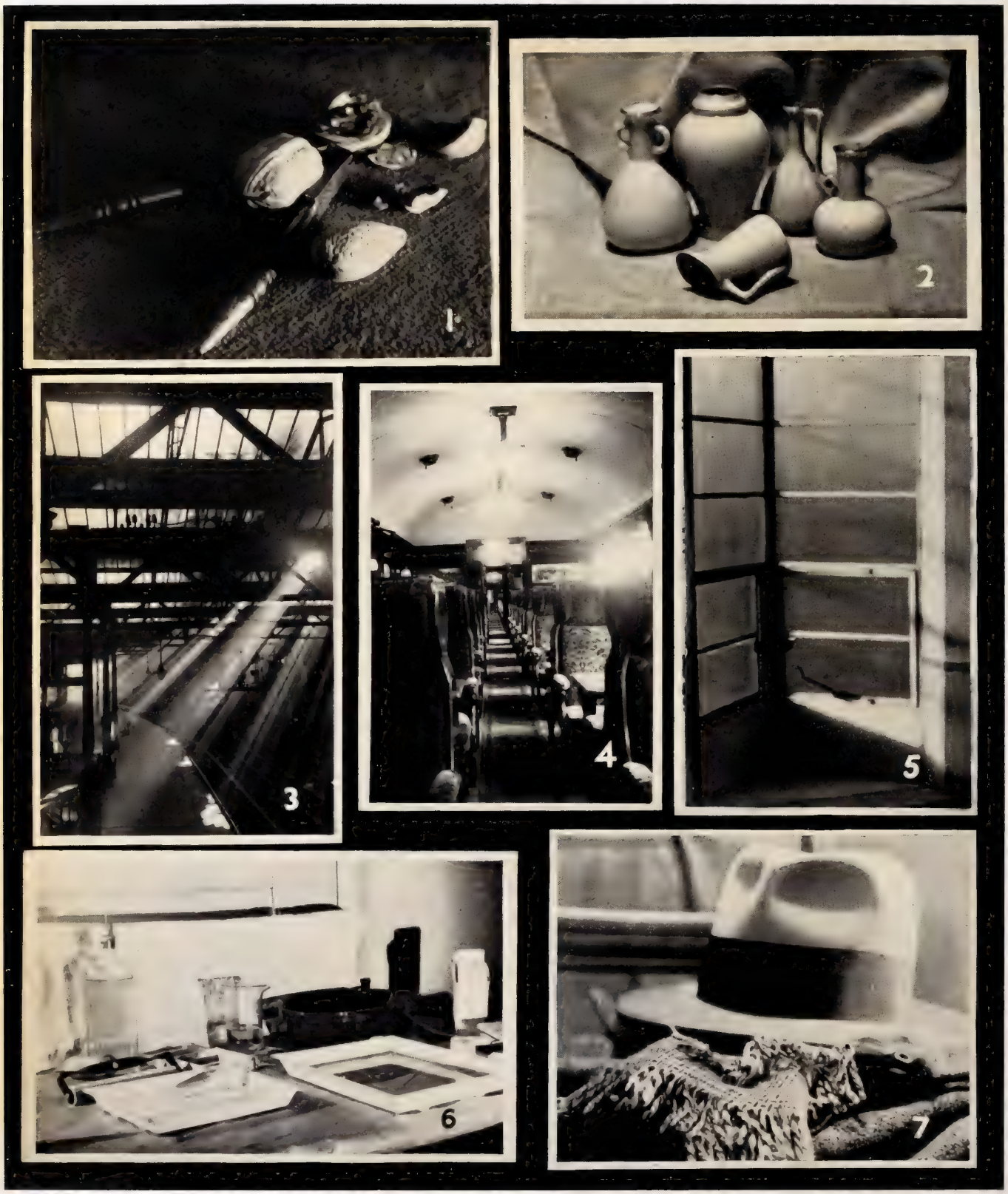
(See article, "How I make my Exhibition Pictures.")



DIMPLED YOUTH.

By Violet M. Emms.

(From the Advanced Workers' Competition.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*Casse Noisette.*" *By Wallace Morley.*

2.—"*A fellow of a more ungainly make.*" *By N. K. Batchelor.*

3.—"*Waverley Station, Edinburgh.*" *By A. Chatham.*

4.—"*Pullman Car.*" *By S. Mogridge.*

5.—"*Wintry Sunshine.*" *By J. A. Holdcroft.*

6.—"*My Work Table.*" *By Miss V. Perrin.*

7.—"*My Scarf.*" *By Hedley Hodges.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

ON the opposite page this week is a collection of oddments. Most of the prints, in their choice of subject material, betray an inclination towards the eccentric and could, quite correctly, be described as "stunts." But the first consideration of a stunt is that it shall be successfully carried out, and, in too many cases, it has not come off on account of a failure in some respect or other.

Photography and the Stunt.

Whether we are inclined that way or not, a good stunt can be tolerated, once in a while, if it is well and truly done. It must, however, be thoroughly worked out, for any deficiency either in arrangement, technique, or in the transmission of the idea means a total lack of success, and, for another thing, there must be, at least, something of a suggestion of novelty in the impression it is desired to convey.

Possibly the nearest approach to satisfying these qualifications is shown by No. 1, "Casse Noisette," by Wallace Morley, but it suffers from the fact that the setting is unnecessarily restricted, and the way the image is obscured towards the left-hand side seems to indicate a measure of under-exposure.

A more distant viewpoint would have avoided the restriction, and it may be that, had the lighting received a bit more consideration—a supplementary source to illumine the shadow side being provided—the under-exposure might have been counteracted, in which event there would be a probability that the unusual nature of the subject material would have had a chance of making itself felt.

As it stands, it misses its point. It is not easy to make out what the subject matter actually is, and, when that has been determined, the sense of novelty—upon which the presentation depends for its success—has been altogether lost.

Missing the Point.

The position is somewhat akin to telling a funny story in which the tale is so long or so involved that, by the time the end is reached, the beginning has been forgotten, and the point of the joke entirely missed. Told in a short and straightforward way, with no essential omissions, the same story fulfils its intention, and the measure of its success lies with the laughter it evokes.

With No. 1 the subject cannot be seen for its shadow, and therefore, as a stunt, it fails to achieve success. Its intention is too obscure to reach its point; but, with No. 2, "A fellow of a more ungainly make," by N. K. Batchelor, the subject is quite clearly stated, and there is no technical deficiency of any moment. In point of fact, it reaches a very good standard in its class indeed; but, in this case, there is no point to the joke at all, or, put in another way, the subject matter is commonplace and it fails to qualify as a stunt picture because there is nothing in the nature of originality about it.

The title, perhaps, is unusually long, but there is little virtue in that and its meaning is by no means clear.

Clarity of Statement.

The following print seems to represent an explosion amongst a lot of girders, but reference to the title indicates that it is intended to be a representation of "Waverley Station, Edinburgh" (No. 3, by A. Chatham). No doubt, it would be possible to make a study of the station from a height, and for an impression of novelty to be incorporated as well, but such a rendering as this is much too involved to do anything of the sort, and only succeeds in presenting a puzzle.

No. 4, "Pullman Car," by S. Mogridge, is a little better, but it is greatly disfigured by the halation in the upper portion, which seems to suggest a display of fireworks! That effect could have been considerably reduced by the use of either backed plates or anti-halation film, especially if, at the same time, care were taken to guard against over-development.

A much greater degree of clarity of statement is shown by No. 5, "Wintry Sunshine," by J. A. Holdcroft, and, from the point of view of technique, it is as good as No. 2. Moreover, it achieves a measure of success as a stunt because of its originality in choice of material—as far as it goes—but its motive is rather slight, and scarcely sufficient to maintain a more than momentary attraction.

Concentration of Interest.

It is, however, arranged with simplicity, and the sunlit portion is not badly massed. Its intention may be slight, but it does get it across. Insomuch, it compares favourably with No. 6, "My Work Table," by Miss V. Perrin, which, besides including a lot too much in the way of subject matter, also shows a measure of under-printing accompanied by a tendency towards an excess of contrast.

The substitution of a softer grade of printing paper for that employed would correct that tendency, and also permit printing to be carried to a greater depth without losing the gradation of the darker portions. The surplus elements of the subject should be removed, and those that remain should be grouped more closely together with some regard to form or design, in connection with which the remarks in the series by "Ricardo," who has dealt with the subject at length, will be found most helpful.

Some regard, too, should be paid to the lines of the setting, and, as a general rule, a perfectly plain background will be found more suitable in a subject of this nature. Moreover, it is an aid in securing that concentration of interest that is essential if the motive is to be clearly expressed.

Scale and Proportion.

In No. 7, "My Scarf," by Hedley Hodges, again, the setting is unduly assertive and one of more even and deeper tone would be preferable. The scale on which the subject is shown is somewhat too great in its proportions, and could have been corrected by the choice of a more distant viewpoint.

There is also some loss of gradation in the lighter portions which might be adjusted, in another edition, by carrying the printing a shade or so farther. The selection of the material, however, has elements of novelty and from the technical standpoint, otherwise, is by no means bad work. But, with all these prints, it would really be better if more normal subjects were chosen; if they were dealt with as clearly and simply as possible, and, when a reasonable degree of experience has been attained, an excursion into this sphere might then be essayed with a better chance of success. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SKIES IN ENLARGEMENTS.

THE beginner of years ago was often a long time before he started enlarging, and sometimes he never started at all. The chances were that his negatives would be quarter-plates, and a contact print was quite large enough to see; and some of us used 5×4, postcard, and even half-plate cameras. Nor was the quality of bromide paper much of a temptation to make large prints on it; while with contact prints we had the choice of a considerable variety of printing-out papers, and above all we had carbon and platinotype.

Times are changed. The beginner to-day considers it unnecessarily venturesome and expensive to use anything larger than 3¼×2¼, and he is much more likely to go below it than above it. He naturally comes sooner or later to regard enlarging as a necessity, and he is assisted by the fact that there is a greater variety of enlargers than ever before, and that there is a still greater variety of bromide and chloro-bromide papers of unequalled quality. On the whole it is easier and quicker to turn out enlargements than it used to be to make prints which necessitated the use of daylight for their production. At one time I made a large number of contact prints, and comparatively few enlargements; now it is exactly the reverse.

It is therefore natural for beginners to make enlargements from their small negatives up to about postcard size or even very much larger; and I have noticed that about the commonest fault with these enlargements is an unsatisfactory sky when this feature is included. However satisfactory a print may otherwise be, it is badly handicapped by a large area, or scattered spots and patches, of merely blank paper where there should be sky. As I had often said, there is no sky that can be properly represented by blank paper. Even a faint tone may save the situation, but blank paper never.



Fig. 1.

When this defect occurs it may be possible to remedy it quite easily, or it may be more or less difficult, and in some cases practically impossible. Even the practised worker sometimes finds himself hard pressed to put matters right, and he may have to resort to some complicated method requiring very great skill. I have made one or two tentative experiments to find a comparatively simple method of solving some of these problems, but I have not yet succeeded. I know of a more complicated and very successful dodge, but I am afraid it is rather beyond the beginner.

When subjects do include skies the negatives may be divided into three groups:

(a) The sky prints out properly with the rest of the negative.

(b) The sky is too dense to print out with the rest of the subject, although it is suitable and satisfactory if it has a longer exposure.

(c) The sky may or may not print out, but in any case it is not the best for the subject, so that something different is advisable.

Fig. 1 is an example of class (a). It is a perfectly straight print—no shading or dodging. The sky was gloomy, and did not contain the highest lights; these occurred where faint sunlight fell on white painted vessels and lifebuoys. It is by no means uncommon for the whole range of tones both in the sky and elsewhere to come well within the printable range of densities in the negative, of course assuming suitable exposure and development. It is then an easy matter to find a paper which will reproduce these tones, and there is no trouble with the sky or anything else.

We may note in Fig. 1 that if we had to print-in a sky it would be no easy matter to keep the white yacht and the steamer funnel clear-cut

against it. Some people would print over them, and clean them up with a reducer, but——

Class (b) is a pretty common one. The exposure for the "landscape" part is not sufficient to bring out the sky to its proper depth; the exposure required for the sky is too much for the landscape. The only thing that can be done is to give to the whole print the exposure necessary for the landscape, and then to give additional exposure to the sky only.

This is done by holding a piece of card just in front of the projected image so that it stops any further light from reaching the landscape, and then moving the card up and down while the sky prints out. Some practice is needed to graduate the exposure so that there are no sudden or violent changes in tone.

If the skyline is fairly level the dodge becomes easier; but if objects rise up against the sky they will become darker and darker as they go up, and this will give the game away.

Fig. 2 suggests what can be done in class (c). In this case there were no printable clouds, but the sky was not white. During the exposure for the landscape the sky was shielded with a piece of card moving up and down just at and above the horizon line. The cloud negative was then substituted, and the landscape part shielded with the card again moving over about the same area.



Fig. 2.

This was not an easy example because of the faint grey tones of the distance with which the sky tones had to blend and harmonise.

It is generally recommended to make strip exposures for both landscape and sky separately to find out what each requires. I prefer to make the combination print straight away, and decide from that whether the exposures are right. They go together. An exposure which may look right for the sky alone may not be right when the sky is wedded to the landscape.

In this case I gave 10 secs. for the landscape, and 4 secs. for the sky, and this is the only print I made.

W. L. F. W.

A Beginner's Open Letter to the Editor

SIR,—I have no wish to appear conceited, neither is it my intention to put the writers of those interesting articles "How I make my Exhibition Pictures" in their places; but I cannot resist informing you that I, a beginner, have also achieved what I like to call "My Exhibition Picture."

How I made this picture I cannot tell you; I can only state that one morning, on removing a roll of developed films from my tank, instead of the customary three thick, three clear, and two "no soup to-day," bang in the middle of the strip, without rhyme or reason, was "My Exhibition Picture."

It is a sad fact that my new-found hobby meets with little or no enthusiasm in the home circle, where the only remarks about it have reference to running taps and the use of electricity "on days when it is fine enough to be out of doors."

Now to couple the word "pearls" with that of "swine" might give rise to a totally wrong impression, for I merely wish to insinuate—and I know all photographers will agree with me—that an Exhibition Picture should only be produced at a time and place worthy of its proper appraisement, and I was determined that mine should meet with nothing but the fullest approbation when making its début, and I looked about for a suitable occasion on which to display it.

I have a mother, a dear lady in whose eyes I can do no wrong, and to whom it has ever remained a profound mystery that I am not Prime Minister of England. To this kind soul, then, would I show my Exhibition Picture, and where others might prove unduly critical, or fail to recognise the difficulties with which my photographic path is strewn, my mother would find nothing but praise, and whatever she would say would bring comfort and cheer to me.

Secretly despising myself for thus assuring the appreciation of my picture, I comforted myself with the realisation that only with such encouragement should I eventually aspire to a real Exhibition Picture, and I set about an enlargement with an easy conscience.

I thought that from my V.P.K. negative a postcard size enlargement would be convenient for my mother to take away in her handbag, and would also obviate the probable defects that would come to light in a bigger attempt. I therefore made an enlargement on a postcard, and I thought it very nice indeed.

After tea, just as my mother was leaving, I slipped my picture in her bag and murmured something about its being one of the photographs that I take to amuse myself—"Not quite up to my usual standard I'm afraid, but it is the only one I happen to have with me, you know."

Next morning I called at her flat, thinking it better that I should be quite alone with her whilst the torrent of enthusiasm and praise was unloosed. The moment she saw me it started. "Oh! I *did* love that photograph you gave me yesterday. I have sent it on to Aunt Emily for her to see, too. I do think you are clever; it's ever so much nicer than any of the picture postcards that one buys because it is so *beautifully soft and smooth to write on. . . .*"

For obvious reasons I regret this letter cannot be accompanied by a copy of my Exhibition Picture.—Yours, etc.,

A. A. B.

Those Christmas Cards . . . ?

By T. IREDALE WILLIAMS.

HAVE you finished those Christmas cards yet that you resolved to make this year? If not, what do you expect to do in twenty-four hours? You know what a rush you had with them last year.

(Or am I wrong—were you the one wise man in ten who kept his razor sharp and never let Time have time to grow a forelock to take him by?)

I need not remind you of the multifarious methods of making them; you have doubtless already decided to make them by photography, and being a man of brains have already many ideas that you are toying with, from snow scenes (natural or faked) to toy Christmas trees and Santa Claus complete upon the table top. But if you have decided for table-toppery, be warned in time and take a lesson from my own sad experience of it; believe it or not, but table-toppery has been my ruin.

It was at a time when my finances were even lower than usual, and I was having some little difficulty in persuading my creditors to postpone their pestering, but I had confident hopes of restoring my fallen fortunes by a lucrative marriage, when unluckily my hopes were shattered and my ruin became so certain, all through a mere piece of table-toppery, that I was forced to remove at short notice under cover of darkness, leaving my new address known only to a few trusted friends.

I had thought of a really topping table-top scene for a Christmas card which I was certain would convince people at last what a fountain of brilliance lay concealed in my brain, behind what they in their blindness might think a most unprepossessing façade. The *motif* of this little *chef-d'œuvre* was a Chinese God of Plenty (the fellow with a well-developed tummy), puffing smoke from an opulent-looking cigar and regarding with evident satisfaction the remains of an assortment of decanters and liqueur bottles, with a little Venus (also, of course, well-developed) standing by as cup-bearer, and a sprig of holly to assist the Christmas atmosphere already thick with smoke.

I thought it a jolly good idea at the time, but my so-called friends must have harboured ideas more old-fashioned than I had ever debited them in my most misanthropic moments. In vain did I point out, even to my photographic friends, the excellent development, matched by almost equally excellent exposure; though not merely excellent but divine (and in two religions, moreover) it availed me nothing. Some said it was indecently bibulous; others said it was merely bibulously indecent.

That my critics so contradicted themselves was no consolation for the loss of the lady of my one-time hopes, who was one who gave the latter verdict—or so I must at least assume, for she has never spoken to me since.

After all, that god's tummy *was* a bit lavish.

I can't ask the Editor to show you that Christmas card (I can't even show it him in private, for I destroyed it in chagrin), so instead, here is what I did the next year, when after such an experience I decided to do something more conventional with lots of good wishes and Happy New Years all over. I enlarged a photograph of the baker's boy sliding his sled down Clovelly High Street, painted bits out with process white and bits in with poster black and gave the boy a really happy-looking grin—and you see the result.



This is it.

That, I thought, could offend no one; not even the baker's boy if ever he saw it. It did not; I heard not a murmur of protest, and getting more bold I ventured to my friends' houses to see if they would let me in. That's all they did, though (they didn't even offer me a drink), until someone tactlessly said that it seemed I had given up sending Christmas cards after last year's effort. After some awkward explanations, "Oh, *that*," they said, "I thought it was a tradesman's advertisement. I didn't look at it twice, and I threw it away."

What am I going to do about it this year? I don't know. I expect I shall send a photograph of the children—that always goes down well with the womenfolk.

Oh, I nearly forgot to explain that the table-top incident was many years ago now, and I'm really glad now that I didn't marry that hussy, in spite of all her lucre. The girl I did marry is the girl of my dreams, but she hadn't a bean, and that's how I am reduced to writing for the photographic press in order to stave off the more pressing of my creditors.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Dancing Titles

By DAVID CHARLES.

METHODS at present in use of producing animated titles consist mainly of making intermittent, individual exposures, between each of which the details of titles are moved on one place by hand. In the method to be described the details actually do dance about in apparently erratic and certainly amusing fashion upon a platform from which some of them eventually fall.



Fig. 1.—The dancers make their appearance upon the screen. In actual production this is the final stage.

By means of the now familiar device of working backwards with inverted camera from the finale, the details can be made to appear to spring unexpectedly into view, and then to gyrate, singly or in couples, until they finally group themselves, upon the screen, into the form of a message. Nor is the movement of the details entirely outside the operator's control, for it can be stopped in a split-second at any desired moment,



Fig. 2.—The dance in progress. During the dance the "actors" acquire flags carrying letters of the alphabet. In actual production they may be removed at this stage.

when hand-movement with single exposures can be introduced. This might be done, for instance, if the scheme comprised a formal march or other movement of the details as a contrast to the "dance," or if other changes are desired. Nor is the idea confined to the comic figures illustrated. As will be seen, the details which move may be of any form, such as plain simple letters.

The device consists of two parts, the moving details and the platform. The moving details are cut out of corks or of any other substance light in weight. It is worth noting in this respect that cork is most easily cut, like rubber, with a wet knife. Failing a sufficient supply of bottle-corks of suitable sizes, they can be obtained from any large drug-store, or pieces can be cut from mats made both thick and thin, large and small, for bathroom and dinner-table.

The figures illustrated here (Fig. 4) were by no means "carved" out. They consist simply of small pieces cut and glued together, and then painted with a mixture of white and black water-colour "to taste." The eyes are simply black-headed pins, which are obtainable at any draper's, with a painted high-light on each, and the "clothes," when not painted, consist of paper cake-frills and oddments from the rag-bag, stuck on with pins or glue.

The one essential detail, apart from the lightness of their substance, of these figures is that they must be three-legged, and that these legs should consist of stiffish bristles. A sufficient supply of these, if not otherwise obtainable, can be secured (surreptitiously if needs be) from a carpet broom or a whalebone hair-brush. The legs are attached by making holes in the cork with a bradawl, into which the bristles are pushed with a spot or two of Seccotine.

Their actual length, to make the figures stand upright, is best adjusted when the glue is set hard, with a pair of scissors. The "tail-leg" is best painted with some of the black water-colour, when it will not be noticeable against a dead-black background and floor. Those figures which were found over-liable to topple over were ballasted by inserting a fat screw in the lower portion of their anatomies.

The virtue of these bristle legs is that they cause the cork figures to dance about when placed on any vibrating surface. When piano-playing was an essential detail in the education of a Victorian miss, such little dancing cork figures were an article of merchandise.



Fig. 3.—The dancers assemble to give their message. In practice they are arranged in order to start off with. (Note the full-stop, who also flits about the stage as though seeking his master!)

They would promenade, sedately or boisterously, according to the tune, upon the top of the piano. They can be made to dance on a tin tray, by supporting the latter on, say, a glass tumbler and by tapping the tray with a finger or a pencil.

But the vibrating platform, which is the second part of the present device,



Fig. 4.—This explains in detail the construction of the dancers, as described in the text.

provides a means of giving them as continuous a movement as may be desired. It is very easily made. Essentially it consists of a sheet of glass supported on an electric-bell mechanism, but there are several points about the method of suspension which require to be followed out if satisfactory results are to be obtained.

The bell mechanism itself should be a fairly robust one. It is not so much the question of price as of vibration. Some of those sold to-day, especially those mounted in stamped metal or bakelite, have very little vibration. What is wanted is the good old-fashioned wood-mounted bell with a reasonably heavy magnet.

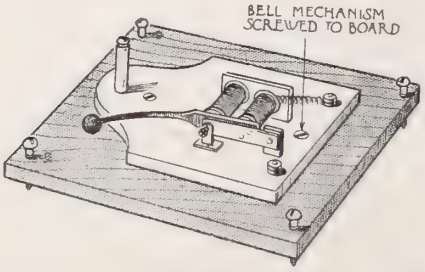


Fig. 5.—The "actuating device" consists of an old electric bell fixed under a small board. A two-inch screw goes through each corner of the board.

The bell itself may be removed but not the clapper. The thing is screwed to a piece of wood the size and thickness of which doesn't matter much, but 8 × 6 of ½-in. wood is suitable. Through each corner of this piece of wood one drives a two-inch screw so that a quarter-inch point projects on the plain side of the board, and the rest of the screw projects on the same side as the bell-mechanism is mounted (Fig. 5). The four screws serve a double purpose, as follows :—

In the first place it is necessary to suspend this "vibration board" in a frame by means of springs. Now the said frame need be nothing more elaborate than an empty wooden box without a top, and the springs may advantageously consist of rubber bands. I say advantageously, because it is so easy to add one or more bands at each corner as a means of increasing the tension to carry the weight of the glass without sagging.

A nail or screw is driven in each top corner of the box, and the "springs" are looped from these to those on the bell-board. The latter should be suspended with the mechanism underneath ; then the four small points will be uppermost, and upon these will loosely rest a sheet of ordinary sheet glass (Fig. 6).

I have purposely avoided giving any actual dimensions, since these may well depend upon the size of wood box available, the glass being advantageously an inch smaller each way than the box, above the open mouth of which the glass, which is the platform proper, will be supported. The glass may be painted black, or any other colour. It is desirable to drive a long screw or nail into the edge of each side of the box, just to prevent the glass riding off in any direction, which it may do if the vibration gets too strong at any moment, or if the device is not absolutely level.

The necessary 4-volt battery to drive the bell-magnet can be inside the box, and can be advantageously connected to a pear-push for the operator to hold. Immediately on pressing the button the vibration of the bell-mechanism will set the glass platform also vibrating, though one doesn't notice it. It is things placed upon the glass which do the dancing, and they do so in all sorts of directions, round-and-round as well diagonally, and they often manage to save themselves from falling over the edge in apparently miraculous fashion.

The "dance" can be started and stopped instantly at any determined moment by means of the pear-push, but it is quite essential that the glass rests upon the four screw-points and not flat upon the board. The thing makes rather much noise when in use, but the results justify the means. Use of this idea is by no means confined to comic figures nor to the dead-black background ; it has many other applications.

Suspending the camera vertically over the platform it becomes possible to make cut-out letters or other details career about "in plan" as for more ordinary title arrangements, always provided that they are bristle-legged, however short the latter. Variations can be made by stopping the vibration at intervals, upon which one or more letters are removed, or their positions judiciously changed.

In the set of "dancers" illustrated, an arm (consisting of nothing more than a pin) holds a double-sided "banner." On one side are the letters which on the screen finally (first, in actual practice) go to compose the title ; on the other side are "any old" letters. This goes to make the assembly into the final message appear all the more mysterious.

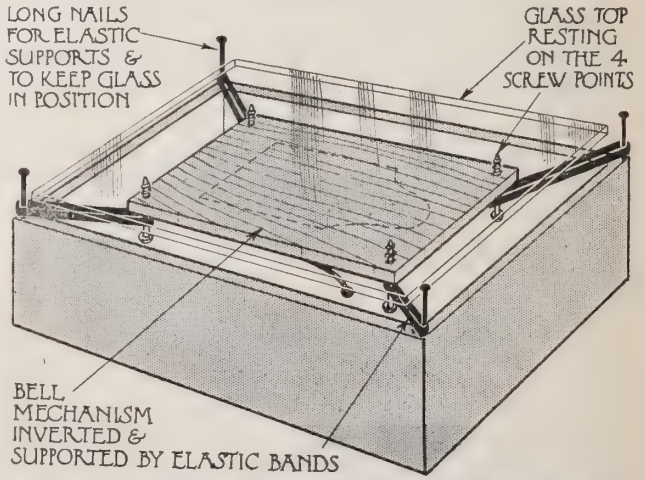


Fig. 6.—The bell-board is tightly suspended by rubber bands from each corner of a box, magnets downwards. Note the screw-points projecting through the board, on which the glass platform rests and vibrates.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, December 23rd.

Chorley P.S. "Why I Like My Camera." Members.
Coventry P.C. "The Amateur Photographer" Prize Slides, 1935.
Croydon C.C. Season's Outings Prints and Transparencies Competition.
Phœnix C.C. Exhibition Opens.

Thursday, December 24th.

Accrington C.C. I.C.P.A. Prints.
Coatbridge Co-op. C.C. G.D.U. Portfolio.
Kinning Park Co-op. C.C. Question Night.
Oldham P.S. Council Meeting.

Monday, December 28th.

City of London and Cripplegate P.S. Informal Meeting. J. E. Phillips.
Leeds C.C. Members' Chat. "Exposure Meters and Methods of Use."
Liverpool A.P.A. "The Amateur Photographer" Prize Slides.
Luton and D.C.C. Exhibition Preparations.
Oldham Equitable P.S. Lecture. W. Miller.
Preston C.C. Open Date.
S. London P.S. "Composition and Picture-Making."
Walthamstow and D.P.S.. "Bromide and Gaslight Prints." S. B. Goddard.

Tuesday, December 29th.

Beckenham P.S. Print and Slide Competition.
Hackney P.S. Outings Competition Prints and Slides.
Palmer's Green Ciné S. Discussion—Future Policy.
Sheffield P.S. "The Fringe of the Austrian Alps." C. B. Howdill.
St. Bride P.S. Portfolio. Criticism. A. J. Milne.
Stafford P.S. Competition. (Prints and Slides) Criticism. B. Sinkinson.
Wood Green P.S. Bromide Developing Experiment.

Wednesday, December 30th.

Bayswater and Paddington P.S. "Indoor or Outdoor Portrait."
Brighton and Hove C.C. "Miniature Photography by 'Rolleiflex'."
Chorley P.S. "The Camera as a Pal." J. B. Statters.
Croydon C.C. "Mendoza, the Mechanical Draughtsman."
G.E. Mechanics' Inst. P.S. Bromoil.
Ilford P.S. Print Competition and Criticism.
Oldham P.S. Quarterly Meeting.
South Essex C.C. Print and Slide Criticism.
S. Suburban and Catford P.S. "London's Rural Touches." S. E. Jones.
Streatham and D.P.S. Criticism of Members' Prints.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

At a recent meeting of the Council of the Royal Photographic Society the following Associates were admitted to the Fellowship: T. S. Beardsmore (Leicester); W. C. Briggs (London); David Charles (London); G. A. Cloud (London); R. V. Dent (Shanghai); G. Hudson (Brentwood); R. C. C. Hudson (New Cross); James Jarché (London); C. M. Johnston (Canada); Miss D. E. Layard (Southsea); A. Saunders (London); Alex Strasser (London); S. D. Threadgold (Chigwell, Essex); A. J. Woodley (Worcester); C. Waller (Brentwood, Essex). At the same meeting eighty-six members were admitted to the Associateship.

An Exhibition of British Architecture will be opened at the Royal Academy, Burlington House, Piccadilly, on Monday January 11th. It has been organised in order to give a comprehensive view of the subject in all its aspects, from the beginning of this century down to the present day. In presenting this exhibition, the Academy is laying special stress on the personal work of the architect as an artist rather than as a professional man. It will show working drawings to scale, together with perspectives, models, and explanatory photographs. A retrospective exhibition of designs dating from the sixteenth century to the end of the nineteenth, will be shown, and will include designs by Inigo Jones, Wren, Hawksmoor, Gibbs, Chambers, Robert Adam and well-known architects of the nineteenth century. Short addresses in connection with the work shown in the exhibition will be given by well-known authorities. The exhibition should appeal to all readers interested in architectural photography.

The winner of last week's Wallace Heaton competition is R. Moore, 13, Georgeville Gardens, Barkingside, Essex, to whom the award of 21s. has been sent. Particulars of these competitions for "A.P." readers will be found in our advertisement pages every week.

"Photocrimes" is the title of a new book sent to us for notice. Although at first it conjured up visions of certain pictorial photographs produced during the past twenty years, an inspection of the contents proved it to be nothing of the kind. "Photocrimes" is a new game; detective stories in pictures for the reader to solve. It is very well done, and the producers—Mileson Horton and Thomas Pembroke—have been at some pains to provide convincing illustrations. No less than twenty-six crimes—robberies, kidnappings and murders, are presented in pictures with a brief story for each, and they contain all the evidence needed and all that would be available for Scotland Yard. The reader is invited to become a detective and decide whom to arrest. The solutions are printed all together at the back of the book, and if the reader plays fair he will not refer to them until he has solved the problems for himself. A most attractive book. It is published by Arthur Barker, Ltd., 21, Garrick Street, Covent Garden, W.C.2. Price 3s. 6d.

Under the title of "Masterpieces of Photography," the Pictorial Group of the R.P.S. has produced a small book of pictures, containing fifty-six reproductions of prints from the Society's permanent collection. These are in photogravure, and the entire book is excellently produced. It contains an introduction by Mr. J. Dudley Johnston, and the set of pictures that has been selected will be valued by those who have no opportunity of viewing the more complete collection of originals. The book is for sale to non-members of the Society at 5s. 6d. per copy, including postage, and may be obtained from The Publication Department, The Royal Photographic Society, 35, Russell Square, London, W.C.1.

The new volume for 1937 of the Penrose Annual has just been published, and is again a bulky book of fine letterpress and attractive picture illustrations. Mr. R. B. Fishenden, the editor, is to be congratulated on its production, as it well sustains the high standard that has always been associated with this Annual. The general articles, in addition to a very complete editorial review, deal with a great variety of aspects of the printing, processing and engraving trades, particularly those in which colour and photography enter. For this reason it will appeal to many of our readers. The picture supplement, containing a number of examples of modern printing in colour, as supplied by the ink, paper-making and processing firms themselves, are fine specimens of their kind and are worthy of careful study. The book, which bears the sub-title of "a review of the graphic arts," is published at 10s., and is obtainable from Messrs. Percy Lund Humphries & Co., Ltd., 12, Bedford Square, London, W.C.1, postage 9d. extra.

A winter list, attractively illustrated and well printed in photogravure, has been issued by Zeiss Ikon Ltd., Mortimer House, 37/41, Mortimer Street, W.1. It contains particulars of a wide range of Zeiss Ikon cameras, suitable for winter use. All interested readers should apply to the above address for a copy of the book, which will be sent free.

The Service Company, Ltd., of 289, High Holborn, W.C.1, has just issued the Third Edition of their little booklet entitled "Home Movie World." This contains full particulars and illustrations of all modern apparatus and accessories, etc., for amateur cinematographers. It is well illustrated and all items are adequately described. A copy of this booklet will be sent free to any reader of "The A.P." on application to the above address.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5⅛×3⅛×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

55. SCREEN DISTANCES FOR LANTERN PROJECTION

Distance between Lantern and Screen.	FOCUS OF LANTERN LENS. 4 in.	5 in.	6 in.	7 in.	8 in.	9 in.	10 in.	11 in.	12 in.	13 in.	14 in.
	DIAMETER OF DISC ON SCREEN.										
	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.
10 ft. ..	7 6	6 0	5 0	4 3	3 9	3 4	3 0	2 9	2 6	2 4	2 2
11 „ ..	8 3	6 7	5 6	4 9	4 2	3 8	3 4	3 0	2 9	2 6	2 4
12 „ ..	9 0	7 2	6 0	5 2	4 6	4 0	3 7	3 3	3 0	2 9	2 7
13 „ ..	9 9	7 10	6 6	5 7	4 11	4 4	3 11	3 7	3 3	3 0	2 9
14 „ ..	10 6	8 5	7 0	6 0	5 3	4 8	4 2	3 10	3 7	3 3	3 0
15 „ ..	11 3	9 0	7 6	6 5	5 8	5 0	4 6	4 1	3 9	3 6	3 3
20 „ ..	15 0	12 0	10 0	8 7	7 6	6 8	6 0	5 6	5 0	4 7	4 3
25 „ ..	18 9	15 0	12 6	10 9	9 4	8 4	7 6	6 10	6 3	5 9	5 4
30 „ ..	22 6	18 0	15 0	12 10	11 3	10 0	9 0	8 2	7 6	6 11	6 5
35 „ ..	26 3	21 0	17 6	15 0	13 1	11 8	10 6	9 6	8 9	8 1	7 6
40 „ ..	30 0	24 0	20 0	17 2	15 0	13 4	12 0	10 10	10 0	9 2	8 6
45 „ ..	33 9	27 0	22 6	19 3	16 10	15 0	13 6	12 3	11 3	10 4	9 8
50 „ ..	37 6	30 0	25 0	21 5	18 9	16 8	15 0	13 8	12 6	11 6	10 6

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

TWELVE-EXPOSURE FILMS.

SIR,—Apparently some of your correspondents do not know that a small knife can be bought by Leica users with which the film can be cut whilst in the camera (in the dark-room, of course). There is no need to wait until thirty-six exposures have been made.

I always purchase my film in bulk, thus saving more than 50 per cent on my negative stock.

If these points were more generally known I feel sure the Leica would be still more popular.—Yours, etc.,

A. GREENSLADE.

SIR,—I should like to suggest an obvious answer to Mr. Holt's and Mr. Weston's complaints about the necessity of loading thirty-six exposures into the Leica. Let them obtain the cassette which the makers supply for the Leica, and let them buy a five or ten metre tin of their normal stock. They can then load into the cassette, or get their local dealer to load, any length of film they feel inclined, enough for anything between two exposures and thirty-six exposures. I know of no disadvantage to this obvious system, and it is the one Messrs. Leitz had in mind when they made the camera. For some reason best known to themselves, English photographers just refused to use the cassette which the makers up till recently supplied with the camera, so much so that now Messrs. Leitz market the Leica in England without cassette. The economically-minded Englishman prefers to pay 1s. 6d. extra for every thirty-six exposures he uses!

In Germany I have never found anyone who uses a daylight-loading cartridge, and, moreover, in Germany it is unnecessary to buy your own unspooled film, as any self-respecting shop will load you what you need from bulk. I suggest English photographic stores would be doing their customers a valuable service if they would extend a similar facility to Leica users. Still, there's no great hardship in having a ten-metre tin about the place. It will go into one's coat pocket if need be.

Hoping that these notes may be of assistance to your readers.—Yours, etc.,

R. M. COLMORE.

SIR,—With reference to BM/NNHR's letter in the issue of "The A.P." for November 11th, I would like to bring to his and other readers' notice that I have been obtaining short lengths of 35-mm. film regularly from Messrs. Bruce's Ltd., of 28/28a, The Broadway, Ealing, W.5, who fill my own cassettes with 18 exposures of Kodak Super X for 9d. (36 exposures for 1s. 6d.), and will supply any other make of film at the same price.

When I am too lazy or unable to develop my own films they do these short lengths for 9d., and I have always found their work most satisfactory.—Yours, etc., AUBREY E. GOUGH.

YET ANOTHER IDEAL CAMERA!

SIR,—Every enthusiastic photographer at some time or other amuses himself by imagining the camera he would like to own. Some of the inventions are impracticable, and most of them never appear.

I was pleasantly surprised, therefore, when making a suggestion for a new camera to one of the most famous British reflex makers, a short time ago, to find that they had actually designed such a model, but had not put it into production as yet. No doubt it would interest others, particularly as there are foreign cameras sold which have some of its features, but in no case all.

It was (or will be) a true reflex, taking roll film or single plate-holders size 6×6 cm. The films would be enclosed in the body, not in an adapter.

In all other respects, it would be a miniature edition of a 3¼×2¼ reflex, except that no revolving back would be required, that the slowest speed would be less, and that modern provision for changing lenses would be fitted.

The advantages of this camera over those at present available would be:—

Single exposures as well as roll films. Back screen available if necessary. Long extension to copy nearly full size, for nature work, and for long-focus lenses. Rising front; no horrible tilting verticals. Direct finder for use at eye-level.

The difficulties would be:—

Fitting plates in same register as films. (This has been done several times.) Securing a rigid front (even if lazy-tongs were fitted the extra weight would be a small price for the boon of long extension).—Yours, etc., M. K. KIDD.

FINE-GRAIN DEVELOPERS.

SIR,—I understand that one of your readers has had trouble with a fine-grain developer which can be used "repeatedly." Perhaps my own experience would be helpful.

Three 3¼×2¼ panchromatic films have been processed in 20 oz. of a well-known fine-grain developer, with intervals of one week between each film, the solution being kept in a screw-top jar, which, in the first instance, was thoroughly cleansed.

Film 1. Kodak super sensitive pan., 11 minutes see-saw development at 65 degrees (tested by thermometer) and fixed at 65 degrees for 20 minutes. See-saw washed for half an hour in running water. Normal result.

Film 2. Same process, but development time increased to 12 minutes at 65 degrees. Agfa Isopan super-sensitive pan. Pre-fixing rinse at 65 degrees to ensure uniform temperature.

Result.—Beautiful negatives with no trace of anti-halation backing, but slight staining at the edges.

Film 3.—Kodak super-sensitive panchromatic, development increased to 13 minutes at 65 degrees, all other factors the same. Good negatives obtained, but stain increasing from the edges inwards.

Before using the developer for the third film, I noticed that there was a muddy sediment at the bottom of the jar which I took precautions to exclude.

Needless to say, I shall use fresh solution for my next film. Further, I would add that the whole of the solution was used each time.—Yours, etc., J. W. KENNETH.

WHAT IS A MINIATURE CAMERA?

SIR,—I have followed the discussion by Lancelot Vining, R. Schauffelberger, and others, with great interest, on the subject of defining the miniature camera, and I am afraid they are still stumbling at the 6×6 cm. stage. Personally, I fail to see why a small camera should have and occupy a class all on its own, in view of the fact that it is claimed that it will do the work of a micrographic camera to a studio camera. I hope I am wrong in assuming that a definition is sought for the purpose of a cloak of excuse to be draped over all results obtained from negatives below a certain area, something like: "Yes, but look at the size it was enlarged from," for, after all, the final print is the thing to compliment, and not the struggle against odds to obtain it.

If advertisements are to be believed, it is the easiest thing to obtain perfect results from these miniatures, and in my opinion any camera costing something around £40 *should* be capable of producing something that will compare with the finest known photographic results possible and stand being judged on its merits alongside a print made from a larger negative; failing this I can only conclude that the criterion "Results" have been sacrificed simply to make the camera a bit smaller and a bit more attractive.—Yours, etc.,

ALAN D. FOSTER.

AVOIDING CAMERA SHAKE.

SIR,—While reading with interest an article in your paper dated November 4th, dealing with the steady holding of miniature cameras, it occurred to me that the following suggestion would be of interest: That the manufacturers of cameras both large and miniature, made the releases on the same principle as the trigger of an Army rifle with two distinct pressures, one for ready, two for fire. This, I think, would enable the photographer to judge the exact moment for snapping and would help in camera stillness. Anyone who has used such a rifle will appreciate the basis of this idea. The second pressure would, of course, be very light and not move the trigger visibly, but be more in the nature of a squeeze. All this has probably been suggested before.—Yours, etc.,

H. B. SINCLAIR.

Letters to the Editor—*contd.*

POTS AND PANS.

SIR,—I most heartily agree with Mr. Brimble's criticisms of the " Pots and Pans " type of photography, and I would go farther and beg of you to accept the reflection indirectly cast upon your journal, for in this very issue you publish another type of photograph which deserves blunt and severe criticism.

I have been a reader (a very appreciative one) of your journal for more years than I care to count, and if there has been one feature above any other which I have looked forward to from week to week, it has been the one now styled " How I make my Exhibition Pictures." That, and the four pages of Art supplement have made your journal more than worth the money charged. I therefore resent the inclusion in this feature of a photograph (it is *not* a picture !) of such a crude character as " Light and Shade," by M. Broquet. We have all taken better photographs with our first box cameras. The judges may have been sober when they judged it, but they exceeded the licence (a very elastic one at times) which even judges must be permitted on such occasions.

We may not agree with " Mentor," and his " half-inch off " or " half-inch on," at times, but we have the satisfaction of knowing that at any rate he is trying to be helpful, and, moreover, he can and does justify his criticisms, but the authors of pots and pans and of falling lamp-posts and toppling sky-scrapers—well, well ! please Mr. Editor, let us continue to enjoy " Winter Sunshine," by S. Insull, " Aphrodite," by Walter Bird, without having to think, cynically maybe, that sometimes it is the name of the artist that matters and not the alleged art he produces.—Yours, etc., W. H.

SIR,—It seems a pity that the efforts of a highly technical journal like " The A.P." should seemingly have been wasted on Mr. J. " Pots and Pans " Brimble, who appears to buy it for the pretty pictures which appear from time to time.

Regarding his accusation of " lack of imagination " for subjects, surely he is barking up the wrong tree. It is he himself who is lacking in imagination—not the creator of " Pots and Pans." I feel very sorry for Mr. Brimble, who apparently only sees just the bare " Pots and Pans " of a still-life group.

Regarding the subject " In Quiet Waters " (a very beautiful study), the trees and swan must have felt at times as if they were growing in the midst of a battery of typists, judging from the incessant clicking one hears at famous beauty-spots. Also it is a very wearying job waiting for Mr. Swan to swim into the composition. If Mr. Brimble should not understand that I would urge him to study " Pictorial Analysis," by " Mentor."

I hope all the Xmas cards he receives bear those entrancing snow scenes with welcome glow of lamplight streaming through cottage window, and then he should have a Merry Christmas. —Yours, etc., S. CHADWICK.

D. & P.

SIR,—In reply to so many readers' D. & P. grouses, I should like for them to have had the chance of visiting the Bournemouth Mutual Photographic Works, as did the members of the Poole Camera and Ciné Club. This concern is believed to be the only one of its kind in the world. A formation of photographers run this place to produce as perfect prints and enlargements as the material handed to them will provide. They do not give free enlargements, this being one of the reasons they objected to, which led in the beginning to the starting of these works. Printing, developing and enlarging were demonstrated, and I wonder how many D. & P. firms have a scrutinising bench where only the best possible is allowed to pass. The range of paper was very great, and one need only mention the grade wanted, or surface, and it was to be had. I should not think the cost of postage would be considered by those who have had such bad work, and if they should care to give this firm a trial here it is : Mr. J. Thomas, Photographic and Sports Depot, High Street, Poole, Dorset. I have no interest in this concern, other than many thanks to Mr. Thomas, who never seems exhausted in his practical advice on photography. With best wishes to " The A.P." and its readers.—Yours, etc.,

FRANK BARTLETT.

ACID FIXING IN METAL TANK.

SIR,—I note your reply to W. P. M. O. (London) *re* damaged tank.

I think there must be some mistake about this, as I have used acid fixing baths in such tanks (4 to 5 oz. hypo and meta-bisulphite ½ oz., however, for preference) and have never had any trouble with tanks. Ordinary acid baths are not so good as hypo-metabisulphite, so I now use only the latter. Of course, the tank must be properly washed before using developer in it again. Kodak tanks are used with their acid hypo without trouble.—Yours, etc.,

FRANK J. LOBLEY.

Exhibitions and Competitions CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in the issue of Nov. 25.

Wallace Heaton Special Competitions. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Salon International de Fotografica de Madrid. (Señor Secretario de la Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid.)

U.P. International Exhibition of Photography, 1936 (Lucknow).—Open, December 5, 1936–February 4, 1937. (Dr. K. N. Mathur, D.Sc., Hon. Sec., U.P. Amateur Photographic Association, Lucknow University, Lucknow.)

Royal Photographic Society Sub-standard Film Competition during December. (J. F. Marshall, Hon. Sec., Kiné Group, R.P.S., 35, Russell Square, London, W.C.1.)

Tenth International Christmas Salon of Pictorial Photography (Antwerp).—Open, December 20, 1936–January 3, 1937. (J. Van Dyck, Sec., Fotographische Kring " Iris," Ballaestr., 69, Antwerp.)

Fourth (Third International) Wilmington Salon of Photography.—Open, January 18–31. (Secretary, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.)

Fourth Scottish Amateur Film Festival, Final Adjudication and Public Show, February 20 ; entries, December 31. (Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.) Cash prizes.

Preston Scientific Society Twelfth Annual Open P.S. —Entries, January 8 ; open, February 1–13. (E. Eastham, 130b, Church Street, Preston, Lancs.)

S. London P.S. 41st Annual Exhibition.—Entries, January 18 ; open, February 13–March 13. (H. S. Adams, 40, Stockwell Park Rd., S.W.9.)

Leicester and Leicestershire P.S. International Exhibition.—Open, February 22–March 14, 1937. (H. Foscutt, 19, Doncaster Road, Leicester.)

29th Scottish National Salon.—Entries, January 23 ; open, commencing February 20. (John J. Robertson, Hon. Sec., Scottish National Salon, Art Gallery and Museum, Perth.)

Ilford P.S. International Exhibition.—Entries, January 30 ; open, March 1–6. (Exhibition Secretaries, c/o 61, Castleton Road, Goodmayes, Essex.)

IVe Salon International Albert Ier.—Open, March 2–16 ; entries, January 31. (M. Roger Populaire, 18, rue de l'Egalité, Charleroi, Belgium.)

Western Eighth Annual Salon of International Photography.—Entries, February 1 ; open, February 20–27 (Russell Town Studio). Also at the Dorothy Café, Esplanade, Weymouth, from March 8–13. (W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol.)

Runcorn C.C. North-West Cheshire Salon of Photography.—Entries, February 6 ; open, March 10–13. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Birmingham P.S. 46th Annual Exhibition.—Entries, February 6 ; open, February 27–March 13. (E. H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham, 2.)

City of London and Cripplegate P.S. Thirty-second Annual Photographic Exhibition.—Entries, Monday, February 8 ; open, March 8–13, 1937. (R. C. Dye, Reservoir View, New Mill, Tring, Herts.)

Hackney P.S. 48th Annual Exhibition.—Forms due, February 9 ; exhibits, March 1 ; open, March 3–6. (W. Selfe, 24, Pembury Road, Clapton, E.5.)

L.M.S. (London) P.S. Twelfth Annual Exhibition, open to Great Britain and Northern Ireland.—Entries, February 12. (Clarence Pursell, Chief Accountant's Office, L.M.S. Rly. Co., Euston Station, London, N.W.1.)

Pittsburgh Twenty-fourth Annual International Salon of Pictorial Photography.—Entries, February 13 ; open, March 12–April 11. (C. E. Lesher (Secretary), Pittsburgh Salon, Box 146, Pittsburgh, Pa., U.S.A.)

Birkenhead Photographic Association Y.M.C.A. Annual Exhibition.—Entries, February 17 ; open, March 9–13. (R. Greenwood, Four Chimneys, Irby, Frankby, Cheshire.)

St. Petersburg C.C. Second Annual Pictorial Salon of Photography.—Entries, February 26 ; open, March 3–17. (R. Kendal Williams, 602, Snell Building, St. Petersburg, Florida, U.S.A.)

Edinburgh P.S. 75th Annual Open Exhibition.—Entries, March 1 ; open, March 20–April 3. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Brighton and Hove C.C. International Exhibition of Pictorial Photography.—Entries, March 15 ; open, April 14–May 1. (E. K. Robins, Little Toll, Isfield, Uckfield, Sussex.)

Bristol P.S. Third Annual Open Exhibition.—Entries, March 31 ; open, May 1–29, at Bristol Art Gallery. (F. E. Haynes, 50a, Belvoir Road, St. Andrews Park, Bristol, 6.)

Eighth International Salon of Photographic Art (Brussels).—Open daily (except Fridays) from April 3–18. (M. Devaivre, 152, rue Markelbach, Brussels, 3, Belgium.)

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Exposure by Artificial Light.

Having used artificial light for portraiture, I am well aware that emulsion speed, lens aperture, distance and angle of main light from subject and general surroundings are all factors that come into consideration in determining exposure. But should not the distance of the camera from the subject be considered? Would not twenty-five times as much light reach a camera at 6 ft. from the subject as compared with one 30 ft. away? And would not the exposure be correspondingly different? I may add that my photo-electric meter confirms this theory.

H. B. C. (Bournemouth.)

The distance of the camera from the subject makes no appreciable difference to the exposure required. It is true that at five times the distance one-twenty-fifth of the light from any given object strikes the lens, but then it is only spread over one-twenty-fifth the area on the film. That your photo-electric meter should indicate increasing exposure at greater distances is understandable, because, as you retreat from the subject, the field of view of the meter begins to include a large amount of unlighted surround.

A Back Number.

I have seen in a recently-published book a reference to an article in the French photographic journal "Photo-Revue," but the issue to which reference is made is dated May 15th, 1925. How can I get hold of a copy of this issue?

S. M. (Staffordshire.)

"Photo-Revue" is published at 118, rue d'Assas, Paris, VI, at Fr. 1.00 per copy; you may be able to get the back number you require. In London you would probably find it in the library of the Royal Photographic Society, 35, Russell Square, W.C. An enquiry sent to the Secretary would give you this information. You may also find it at the Patent Office Library, to which readers are admitted without formality. If you failed there, you would almost certainly find it at the British Museum Library, to which you would only be admitted as a reader after complying with certain formalities.

The Study of Composition.

I should be glad of your advice on the selection of an inexpensive book dealing with composition in photography which is not too advanced for my present ability. I have only a slight knowledge of the simple rules of composition, and have great difficulty in finding subjects which are not commonplace. I obtain a great deal of benefit from your Art pages, but I feel that I require something to supplement them and enable me to appreciate them more fully.

K. R. T. (Doncaster.)

If you apply to Messrs. Sands Hunter and Co., Ltd., 37, Bedford Street, Strand, London, W.C.2, or The Fountain Press, 19, Cursitor Street, E.C.4, they will send you a list of the photographic books they supply, where you will find several dealing with the subject you name. The book by Richard N. Haile, entitled "Composition for Photographers," published by Ensign, Ltd., High Holborn, W.C.1, at 10s. 6d. will probably prove helpful, but we can say quite honestly that we know of no single book that will give you so much information as can be gathered week by week from the study of our pages.

The weekly criticism of the page of beginners' prints is particularly full of the sort of information you are seeking.

Condensation in Projection Lantern.

I have made a "magic lantern" to project slides made from my negatives, but although I have some small holes for ventilation I cannot stop the condenser lenses from "steaming up," making the light too dim. Can you give me some advice as to how I may prevent this from happening?

E. W. H. S. (Hendon.)

It is quite probable that the ventilation of your lamphouse is not satisfactory. In any case, moisture will generally condense on glass when it is much colder than the surrounding air. The simplest course is to wait until the moisture evaporates, though if your condenser is so mounted that it is readily detachable from the lantern you will find that warming it thoroughly before you begin to show your slides will be a complete preventive.

An Old Camera.

At a local jumble sale I purchased, for eighteenpence, an old 5×4 Kodak, the lens of which is marked "Bausch & Lomb Opt. Co. Rapid Rectilinear." The stops appear to be variable from f/4 to f/128. Can you tell me anything about the camera? K. D. K. (Henley-on-Thames.)

The camera you describe is practically out of date, and that is why you got it for so low a price. The chief trouble is the cost of plates or films of this size, but perhaps you are intending to adapt it to take some smaller size such as $3\frac{1}{2} \times 2\frac{1}{2}$. We would point out that the stops are marked according to the U.S. system, on which 4 is not f/4, but f/8, while the other stops follow in the usual order.

Conflicting Data.

In trying to collect data in connection with the proper time of development I find some most perturbing discrepancies. A maker of developers, for example, says that film A should be developed for nearly double the time required for film B. But these films emanate from the same manufacturer, who gives their development time (admittedly with another developer) as identical.

M. L. (Sheffield.)

There is no one correct development time, even for the same developer at the same temperature. For one thing, different emulsions require different times to get the same contrast; and for another, the amount of contrast varies according to the individual requirements.

It is on account of discrepancies such as the one you mention that the advice "choose a film, get to know it, and then stick to it" is so often given.

Lighting for Cinematograph Work.

I am going to film some scenes on an indoor "set," using artificial light. With a lens at f/1.9, fairly fast pan. film, and the camera 30 ft. from a set 10 ft. wide, and the main lighting top front, at 6 to 8 ft. from the actors, how much light ought I to use when filming at 16 frames a second?

H. B. C. (Bournemouth.)

Under the conditions you describe we should be a little anxious about possible under-exposure with less than three to five kilowatts of Nitraphot lamps, or about double that wattage of ordinary lamps. If using photofloods we should not like to have less than twelve. But, as you will realise, your exposures can be much less if the actors are dressed for a tennis party than if they are dressed for a funeral.

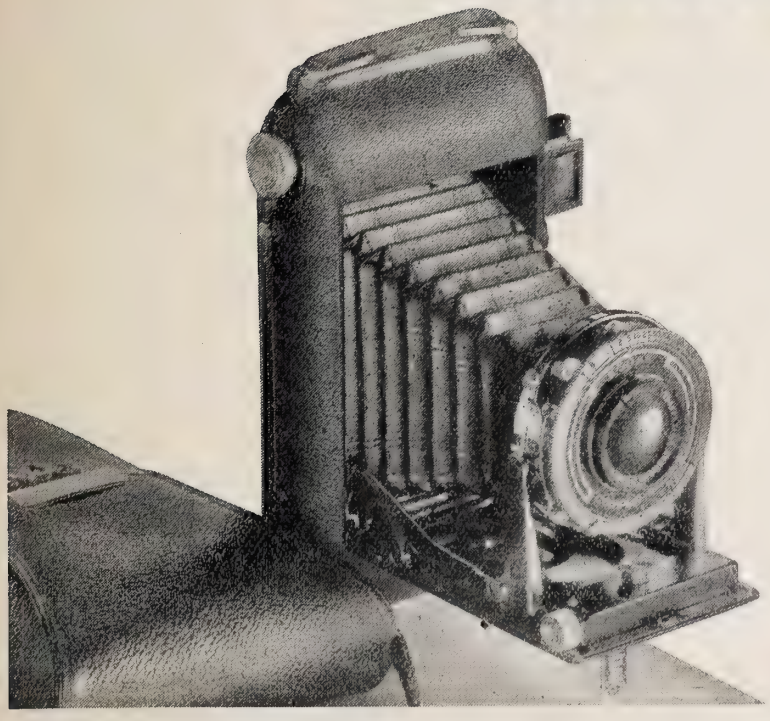
These suggestions should at least give you data enough on which to make an experiment or two, by which means you will get information much more definite than any estimate could possibly be.

Camera Insurance.

I seem to remember a camera insurance scheme in "The A.P.," and should be glad to have details and forms if there are any. J. S. (Belfast.)

Firms effecting camera insurance are the Norwich Union, with offices at Surrey Street, Norwich, and at 50, Fleet Street, London, E.C.4. Special rates are offered to amateurs in Great Britain and Northern Ireland, and a double premium makes the policy effective everywhere. Messrs. Matthews, Wrightson & Co., Ltd., 52, Leadenhall Street, London, E.C.3, also insure cameras. You might also communicate with Messrs. Wallace Heaton Ltd., of 127, New Bond Street, London, W.1.

Inside only



They're all in the Regent, those camera conveniences that make modern photography such a joy—coupled range-finder; fast lens; masks for 8 or 16 pictures on a spool; "Compur-Rapid" shutter (1 to 1/400th); direct-vision optical finder.

And they're all inside. The Regent has no projecting bits and pieces; it isn't "gadgety." Every part is built into the shapely, streamlined body to make a camera that is beautiful as well as being supremely competent. Price, with leather case, **£20.**

THE Regent

See it at your Dealers' or write for free illustrated leaflet to Mr. A. P. Taylor, Dept. 57B, Kodak Limited, Kodak House, Kingsway, London, W.C.2.

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., LTD.
32, LORD ST., LIVERPOOL, 2



SHOW YOUR FRIENDS YOUR HOLIDAY SNAPS!

The "K.W." Episkop is a wonderful new picture projector, specially designed for use in the home. It is mainly intended for projecting miniature size prints without having to make lantern slides; it can be used also for projecting cigarette cards, postage stamps, postcards, small flat objects, book illustrations or colour prints of any kind.

PRICE: "K.W." Episkop, including cable with switch and plug, picture carrier and 2 masks..... £5 15 0

"K.W." Episkop Lamp, 5/- extra. (Please state voltage when ordering.)

Silver Surface Screen, 26 × 26 in., 10/-.

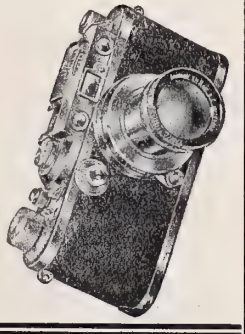
SANDS HUNTER & CO., LTD. 37, BEDFORD STREET, STRAND, LONDON, W.C.2

The very wide scope of a Leica

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera, in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f/2 Summar lens, automatic focussing, shutter speeds to 1/1,000th sec. at £43, or 9 monthly payments of £5 0s. 4d.



THE
WESTMINSTER
PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669)
81 Strand, W.C.2 (*Temple Bar* 2710)
111 Oxford Street, W.1 (*Gerrard* 1432)
24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)



THE PICTURE HUNTER

Dr. Julian Smith (Australia)

84 Charming Pictures

PHOTOGRAMS OF THE YEAR 1937

The Annual Review of the World's Pictorial Photographic Work

Edited by F. J. MORTIMER, Hon. F.R.P.S., Editor of "The Amateur Photographer and Cinematographer"

"PHOTOGRAMS OF THE YEAR," now making the 42nd annual appearance, maintains the high standard of artistic achievement which has characterised it from the first number.

This year's subjects range from everyday scenes and still-life studies to landscapes, portraits and architecture. Beauty, art and technical skill are blended to produce an outstanding volume of photographic excellence.

Keen photographers everywhere will find pleasurable occupation in making a careful study of these splendid examples of the art of the camera, and of noting the latest developments in technique.



Stiff Paper Covers 5/- net Cloth Boards 7/6 net
Half Bound Leather 10/6 net
Postage 6d. extra

Obtainable from leading Booksellers, or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

MAKES AN IDEAL CHRISTMAS OR NEW YEAR GIFT

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

ALLENS.—Baby Ikonta, Tessar f/3.5, Compur, £7/19/6 ; 3×4 Dolly, Xenon f/2, Compur, £8/10 ; 6×6 Brilliant, f/7.7, 30/6 ; F/6.3 Model, £2/19/6 ; F/4.5 Model, Compur, and E.R. case, £3/19/6.

ALLENS.—Reflex-Korelle, Victar f/3.5, £7/19/6 ; 3½×2½ Ensign Auto-Speed, focal-plane shutter, Aldis f/4.5, £7/10.

ALLENS.—Agfa Speedex Compur, f/4.5, Rapid Compur, £4/19/6 ; 3½×2½ Ikonta, Novar f/4.5, Compur, £6/17/6 ; Kodak Regent, Tessar f/4.5, £16/10 ; Super Ikonta 2¼ square, Tessar f/3.5, case, filter, lens hood, Albada, Proxar, £21/5.

ALLENS.—Super Ikonta, Tessar f/4.5, R. Comp., 8 or 16, £14/10 ; 3a Auto. Kodak Special, Tessar f/4.5, range-finder, Compur, £5/19/6 ; 3½×2½ T.-P. Rubyette, Dallmeyer f/4.5, £8/10.

ALLENS.—4×4 Praxidos, f/3.5, condenser, negative holders, assorted masks, orange filter, £14/10 ; 3×4 Magnaprint Enlarger, Dallmeyer f/4.5, 90/-.

ALLENS.—For Generous Exchange allowances, approximately two-thirds allowed on modern cameras.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087

T.-P. Press ¼-pl., f/4.5 Dallmeyer, 6 double slides, case, £8, just overhauled ; Etui 3½×2½, f/4.5, S.E., 12 slides, F.P.A., as new, £5.—Thomson, 166, Kirkton Avenue, Glasgow, W.3. [5786

3¼×2¼ Ensign Focal-plane Roll Film Reflex, Aldis f/4.5, D.V. finder, sky filter, f/6.5 Dallmeyer Telephoto lens, leather sling case ; excellent condition, £7.—55, Pepys Rd., S.W.20. [5788

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains ; all apparatus guaranteed and sent on 5 days' approval against full deposit ; maximum allowance for saleable apparatus, either exchange or cash ; our reputation your guarantee.

ZEISS Ikon Ikonta Roll Film, 16 pictures on 3½×2½ spool, direct finder, Novar f/4.5, Telma shutter, 1/25th to 1/125th, delayed action ; as new, £3/5.

VOIGTLANDER Brilliant Roll Film Camera, f/6.3 Voigtar, speeded shutter ; as new, £2/10.

3¼×2¼ Ensign Selfix 20 Roll Film, reversible and direct finder, Ensar f/6.3, focussing, speeded shutter ; as new, £1/15.

3¼×2¼ Ensign Selfix 20, as above, fitted Ensar f/7.7, focussing, speeded shutter ; as new, £1/10.

3¼×2¼ Ensign Selfix 20, as above, fitted Ensar f/4.5, Mulchro shutter, 1 to 1/100th ; as new, £2/17/6.

AGFA Speedex Clack Roll Film, 16 pictures on 3½×2½ spool, Jenar lens f/8 ; as new, 17/6.

3¼×2¼ Zeiss Ikon Super Ikonta Roll Film Camera 530/2UCPR, fitted Tessar f/4.5, Compur shutter, 1/250th, cable release ; perfect order, £13/12/6.

VOIGTLANDER Perkeo Roll Film Camera, focussing adjustment, direct finder, fitted Voigtlander Skopar f/3.5, Compur shutter, 1 to 1/300th sec., colour filter, supplementary lens, instructions, £6.

3¼×2¼ Tropical Model No. 6 Ensign Carbine Roll Film, focussing, reversible and wire-frame finder, fitted Aldis-Butcher f/4.5, Compur, 1 to 1/250th, £4/5.

3½×2½ Newman & Guardia Sibyl Vitesse Folding, rising and cross, N. & G. reflex finder, Ross Xpres f/3.5, 3 D.D. slides, F.P. adapter, Wratten filter, tripod board, leather case ; fine order, £17/10.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued ; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms ; Repairs by experienced workmen ; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality ; best possible results guaranteed ; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

ZEISS Contaflex, Twin-lens Miniature Reflex, lens Sonnar f/2, focal-plane shutter, ½ to 1/1,000th sec., built-in photo-electric exposure meter ; guarantee new, in ever-ready case ; cost £73/17/6 ; £53 ; deposit system.—Box 222, c/o "The Amateur Photographer." [5725

FOR Sale.—Latest Model Exakta, f/2.8 Tessar, plate adapter, 12 slides, case ; cost over £30 ; £23 or near offer.—Box 301, c/o "The Amateur Photographer." [5793

ROLLEICORD, Zeiss f/3.8, filter, case ; new April ; perfect order ; deposit "A.P."—Foster, Lynwood, Cramond Brig, Midlothian. [5794

LEICA IIIa, Chromium, f/2, unused ; unwanted present ; listed £43/10 ; complete case, straps, film, £30.—Box 271, c/o "The Amateur Photographer." [5785

BARGAINS.—¼-pl. Pressman Reflex, Cooke f/3.5, revolving back, interchangeable Ross Telephoto, slides, adapters, case, as new, £13/10 ; Postcard Kodak Special, Ross f/6.3, Compur, coupled range-finder, Kodak daylight developing tank, perfect, £3/15.—S. Gaw, Bangor, Belfast. [5796

LEICA II, 1936 (£26/10), f/3.5, £18 ; Retina part.—Box 310, c/o "The Amateur Photographer." [5799

SUPER Ikonta, f/4.5 Tessar, coupled range-finder, Rapid delayed-action Compur, zip case, tripod, portrait attachment, £14.—Kent, 104, Walton Rd., E. Molesey, Surrey. [5802

CONTAX, Sonnar f/2, filter, E.R. case, light meter, speeds up to 1/1,000th, new, only 1 roll film taken ; cost £42/10 ; bargain, £30.—Delahooke, Brockley Cottage, Edgware. EDG 2442. [5808

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should not be sent as remittances.

IMPORTANT NOTICE

Owing to the Christmas Holidays, the next issue of "THE AMATEUR PHOTOGRAPHER" (dated December 30th) must be closed for press earlier than usual.

In accordance with the notice that appeared last week, the latest date upon which MISCELLANEOUS ADVERTISEMENTS could be accepted for the above issue was

FIRST POST, WEDNESDAY, DECEMBER 23rd.

CAMERAS AND LENSES

ROLLEICORD, Triotar f/3.5, E.R. case ; perfect, £11/10.—33, Radnor Rd., Horfield, Bristol, 7. [5803

ZEISS Super Nettel, f/2.8, purse case ; recently cost £28/6/6 ; perfect condition ; as new ; bargain at £17/10.—Below.

CONTAX, f/2 lens, case, filter, etc. ; little used and in excellent condition ; cost £45 ; a real bargain at £27/10.—Below.

ROLLEICORD, f/3.8, purchased three weeks ago for £14/10 and afterwards exchanged for Rolleiflex ; bargain at £12.—Below.

HIGHEST part-exchange allowances. Write for quotation.—B. Salter & Son, 34, Castle St., Shrewsbury. [5805

A FINE Press Outfit, as new, Roth Superspeed Focal-plane Camera 3½×2½, self-capping shutter, speeds 1/1,000th to 1/15th, T. and B., extra strong weather-resisting struts and bellows, direct finder, patent top scaling, range-finder fitted, Meyer f/3 lens, 2 film-pack adapters, dark slides can be obtained, focussing screen, deep lens hood, cowhide leather case ; list price £45 ; accept £16 or near offer ; approval deposit.—Box 313, c/o "The Amateur Photographer." [5809

ENSIGN Special Reflex ¼-pl., revolving back, f/4.5 Aldis, yellow filter, 9 slides, F.P. adapter, leather case, £8/10.—Below.

KODAK Six-20 Duo, Kodak f/3.5, Compur, yellow filter, £7/10.—Below.

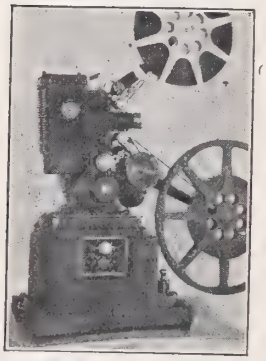
STANDARD ¼-pl. Horizontal Enlarger, large lens, 2 condensers, gas or electric, £4/15.—Hugh, 24, Park Avenue, Spalding. [5811

CONTAX II, Sonnar f/2, £38 ; Contax 42-mm. Medium Filter, in case, 8/- ; Telescopic Lens Hood, 17/6 ; Pouch Case, 6/6 ; Cassette, 9/6 ; 15 Refills, Agfa ISS, dated December, 1937, £1 ; Perkino Tank, 16/6 ; Complete outfit, £40 ; all new six weeks ago ; "A.P." deposit system.—Box 316, c/o "The Amateur Photographer." [5812

The AMPRO

16 mm: PRECISION BUILT MOTION-PICTURE EQUIPMENT

AMPROSOUND



750 WATT MODEL "N"

PRICE £127 10s. COMPLETE.

BUILT TO LAST A LIFETIME

Trouble-free operation. Theatre-clear performance. A.C. or D.C. without Convertors up to 250 volts.

Projects All Types of SOUND and SILENT FILMS

500-WATT MODEL "M" £115 COMPLETE EQUIPMENT

NEW CONVERTIBLE



750 WATT MODEL "N/C"

PRICE £60 COMPLETE WITH CARRYING CASE.

SILENT PROJECTOR

CONVERTIBLE TO SOUND

READY FOR SOUND ASSEMBLY—NOW or at any future date. Fully described in the Ampro Catalogue—

FROM YOUR DEALER, or direct by post, Free.

AMPRO "MODEL J.S." SILENT PROJECTOR

Price £42 : 10 : 0 Complete with de luxe case.

● In case of difficulty in obtaining demonstrations locally, please write direct to

M. W. DUNSCOMBE LTD BRISTOL

AMPRO SALES DEPARTMENT

5, ST. AUGUSTINE'S PARADE, BRISTOL

CAMERAS AND LENSES

AS New, unused, £27, Super Ikonta 531/2LCpR, in carton, f/3.8 Tessar, Compur Rapid (8 or 16), £22/10.—Below.

ROLLEIFLEX 6×6 Automatic, f/3.8 Tessar; cost £22/10; excellent condition, £14/10.—Walton, Haughton Rd., Parkgate, Wirral. [5814

F/1.9 3½×2½ Mentor Reflex, complete, £20; 13-in. Cooke f/5.8 Telephoto, Compound shutter, £4/10; stamp.—Davis, Bolckow Rd., Grangetown, Yorkshire. [5816

TESSAR f/3.5 2-in. Enlarging Lens, iris, 50/-.—Box 309, c/o "The Amateur Photographer." [5798

LEICA Telephotos: Elzen, £7; Elang, £8; as new.—34, Trevor Drive, Gr. Crosby. [5807

F/1.9 Hektor 7.2-cm. Lens, coupled for Leica, as new; cost £29; price £15, including green screw-in filter.—Box 314, c/o "The Amateur Photographer." Deposit. [5810

CINEMATOGRAPH APPARATUS

XMAS Eve Personal Callers Bargain.—Pathescope Home Movie, complete with super attachment and motor drive, £6/10.—Below.

OPEN until 7 p.m. on Xmas Eve.—Illustra Enterprises, 159, Wardour St., London, W.1. [5815

STAGGERING Bargain.—Latest Model Argus Turret-head 16-mm. Camera, in de luxe case, fitted with new set Hugo Meyer lenses, f/1.5 Kino Plasmat 20-mm., 2-in. f/4.5 and 4-in. f/4 Tele-Megor anastigmat Telephotos; just cost £68/10: an Xmas Gift to someone at £45.— Bell, 45, Newington Butts, S.E.11. [0037

FILM Hire.—9.5-mm. Supers, 1/- per two days; 16-mm. 400-ft.'s, 1/6 first day, 6d. extra days.—Amateur Cine Service, 52, Widmore Rd., Bromley. [0046

REDUCED Film Hire.—9.5 Supers, 1/- per reel; send P.C. for particulars and second-hand list.—Camera Craft, 446, Green Lanes, Palmers Green, N. [0050

PATHESCOPE Kid, super attachment, resistance, £3.—Rickett, 4, Spa Close, S.E.25. [5792

ENSIGN 180, optional 300 and 180 watts, case, complete; perfect, £15.—McAlley, Stenps, Glasgow. [5795

SIEMENS Latest Sixteen-Nine Projector, 25-mm. and 50-mm. projection lenses; perfect and as new, £45; miniature outfit considered part exchange.—Sykes, 38, Thurloe Place, S.W.7. (KEN 3595). [5806

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

6×6 cm. Praxidos Enlarger, f/4.5, filter, no condenser (cost £8/10), £5, carriage extra; Bewi Electric Exposure Meter, new, £3; deposit system.—Broadbent, Meanwood Hill, Leeds, 6. [5817

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

ELECTRO-BEWI Meter (latest), as new; cost £4/15; what offers?—Hudson, 123, Fitzgerald St., Bradford, Yorks. [5787

ZEISS Helios Photo-electric Exposure Meter; perfect, 57/6; cash or deposit system.—5, Semaphore Rd., Guildford. [5801

ADHERO Dry-mounting Press, electric 200/250 volts, all accessories; cost £3/15; bargain, 37/6.—180, Falloden Way, Golders Green. [5804



Now Craftsman de luxe

Craftsman

GUARANTEED

BROMIDE PAPERS

For Contact Printing or Enlarging.

DE LUXE QUALITY ONLY

Glossy, Semi-Matt, Matt, Cream Matt and Cream-Rough Natural Surface. Normal and Vigorous, Paper and Card.

	12	36	72	144
8½×6½ ..	1/5	3/10	7/6	13/9
10×8 ..	2/-	5/3	10/-	19/-
12×10 ..	2/10	8/-	15/6	29/6
15×12 ..	4/9	12/6	23/6	45/-
20×16 ..	7/6	22/-	41/-	80/-

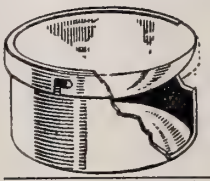
Also in 1/- TRIAL PACKETS. 17 sheets 5½×3½, or 13 sheets ½-pl., 7 sheets 8½×6½. ALL ABOVE POST FREE.

Send for full list of Plates, Papers, Postcards, Mounts, Tissues, etc.

Marshall & Co. (Nottm.) Ltd.

Dept. M, Photo Works,

NOTTINGHAM.



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
		s. d.	s. d.
1 in.	2 in.	1 9	6 0
1-5/16 in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	3 6	12 6
4½ in.	6 in.	4 0	15 0
5 in.	8½ in.	6 6	17 6
5½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogue free on request.

THE MISCELLANEOUS TRADING CO. LTD

13, New Oxford Street, London, W.C.1

"THE WIRELESS WORLD"

COVERS EVERY WIRELESS INTEREST.

EVERY FRIDAY 4d.

TURNER'S

CAMERA EXCHANGE

A FEW of our BARGAINS

7.3-cm. Hektor f/1.9 Lens, for Leica. As new.. £20 0 0
Leica III. chrome, f/3.5 Elmar, E.R. case. As new £24 0 0
Telyt Lens, 20-cm., with reflex attachment. As new £27 10 0
13.5-cm. Hektor f/4.5, coupled. As new..... £14 0 0
Voigtlander Superb, f/3.5 Skopar. Perfect..... £13 0 0
¼-pl. Ensign Horizontal Enlarger. As new.... £5 0 0
Zeiss Ikon Kolibri, f/3.5 Tessar, case. As new.. £9 0 0
3½ × 2½ Sibyl, f/4.5 Ross Xpres, F.P. adapter ... £8 10 0
Plate Back for Contax I, with 2 slides..... £3 5 0
3¼ × 2¼ Ensign Special Reflex, f/4.5 Aldis-Butcher, roll-film holder, case £6 15 0
Pathe 9.5-mm. Cine Camera, f/3.5. As new.... £4 0 0
¼-pl. Sanderson, late model, f/6.3 Ross Homocentric, Compur, 6 double slides, case..... £11 17 6
3½ × 2½ Ensign Roll Film Reflex, f/4.5 Aldis Uno £5 10 0
Voigtlander Inos II, f/4.5 Skopar, D.A. Compur. £7 5 0
Rolleiflex 4 × 4 cm., f/3.5 Tessar, Compur, automatic, case £14 19 6
3½ × 2½ D.E. Nagel, f/3.8 Schneider Xenar, 3 slides, F.P. adapter. Perfect £7 17 6
8-mm. Kodak Cine Camera Eight-20, f/1.9 lens, case. Cost £16 5s. As new..... £10 17 6
16-mm. Kodak Cine Camera, Model B, f/1.9. As new £10 17 6
Zeiss Ikon Nettax, f/2.8 Tessar. Unmarked.... £24 0 0
Ikonta 520, f/6.3 Novar. As new..... £3 15 0
Agfa Speedex O, V.P., f/3.9, Compur £3 15 0
Optochrom Daylight Tank.....25s. 0d.

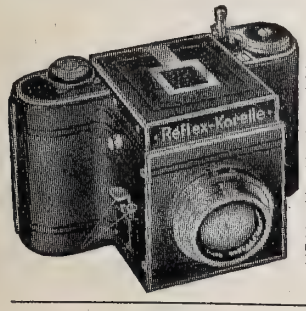
All Guaranteed Perfect. Five days' approval against cash.

LEICA SPECIALIST.

NEWCASTLE on TYNE

9, PINK LANE *Phone: 22655*

REFLEX-KORELLE



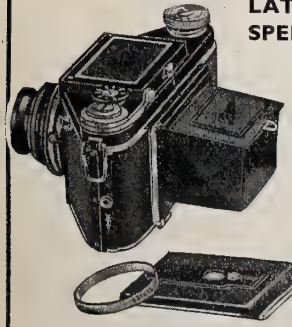
For 12-exp. (2¼ × 2¼) on 8-exposure 3¼ × 2¼ roll film, f/3.5 Victar lens. **£10 10 0**

F/2.9 Victar lens **£11 11 0**

F/3.5 Tessar lens **£17 17 0**

F/2.8 Tessar lens **£19 19 0**

New focal-plane shutter, 1/25th to 1/500th sec.



LATEST MULTI-SPEED EXAKTA PLATE-BACK MODEL

Self-capping focal-plane shutter, speeded from 12 secs. to 1/1,000th sec. Delayed-action device with f/2.8 Tessar lens **£30 10 0**

With f/3.5 Tessar **£26 10 0**

Takes full-size V.P. film and complete with 3 single metal slides.

GENEROUS EXCHANGE ALLOWANCES

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

WANTED.—Ross Combinable Lens, about 6-in. focus, preferably in shutter, singles considered; deposit system.—Box 299, c/o "The Amateur Photographer." [5790

WANTED.—Good Quality 16 and 9.5 mm. Projectors, for cash or exchange.—City Sale and Exchange (1929) Ltd., 59, Cheapside, E.C.2. [5402

WANTED.—Movikon 16-mm. Cine Camera.—Barnett, 12, Stamford Hill, N.16. STAmford Hill 2345. [5797

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3, 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4½×2⅝ 3/6, 3¼×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets; 10×8, 5/-; 12×10, 7/3, 3/- dozen.

KALTON Gaslight Paper: 1⅞×2¾, 1/6 gross; 3¼×2⅛, 1/6 72 sheets, 2/6 gross; 4⅛×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3¼×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2¼, 9/-; 2¼×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000; 3¼×2½, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2¼, 10/- dozen, 2½×4¼ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

ENLARGERS

ON SERVICE DEFERRED TERMS.



TWO NEW MODEL MAGNAPRINTS

Always popular enlargers, with large focussing control grips, all-metal carrier, condenser, and electric fittings, solid pillar support and ruled baseboard.

For miniature and 2¼ × 2¼ negatives, with f/6.3 anastigmat lens **£7 15 0**

For 3¼ × 2¼ negatives, with f/6.3 anastigmat lens..... **£8 10 0**

For 3¼ × 2¼ negatives with f/4.5 Magnar anastigmat lens **£10 0 0**

Write for "Fascinating Art of Enlarging," post free.

"FILMAREX" VERTICAL ENLARGERS



F/4.5 anastigmat, hand lever control rise and fall, with automatic locking, in three models, for negatives up to 4 × 4 cm., 6 × 6 cm., and 3¼ × 2¼.

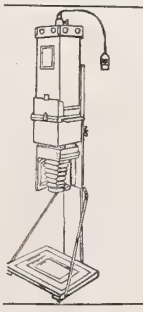
Model 1, 4 × 4 cm., enlarges 2 to 10 times linear, complete with condenser.. **£9 13 6**

Model 2, 6 × 6 cm., complete with condenser **£11 8 6**

Model 3, 3¼ × 2¼ **£17 17 0**

"FAM" (Automatic), model, f/4.5 anastigmat, 4 × 4 cm. ..... **£14 1 ½ 0**

Ditto, 6 × 6 cm. **£18 18 0**



No. 2 "AMPLUS" ENLARGER

Form A, for use with your own camera. Form B, to accommodate your own lens. Form C, complete with lens.

PRICES:

	3¼ × 2¼ in.	¼-plate.
Form A	£2 12 6	£3 15 0
Form B	£3 7 6	£4 10 0
Form C, with Achromat lens	£3 17 6	£5 0 0
Form C, with f/6.3 anastigmat	£5 2 6	£6 10 0

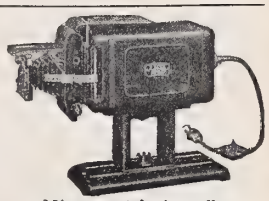
Deferred Terms any Model.

THE MIRAX

For use with own camera. 3¼ × 2¼ or ¼-pl. Diffusa type electric fittings. ¼-plate..... **£3 7 6**

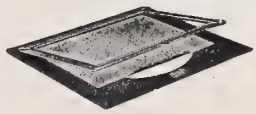
3¼ × 2¼ Adapter, extra **2s. 6d.**

Mirax Easel and Stand, for vertical use, extra **£1 17 6**



Mirax used horizontally.

ZEISS IKON FOLDING METAL MASK



These frames are laid on the baseboard, and the bromide paper inserted into the aperture provided. The top hinged portion is then folded over on to the bromide paper and the exposure made.

For—

2¼ × 2¼ in. Enlargements	3s. 9d.
9 × 12 cm. Enlargements	4s. 6d.
4¼ × 3¼ in. Enlargements	4s. 6d.
5½ × 3½ in. Enlargements	4s. 9d.
6 × 4 in. (10 × 15 cm.) Enlargements	6s. 0d.
6½ × 4¾ in. Enlargements	6s. 6d.
7 × 5 in. Enlargements	6s. 3d.
9½ × 7 in. Enlargements	7s. 6d.
4¾ × 4¾ in. Enlargements	6s. 0d.
7 × 7 in. Enlargements	8s. 3d.
12 × 9½ in. Enlargements	12s. 0d.

Phone: Holborn 0664 (3 lines). **Established 1889**

The Service Company Ltd. LONDON

289, HIGH HOLBORN, LONDON, W.C.1

CINÉS this YEAR

C. BAKER

will demonstrate all the Latest Models of CINÉ PROJECTORS

including

KODAK
PATHÉ
ENSIGN
*** EUMIG**
CORONET
DEKKO

* *Ask to see the new P111 model.*

THE FINEST DEMONSTRATION THEATRE IN LONDON

Full range also of New and Secondhand Ciné Cameras at most favourable prices.

C. BAKER

244, HIGH HOLBORN, W.C.1

HOME CINÉ BARGAINS

PATHÉSCOPE.

Lux Projector, complete..... £9 0 0
£6/15/0 Model, with Super Attachment and motor..... £8 8 0
200-B Projector, with resistance. Shop-soiled £15 0 0
Ace Projector. Shop-soiled..... £1 12 0

Good many others. Write for particulars.

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

EXCEPTIONAL ALLOWANCES
when purchasing new apparatus including :—

Leica, Super Ikonta, Rolleicord, Rolleiflex, Exakta, Makina, Super Nettel, Contax, Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

MATERIALS

BRIGHTON.—Super-quality Materials for competition work, etc.; keen factory prices; now manufacturing P.O.P. Postcards and Paper; full lists, including a bargain list of serviceable materials post free on request.—Kimber's, largest mail-order photographics in world, 61, Grand Parade, Brighton. [0001

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes? Kodak the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD, Hadleigh, Essex, Phone, Hadleigh 58238. Satisfaction guaranteed, all post paid. Catalogue free.

ATTWOOD.—Postcards, superfine bromide and gaslight, vigorous and normal, all surfaces: 25 1/-, 2/9 100, 19/6 1,000; Commercial grade, 50 1/-, 100 1/9.

ATTWOOD Plates and Flat Films: Postcard, 600 H.D., 2/3 dozen; ¼-pl., 2/9 dozen, 4 dozen 10/-; 400, 600 and 1,200 H.D.

ATTWOOD.—Special Line Bromide Cream Royal, linen and natural surfaces: ½-pl., 36 sheets 2/-; other surfaces and sizes at proportionate prices. [0025

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2¾ and ½-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

ENLARGEMENTS

LEICA Prints, Continental style, wide margins, deckle edged, cream or white, 3½×5 in. 3d. each; superior to any competitors.—George Childe, Ltd., 228, Roundhay Rd., Leeds, 8. [0005

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [3407

GLAZED Enlargements: ¼-pl., Postcard, 1/9 dozen assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [4572

ENLARGEMENTS, high-class, reasonable; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [5585

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

BOOKS WANTED

THE Publishers are prepared to purchase copies of "The Amateur Photographer" dated June 3rd and July 22nd, 1936, and will forward remittance at the rate of 4d. per copy on receipt.—Address, Publishing Dept., Dorset House, Stamford St., London, S.E.1. [5800

SAVED!

ALL your ROLL FILMS, LEICA FILMS or CINÉ FILMS can be permanently saved . . . . .

"TEITEL'S *Scratchproof*"

will render them immune from SCRATCHES—even deliberate scratches. Water will not injure them. Prolonged use will not harm them. Price, complete with full instructions

POST **5/-** FREE.

Obtainable from all reputable dealers.

TO CINÉ USERS! We also supply Teitel's **NEW LIFE** for rejuvenation of old films.

Write for particulars

GEORGE H. POTTS
LIMITED
7 and 9, BAKER ST., LONDON, W.1

The CAMERA AND CINÉ EXCHANGE of the MIDLANDS

SPECIALISTS IN

LEICA

MINIATURE PHOTOGRAPHY

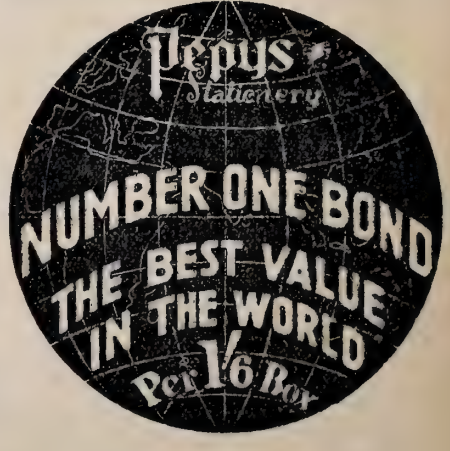
We give the best part exchange prices in the Midlands—let us quote you.

GALLOWAYS

PHOTOGRAPHIC CHEMISTS

VICTORIA SQUARE Opposite G.P.O. Phone: MID. 5670.

BIRMINGHAM



PHOTOGRAPHIC ANNUALS NOW READY

The Year's Photography, 1936. Containing many of the finest photographs selected from the Annual Exhibition of the Royal Photographic Society.
Paper **2/6** ; cloth **5/-** ; postage **6d.**

Photograms of the Year, 1936. Selections from the best international pictorial photography of the year. Nearly 100 art plates. Paper **5/-** ; cloth **7/6** ; postage **6d.**

Modern Photography, 1936. This volume, with over 120 large illustrations, includes recent examples of photography in Great Britain, U.S.A. and the Continent.
Paper **5/-** ; cloth **7/6** ; postage **6d.**

The American Annual of Photography, 1937. Contains numerous articles fully illustrated. Pictorial section contains 100 full-page illustrations. List of exhibitors with number of pictures accepted. Formulæ and technical data. Paper **8/6** ; cloth **12/6** ; postage **6d.**

Das Deutsche Lichtbild, 1937. Contains reproductions of the work of the leading German photographers, together with English translation of the text.
Cloth **18/-** ; postage **9d.**

La Photographie, 1937. This magnificent publication contains over 100 superbly reproduced masterpieces of camera art by photographers of international repute.
12/6 ; postage **9d.**

A few copies of the 1936 edition, **10/-** each.

"Photography" Year Book, 1936-1937. A new annual dealing especially with photography as used in advertising. 464 pages, over 1,000 illustrations, 100 full page. **21/-** ; postage **9d.**

U.S. Camera, 1936. A new book, representative of the year's work of the leading American photographers. 192 pages, 350 illustrations, with technical details.
15/- ; postage **9d.**

A few copies of the 1935 edition, **12/6** each.

Leica Photographic Annual, 1937. A new publication. 160 illustrations, contributed by outstanding Leica workers throughout the world. 180 pages, with technical data.
17/6 ; postage **9d.**

Deutscher Kamera-Almanach, 1937. 220 pages, fully illustrated, with technical details. In German.
Paper **8/6** ; cloth **10/6** ; postage **6d.**

BRITISH JOURNAL ALMANAC, 1936 EDITION, OUT OF PRINT. A few left, 2/6 each, post free

The postages quoted are for Great Britain only.

SANDS HUNTER & Co. LTD.
37, BEDFORD ST., STRAND, W.C.2

"The Amateur Photographer." 23/12/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Thursday, December 31st.

"The Amateur Photographer." 23/12/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Thursday, December 31st.

"The Amateur Photographer." 23/12/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Thursday, December 31st.

"The Amateur Photographer." 23/12/36.
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 23/12/36.
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

FOR A BIG "SHOW"

35/- **DANE** DOUBLE-THROW PROJECTOR — Super-reel Attachment **15/-** extra

FILMS, PROJECTORS, CAMERAS, ETC.

A. P. DANE & CO., 64, STANLEY ST., LIVERPOOL, 1

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross ; Postcard Enlargements, assorted, 2/- dozen ; per negative, 1/6 dozen, 12/- gross ; surfaces : matt, semi-matt, cream, glossy ; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d. ; for 2/6 we develop and print 7×5 in. your six or eight exposure film ; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free ; Prints 1d. ; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

SPECIAL Offer.—Send for particulars to—G. Franklin, 2, Derwent St., Sunderland. [5294

DEVELOPING and Printing, quality work, returned same day as received : 3½×2½ 1/- ; Postcards 2d. ; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [5716

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced [1986

EVENING Class.—Practical Photography instructed by John H. Gear, Hon. F.R.P.S., Cripplegate Institute, Golden Lane, City (2 minutes Aldersgate St. Met. Station), Spring Session commences 6th January, Wednesdays, 6.30–8 ; three months' course, 15/- ; open to all ; there will be a few vacancies only. [5756

PHOTOGRAPHS WANTED

WANTED.—Collection Negatives of Children, Animals, 2 Brownie up to ¼-pl. ; good price given ; submit contact prints first instance.—Elsmore, 10, Renfrew Court, Glasgow, C.2. [5745

MISCELLANEOUS

MAGNIFICENT Antarctic Photos, taken and signed by late H. G. Ponting, of "Scott's Last Expedition." Details on request.—S. Cooper, Inglecroft, Ilkley, Yorks. [5789

NORFOLK CAMERAS
are obtainable only from
SHEFFIELD PHOTO Co., Ltd.
6, NORFOLK ROW (FARGATE)

Cage Birds AND BIRD WORLD

The weekly journal for all who keep Canaries, British Hybrids or Foreign Pet Birds.

EVERY FRIDAY 2d.

Specimen copy of recent issue free on request from
The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

POULTRY WORLD

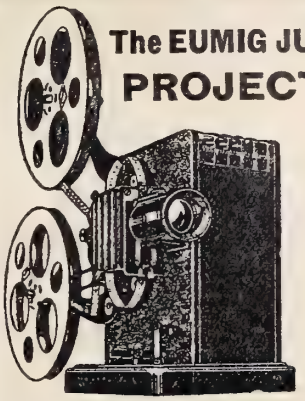
THE PREMIER POULTRY JOURNAL

EVERY FRIDAY 2d.

Poultry keepers everywhere will find this journal uncommonly interesting and helpful.

Specimen copy of recent issue free on request from
The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

The EUMIG JUNIOR PROJECTOR



250 Watts
£17 : 17 ONLY.
Immediate Delivery.

YOURS FOR **20/2** down and 17 similar monthly payments.

Available for 8 mm., 9½ mm. or 16 mm.

This new **EUMIG** Projector is without doubt the **Best Value** in High Grade Ciné Projectors, and incorporates many refinements which were previously only to be found in much more expensive machines. Still picture device. **F/1.6** Meyer Kinon lens. Very compact. Amazing Brilliance. No resistance required.

Send for leaflet giving full details.

---

3 YEARS TO PAY

Only 5 per cent per annum is added for Hire Purchase accommodation up to 36 months, **or over 9 months no interest is charged.**
Obviously our self-financed easy terms offer you the best value.

The Best Value



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR **8/9** down and 11 similar monthly payments.

Or with Compur "S" £6 15 0
Compur Rapid £7 19 6

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1
TELEPHONE VICTORIA 482 AND 5485
52, Cheapside, E.C.2. TELEPHONE CITY 5482

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 43, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

The NEW

"SUPRAMIN"

Finest of Fine-grain Developer.

The ONLY Non-poisonous, Non-staining Paraphenylene Diamine Developer.

NEW FEATURES—only obtainable from

"SUPRAMIN"

- Compensates for variations in exposures and produces uniform gradation.
- Can be used repeatedly. One 36-oz. carton will develop 4 to 6 Leica films.
- Requires no increase of exposure.
- Keeps perfectly in solution.
- Gives still finer grain.
- Negatives can be intensified and retain finest grain.

COMPLETE Development Chart. No increase of price.

To make 72 oz... **4/-** Smaller size to make 36 oz... **2/4**

Obtainable from all dealers or direct from :

L. A. LEIGH & CO.

179, WEST END LANE, LONDON, N.W.6

Phone : MAIDA VALE 7902.

Sole Agents for Irish Free State : BROWNE & NOLAN, LTD., 41/2, NASSAU STREET, DUBLIN.

G. E. BECKETT & CO.

Stockists of all leading makes of

CAMERAS and HOME CINÉ AND ACCESSORIES.

PART EXCHANGE. :: HIRE PURCHASE.

77-79, OXFORD RD. (Open 9 a.m. to 8 p.m.) **MANCHESTER, 1**

EVERY FRIDAY FOURPENCE

The Autocar

THE LEADING MOTORING JOURNAL

"GNOME" Masking Frame



Ideal for use with any type of Enlarger. Entirely constructed of metal, base in white finish and marked in inches. The adjustable metal mask gives a perfectly clean white border of varying width.

For all sizes up to 10 × 8 in. ..... 22s. 6d.
For all sizes up to 12 × 10 in. ..... 27s. 6d.

For all further particulars write to:

THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1 *Telephone : Museum 4142*

HERE'S QUALITY AT THE RIGHT PRICE !

Your film Developed and 1 Velox glazed print made from each negative : V.P. and 3¼ × 2¼, 8 exposures, **1/2**—No. 116 (2¾ × 4¼) **1/6**—4¼ × 3¼ **1/3**—5½ × 3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½ × 6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½ × 4¾ enlargements, **2/6** dozen, **1/6** ½ dozen ; extra charges for assorted negatives. 20 × 16 enlargements, **2/-** each—15 × 12 **1/9** each—12 × 10 **1/3** each—10 × 8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

ENLARGEMENTS : POSTCARDS, 6 for 1/3 ; 12 for 1/9—7" × 5", 6 for 1/9 ; 12 for 2/9—8½" × 6½", 6 for 3/- ; 12 for 4/3—10" × 8", 1/3 each—12" × 10", 1/6 each—15" × 12", 2/- each—20" × 16", 2/6 each. Any surface. Guaranteed satisfaction. Post free, from any film. Glass postage extra. Fastest service on earth. Post Now **NUVA SNAPS** 59/61 CAPE HILL BIRMINGHAM



The WORLD'S PREMIER ENLARGER FILMAREX (vertical)

takes up to 6 × 6 cm. films and plates, one hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser, £11 8 6. Displayed by all progressive miniature dealers, or write to sole importer :

E. E. Schneider, 46, Farringdon Street, E.C.4

MATHER'S *for*

CAMERA EXCHANGES

BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel : BLAckfriars 6133. Telegrams : Sensitised M/c.

17, JOHN DALTON STREET, **MANCHESTER**

PART EXCHANGE SPECIALISTS

The exchange of photographic apparatus is our business, we can be relied on to give you the best allowance on your instrument. Consult us before making your exchange.

GEORGE CHILDE PHOTO-CHEMIST LTD.
228, Roundhay Rd. Leeds Phone: 42057

WALL'S DICTIONARY OF PHOTOGRAPHY

AND REFERENCE BOOK FOR THE AMATEUR AND PROFESSIONAL PHOTOGRAPHER

Edited and largely re-written by F. J. MORTIMER, Hon. F.R.P.S.

Fourteenth Edition Thoroughly Revised

A complete reference work for the practical photographic worker. It provides useful information in dictionary form on every phase of photography—technical, pictorial, scientific and general, and is in itself an explanatory index to all terms, formulæ, etc. All the latest photographic principles are incorporated in the present edition, which includes up-to-date information on all recent developments.

Cloth Boards
Size 7½ × 5 inches 634 pages

Price 7/6 net
By post 8/-

From all leading Booksellers or direct from the publishers

ILIFFE & SONS LTD.
Dorset House
Stamford Street, London, S.E.1

RAINES

for **LEICA** *Service*

A Complete Service for all who use a Camera. For over 40 years RAINES have been famous for Developing, Printing and Enlarging.

Normal Prices. Send for particulars.

RAINES & CO. (Ealing) LTD.
THE STUDIOS——EALING, W.5
Phone: EALING 3177.

X **ENTRUST US** X
WITH YOUR DIFFICULT WORK!

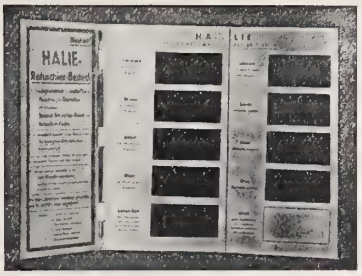
Our experienced staff know the right grade of paper to suit your negatives, thus obtaining the highest class results. Panchromatic lighting system. Enlarging, artistically mounted, our speciality.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

X **GRANVILLE CULLIMAN & Co., Ltd.** X
LEAMINGTON SPA.

"HALIE" RETOUCHING OUTFIT



For glossy and matt prints, negatives and lantern slides.

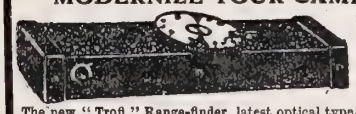
Each outfit contains:

4 glossy colours
4 matt colours
1 red tint for negatives
1 white colour
1 retouching brush
1 retouching knife

PRICE, complete with instructions, 4/-.

SANDS HUNTER & Co. Ltd.
37, BEDFORD ST., STRAND, W.C.2

MODERNIZE YOUR CAMERA



£1 : 1 : 0
Sensational Offer
£1 : 1 : 0

The new "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. The new built-in yellow filter enables you to obtain needle-sharp photographs. Supplied complete with shoe for detachable mounting. All dealers, or R. E. Schneider, 46, Farringdon Street, London, E.C.4.

SALANSON LTD.

"Best in the West."

SEASONABLE SUGGESTIONS

ENLARGERS

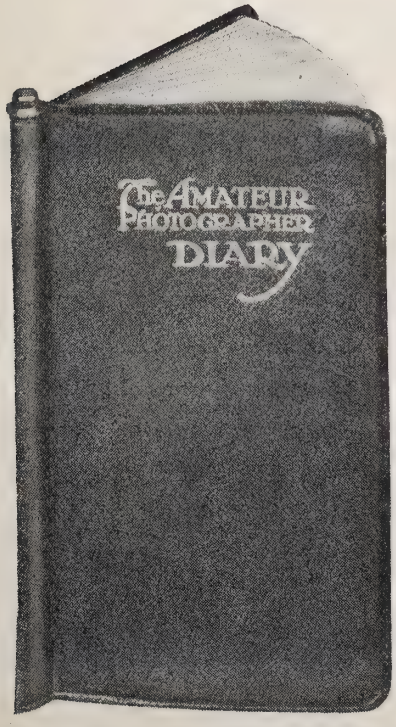
Leitz Focomat (for Leica), automatic focussing, no lens £16 6 6
Zeiss Ikomat (for Contax), no lens..... £19 17 6
Zeiss Miraphot (3½×2½), f/4.5 Tessar.... £12 0 0
Exakt 2¼ square, f/4.5 anastigmat..... £19 17 6
Lumimax 2¼ square, f/4.5 anastigmat.... £13 0 0
Vertex 2¼ square, f/4.5 anastigmat..... £8 8 0
Vertex 1¾ square, f/4.5 anastigmat (Tessar type), iris stop £8 8 0
Vertex 2¼ square, f/6.3 anastigmat..... £7 7 0
Vertex (for Leica), without lens..... £6 6 0
3¼×2½ T.-P. Perfecta (without lens).... £5 12 6
Ditto with Dallmeyer f/4.5 ..... £8 17 6
Ensign V/11 Magnaprint 3½×2½, f/6.3 anastigmat £8 10 0
Ensign V/0 Magnaprint, for Leica (no lens) £4 10 0

PROJECTORS

Bell and Howell 129 C 16-mm. Projector, 1,200-ft. reels, 750-watt lamp..... £60 0 0
Keystone 16-mm., 300-watt lamp with resistance £18 18 0
Kodak 835, 8-mm., 200-watt £10 10 0
Coronet 9-mm. (new Model), for 400-ft. reels, with motor £7 10 0
Kodak (new Model), 16-mm., 250-watt, totally enclosed £30 0 0

20, HIGH STREET, BRISTOL
AND
119, QUEEN ST., CARDIFF

EVERY CAMERA USER SHOULD GET A COPY NOW!



The Amateur Photographer

DIARY

and Handbook for 1937

This useful little handbook contains, in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulæ for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size 3⅛×5⅜ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE

Price **1/6** net By post **1/7**

From Stationers and Bookstalls, or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

A FULL HOUSE FOR ALL NEEDS

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Generous exchange allowance. Latest literature post free anywhere. Please state requirements.

DOLLONDS

Dollond & Aitchison Ltd. ESTD.
OPTICIANS TO H.M. GOVERNMENT 1750.

MINIATURE CINÉ THEATRES at*

Expert Service at All Addresses :

London :
★28, Old Bond St., W.1.
281, Oxford St., W.1.
†★Stock Exchange Branch, 1, Copthall Chambers, E.C.2
35, Brompton Rd., S.W.3.
13, Kensington High St., W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Ct. Rd., W.1.
2, Northumberland Ave, W.C.2.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17
Holloway.—66a, Seven Sisters Rd.
Crouch End.—27, Topsfield Parade.
†★**North Harrow.**—537, Pinner Rd.
†★**Croydon.**—12, George St.
Kingston.—30, Thames St.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17 & 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.
★**Liverpool.**—73, Lord St.
Leeds.—37, Bond St.

Gebescope A in stock at †

Leica Slow-speed Attachment, for Models I and II. *Very good condition.* List £2 18s. 6d..... **£1:17:6**

10×15 cm. Reitzschel Clack, double extension, 150-mm. Convertible Sextar anastigmat f/6.8, Compur 1/250th, 3 slides. *Good condition* **£2:10:0**

9×12 cm. Self-erecting Ica Cupido, 12-cm. Tessar f/4.5, Compur 1/250th sec., 6 slides F.P. adapter, case. *Good condition*.... **£4:15:0**

3×4 cm. Zeiss Baby Ikonta, Novar f/3.5, Rapid Compur 1/500th. *As new.* List £8 7s. 6d... **£6:15:0**

3½×2½ Etui, double extension, Tessar f/4.5, Compur, 3 slides, F.P. adapter, case. *Very good condition.* Cost £13 ..... **£7:15:0**

Baldina, 36 pictures 36×24 mm. on 35-mm. film, Meyer Trioplan f/2.9, Rapid Compur 1/500th, takes Leica Patrone film, E.R. case, filters, hood. *Excellent condition.* List £13 ..... **£8:15:0**

16-mm. Cine-Kodak BB Junior, f/3.5 lens, filter, case. *Good condition*..... **£10:17:6**

2½×1⅝ Primarette Folding Pocket Roll Film Reflex, 3-in. Meyer f/3.5, Compur, purse. *Good condition* **£11:10:0**

9×12 cm. Ernemann Focal-plane, 15-cm. Ernon f/3.5, 6 D.D. slides, F.P. adapter, case. *Good condition*.. **£12:17:6**

6×6 cm. Automatic Rolleiflex, Tessar f/4.5. *Good condition* **£16:10:0**

35-mm. Zeiss Nettax, f/2.8 Tessar, focal-plane 1/1,000th sec. *As new.* List £32 ..... **£25:0:0**

3½×2½ Latest N. & G. Folding Reflex, 5½-in. Dallmeyer f/2.9, 3 D.D. slides, F.P. adapter, case. *As new.* Cost £50 .... **£35:0:0**

Above are at

28 OLD BOND ST.
London, W.1
Telephone : Regent 1228.

3½×2½ Ensign Speed Roll Film Reflex R10, Aldis Uno f/4.5, leather case. *Good condition.* List £8 16s. **£5:5:0**

3½×2½ T.-P. Horizontal Ruby Reflex, 4-in. Dallmeyer f/4.5, 3 slides, case. *Good condition*.. **£5:17:6**

3½×2½ Zeiss Ikon Miraphot Enlarger, f/6.3 Novar. *Good condition.* List £8 2s. 6d..... **£6:2:6**

3½×2½ Ensign Carbine 7, Ross Xpres f/4.5, delayed Compur, case. *Good condition* **£6:6:0**

3½×2½ Ensign Roll Film Carbine 7, Tessar f/4.5, delayed Compur, plate back, 4 slides, screen, leather case. *Splendid condition* **£7:15:0**

9.5 Pathe Home Movie, Krauss lens, super attachment, C motor, double resistance. *Good condition*.. **£8:10:0**

4½×3½ Zeiss Ikon Miraphot Enlarger, Tessar f/4.5. *Splendid condition* .. **£9:15:0**

2½×2½ Noviflex Focal-plane Roll Film Reflex, Meyer Trioplan f/2.9, E.R. case. *Good condition.* **£10:10:0**

4.5×6 cm. Meyer Miniature Reflex, revolving back, 3½-in. Meyer Trioplan f/3, 6 slides, F.P. adapter, case. *Good condition* **£10:10:0**

3½×2½ Ensign Super Speed Cameo, 4⅝-in. Ross Xpres f/3.5, delayed Compur, detachable lens mount, 6 clip-on slides, F.P. adapter, roll-film holder. *Very good condition.* List £24 11s... **£11:15:0**

Leica III, Elmar f/3.5 E.R. case. *Good condition.* List £31 17s.... **£23:10:0**

9×12 cm. Zeiss Ikon Miroflex, 15-cm. Tessar f/4.5, Proxar lens, yellow filter, sky filter, focussing magnifiers, 12 slides (6 adapted ½-pl.), F.P. adapter, case. *Good condition.* List over £47 ..... **£25:0:0**

Chromium Leica III, Summar f/2, E.R. case. *As new.* List £42 4s..... **£32:10:0**

Above are at

12 GEORGE ST. CROYDON
Telephone : Croydon 0781.

4½×3½ Goerz Double Extension, 5½-in. Goerz f/6.8, Ibsor shutter, 3 slides, case. *Good condition*..... **£2:5:0**

3½×2½ Ensign Regular, Lukos f/3.9, Compur, rising front. *Fair condition*..... **£4:5:0**

3½×2½ T.-P. Victory Reflex, revolving back, 5¾-in. Cooke f/4.5, 6 slides, F.P. adapter, roll-film holder, case. *Good condition* **£5:10:0**

Leica Filoy Enlarger, f/3.5 lens. *Good condition* **£5:10:0**

3½×2½ Ensign Autorange, f/4.5 Ensar, Mulchro shutter, long cable release. *Almost new.* List £7 10s..... **£6:6:0**

16-mm. Cine-Kodak B, f/3.5 lens, case. *Good condition*..... **£6:15:0**

9.5 Pathe Home Movie, double-claw, super attachment, type C motor, for use with 14-volt accumulator. *Good condition* **£7:15:0**

4½×3½ Zeiss Miraphot Enlarger, f/6.3 Novar. *Excellent condition.* List £11 2s. 6d... **£7:15:0**

3×4 cm. Zeiss Kolibri, f/3.5 Tessar, Compur, purse. *Excellent condition*.. **£7:15:0**

Cine-Kodak 8, f/3.5 lens. *Excellent condition* **£7:17:6**

2½×2½ Foth-Flex, f/3.5 Foth, delayed focal-plane shutter, set of near focus lenses. *Excellent condition*..... **£8:10:0**

Kodak Retina, f/3.5 lens. *Shop-soiled.* List £10 10s..... **£8:17:6**

2¼×2¼ Automatic Rolleiflex, Tessar f/3.8, E.R. case. *Good condition* **£16:15:0**

4½×3½ Latest T.-P. Duplex Reflex, double extension, revolving back, 15-cm. Zeiss Tessar f/4.5, 3 D.D. slides, F.P. adapter, Riteway roll-film holder, case. *As new.* List £33 ..... **£16:16:0**

Above are at

17 TOPSFIELD PARADE, CROUCH END London, N.8
Telephone : Mountview 2410.

Ensign Midget 55, Ensar f/6.3, pouch. *Good condition.* List £2 15s. **£1:15:0**

3¼×2¼ Nettel Cocarette, Zeiss Tessar f/4.5, Compur, leather case. *Fair condition* **£4:19:6**

4¼×3¼ Adams' Videx Reflex, 150-mm. Ross Zeiss Tessar f/4.5, 4 D.D. slides, lens hood, 3 Ilford filters, in holder, leather case. *Good condition*.. **£7:17:6**

12-in. Dallmeyer Dallon Telephoto f/5.6, in iris mount, and lens shade. *Good condition* **£8:15:0**

3½×2½ Mentor Sports Reflex, frame finder, Meyer Helioplan f/4.5, 3 slides, F.P. adapter. *Good condition*.. **£8:15:0**

5½×3½ Zeiss Ikon Nixe 551/6, 15-cm. Tessar f/4.5, Compur, double extension, frame finder, plate back, 3 slides, F.P. adapter, case. *Good condition* **£9:9:0**

5½×3½ (and 3½×2½) Tropical Sanderson, double extension, reversing back, drop base, wide-angle rack, swing front, 7½-in. Ross Combinable f/5.5 (12½-in. f/11), Compur, 3 D.D. slides, changing-box, case. *Good condition.* Cost £48 ..... **£11:17:6**

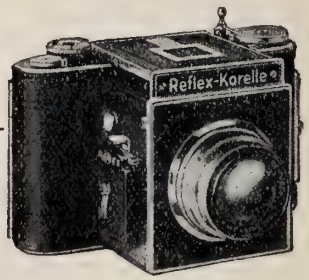
3½×2½ Tropical Nettel Deckrullo Focal-plane, 125-mm. Goerz Dogmar f/4.5, self-capping 1/10th to 1/1,200th sec., 3 D.D. slides, F.P.A. *Fair condition*..... **£11:17:6**

4.5×10.7 cm. Nettel Citoskop Stereoscopic, pair 6.5-cm. Zeiss Tessars f/4.5, Compur, Zeiss f/4.5 focussing lens, magazine for 12 plates, 8 Autochrome plate-holders, Zeiss Ducar filters, 6 slides, case. *Splendid condition.* Cost £40 ..... **£19:10:0**

3½×2½ Zeiss Ikon Miroflex 859/3U, 12-cm. Tessar f/4.5, 6 slides, F.P. adapter, filter, lens hood, case. *Splendid condition.* List £41 ..... **£23:10:0**

Above are at

281 OXFORD ST.
London, W.1
Telephone : Mayfair 0859.



THE *NEW* KORELLE II IN STOCK AT

London :
28, Old Bond St., W.1.
281, Oxford St., W.1.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
Croydon.—12, George St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.
1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
191–2, Tottenham Court Rd., W.1.
2, Northumberland Avenue, W.C.2.
Crouch End.—17, Topsfield Parade.
North Harrow.—537, Pinner Rd.

Generous exchange allowance.

6×6 cm. Reflex-Korelle II, f/2.9 Radionar, with automatic speeds of 1/10th, 1/5th, ½, 1 and 2 secs., and delayed action.... **£17:17:0**

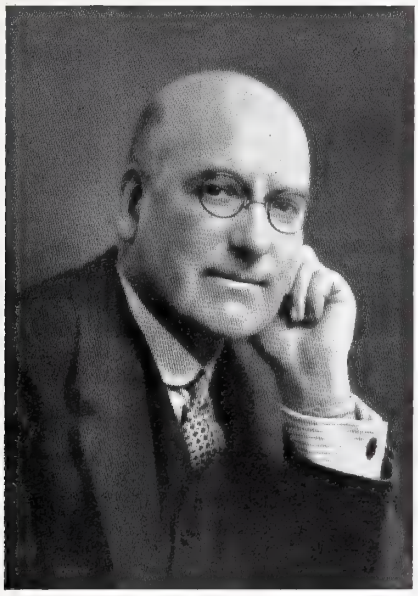
Ever-Ready Case, £1 5s. 0d.
Or, including case, £2 14s. 7d. down and eleven monthly payments of £1 11s. 6d.

DOLLONDS
HIRE PURCHASE TERMS

If you are interested in new or second-hand apparatus on Hire Purchase terms, tell us your requirements.

OUR STOCKS INCLUDE

Projectors.	List. £ s. d.	First payment. £ s. d.	And 11 monthly payments of £ s. d.
Pathe Imp	7 0 0	1 0 6	0 11 6
Pathe 200-B	15 0 0	2 0 0	1 5 0
Eumig	29 0 0	4 1 0	2 8 0
Bell-Howell 129	69 0 0	9 4 0	5 15 0
Keystone A81	36 10 0	5 1 0	3 0 6
Keystone 9	13 13 0	1 19 2	1 2 6
Ampro KS	50 0 0	6 17 0	4 3 0
Amprosound M	115 0 0	15 8 6	9 11 6
Victor 25	105 0 0	14 0 0	8 15 0
Filmosound 138	138 0 0	18 8 0	11 10 0
Gebescope A	95 0 0	12 17 0	7 18 0



I want to help you

Dear Amateur Photographer,

May I wish you every success in your hobby of photography, both during this Christmas season and during the New Year.

During 1936 I have tried to give all of you, and particularly "Minicamera" users and Ciné enthusiasts, new ideas, greater expert assistance and exclusive service. Our Insurance scheme for "Minicameras" was enormously successful; so were our 2d. "Automax" enlargements. A new one, 2½d. for 3½ square from Rolleiflex, is now coming along.

I am now concentrating on making your hobby easier still and less expensive. Everyone wants the best, and the best is sometimes expensive, but even expensive apparatus, if spread over a sufficiently long term, can be within the reach of everyone. Cameras or Ciné apparatus at medium prices can now be paid for over fifteen months, and the dearer models over two years if desired. Look what it means. The marvellous Rolleiflex which wins the big £2,500 and £3,000 prizes may be had for about six shillings a week. The stately Leica or Zeiss Contax with all their wonderful gadgets for night photography from ten shillings a week, and you use the camera while you pay for it.

The same applies to Ciné projectors for the winter evenings. We are just as much specialists in Ciné as we are in "Minicameras." Our ciné theatre is probably the finest dealer's theatre in the world.

All my staff are carefully chosen and experts at their job. They all use the cameras they sell, and whether you want to buy now or not I will, with their assistance, give you any advice on technical matters you may want, always willingly, and with the feeling I am giving you real "help" in your hobby.

Look out for future advertisements of mine. Send me your photographs for our competitions, and write to me *personally* whenever you want advice or assistance. I shall be delighted. I am always at the service of the amateur photographer.

Wallace Heaton

WALLACE HEATON LTD., 127, NEW BOND STREET, LONDON, W.1



NIGHT PHOTOGRAPHY INDOORS

SELO LIGHTING SET



The Selo Lighting Set is of superior design and of especially strong manufacture and comprises an extra large spun aluminium reflector mounted on a solid stand, complete with Photoflood Lamp, 3 yards of flex and universal connecting plug. Price **17/6** Obtainable from all photographic dealers.

No longer must your camera be put away to "hibernate" during the winter. With the arrival of the long dark evenings it now offers you a new fascination—photography by your own fireside—picture-making in the comfort of your own home.

Ilford research, culminating in the introduction of reliable hypersensitive films and plates, has made this possible. Now, it is as easy to "snapshot" at home by night as outdoors on a sunny day, and to every camera user is opened up a vast new field of photographic enjoyment.

For Roll Film Cameras

SELO

Hypersensitive

PANCHROMATIC ROLL FILM

For Plate Cameras

ILFORD

Hypersensitive

PANCHROMATIC PLATES

FREE



This interesting book of "Night Photography—Picture Making at Night—Indoors and Out"—contains 28 pages of clear information with photographs and diagrams. Please mention this paper.

Made in England by ILFORD LIMITED - ILFORD - LONDON

The Hobby for the long dark evenings

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver: Benjamin News Co., Montreal: Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency Ltd.

The AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

3D

The Journal for Everybody with a Camera

Vol. LXXXII. Wednesday, December 30th, 1936. No. 2512.



A Leica "still" from the Gainsborough picture "Everybody Dance"

THE FASTEST OF DANCES

SNAPPED BY ARTIFICIAL LIGHT

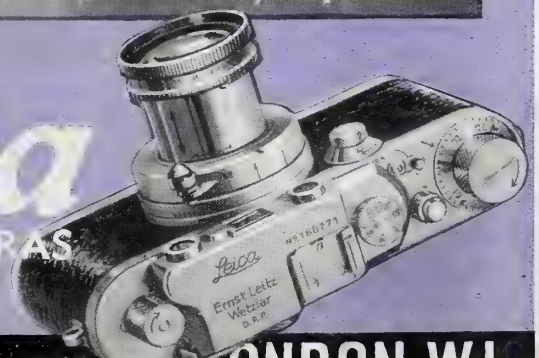
WITH THE

Leica

KING OF CAMERAS

The remarkableness of this photograph can only be fully appreciated when it is realised how fast is this fastest of Russian dances. This picture was taken at F/2 with a speed of 1/200th second. It could only have been accomplished by a very remarkable camera.

Ask your Leica dealer to demonstrate the full possibilities of Leica photography, or write for illustrated literature to



E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON. W.1

Copyright—Registered as a Newspaper for transmission in the U.K.



This unusual picture was taken at one of the last displays to be held at the Crystal Palace before the recent disastrous fire. The camera was a Kodak "Regent"; the film, Kodak Super Sensitive Panchromatic; the exposure, 1/25th second at *f*4.5.

This film works 24 hours a day

The 24-page Kodak Night Photography Booklet gives many examples of after-dark pictures, indoors and out, together with exposure details and other useful information. Ask your Kodak Dealer for a copy or write to Mr. A. P. Taylor, Dept. 57B, Kodak Ltd., Kodak House, Kingsway, London, W.C.2.

Fireworks or firesides, floodlit buildings or baby in the bath—it's all one to Kodak "S.S. Pan." *Every* kind of after-dark photography, outdoors and in, is made easier by the lightning speed, extremely high sensitivity to artificial light, and really effective anti-halation qualities of this Super film.

KODAK SUPER SENSITIVE PANCHROMATIC FILM

ROLL FILM • FILM PACK • CUT FILM

ONE WEEK ONLY—FREE CRITICISM

OF "MINICAMERA" NEGS.

SEND YOUR BEST NEGATIVE FOR FREE CRITICISM AND ADVICE

Continuing our policy of giving a really comprehensive service to the amateur, we are, this week, offering free constructive criticism by our experts. Beautifully composed pictures, correctly exposed, are often ruined in after-treatment, just as "shots" nearer the border line can be improved by "nursing" in development and enlarging. Highly qualified advice often means the turning point in a beginner's work, and the more advanced photographer, too, sometimes needs a word or two by way of encouragement or constructive criticism. None of us are too old to learn, particularly in this comparatively new hobby the miniature camera has given us. All you have to do, if you are not registered on our books, is to enclose the coupon, duly filled in, with your negative, and send, preferably by registered post, to

SOME FULLY GUARANTEED SECOND-HANDS

—EVERY SECOND-HAND INSTRUMENT WE SELL FOR £10 OR MORE IS FULLY GUARANTEED FOR THREE YEARS

1—V.P. Exakta Model B Roll Film, f/3.5 Exaktar anastigmat lens, D.A. multispeed shutter, 12 to 1/1,000th sec. Cost £19 10s. £14 14 0
2—6×6 Super Ikonta Roll Film, Zeiss Tessar f/2.8 lens, Compur Rapid shutter, 1 to 1/400th sec., range-finder. Cost £28 5s. £22 10 0
3—Contax II 35-mm. Miniature Camera, Sonnar f/1.5 lens, focal-plane shutter, ½ to 1/1,250th sec., D.A., combined range-finder and view-finder. Shop-soiled. Cost £65 15s. £57 10 0
4—Leica Model III, Chromium, f/2 Summar lens, focal-plane shutter, 1 to 1/500th sec. Cost £40 16s. £34 10 0
5—Zeiss Contaflex 35-mm. Miniature Twin-lens Reflex, Sonnar f/2 lens, D.A. focal-plane shutter, ½ to 1/1,000th sec., built-in photo-electric exposure meter, E.R. case. Cost £74 ..... £57 10 0
6—Contax I 35-mm. Miniature Camera, Tessar f/2.8 lens, focal-plane shutter, ½ to 1/1,000th sec. Cost £35 15s. £24 10 0
7—Leica Model I, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £15 ..... £9 9 0

ATTACH THIS TO YOUR PRINT

Make of Camera ..... Lens .....
Exposure and stop ..... When taken .....
Lighting ..... Film speed .....
Developed in ..... for ..... Mins. at ..... °F.
Name .....
Address .....

WALLACE HEATON LTD., *The* "MINICAMERA" SPECIALISTS

127, NEW BOND STREET, LONDON, W.1 . . . . . TELEPHONE: MAYFAIR 7511 (8 lines)

47, BERKELEY ST., LONDON, W.1 *43, KENSINGTON HIGH ST., W.8*

ANOTHER INTERESTING PHASE OF WALLACE HEATON'S COMPETITION

"ARCHITECTURAL SUBJECTS"

All entries for "ARCHITECTURAL SUBJECTS" must be sent in between JANUARY 21st and 27th.

Any amateur may enter, using any camera, and his own choice of materials.

There's scope for some really good shots in this week's subject. Cathedrals, churches, town and village streets, castles, bridges, etc., all come under the architectural category. The particular place or building will have no bearing in the final judging, *only good photography* will win the prize.

Each week we give one guinea for the best picture received—each week we give you a different subject. Everybody has an equal chance of winning a prize, as well as selling us his picture for two guineas. After three months all pictures received will be judged for the final first prize of £25 cash. There are no restrictions with regard to make or size of camera or materials used, and it doesn't matter where your negative was developed and printed. Either contact prints or enlargements up to 15×12 in. (mounted or unmounted) are eligible, but not less than 8×6 is recommended. No retouching or faking is permitted, except simple spotting to remove defects.

WALLACE HEATON COMPETITION

THIS COUPON which must be affixed to the back of each entry, is valid for any week until Competition closes on March 31st, 1937.

21/- AWARDED FOR EACH WEEK'S BEST PICTURE

£25 FOR THE BEST SENT IN DURING WHOLE COMPETITION

We give you four clear weeks to prepare your entries. All entries for the "Architectural" Competition must be sent in between January 21st and 27th. The complete series ends on March 31st, 1937, when the big cash prize winner will be chosen. An additional 21/- will be awarded to prize-winner if his enlargement was made by us. For photographs which appeal to us, not necessarily prize-winners, we reserve the right to purchase the copyright and negative by payment of £2 2s.; in the case of weekly prize-winners, by the payment of an extra 21/-. The copyright and negative of the £25 prize-winning print must be made over to us without further payment. Acceptance of the rules is a specific condition of entry. The remaining nine weekly subjects for this competition are: Winter Sports; Quick-action Pictures; "New Angle" Shots; Birds, Animals, etc.; Indoor Portraits; Flowers; Figure Studies; Boats and Seascapes; Pictorial Subjects.

Why not prepare your entries in advance?

ADDRESS YOUR ENTRIES TO "ARCHITECTURAL" COMPETITION,

WALLACE HEATON Ltd., 127, NEW BOND ST., LONDON, W.1



NEW EASY TERMS—

The new plan by which you can get the finest apparatus easier than ever you thought it possible.

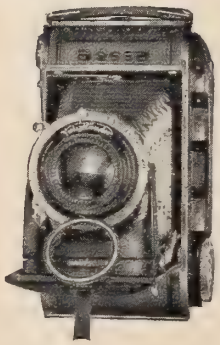
You can buy anything over £5 on 24 monthly payments, or anything we sell on 15 or 24 monthly payments.

Start using your apparatus after paying the first instalment—even a Standard Leica only costs you 15/3 per month.

HERE ARE A FEW SUGGESTIONS SHOWING HOW EASY IT



ROLLEIFLEX
For 22/5 DOWN
and 23 more similar monthly payments or 15 monthly payments of 35/-.
Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter. Takes 12 pictures on 3¼×2¼ roll film.
Cash price **£25 : 0 : 0**



RANGE-FINDER BESSA
For 16/10 DOWN
and 23 more similar monthly payments or 15 monthly payments of 26/3.
With coupled range-finder, Compur Rapid shutter, speeded to 1/400th sec., Skopar f/3.5 lens.
Cash price **£18:15:0**



ROLLEICORD
For 14/10 DOWN
and 23 more similar monthly payments or 15 monthly payments of 23/2.
With Zeiss Triotar f/3.5 lens, Compur shutter. Takes 12 pictures on 3¼×2¼ roll film.
Cash price **£16 : 10 : 0**



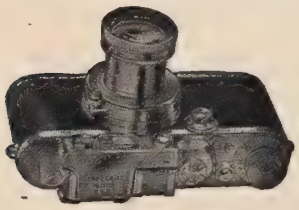
IKOFLEX
For 8/1 DOWN
and 23 more similar monthly payments or 15 monthly payments of 12/8.
With f/4.5 Novar lens in Kilo shutter.
Cash price **£9 : 0 : 0**



KODAK "REGENT"
For 17/11 DOWN
and 23 more similar monthly payments or 15 monthly payments of 28/-.
With coupled range-finder, Zeiss Tessar f/4.5 lens, Compur shutter.
Cash price **£20 : 0 : 0**



KODASCOPE "E"
For 26/2 DOWN
and 23 more similar monthly payments or 15 monthly payment of 42/-.
With vibration-proof combine projector stand and carrying-case F/2.5 projection lens.
Cash price **£30 : 0 : 0**



LEICA IIIa
For 36/11 DOWN
and 23 more similar monthly payments or 15 monthly payments of 60/3.
Chromium model, speeded to 1/1,000th sec. F/2 Summar lens in collapsible mount. 36 exposures at a loading.
Cash price **£43 : 0 : 0**



CONTAX III
For 25/4 DOWN
and 23 more similar monthly payments or 15 monthly payments of 39 7.
With built-in photo-electric meter. Focal-plane shutter, speeded to 1/1,250th sec. Zeiss Tessar f/3.5 lens. 36 exposures at a loading.
Cash price **£53 : 0 : 0**

HERE ARE SOME GUARANTEED SECOND-HANDS

9.5-mm. Pathe 200-B Projector, complete with resistance to 250 volts £11 17 6
9.5-mm. and 16-mm. Bolex G.916 Projector, motor drive, resistance and case. New condition £42 10 0
16-mm. Ensign Silent Sixteen, complete with resistance and motor. New condition £8 17 6
17.5-mm. Pathe Home Talkie Outfit, complete for any voltage up to 250 volts, with amplifier and speaker £37 10 0
3×4 cm. Latest Pattern Foth-Derby, f/3.5 anastigmat, focal-plane shutter, complete in purse. New condition £4 10 0
16-mm. Model BB Cine-Kodak, f/1.9 anastigmat, motor drive. In condition equal to new £12 17 6
16-mm. Model C Kodascope, complete with motor, resistance to 250 volts, in case. Nice order £7 17 6
Zeiss Ikon Contax Miniature Camera, f/2.8 Tessar, coupled range-finder, complete in case £24 10 0
9.5-mm. Pathe Home Movie, complete with motor, super reel attachment and group resistance £7 17 6
Model I Leitz Leica, Hektor f/2.5, focal-plane shutter and leather case £12 10 0
3×4 cm. Zeiss Baby Ikonta, f/4.5 Novar, Derval shutter £3 3 0
Ombrux Photo-electric Cell Exposure Meter, in case £2 7 6
H.M.V. Table Model Radiogram, complete. In excellent condition £7 10 0
16-mm. De Vry Projector, motor drive, resistance to 250 volts, in case. New condition £10 17 6
Kodak Home Enlarger, complete with electric fittings £3 19 6
½-pl. T.-P. Special Ruby Reflex, Dallmeyer Pentac f/2.9, revolving back, 6 slides, F.P.A., leather case £13 17 6
9×12 cm. Sommer Focal-plane, Heliar f/4.5, self-capping focal-plane shutter and 6 slides £16 10 0
16-mm. Kodatoy, complete with super attachment and adjustable to 250 volts £1 15 0
Kodak Retina, f/3.5 Xenar, Compur shutter and leather purse £7 17 6
Latest Home Movie Projector, with Type C motor, super attachment, group resistances and case. As new £7 15
Coronet Projector, complete with super attachment. As new. Perfect £2 10
Pathe Imp Projector, complete with resistance £2 17
Pathe Imp Projector, complete with motor and super attachment .. £5 7
Pathe 200-B Projector, complete. Perfect condition £10 17
500-watt Octacross 16-mm. Projector, completely blimped £8 15
180-watt Ensign Silent Sixteen. Perfect £12 7
16-mm. 300-watt American-built Projector, complete with carrying-case and all-mains transformer £19 12
16-mm. 250-watt Bell & Howell Filmo Projector Model 57, complete with resistances and case £23 15
Pathe Home Talkie Complete. Perfect £36 10
3×4 cm. Baldi Roll Film, f/4.5 Meyer anastigmat, Prontor II shutter, 1 1/175th sec., purse case £4 7
6.20 Kodak Duo, f/3.5 Zeiss Tessar anastigmat, Compur sector shutter, 1 1/300th sec., leather case £9 12
5.20 Zeiss Ikonta Roll Film, f/3.5 Zeiss Tessar anastigmat, Compur sector shutter, purse case £9 12
3×4 cm. Voigtlander Perkeo Roll Film, f/3.5 Skopar anastigmat, Compur sector shutter, purse case £5 12
3×4 cm. Zeiss Kolibri Roll Film, f/3.5 Zeiss Tessar anastigmat, Compur sector shutter, 1 to 1/300th sec., leather case £8 12
3×4 cm. Baby Ikonta Roll Film, f/4.5 Novar anastigmat, Derval shutter 1/25th to 1/75th, purse case £3 2
V.P. Primorette, f/3.5 Meyer Trioplan anastigmat, Compur sector shutter 1 to 1/300th sec., leather case £7 12
6.20 Kodak Model C, f/6.3 Kodak anastigmat, O.V. shutter, 1/25th to 1/100 sec., T. and B., leather case £2 19
3¼×2¼ Zeiss Super Ikonta Roll Film, f/3.8 Zeiss Tessar anastigmat, delayed action Rapid Compur shutter, 1 to 1/400th sec., leather case £17 5
3¼×2¼ Miraphot Enlarger, f/6.3 Novar anastigmat, complete with electric fittings £5 12

90/94 FLEET ST
LONDON, E.C.4 **Phone : CENT. 9391**

59/60 CHEAPSIDE
LONDON, E.C.2 **Phone : CITY 1124/5**

CITY SALE AND

TWO YEARS TO PAY

New or second-hand, still or ciné, everything comes under this remarkably easy payment plan.

Our exchange allowance on your present apparatus acts as the first instalment on your new purchase, and makes subsequent payments easier.

No business enquiries; no harsh formalities; every transaction confidential and straightforward. We give you a square deal!

IS TO BUY THE BEST ON OUR TWO-YEAR PAYMENTS!



SIEMENS "SIXTEEN-9"

For 53/3 DOWN

nd 23 more similar monthly payments or 15 monthly payments of 83/4.

akes 9.5 and 16 mm. films. Motor ewind. Silent take-up, 200-watt lamp.

Cash price **£59 : 10 : 0**



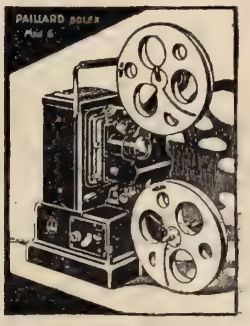
KEYSTONE "8"

For 9/6 DOWN

and 23 more similar monthly payments or 15 monthly payments of 14/9.

Four speeds. Takes 25-ft. spools Interchangeable lenses. With f/3.5 lens.

Cash price **£10 : 10 : 0**



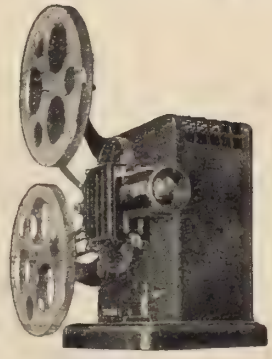
BOLEX G.916

For 42/2 DOWN

and 23 more similar monthly payments or 15 monthly payments of 65/10.

500-watt lamp. Dallmeyer 2-in. lens. Takes 9.5 or 16 mm. films. Reverse rewind.

Cash price **£47 : 0 : 0**



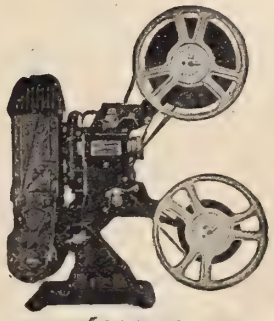
EUMIG P. III

For 15/10 DOWN

and 23 more similar monthly payments or 15 monthly payments of 25/-.

With Meyer Kinon f/1.6 lens, 250-watt lamp. No resistances required. Three models, for 8, 9.5 or 16 mm. films.

Cash price **£17 : 17 : 0**



PATHÉSCOPE 200-B

For 13/5 DOWN

and 23 more similar monthly payments or 15 monthly payments of 21/-.

For 9.5-mm. films. 200-watt lamp. Complete with flex, plug, adapter and one empty 300-ft. super reel.

Cash price **£15 : 0 : 0**

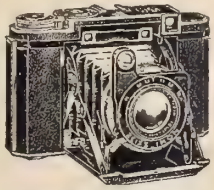
LL ON OUR NEW EASY PAYMENT TERMS

9.5 Midas Cine Camera and Projector. Cost £7 7s..... £1 12 6
9.5 Pathe Hand-turn Cine, f/3.5 anastig. lens.....18s. 9d.
9.5 Motocamera de Luxe, high and low speeds, f/3.5 anastig. lens, leather case. ost £15 15s..... £9 10 0
16-mm. Ica Kinamo, f/2.7 Zeiss Tessar, motor drive. Cost £24.. £6 12 6
16-mm. Model BB Cine-Kodak, f/3.5 anastig. lens, leather case, portrait attachnent. Cost £14 14s..... £8 5 0
No. 3 Film Pack Kodak, R.R. lens, plate back, 2 slides, leather case. Cost 5 15s.....15s. 6d.
3¼-in. Kodak Developing Tank. Cost 37s. 6d.....7s. 9d.
Roll Film Holders, for folding plate cameras. Each.....7s. 9d.
3 only. 9.5-mm. Projectors, for use off house lighting. Each.....15s. 9d.
V.P. Sprite, f/8 Rectilinear lens, speeded shutter, 6 slides.....15s. 9d.
3¼ × 2¼ Cameo D.E., f/4.5 Aldis Uno, in Mulchro fully-speeded shutter, 3 lides, F.P.A. Unsoiled..... £3 12 6
3¼ × 2¼ D.S. Zodel, f/4.5 anastig. lens, Compur shutter, 3 slides, roll-film older..... £3 12 6
V.P. Agfa Speedex, f/3.9 Solinar, Compur shutter, optical view-finder £4 4 0
1a Tropical Carbine, f/4.5 Aldis, Compur shutter..... £3 3 0
3¼ × 2¼ Ensign Roll Film Reflex, f/4.5 Ensar, focal-plane shutter, leather ase..... £4 19 6
¼-pl. Box-form Reflex, f/4.5 Dallmeyer anastig. lens, S.C. shutter, speeded to /1,000th, revolving back, 3 book-form dark slides..... £6 17 6
P.C. T.-P. Special Ruby Reflex, f/4.5 Xpres, 24 single metal dark slides, evolving back..... £12 10 0
¼-pl. Triple Extension Field, f/6 Dallmeyer Stigmatic lens, roller-blind shutter, book-form dark slides, tripod and case..... £4 12 6
¼-pl. D.E. C.B. Field, all the usual movements, f/6.3 anastig. lens, f/16 wideangle lens, interchangeable, 3 D.D. slides, tripod and case..... £3 3 0
3¼ × 2¼ New Special Sibyl, rising and cross front, reflex finder, 3 book-form lark slides, leather case..... £8 8 0
¼-pl. Sanderson, f/5.6 Euryplan, Compound shutter, reversing back, 3 slides £4 4 0

Zeiss Ikon Movikon Cine Camera, f/1.4 Zeiss Sonnar lens, range-finder, 7.5 f/4 Sonnar Telephoto, L/case. Cost £130 17s. 6d..... £87 10
Latest Ensign Simplex Pockette 16-mm. Cine Camera, with f/2.9 Dallmeyer, 3-in. f/3.5 Dallmeyer Dallon Telephoto, focussing, 2-in. f/2.9 Dallmeyer Telephoto, focussing, both with × 2 and × 4 colour filters, masks, brown cow-hide case. Unsoiled. Cost £48 10s..... £32 10 0
12-in. f/4 Dallmeyer Large Adon Telephoto, for Leica, with sighter. Cost £25 £16 0 0
Latest Leitz Telect Telephoto, reflecting mirror, etc., for Leica. Unsoiled £29 10 0
135-mm. Long-focus Elmar f/4.5, for Leica, not coupled..... £7 10 0
Leitz Focomat Vertical Enlarger condenser, f/3.5 Elmar lens, base easel, electric fittings. As new..... £19 10 0
Zeiss Contax, focal-plane shutter, f/3.5 Tessar, L/case..... £18 10 0
Model I Super Nettel, takes 35-mm. film, f/3.5 Zeiss Triotar, Compur, Albada finder, filter, hood and purse..... £16 16 0
Model II Leitz Leica, f/3.5 Elmar, coupled range-finder, case..... £18 10 0
Model III Leitz Leica, coupled, f/2 Summar and case..... £32 10 0
Model I Leitz Leica, f/3.5 Elmar. As new..... £9 17 6
V.P. Exakta Roll Film Reflex, multi-speed D.A. shutter, f/2.8 Zeiss Tessar, L/case..... £22 10 0
500-watt 16-mm. Victor Cine Projector, forward, reverse and still, adjustable resistance, case. Cost £67..... £30 0 0
9.5-mm. Pathe Home Movie Projector, Type "C" motor, group resistance, super-reel attachment..... £8 17 6
200-B Pathescope Projector, adjustable resistance..... £13 17 6

Finest 9.5-mm. Cine Film Library in the Kingdom. Most moderate terms. Book your Party Programme now. List gratis and post free.

520 16-ex.-on or 3¼ × 2¼ Super Ikonta, f/4.5 Zeiss Tessar, Compur, case £12 17 6
18 × 40 Zeiss Telarem Feather-weight Prismatic Binoculars, C.S., L/case. As new..... £25 0 0



SUPER IKONTA

For 25/4 DOWN

and 23 more similar monthly payments or 15 monthly payments of 39/7.

Takes 11 pictures on 3¼ × 2¼ roll film. Coupled distance meter. Compur Rapid shutter. F/3.5 Zeiss Tessar lens.

Cash price **£28 : 5 : 0**



FILMO DOUBLE "8"

For 20/2 DOWN

and 23 more similar monthly payments or 15 monthly payments of 32/6.

The world's smallest ciné camera. Takes 50-ft. films. Four speeds. With f/2.5 lens. Complete with case.

Cash price **£22:10:0**

84 ALDERSGATE ST
LONDON, E.C.1 **Phone: NAT. 0591**

54 LIME STREET
LONDON, E.C.3 **Phone: MANSION HOUSE 0180**

EXCHANGE (1929) LTD.

• Buying out of INCOME — now Better than ever — at the WESTMINSTER!!

Any apparatus by 12 or 24 monthly payments . . . . . Additional cost only 1/- in the £1 . . . . . .

Hire Purchase Charges REFUNDED . . . . .

● Besides this most generous Credit Extension, the WESTMINSTER will also return in cash *the whole of* the Hire Purchase charge, upon completion of all 12-month accounts, where all payments have been made as due.

● The charge on accounts initiated on a 24-months' basis will similarly be returned if settled within 12 months of commencement.
Transactions of £5 or less; minimum charge 5/-, and payment not extended beyond 12 months.

● GET THE BEST TERMS—AND SAVE ●
● MONEY . . . . AT THE WESTMINSTER

Another Outstanding WESTMINSTER OFFER "VICTORIA" 2.9



SPECIALLY ADAPTED FOR SNAPSHOTS IN DULL LIGHT. 8 or 16 pictures on normal 2½ × 3½ film. Rapid self-erecting front, f/2.9 Schneider Radionar anastigmat, Rapid Compur shutter, 1 to 1/400th sec., T. and B., optical finder, easy-reading focussing scale.

£7 : 19 : 6

5 per cent extra for 12 or 24 monthly payments.

"FILMAREX" & "FAM" (Automatic) VERTICAL ENLARGERS..



F/4.5 anas., one-hand lever, rise and fall, with automatic locking. Model I, 4 × 4 cm., enlarges 2 to 10 times linear. Complete with condenser **£9:13:6**

Model 2, 6 × 6 cm., complete with condenser **£11:8:6**

Model 3, 3½ × 2½ **£17:17:0**

"FAM" (Automatic)

Model f/4.5 anastigmat, 4 × 4 cm..... **£14:14:0**

Ditto, 6 × 6 cm. **£18:18:0**

5 per cent extra for 12 or 24 monthly payments.

PHENOMENAL New 'SPECTO' 9.5-mm. PROJECTOR ●

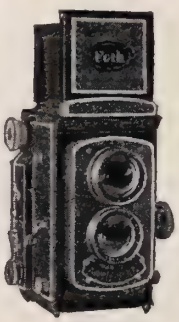
British Made



Unique advanced design, quite exceptional performance. A really perfected job, both mechanically and electrically. Special pre-focus high intensity low voltage lamp. Gearing and driving mechanism running in oil bath. Double-claw movement, motor rewind, speed regulator. Mechanical tilt. Separate lamp switch. Unprecedentedly high luminosity with entire absence of flicker. High efficiency dual cooling. Particularly economical in upkeep, and price

Only £11 : 17 : 6

Twelve monthly payments of £1 0s. 9d. (24 of 10s. 5d.)



SUPREME IN VALUE . . .

FOTH-FLEX 2.5 Twin Lens

Takes 12 pictures 2½ square on normal 2½ × 3½ film. Only camera of its type with delayed-action focal-plane shutter, from 2 to 1/500th sec. and Time, f/2.5 Foth anastigmat lens **£13:10:0**

Also as above, but with f/3.5 Foth anastigmat lens.... **£10:7:6**

12 or 24 payments 5 per cent extra.

ZEISS IKON ● SUPER IKONTA MODEL II ●



Eight 3½ × 2½ or 16 2½ × 1½ on standard film.

All metal parts chromium finish; film winder and shutter interlocked, entirely preventing double exposures. Albada direct-vision finder, Tessar f/3.8, Compur Rapid delayed-action shutter, 1 to 1/400th sec.

£27 : 0 : 0

Twelve monthly payments of 47/3. (24 of 23/8.)

WESTEX MINIATURE



Lowest priced high precision miniature. With famous f/2.9 Radionar lens, focussing to 3 ft., Prontor II D.A. shutter, 1 to 1/175th sec., T. and B. Strong, beautifully made, easy and delightful to handle, optical direct-vision finder. Takes 16 4 × 6 cm. on normal V.P. spool.. **£5:12:6**

Twelve monthly payments of 9/11. (24 of 5/-.)

With Vidanar f/4.5 and Vario shutter to 1/100th sec. **£3:12:6**

Twelve monthly payments of 6/6.

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

111, Oxford Street, W.1
GERrard 1432

Also 81, STRAND, W.C.2
TEMple Bar 2710.

24, CHARING X RD., W.C.2
TEMple Bar 7165.

119, VICTORIA ST., S.W.1
VICtoria 0669.

Introducing

THIS ADVERTISEMENT
IS INSERTED IN YOUR INTERESTS AS A SAFEGUARD AND PROTECTION—

LOOK FOR THIS LABEL
ON THE TOP OF THE BOX OF ALL GENUINE "CHROMORA" PHOTO-LIGHT SETS.

BE SURE YOUR DEALER OR CHEMIST SUPPLIES you with "CHROMORA."

RAPHAEL
INDUSTRIES Ltd.
PICCADILLY HOUSE,
33, LOWER REGENT ST.
LONDON, S.W.1
Phone : REGENT 2970.

"Chromora"
PHOTO-LIGHT

Designed for the PROFESSIONAL
Priced for the AMATEUR!





Easily Convertible to a ★ READING LAMP ★

THE SET COMPRISES:—
HANDSOME BAKELITE STAND
- WITH ADJUSTABLE ACTION
- SWITCH CONTROL IN BASE
- HIGH SPEED FLOODLIGHT
- POLISHED REFLECTOR-FLEX-PLUG
- AND CHROMORA SUPER-POWER LAMP

COMPLETE
EXTRA LAMPS 2/- EACH (ALL VOLTAGES)

PRICE 12/6
BRITISH MADE

PERFECT INDOOR PICTURES WITH MINIMUM EXPOSURES



"Snap" this opportunity!

A free copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new, up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE, GULLIMAN & CO. LTD. LEAMINGTON SPA.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-

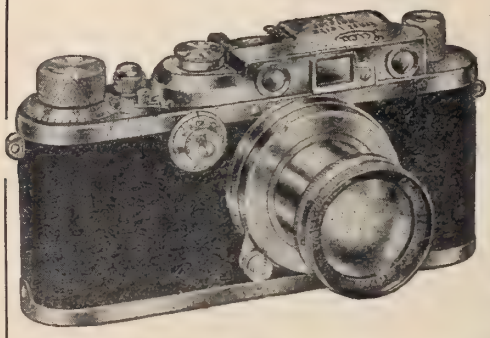
NAME.....

ADDRESS .....

.....A.P.

FILMS OF THE FUTURE

It is our opinion that while, by reason of the optical problems involved, the light-passing capabilities of photographic lenses are not likely to be greatly increased, practically no limit can be set on the possibility of increases in negative sensibility. Chiefly owing to endeavours stimulated by the existence of the cinematographic industry, we may hope one day to be able comfortably to snapshot at 1/1,000th of a second at, say, f/3.5, in artificial light. Although this period may be far removed we can, however, report very considerable advances towards this ultimate goal for the coming season. In the first place, Messrs. Agfa are introducing a panchromatic film having a Scheiner speed of 34 degrees. Fine grain is as desirable a factor as sheer speed, and in the new year a film equal in fineness of grain, it is claimed, to Agfa FF, but having a Scheiner speed of 30 degrees, will be marketed. Great developments in colour photography have been taking place, and both Messrs. Agfa and Perutz will be introducing comparatively fast colour films, while within the next few weeks Kodachrome will be first available for the miniature camera. All these great advances in the chemical side of photography will be, of course, as in the past, first available to users of 35-mm. film. The future of photography, in fact, is with the miniature camera owner.



We should be pleased to take any existing instrument, particularly miniature cameras, in part exchange for a Leica.

Leica IIIa, f/3.5 Elmar.....£34 0 0
Leica IIIa, f/2 Summar.....£43 0 0

We are England's Leica dealers. Besides the cameras themselves, we stock, and should be glad to demonstrate, all the auxiliary scientific apparatus, copying equipment, projection apparatus, etc., that go to make the Leica the "universal" camera.

Our Leica service is in every way unique. We are the only firm organised exclusively to process the 35-mm. film used in the Leica. Many famous amateur and professional workers, lacking the time to do their own processing, send their films to us. We issue for the convenience of our customers special postal bags for use when sending films to us, as well as film speed charts, and specially designed order forms for use when selecting negatives for enlargement from 36-exposure film. The publication "Leica News and Technique" is sent monthly free of charge to all Leica users who register with us their names and addresses. In addition, we are glad to send to all Leica owners, or to those interested in Leica photography, the latest Leica literature whenever this is issued.

Some Leica booklets, any of which we shall be pleased to forward on application:—

"Leica Enlarging Equipment."
"Interchangeable Lenses for the Leica."
"Special View-finders for the Leica."
"Copying Equipment for the Leica."
"Auxiliary Reproduction Devices."
"Filters for the Leica."
"Developing and Printing Appliances."
"The Leitz Telyt Lens."

THE FOLLOWING LIST REPRESENTS A VERY SMALL SELECTION OF OUR GUARANTEED SECOND-HAND MINIATURE CAMERAS AND ACCESSORIES, ALL OF WHICH ARE SUBJECTED BEFORE RESALE TO THE MOST CAREFUL TESTS. OUR USED MINIATURE CAMERAS MAY BE PURCHASED WITH THE SAME DEGREE OF CONFIDENCE AS NEW ONES, THE PURCHASE OF APPARATUS FROM US IS AT ALL TIMES A GUARANTEE OF ITS MECHANICAL AND OPTICAL PERFECTION.

★ ★ ★

A Few Exceptional Cameras with Extra-Wide Aperture Lenses. Specially recommended for Winter and Artificial Light Photography in general.

Makinette, a special model with special front, Leitz view-finder, f/2 Supracomar lens, Rapid Compur shutter. Cost approximately £30.....£15 15 0

Leica Model I, fitted with Plasmat f/1.5 lens, short-base Fokos range-finder, case.....£17 10 0
Contax Model II, f/1.5 Sonnar lens. As new £55 0 0
Exakta Multispeeds Model B, latest lever-wind type, f/1.9 Primoplan, lens hood, filter. As new £30 0 0
Exakta Model B, latest lever-wind type, fitted improved Dallmeyer f/1.9 Super-Six lens, indistinguishable from new.....£26 10 0
Contax Model I, latest 1936 model. Guaranteed very slightly window-soiled only, f/1.5 Sonnar lens, with carton and instructions booklet.....£42 10 0
Another, as above, but second-hand, condition as new £39 10 0

CONTAXES:

Contax Model II, f/2 Sonnar lens, ever-ready case. As new.....£39 15 0
Contax Model I, latest type range-finder, f/2.8 Tessar. As new.....£23 10 0
Contax Model I, latest shutter, but earlier range-finder, f/2.8 Tessar. As new.....£19 10 0
8.5-cm. f/2 Sonnar. As new.....£28 10 0

LEICAS:

Leica Model IIIa, f/2 Summar lens, ever-ready case. As new in every way.....£35 10 0
Leica Model III, chromium, f/2 Summar lens. As new in every way.....£31 10 0
Leica Model III, black, f/2 Summar lens. Practically as new.....£29 17 6
Leica Model III, chromium, f/3.5 Elmar. As new £24 15 0
Leica Model II, chromium, f/2.5 Hektor lens. As new £22 10 0
Leica Model II, chromium, f/3.5 Elmar lens. As new £21 10 0
Leica Model II, black, f/2.5 Hektor lens. As new £20 10 0

The IDEAL NEW YEAR'S GIFT FOR ALL LEICA OWNERS

THE LEICA ANNUAL 1937, containing 159 pictures from the world's most celebrated Leica users, with technical data. **Price 15/-. Postage 6d.**

Leica Model II, black, fitted magnification for range-finder, f/3.5 Elmar lens. Excellent condition £19 10 0
Leica Model I, non-interchangeable, f/3.5 Elmar, case. Good condition.....£7 15 0
Leica 250, f/2 Summar lens, ever-ready case. Cost £57. Excellent condition.....£40 0 0
Leica Model III, black, f/3.5 Elmar, case. As new £23 15 0
Leica Standard Model, f/3.5 Elmar, ever-ready case. Excellent condition.....£11 17 6
Leica Model I, interchangeable, f/2.5 Hektor, case. Good condition.....£10 17 6

Other Miniature Cameras fitted with coupled range-finders:

Nettax (only a few weeks old), 2 filters, ever-ready case. As new. Cost £34 10s.....£26 10 0
Super Nettel, f/2.8 Tessar, case. As new....£17 10 0
Dollina II, f/2.8 Tessar. As new.....£13 17 6
Voigtlander Super Bessa, f/4.5 Helomar lens, filter, Compur Rapid. As new.....£12 10 0
Super Ikonta 530/16, f/2.8 Tessar. As new..£20 0 0
Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur, ever-ready case. As new.....£17 17 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur, case. As new.....£13 18 6

Other Miniature Cameras fitted with coupled range-finders—contd.:

Super Ikonta 530/2, f/4.5 Tessar, normal Compur, case. As new.....£13 0 0
Plaubel Roll-Op, fitted f/2.8 Anticomar lens. As new £15 15 0
Weltur, f/2.8 Xenar, ever-ready case. As new £14 17 6
Kodak Regent, f/3.8 Xenar, ever-ready case. As new £15 10 0
Peggy Chromium Model II, only a few weeks old, fitted coupled range-finder, f/2 Xenon lens, three cassettes, two filters. Cost £40. As new £27 10 0
Peggy Model II, f/2.8 Tessar lens. Cost £32. As new.....£21 10 0

MINIATURE REFLEXES:

10.5-cm. f/4.5 Xenar Telephoto, for Reflex-Korelle. As new.....£5 18 6
Reflex-Korelle, f/2.9 Radionar, ever-ready case. As new £10 10 0
Ikoflex I, f/4.5 Novar, Derval shutter. As new £5 17 6
Welta Superfekta, f/2.8 Tessar, 2 filters. As new £18 10 0
Exakta Model C, latest lever wind, f/2.8 Tessar, 3 slides and focussing screen. As new.....£24 10 0
Exakta Model B, f/2.8 Tessar, ever-ready case. As new.....£21 10 0
Exakta Model B, f/3.5 Tessar, case. As new £17 10 0
Exakta Model A, latest lever wind, f/3.5 Exaktar £11 15 0
Exakta Model A, f/3.5 Tessar. Excellent condition £13 17 6
Exakta Model A, f/2.9 Xenar. Excellent condition £12 17 6
6-in. f/5.6 Dallon Telephoto, for Exakta. As new £6 10 0
Reflex-Korelle, improved shutter, f/2.8 Tessar. As new.....£15 10 0
Pilot, f/3.5 Tessar, Compur. Excellent condition £11 17 6
Automatic Rolleiflex 6×6, f/3.5 Tessar, Rapid Compur, case. As new.....£19 17 6
Automatic Rolleiflex 6×6, f/3.5 Tessar, Compur, case. Excellent condition.....£15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, case. As new £15 15 0
Automatic Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur, case. As new.....£19 17 6
Rolleicord, f/3.8 Triotar, ever-ready case. As new £11 7 6
Rolleicord II, f/4.5 Triotar, ever-ready case. As new £11 10 0
Rolleicord II, f/3.5 Triotar, ever-ready case. As new £12 17 6

MISCELLANEOUS:

Ermanox, for V.P. Plates, f/1.8 Ernostar, focal-plane shutter, 6 slides and case. Good condition £10 0 0
Voigtlander Perkeo, f/3.5 Skopar, Compur shutter. Excellent condition.....£5 15 0
Wirgin, for 16 exposures on 3¼×2¼ film, f/3.8 Trioplan, Rapid Compur. As new.....£5 5 0
Kodak Pupille, bought new six weeks ago, f/2.8 Tessar, case. Unsoiled in any way.....£12 10 0
Dolly, for 8 or 16 exposures on V.P. roll film, f/3.5 Trioplan, Compur shutter. As new.....£4 2 6
Beira, for 24×36 mm. negatives, f/3.5 Trioplan, Compur £7 19 6
Foth-Derby, f/3.5 lens. Excellent condition..£3 12 6
Minifex, f/3.5 Trioplan, Compur, case. As new £5 12 6
Ensign Autorange, fitted f/4.5 Ensar, Compur shutter, case. Excellent condition.....£7 15 0
Foth-Derby, f/2.5 lens. Excellent condition..£5 5 0
Voigtlander Virtus (16 on 3¼×2¼), f/3.5 Skopar. Excellent condition.....£6 5 0
Ikonta 520, f/3.5 Novar, Rapid Compur. As new £6 10 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS" "THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom 17/4, Canada 17/4, Other Countries 19/6 per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, DECEMBER 30TH, 1936.

Copyright—Registered as a Newspaper for transmission in the U.K.

VOL. LXXXII. No. 2512.

TOPICS of the Week

AS this is the last issue of "The A.P." for 1936 we take the opportunity of wishing all our readers a Happy and Prosperous New Year in 1937. There is every indication that photographic interest, enthusiasm and activity are on the up-grade, and we look forward to a period of great activity and progress along the lines that have already been indicated during the past six months. We must also take this opportunity of thanking those many readers who have so kindly sent us greetings for Christmas and the New Year, and can assure them that we heartily reciprocate their good wishes.

"Some" Presidential Address.

The present writer must have listened to at least thirty presidential addresses at the Royal Photographic Society, but never one quite like Dr. Spencer's, which was delivered at a crowded meeting of the Society last week. At least, he didn't hear it, for the address was never delivered. Dr. Spencer began to speak at 7 p.m. on the subject of colour cinematography. Having by 9 p.m. concluded his preliminary observations—it is due to him and to his audience to say that never have two hours passed so quickly—he was proceeding to open his presidential address proper when, glancing at the clock, he realized that if he were to carry it through it would keep his audience well into the next day. What the audience did hear was a first-rate exposition of the various methods of colour cinematography, additive and subtractive, and they saw short strips of films representative of most of the processes present and past. Dr. Spencer's general conclusion was this, that the data are not yet available on which to judge whether any one of the present processes is more likely to survive than any other. The additive systems were cheaper, but they had the drawback that they required more light for their successful projection than was at present available; that, however, might not be such a drawback in a few years' time. The subtractive processes certainly started off with the fact that they could be projected with the same amount of light as black-and-white, but against that it was much more difficult to get the negatives and much more difficult to get a satisfactory print from the negatives. This rather negative conclusion, however, in no way spoiled a discourse which was informing and entertaining throughout—and the presidential address itself is yet to come.



"GOOD-BYE, OLD YEAR."

December afternoon in Kew Gardens.

Suburban Tragedy.

Why do the most ambitious efforts of suburban amateur ciné societies run so often to tragedy? We have recently seen two of these productions, one from the Brondesbury Society and the other from Beckenham, in both of which the photography was first-class. Some of the scenes were the interiors of small houses, and the lighting was so perfect that one was hardly conscious of the fact that they were interiors, which is high praise. But in both cases the sombre note was struck. In the Brondesbury film, "Consider your verdict," the theme hovered between suicide and murder, a brutal husband, an erring wife, a tempestuous lover, a note to the coroner, a motor-car accident—but was it an accident?—and back again and again to the judge dispassionately summing up to the jury. In the Beckenham film we had an

excellent representation of an air raid, of the nervous affliction of a child in consequence of the horrors of that night, of her recovery after many years, of contact with rumours of fresh wars and the present preposterous world as we know it, a recurrence of her symptoms, and her decline into a hopeless nervous wreck. It is a question whether this type of film can ever convincingly be made by amateurs.

The Record Breaker.

A film that travels at twice the speed of an express train, and a spool centre that rotates 250 times a second, must be regarded as a modern marvel. One of the outstanding exhibits of the Exhibition of Cinematography at Russell Square was one that wasn't there—that is to say, it was represented by photographs of itself, but it requires four strong men to lift it, and a lorry to carry it, so it can hardly be described as portable. But we were told that it is designed for a maximum speed of 3,000 pictures per second, and we were shown a "short shot" of a marble falling into a tank of water, the time occupied by the actual event being three-fiftieths of a second, but it comprised 1,400 pictures, and even so it was the result of the camera working only half its maximum speed. Photographically, the only problems are to obtain the exposure and to time the object to the passing of the film. The exposure is obtained by starting to expose the next frame while the previous one is still completing its exposure. This is done by a continuously moving film and a ring of lenses rotating in front of it at a slightly slower speed. Timing is done by an electric contact.

"Verboten."

The experience of a British photographer with the Nazi police seems worth recounting. Inadvertently, in one German city the photographer had included in his picture a Jewish shop which was closed. Actually it was closed on account of a Jewish holiday, but evidently the police suspected that a picture of a shuttered shop with a Jewish name outside might be used in this country as further evidence—as though any were needed—of the persecution of Jews in Germany. In the result the photographer was marched off to the police station. Here the photographer freely surrendered some film, and this thirty feet or so completely changed the spirit of the police towards him, who proved themselves excellent fellows, did not search him, although he had a good deal of film in his pockets, joined with him in coffee and cigarettes, and sped him on his way with their blessing. Incidentally, it appears to be just as well, when in Germany, if one ever has occasion to refer in speaking to one's companions to a very notable figure whose face is postered all over the country, to speak of him as "Mr. Smith."

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Wooden Dishes.

Being pretty good at woodwork, I am thinking of making some wooden dishes for enlargement work. Do you consider them sufficiently reliable to be worth making? If so, can you give me a hint or two on construction and finishing? S. J. (Leek.)

Taking everything into consideration, including the cost and durability of other forms of dishes, we think it would be well worth your while to make a set of wooden ones, especially if they are to be of somewhat large dimensions. If properly constructed and used with reasonable care they have a long life.

Well-seasoned oak is a suitable wood, but, as you are no doubt aware, there are plenty of satisfactory alternatives. Freedom from shakes or knots is a point to be noted.

The components are simply a rectangular frame and a one-piece bottom. The lengths of the four sides of the frame must be calculated so as to give sufficient margin for the size of paper to be used, and the width and thickness will vary according to the size of the dish. Thus the width may run from 1 in. to 2 in. or so, and the thickness from $\frac{1}{4}$ in. to $\frac{3}{8}$ in. The thickness should be sufficient to ensure rigidity.

Corners may be tongued and grooved, but in our opinion a plain butt joint is quite satisfactory. A little lead paint is better than glue, and the joints should be well screwed, the screws being countersunk and the heads covered with hard filling. For the bottom nothing is better than plywood, screwed on in a similar way, with the edges flush with the sides. The whole job should be smooth, tight and true throughout.

The working in of paraffin wax by heat is often recommended. We think such treatment as the following preferable. Apply a thin coat of lead priming over all, and rub down with fine glasspaper. Then give a coat of anti-sulphuric enamel, Brunswick black or good cellulose enamel, working well into all corners, and including the whole of the surface. Leaving the bottom untreated is a mistake. Give three coats in all, allowing each to harden thoroughly before applying the next.

If cellulose enamel is used distinctive colours can be applied so that the dishes shall be reserved for one purpose only. We advise a set of four—developing, fixing, and two for washing. The developing and fixing dishes should be thoroughly rinsed out, and all dishes drained and dried before being put away. A further thin coat of enamel when required will prolong the life of the dishes indefinitely.

Testing Shutter Speeds.

Can you tell me what is the way of testing shutter speeds with the aid of a gramophone? D. A. (Lancaster.)

There are several ways, and we can only outline one of them briefly, leaving you to modify it if you choose. It does not apply to focal-plane shutters so much as to the usual diaphragm type.

Near the circumference of the revolving table fix a bright metal ball, say the size of a pea. If the test is made at night a small electric bulb with battery is fixed instead. In either case the object is to get a bright track on the negative, the length depending on the exposure given. For speeds from 1/5th to 1/100th of a second, a suitable rate of revolution is 120 per minute. The rate should be timed for two minutes with a watch to get the exact number.

The angle through which the bright spot has travelled can be measured on the negative by means of a protractor; it is not necessary to make a print. If R stands for the number of revolutions per minute, and A for the number of degrees in the angle covered, the formula is:

$$\frac{60}{R} \times \frac{A}{360} \quad \text{or} \quad \frac{A}{6R}$$

If the result is worked out to three places of decimals it gives the fraction of a second very accurately.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Some Useful Photographic ANNUALS

By E. APPLEBY.

A great number of "Annuals" make their appearance at this time of year and they relate to every possible subject. Reference is made in the following note to those Annuals that particularly appeal to photographers.

EACH year the photographer is presented with a choice of several useful annuals published in this country, which will help him in his work for the coming year.

Naturally, the taste of the photographer will guide him in the choice of the annual which he will want to purchase, but there is little doubt that *Photograms of the Year* will appeal to each and every photographer. Included between its covers are examples of the world's finest photographic art, so that even the veriest tyro can have the world's exhibitions brought to his own doorstep. He can admire pictures produced by the finest craftsmen in the photographic realm, and he can gain an incentive for his future work therefrom.

The book also contains other interesting and informative items, not the least among these being a list of the photographic and ciné societies in Britain. Then there are articles by well-known and famous photographers, the perusal of which should give almost any class of photographer an inspiration. The production is beautifully printed, and the cost of the work is remarkably reasonable considering the value therein contained.

For the Bookshelf.

Bound in paper covers it costs but five shillings; but the reader who really cares for pictures will certainly run to the extra two shillings and sixpence for cloth boards, which make it a permanent record to be kept on his bookshelf. A de luxe, leather-bound edition is also obtainable at ten shillings and sixpence.

The "B.J. Almanac" is an annual of more technical type. It contains a series of articles on general topics by well-known photographers, and a review of the new apparatus and processes that have appeared during the past year. A collection of formulæ and tables is included for reference, and there are reproductions of some of the outstanding pictures of the year. About half of the 700 pages consists of advertisements and lists of addresses of dealers and makers of photographic goods of all kinds.

This annual appears a little later than the others mentioned—it is usually issued towards the end of January—but at two shillings it can be relied upon as a good investment for regular reference by the practical worker, who will not fail to keep it handy on his workroom shelf.

For the Free-Lance.

There is a greater tendency to-day for the amateur photographer to endeavour to get some of his better photographs published in the Press, and this is, of course, an excellent way of helping to make the hobby pay for itself.

Where to send these photographs is, however, a very big problem, which is largely solved by the purchase of "The Writer and Artists' Year Book," published by A. and C. Black.

This is a mine of information both for the literary man and the Press free-lance photographer, for it contains the addresses of every periodical publication, together with details of their requirements from contributors, whether photographic or journalistic. There is also a list of art agents, and, what is more important to the photographer, of photographic agencies, so that the worker who is at a loss as to which publication to dispatch his effort can make use of one of these.

The cost of this publication is three shillings and sixpence, and it is worthy of a place on the bookshelf of every persevering free-lance.

For the Camera Case.

For the modest expenditure of one shilling and sixpence the photographic worker can procure the Burroughs Wellcome Handbook. This consists in the first place of a diary; but it has in addition numerous tables for exposure records, and pages on various photographic processes, with hints on how to get the best out of them in the most convenient way.

On the question of development very full information is provided, there being extremely comprehensive "time and temperature" tables showing how long a film or plate needs to be developed in the various "Tabloid" developers. These tables cover all the plates and films readily available on the English market, and apply equally to development in a dish or in a tank.

Another important part of this little handbook is the exposure calculator. This is a very ingenious arrangement, consisting of a revolving disc with a series of figures from which, with the aid of the monthly light tables, it is possible to compute a correct exposure for any subject at any time of the year with a surprising degree of accuracy.

Most amateurs have at times been puzzled as to what exposure time to give different brands of development papers; this problem is solved by tables contained in this little handbook, which is so neat and compact in its wallet form that it can be tucked conveniently away in any but the smallest camera case.

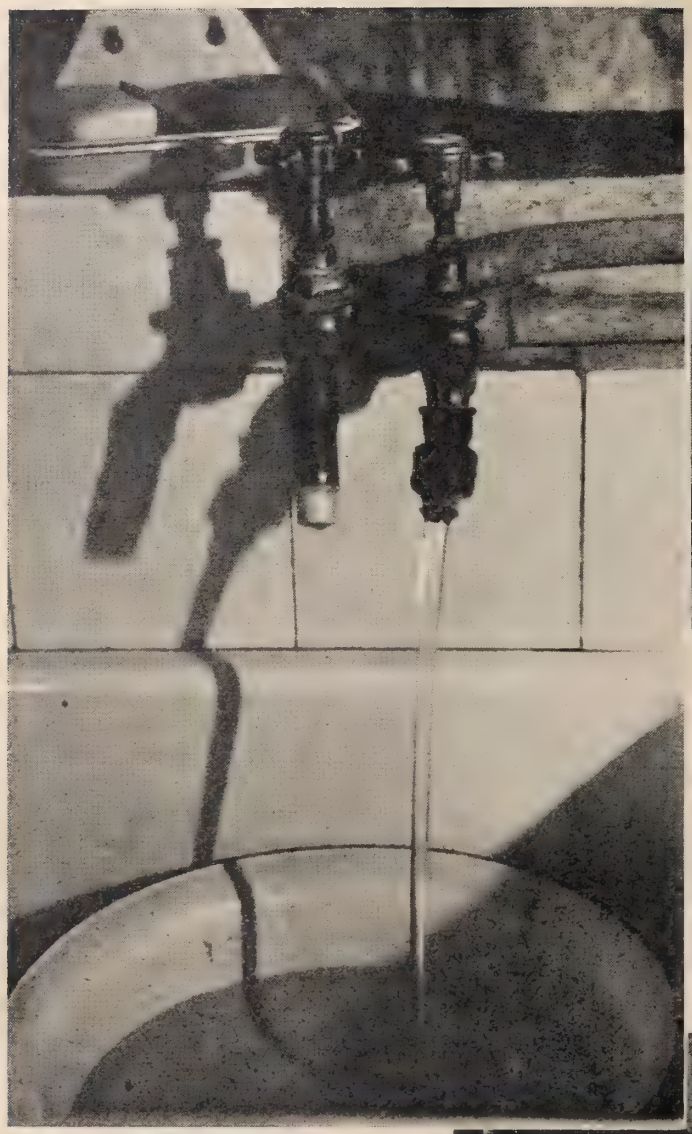
For the Pocket.

The truly ardent photographer is not satisfied with books on his shelves and in his camera case—he must have something photographic in his pocket too. *The Amateur Photographer* Diary, issued to the public for the first time this year, contains nearly forty pages of facts, figures, and formulæ for photographers. Especial care has been taken in compiling these pages to include all those elusive things that everyone knows, wants frequently, and can never remember. There is a diary, of which each week occupies one page, and a series of pages conveniently ruled as an exposure record for jotting down the notes that one so often wishes to make when taking photographs. These pages are prefaced by a series of exposure tables based on the tables published each month in this journal.

The Diary is published at one shilling and sixpence, and is a daily companion that cannot fail to be of assistance to every amateur photographer. It is published from the office of this paper or is obtainable from booksellers, newsagents, bookstalls and dealers.

There are, of course, other annuals which will interest the photographer, but the above-mentioned ones are among the most useful of them for the amateur, and should find a place on every reader's bookshelf.

ODDS *and*



The running tap.



Pillow cases billowing.

A CRYPTIC title for a photographic article, for there is nothing odd about our hobby—nor an ending—unless it be, as roll-film users know, the end of a film that needs finishing.

This end can be very troublesome at this time of the year, and we have known people (we simply cannot call them photographers) who start their camera work in the spring with a secret joy that they have three or four exposures to be made on a film they put into their camera the previous autumn ere they have to buy another.

We are not of that ilk, and if we get left with two or three exposures on a twelve-exposure film our existence is an agony until they are used. Yet even if we do not belong to over the border, we cannot bear the stupid practice of wasting these odd exposures. Didn't one wee modicum of film of but two and a quarter inches square win £3,000 for its owner a short while ago? Enough to enable us to give up photography for the remainder of our precious days and take up ciné work!

No; our use for these "ends" is to use them for taking "odd" exposures that we would not dream of taking had we a full roll of twelve virgin pictures-to-be. If you try this game you will find it very interesting and full of surprises; you must be serious—really serious in your intentions to learn something, if only patience.

Our aim is twofold. First we make an effort to take something that we have never seen taken before—a task in itself, if you follow all the photographic journals and papers as we do. Look around for some fresh original thing (we won't call it a picture, as it probably won't be one), but from which we will learn something either in the



Christmas—and all that.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

ENDS

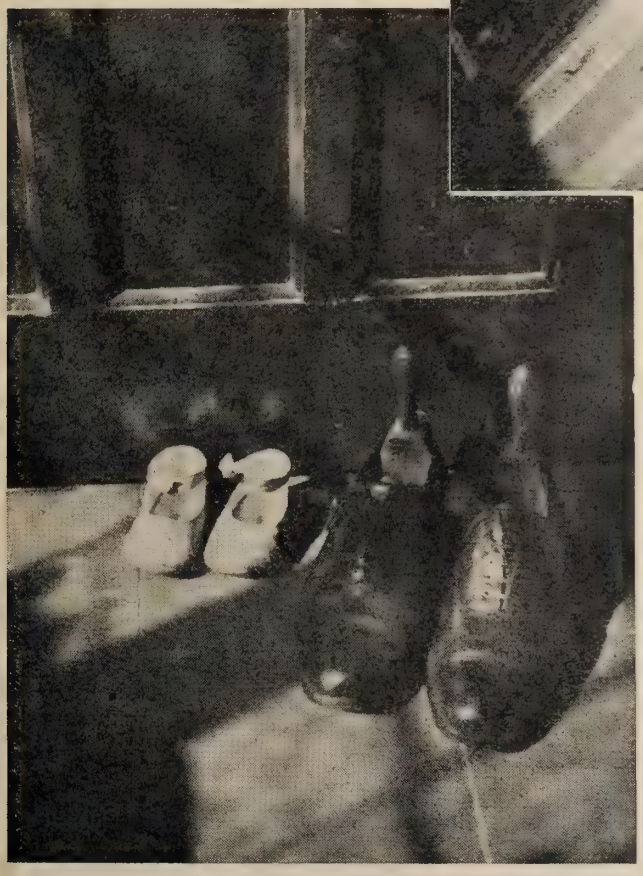
By F. READ.

effort required to take it or in the inspection of the print.

Our running-tap picture shows what we mean. Stumped one night with one exposure left, and a desire to change the film ready for the next day, this is our "odd end." It was taken with magnesium ribbon and exposure of half a second at f/8 on super pan. film. We have learnt a lot from it. We know the exposure next time under similar circumstances (a great asset to a roll-film user, as he cannot make a test as the plate man can). We like the shadow of the taps. Next "end" we have we will make the lighting more oblique. Look!



Second crop.



Just like Daddy's!

we have found how to render the water still—we will not have to experiment with this subject again, and can produce a picture at will.

The print of the shoes is another effort in this direction. There are plenty of such sunlit spots in every house, and we have often wondered if a picture could be found among them.

Our second aim is to try out something we have seen done before but which we would like to make our version of. Our picture, with the help of our young hopeful's toys, lies in this direction. Of course it has been done before—what has not in the photographic sphere? Our aim in taking this was to capture one of the fortunes that we are told await the amateur photographer in the realms of advertising. We thought the emptied nectar bottles a good idea, but the fact that we show it here with the copyright all our own is a broken-hearted confession that something went wrong.

This type of work has at least more appeal to the average man than plain "still life," and it is surprising how instructive it is. Obviously, a roll-film camera is called for, and your focussing must be very accurately measured.

You will learn more than focussing, though, for all these types of pictures require special exposure times and often a rather long one with a small stop in order to get depth. Give a real full exposure.



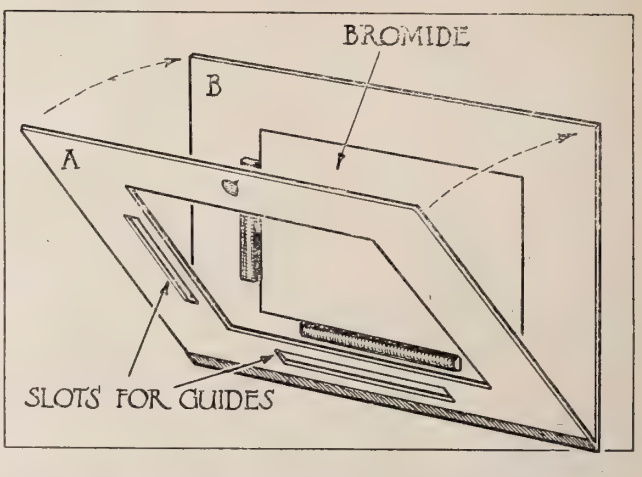
End of a busy year.

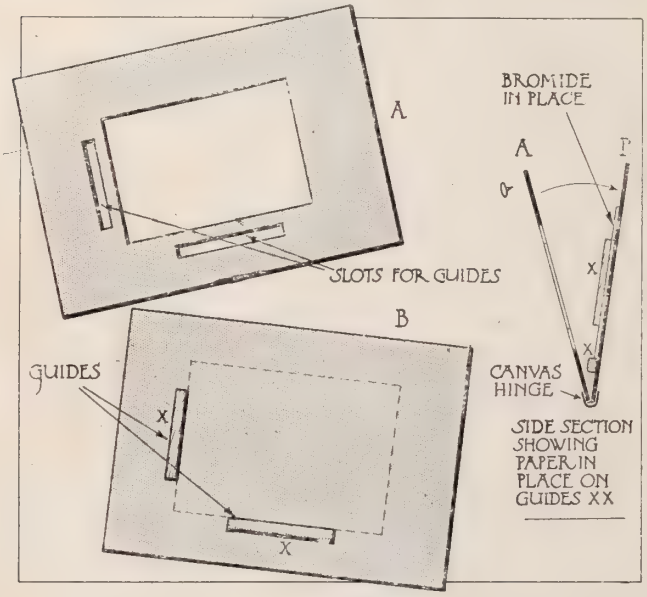
Readers' Hints, Tips and Gadgets

A REALLY EFFICIENT ENLARGING MASK AND PAPER-HOLDER.

A NUMBER of ideas for providing a mask to an enlargement have appeared from time to time, but, in most of them, it is necessary to adjust the paper in the frame by visual means in order that the mask shall be true. With such a mask one never knows for certain whether the paper has slipped slightly after the hand is removed, giving an uneven border which necessitates trimming to make square again.

With the mask here described the paper could be put in with the eyes shut without risk that the resulting white border would be untrue. It is made from two pieces of stout card of exactly the same size, the measurements depending on the size of enlargement to be made. On one piece is drawn a rectangle of exactly the size of the paper to be used. Inside this a slightly smaller rectangle is drawn, the difference in size being the width of the white margin desired. This smaller rectangle is then cut out with a very sharp knife, as shown at A. Two long, narrow slots are next cut, and here it is essential to exercise great care, or the mask will not be square. The length and width of these slots is immaterial, but it is absolutely necessary that the inner edge of each should be on the line marked out for the paper size as shown in the sketch.





Now place this piece of card squarely on the second piece, making certain that all the outside edges are perfectly flush. With a sharp pencil mark the position of the slots. Next cut two strips of thick cardboard, or wood, slightly shorter and narrower than the two slots, and prepare one edge of each so that it is perfectly straight. These are the guides, X X, which are glued to the baseboard, straight edge inward, in the positions already marked, taking great care that they are square. When the glue is dry, the mask is placed on the baseboard, and the two are bound along the bottom edge with a piece of linen to act as a hinge.

With a horizontal enlarger the base is pinned to the easel in roughly the desired position, and, with a vertical enlarger, it is secured by means of drawing-pins to the baseboard of the enlarger. To use, it is only necessary to open the mask as in the illustration, place the sheet of paper on the bottom runner, and slide it along until it reaches the runner at the side, when it can go no farther. The mask is then shut, held closed by a push-pin, and the enlargement made in the ordinary way. So long as the two runners and their slots have been accurately placed, an even white border will result every time without any special care.

If several sizes of paper are to be used, a mask must be made for each; they can be made at the rate of two an hour. Large sizes—say over whole-plate—should be made in wood for rigidity.

L. GORDON PAULE.

CARD INDEXING.

MANY readers have probably already adopted the card index system of classifying information for reference and accordingly will be fully aware of the various points dealt with in this article. At the same time, there are others who associate card indexes with office routine and who perhaps have never considered their utility in other directions.

The latter class would be well advised to consider "The A.P.'s" offer of a very useful card index, complete with photographic data conveniently arranged for reference, the cost of which is practically negligible. This excellent idea deserves the attention of every progressive photographer. The card index method of arranging data is undoubtedly the best, and for general efficiency, adaptability and ease of reference is far superior to the "scrapbook" and other methods.

Quite probably, as already mentioned, it has occurred to a large number of readers that the idea can be extended considerably according to individual needs. For example, the cards supplied with the index are wide enough to take ordinary cuttings from "The A.P." and other sources, if required, in addition to the "Facts and Formulæ." References to portions of textbooks dealing with any particular subject can be entered on the cards and filed accordingly. Memoranda of competitions, dates, leaflets and instructions from packages of chemicals and materials, "pet" processes, etc., can be dealt with in a similar manner. In this way, the fruits of our own experience, as well as that of others, can be made available for immediate reference.

Perhaps, therefore, the writer may be forgiven for expressing the emphatic opinion that no photographer worthy of the name can afford to dispense with a method of reference such as the one described, irrespective of whether advantage is taken of "The A.P.'s" offer or not.

RONALD SHAW.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

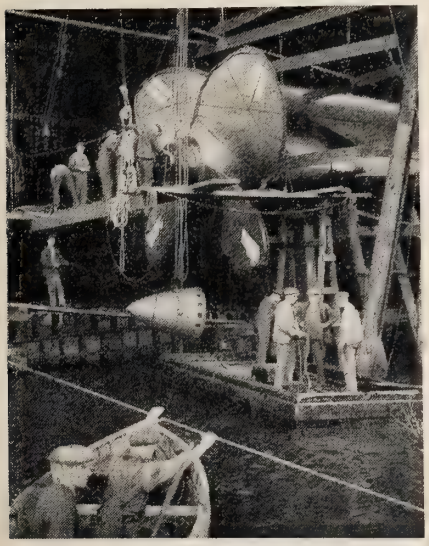
"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

Miniature Technique for Large Negatives

By L. A. LEIGH.

THE user of a large camera is often rather careless about his negatives, on the assumption that they will never require a great degree of



1. *From an enlargement of the entire negative.*

enlargement. This is only true when the whole of the negative is used; but as long as the camera has only one lens, it is safe to say that in almost every case the picture can be considerably improved by enlarging only a portion, and often a disconcertingly small one at that. A portion, in fact, about the size of a miniature negative, in the making of which a fine-grain developer and all the accurate perfection of "miniature technique" is an acknowledged necessity.



3. *Here is the entire picture.*

Is it any less of a necessity for the large-camera user who does not possess a long-focus lens?

The largest camera which I use is $3\frac{1}{4} \times 2\frac{1}{4}$. By processing my negatives as described below I can always be certain of really good enlargements 20 × 16 in. from quite small portions of super-speed panchromatic films. I generally use plates, cut films or film packs, but the same procedure can readily be adapted for developing roll films.

All my negatives are developed in a tank by the time and temperature method, in a commercial non-staining and non-poisonous paraphenylenediamine developer.

The development times given by the makers of the developer were taken as a first guide and modified a little on the basis of experience to suit my individual requirements.

Negatives are developed at 68° Fahr., but the developer is brought up to 70° Fahr. in order to allow for a slight drop in temperature during development.

During development it is most important to keep the developer well agitated. The method of doing this depends on the design of the tank used, but the films or plates should be moved in the developer at least six times during development.

While the films are developing I have two large dishes handy. The first is for rinsing water; the second is for hypo. The latter dish should be sufficiently large to allow the films to lie at the bottom without overlapping. I use hypo with an acid hardener.

When development is complete, the films are removed from the tank and placed into the rinsing dish one by one. They are then placed one by one into the hypo, taking care that they do not lie on top of each other.

After fixing, the films must be carefully washed. The easiest and speediest method is a siphon tank, with a rack into which the films can be inserted.

In this the films cannot scratch one another, and will be sufficiently washed in less than half an hour. After washing, the films are immersed, one by one, for about half a minute in 4 oz. of water to which have been added a few drops of 10 per cent hydrochloric acid. The object of this bath is to remove all trace of lime and other salts from the washing water. If the acid rinsing bath is made too strong, it may react with the backing of some panchromatic films and



2. *An enlargement from a small portion of the negative calls for miniature camera technique.*

produce a deep blue stain. Should this happen, the stain can be removed by immersing the film in water made alkaline with a few drops of concentrated ammonia.

Before pinning the film to dry, wipe both surfaces carefully with a clean viscose sponge or chamois leather. The films should be placed to dry in a dust-free cupboard.

Films processed on these lines will bear the same degree of enlargement as miniature films, and the worker will have the satisfaction of knowing that in cases where the part is greater than the whole, he can set about enlarging the part with an easy mind.



4. *And here is a much better composition made by enlarging a small portion only of the negative.*

Shading the Lens

By DAVID CHARLES.



Fig. 1. The Baseboard as Sky-shade.

THOSE who are fond of working "into the light" are familiar with the results of allowing stray light not forming part of the picture to strike the lens. Only too often the stray light utterly destroys the brilliance of the effect whose beauty was the incentive to take the photograph. But comparatively few people realise that an open overhead sky, even when the sun is behind the camera, is often bright enough to do at least some damage.

Some miniature cameras already possess a sky-shade of ample dimensions without their owners realising it. Reference to Fig. 1 will explain how and when this happens. In the case of a camera which does not own a baseboard which can be inverted in the manner shown, a flat piece of cardboard held on to the inverted camera will serve the same purpose. For a more permanent shade blacken a piece of flat metal or thin plywood and make a hole in it by which it can be clamped to the tripod bush of the camera by means of a screw.

Once when out with a twin-lens camera a subject was suddenly seen which just cried out to be taken, but at the right point of view the sun was striking slightly into the lens—and the lens hood, of course, had been left at home. Not to be done out of my picture, I shaded the lens by clipping a spool-carton in the fingers of one hand (as in Fig. 2) and got the result I wanted that way.

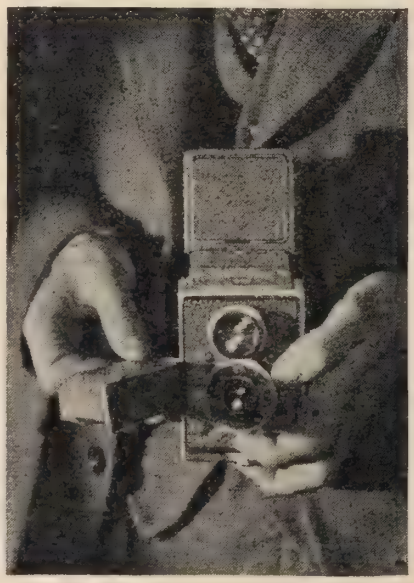


Fig. 2. Using a Spool-carton.



Fig. 3. Dangerous Reflections from the Hood.

On another occasion I bribed a small boy to stand beside the camera and shade it with his fat person! There is nearly always a way, if one really wants the picture.

But there are occasions when even a real lens hood of the conventional type may prove to be a danger rather than a benefit. If the sun strikes the inside of the hood in the way shown in Fig. 3, the glare, even on the black metal, may produce precisely the trouble one is seeking to avoid, because such a brilliantly-lit surface close to the lens may give rise to reflections of it inside the camera. To prevent this the hood can be extended temporarily on the sunny side, say, by means of a post card held against it.

Chemicals and Camera

ALTHOUGH photography cannot be carried on without the use of chemicals, the actual camera should be kept well away from their influences. The dark-room is the very worst place of all, short of the garden shed, in which to store a valuable camera. And not even the greatest anxiety to get results into a visible form should be allowed to excuse the cardinal crime of leaving the camera on the developing bench. Not only will any spilt solutions which may get to it immediately ruin its appearance, but the more insidious fumes from the acid-hypo bath, and continued exposure to the always slightly damp air of a dark-room, will cause deterioration of the lens itself.

Glass is so often regarded as an entirely permanent and impenetrable substance. But it is not. Some of the glasses from which lenses are made are comparatively soft, and in any case must necessarily have any hard outer "skin" removed in the process of grinding and polishing.

A lens which has been exposed for any length of time to the action of even the weakest chemical fumes becomes "tarnished." Its perfection of polish is spoilt, even if it does not assume the bluish film which can be seen on many a carelessly treated lens. Not only will the performance of a lens be worsened as the result of its high polish becoming dimmed, but when the time comes to "trade" the camera for a better one, its cash value will be found to have gone down considerably. G. K. SEAGER.

In portraits taken on panchromatic film by artificial light the lips often appear too pale. If you do not use a blue filter, which inevitably increases exposure, make your sitter wear lots of lipstick. And keep some in stock for the bachelors.



Asking for Trouble.

Modern Miniature Cameras

THE "ROLLEIFLEX."

THE modern model of this little twin-lens reflex is generally known as the "Automatic Rolleiflex." The term "automatic" is by no means misplaced, for the manipulation of the camera is so simple that it very soon becomes second nature. We have seldom handled a camera in which the controls fall so naturally to the hand; it is very evident that the camera has been designed by a practical photographer.

The camera belongs to the general class of twin-lens reflexes, the finder lens, for the sake of accurate focussing, working at a slightly wider aperture than the taking lens. On releasing a catch the hood springs up automatically, the magnifier for fine focussing simultaneously springing into place. This magnifier, through which the whole screen can be seen, if the eye is placed close to it, can be pushed out of the way if not required, but its framework is so slender as to obstruct the view of the screen to a negligible extent.



Focussing is performed by a knob on the side of the camera which racks the front forward. This knob carries a focussing scale graduated in metres, but as it makes two revolutions to complete its travel the scale extends only from infinity to 1.7 metres. By this means an open scale over this range is obtained for use in conjunction with the depth-of-focus table on the back of the hood.

The camera will focus objects as near as 1 metre (39 in.). Errors due to parallax are avoided without introducing any mechanical or optical correction by making the focussing screen a shade shorter from top to bottom than is the picture, thus ensuring that an object seen on the focussing screen, whatever its distance, will also appear on the negative.

The two lenses are surrounded by a common casing into which the Compur shutter is built. On the top of the casing two scales show through a small window, and can be seen, without moving the camera from the taking position, by looking over the top of the hood. These two scales show lens aperture and shutter speed, these being adjustable by levers projecting from the sides of the casing on a level with the taking lens. Both stop and shutter speed can therefore be adjusted with certainty without moving the camera from the "ready" position. At the bottom of the casing, underneath the taking lens, is a third lever conveniently operated by the forefinger of the right hand. On pulling this lever to the right it sets the shutter, which it releases when pushed over to the left.

To use the camera at eye-level, the hood is completely folded down except for the open-work top cover, which has a square opening to act as a direct-vision finder. The customary back-sight is replaced by a small concave mirror set in the centre of the frame. When the pupil of the eye is central in this mirror, and in focus, the eye is in the correct position.

The film travels round the camera from bottom to top, and the take-up spool is driven by a crank on the right-hand side of the camera. When the camera is first loaded, the film is drawn across the picture opening, which is flanked by a pair of burnished rollers, and threaded on to the take-up spool in the usual way. The back, which carries a pressure-plate supported by unusually strong springs and a further roller to ensure tautness of the film, is next closed, and the film is advanced by means of the crank until the figure 1 is seen through the red window. From this point on transport of the film is entirely automatic, the film being changed after each exposure by one sweep of the crank. The number of exposures made at any moment is indicated on a counter, and as the number in the counter approaches 12 the growing diameter of the take-up spool is compensated by shortened travel of the crank.

The camera takes standard $2\frac{1}{4} \times 3\frac{1}{4}$ 8-exposure films, and each length gives 12 pictures 5.6×5.9 cm. (approximately $2\frac{1}{4}$ in. square). It is also obtainable in a smaller size, taking 12 pictures 4×4 cm. on V.P. film. This small reflex is fitted with an f/2.8 Zeiss Tessar of 6-cm. focal length, and costs £26; while the 6×6 cm. model we have been describing costs £25 with f/3.5 Tessar of focal length 7.5 cm.

Both are fitted with the Compur-Rapid shutter.

The cameras can be obtained through any dealer, and particulars are available from the wholesale agents, Messrs. R. F. Hunter Ltd., 51, Gray's Inn Road, London, W.C.1.

Miniature Camera Gossip

By LANCELOT VINING.

What of 1936?

I SUPPOSE most of us will at this period of the year be reviewing the past twelve months; asking ourselves if our photographic work has really improved and if the results of our labours have given the satisfaction we hoped for when we made the exposures.

We shall, I have no doubt, continue to wonder why judges and editors refused what we were certain they would accept, and why certain pictures favoured by them were ever allowed to escape the dust-bin whilst in the negative stage. That is life, every walk of which has its delusions and enigmas and the photographic world cannot escape them.

Look back at 1936, get all the pleasure you can out of it; heed the lessons it has taught you; load your cameras and march ahead into 1937 with no regrets but a firm determination to get yourself "hung," either at the Salon, Royal or locally.

The big event in our year has been the formation of the Miniature Group, which is showing strength far beyond its age, with every indication of growing into something really formidable; the great thing is, that it is under control, and its first exhibition next June should prove an eye-opener to the miniature unbeliever.



A high-speed shot at Olympia.

Films and Developers.

New films of note are the Ilford trio, spooled for the miniature in metal containers; Kodak have also adopted the metal container for their films for the Contax and Leica, etc.

Amongst the fine-grain developers we have had many visitors from abroad, none of great note, and I think the only one deserving special mention is the home-produced Meritol. I am told this is not of the paraphenylene family; all I can say is that it certainly behaves like a very near relative.

What, no Filter?

At a certain social function, where the electric light was very yellow and of no great strength, a lady with a miniature camera asked me what filter I was using and seemed surprised when hearing I was not using one, as I found my fast pan. film seemed to gain speed in that type of light, and to prove my theory I photographed Sir Noel and Lady Curtis Bennett who were standing near (see illustration). I gave this 1/25th at f/1.5, and promised to put the result, if any, in my notes, provided the inquirer would buy a copy of "The A.P." (she confessed she was not a regular reader). I hope the editor will note that I have put the circulation up one copy.



"Candid" Portraiture.

18-exposure Spools.

Mr. C. Holt's letter, backing up Mr. Sowerby's appeal for a twelve-exposure spool for the Leica, will, I am sure, have many supporters, but after using a miniature almost daily for the past year on almost every variety of subject, I would advise an eighteen-exposure spool. I am certain this would be found to be a more useful number and much more likely to find favour with the film-makers. Incidentally, as it would contain half the amount of the standard 36 spool, if it could only be produced to sell at half the price there would be no coping with the demand.

At the Circus.

Those miniaturists who are proposing to visit the Circus at Olympia to make pictures should bear in mind the very definite regulations and restrictions that are now being enforced. Ciné cameras are, in particular, "taboo," as we understand that contracts with the artistes specifically rule out ciné pictures being taken indiscriminately. In certain special cases, however, the user of a still camera who wishes to obtain pictures at this remarkable Circus can personally apply to the Press office at the main entrance and obtain a permit.

Spotting Miniature Negatives

By R. M. FANSTONE.

IT is admitted that spotting pinholes on miniature negatives is not easy, but if the work is done carefully the defect will not show very much in the print. In any case it is better to convert a pinhole in a negative into a tiny opaque spot rather than leave it, as it is much easier to touch out a light spot on the enlargement than a black one.

In spotting miniature negatives we have to consider the fact that the miniature negatives are generally kept in a strip, or in some cases in threes or fours. This means that some method has to be devised to hold the negative on the retouching desk. A very simple means of doing this is to have a sheet of stiff card about three inches wide, and of the same length as the width of the desk.

In the centre of the card there is cut a rectangular opening of the same size as the negative. The card holder is held in position on the retouching desk with two "bull-dog" letter clips. This plan avoids the necessity for the photographer holding the negatives, the hands being left free.

In the case of small pinholes, the aim of the photographer should be to fill the hole with a spot of water-colour pigment of the same depth as the silver deposit surrounding it. A pan of moist water-colour lamp-black will serve for practically every kind of negative. A small magnifier will be found of assistance in actual practice, especially for those whose sight is not of the best.

It is most important that the spotting brushes should be of good quality. Satisfactory results cannot be secured with cheap brushes. The brush, when moist, should have a good spring to the point, and if pressed lightly down upon a sheet of paper, it ought, when pressure is released, to spring straight again. The best brushes are sable hair, and if only one is wanted, it should be a No. 1 size.

The best way to spot pinholes is as follows: A small amount of colour is taken on the brush, the pigment being equal in depth to that of the silver. In the case of pinholes in the shadow parts of the negative it is a good plan to touch the brush very lightly once or twice upon the gummed flap of an envelope after it has been moistened. This will assist in holding a very small amount of pigment. After charging the brush with pigment, the point is trailed very lightly across a sheet of clean paper, so that most of the colour is removed, and the point of the brush is left almost dry. A single touch should cause the defect to disappear, though in the case of larger pinholes two or three light touches may be necessary. Care should be taken to avoid putting on too much colour, which would make the result worse than the original fault.

Some photographers find a difficulty in removing pinholes with a brush. An excellent substitute is a fine mapping-pen charged with diluted drawing ink. The best way is to purchase a bottle of fixed indian ink. This should be divided into three parts, one diluted with its own bulk of distilled or boiled water, another with three times its bulk, and the third left as it is. This will be sufficient to meet different degrees of density. Care must be taken not to have the pen too fully charged, and it is best used almost dry, the surplus ink being removed by a series of light touches upon smooth paper.

***Fine-Grain Developers* (9).**

AN ANALYSIS OF BORAX DEVELOPERS

IN past weeks we have reproduced formulæ for fine-grain developers taken from many sources. Although bearing different names and descriptions, many of these formulæ have been very much alike in composition. To assist the reader in making his choice from among them, we print below, in tabular form, the composition of all the developers of M.Q.-borax type that we have published. In each case the composition is given in grams per litre of solution; English equivalents can be found by referring to the issue in which the formula was first published.

		Kodak D76A.	Kodak D76B.	Buffered Borax.	Kodak D76d (A).	Kodak D76d (B).	Gevaert GD 203.	Gevaert GD 205.	Gevaert GD 206.	GD 206 (diluted).	Dupont.	Agfa.	Ilford ID11.	Wellington.	D. & P. Developer.	Metol-Borax.	Rhodia Fine-Grain.
Metol		2.5	2	2.5	2.5	2	1.4	2	4	1	2.5	2	2	2	2.5	4.5	5
Sod. sulphite (anhyd.)		100	100	100	100	100	72	70	105	26	75	100	100	10	25	55	100
Hydroquinone		5	2.5	5	5	2.5	1.8	6	2	0.5	3	5	5	2	2.5	—	—
Resorcine		—	—	—	—	—	1.4	—	—	—	—	—	—	—	—	—	—
Glycin		—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	5
Borax		2	2	2	8	8	1.4	2	2	0.5	5	2	2	20	25	4.5	10
Boric Acid		—	—	14	8	8	—	—	—	—	—	—	—	—	—	—	—
Published	Nov.	4	4	18	18	18	11	—	—	—	11	11	11	—	—	—	—
	Dec.	—	—	—	—	—	—	2	2	2	—	—	—	2	23	16	16

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

HYPERSENSITISING A FILM.

I have heard that experts in theatre and night photography give their films some preliminary treatment before exposure with a view to enhancing the speed. If this is so, can you give me any details of the process? W. T. P. (London.)

One process of hypersensitising consists in exposing the film to the vapours of ammonia. The amateur can experiment by winding the unexposed dry film into a tank such as the "Correx," and placing in the tank a piece of blotting-paper soaked in strong ammonia.—The liquid, of course, must not touch the film.

After exposing the film to the ammonia vapour in this way for about a quarter of an hour, it is loaded into the camera. It must be used within a few hours, as the added speed very soon vanishes again. While the effect lasts, the speed of the film is so increased that exposures can be about one-half or one-third of the normal. Development must also not be postponed; it should take place within about six hours of hypersensitising the film.

DIFFERENTIAL FOCUSSING.

Having only recently replaced my larger camera by a miniature, I am rather disappointed to find that owing to the much greater depth of focus there is often a difficulty in getting the principal object to stand out sharply against a fuzzy background in the way to which my larger camera has accustomed me. Can you help me at all? S. P. R. (Winchester.)

Except perhaps when photographing very near objects at a very wide aperture, the miniature camera will never reduce the background to complete formlessness. If you are obtaining pictures in which the background is practically as sharp as the principal object, it may be that you have not yet acquired the miniature-worker's point of view in the matter of stops, and are still using f/8 or even f/11 for many exposures.

The miniature worker regards f/3.5 as a usual aperture, not as an exceptional one to be held in reserve for impossibly dull days or where the fastest possible shutter speed must be used. He looks upon f/6.3 in much the same way as the large-camera user looks upon f/16—as a small stop.

Using the wider apertures there is not usually any difficulty in obtaining considerable difference in sharpness between the principal object and the background, but where it is desired to accentuate this difference it can be done by deliberately focussing on a distance nearer than that of the principal object, leaving this only just within the range of depth of focus of the lens.

POOR DEFINITION.

I have heard and read much of the vast degrees of enlargement that negatives from a precision-made miniature camera can stand without loss of definition. I have bought such a camera, but my half-plate enlargements very definitely do not look like contact prints. I enclose a short strip of film; can you tell me why these negatives are not sharp? L. V. (London.)

Careful examination of your negatives shows that while horizontal lines are blurred vertical ones are practically dead sharp. We conclude from this that you are moving the camera slightly up-and-down at the instant you release the shutter. Use of a higher shutter speed might overcome this, but we suggest that you make a careful examination of the way you handle the camera. This will probably bring the fault to light, and you will then be able to cure yourself of whatever incorrect movements you have unconsciously developed.

IKOMAT CAMERAS.

I have been offered, second-hand, a camera called the "Baby Ikomat." It has a Zeiss Tessar lens and Compur shutter. Can you tell me anything about this camera, as the name is completely new to me, and I cannot find it in any catalogue? W. M. (Gloucester.)

The camera you mention is a Zeiss Ikon "Baby Ikonta." Until recently all cameras sold in England under the name "Ikonta" have been known in the U.S.A., whence your camera has evidently come, by the name "Ikomat." You will find a full description of the camera if you turn up "Baby Ikonta" in the Zeiss Ikon catalogue.

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCLXVI.

Mr. ERIC G. CASTLE.

From information communicated to our Special Representative.

"'TO be or not to be?' How often has one said that! A print has been made, mounted and finished; is one satisfied with the result? Often, no; there is missing just that 'something' that raises a print above the ordinary—that brings with it the possibility of acceptance.

"What is that something? Neither you nor I can adequately put it into words. Is it not rather an ideal that is inherent in all that follow the art of picture-making in its many and varied forms; an ideal that has been followed throughout the ages; the ideal that has inspired the great masters in the past, to reproduce in some form or other the picture of someone or something as we see it? Like those who use the brush, we who use photography as a medium can approach a subject and produce a picture which, while in essentials the same, is an entirely different presentation from others; and that, I think, is more so to-day than ever.

"To make a print worthy of exhibition to-day calls for a great deal of thought, care and time, the standard set being very high. As I am a portrait photographer, all the prints I have had accepted have been taken in my studio. Naturally, I approach the job from an entirely different angle from that of the photographer who does all his work out of doors.

"I will not say that all the prints made are from sittings made in the everyday run of business; the majority are, but if I should see a 'type' or an interesting person naturally I endeavour to obtain a picture; and that makes for an interest outside the ordinary studio work.

"For lighting I use nothing but electric light on the half-watt principle. I use flat films exclusively—sometimes pan., sometimes ortho., whichever the subject may call for. So also with the choice of paper; what suits one negative will not suit another, although I lean towards chloro-bromide. There is a richness about a chloro-bromide print that is obtainable only with that paper.

"To obtain a result by photography alone, a print with the minimum amount of work on its surface, is my aim. To reverse the old adage, 'Get it in the negative,' I would say rather, 'Get it in the print.' Don't think I sacrifice negative for print. I don't. The cleaner a print looks, and the less one has to do to it by way of finishing, the better. One can do so much these days in the way of projection printing. With the judicious use of one's hands or a piece of cardboard, one can almost create a picture worthy of exhibition from quite a mediocre negative.

"To conclude these remarks I know of no other 'job' in life that brings so much variety and interest—one that is both a business and a hobby—as photography."

(A further example of Mr. Castle's work is reproduced on one of the centre Art pages.)



INTERLUDE. *Eric G. Castle.*

Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"FAREWELL," *by Margit Eitner.*

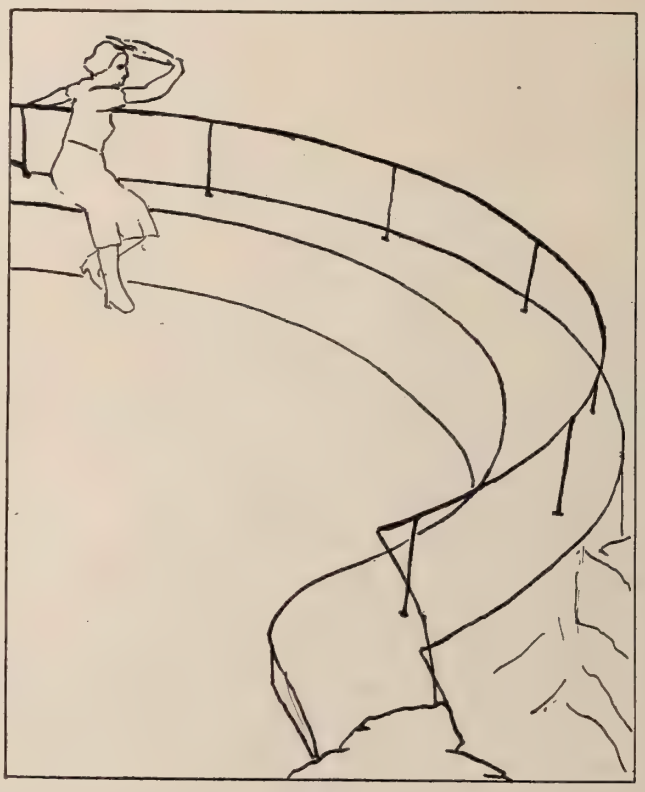
AS an example of the modern Hungarian school, this picture —in its choice of subject material, in arrangement, and in treatment—is characteristic. It can be taken as representative of the kind of thing that is being done in that country to-day; it typifies and illustrates the work of a group of vigorous personalities there, and gives us an idea of the trend of pictorial photography in a sphere that has distinct points of difference from our own.

In selection of the subject there seems to be an inclination towards the portrayal of action, and most of the work might be described as figure studies. The figures, however, do not seem to be posed, but caught in a natural position without their knowledge or connivance. In very many cases, a high degree of spontaneity arises in consequence, and, not infrequently, there is an excellent feeling for pattern in the arrangement. Combined with a somewhat unusual outlook and an uncommon placing of the elements of the subject matter, a pronounced impression of originality is conveyed, which, in conjunction with a design of sound construction, causes an immediate attraction and one which is very well sustained after continued contemplation.

It is so in this instance. The position of the figure is decidedly out of the common. It is placed in the upper left-hand corner and considerably nearer the top and side than is usually thought advisable. Were it not for the fact that it happens to fall on a diagonal—from top left to bottom right—and also because of its position at the termination of the long sweeping curve of the parapet of the quay and its rails, the placing would be so weak that it could not possibly be justified.

But its position on a diagonal lends it a considerable accession of strength, and that strength is emphasised by the very powerful leading line of the curve. Moreover, the figure has the attraction of human interest, and the fact that she is shown in action further stresses her pull, so that, simply by these factors, what might have been a lack of force is converted into power, and there is no suggestion of that weakness that would ordinarily arise from a position so near the edge.

The curve is of considerable moment, too, in conveying an idea of pattern. So striking is it that it would not be surprising to learn that it was the curve that, first of all, stimulated the conception of the picture. It would, however, be found that when the subject were studied or viewed on the focussing screen it could scarcely be employed by itself, first, for the reason that it has so strong a tendency upwards that it would lead the eye straight out of the picture, and, secondly, because it would seem somewhat too obvious as an attempt at pattern-making, or, as a design, its character would be too abstract.



With the advent of the figure, the case would be altered. Besides forming a most effective centre of interest, her presence would provide a stop which would prevent the running out suggestion, and would enable the curve to be utilised in a properly subordinate function. It is cleverly managed, and the whole thing evinces a remarkable degree of skill. It is something of a pity, nevertheless, that, in the present rendering, there is just a touch of indecision in the outlines of the figure that scarcely enhances the method of its presentation. The exposure, as far as can be judged from the print, seems ample, and, if the indecision is attributable to subject movement, and half of that originally given had been adopted instead, it is very likely that movement would be so reduced that it would not be perceptible, nor does it seem likely that any marked degree of under-exposure, if any, would make itself felt. Similarly, if the fault is due to incorrect focussing, there is a margin to permit of stopping down.

In treatment, the print also illustrates the inclination of the Hungarian group in the direction of glossy bromide papers, for such is the medium employed in its production. There is no doubt but that this class of paper—where the negative is technically perfect, as it is in this case—lends great richness to the shadows, and gives a rendering of detail that cannot be matched in any other way, while, at the same time, every minute distinction of gradation in the lighter portions is specifically recorded.

An impression of brilliance is thereby created and is fully in evidence in this example; but, while admitting the brilliance, it is questionable if the warmth of sunshine is so well suggested on a paper with a white base as it is on one with an underlying tint of cream, and, somehow or other, a glossy surface does not seem to accord with a warm undertone. "MENTOR."

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



FAREWELL.

By Margit Eitner.

(From the London Salon of Photography.)



DOREEN. By Eric G. Castle.

(See article, "How I make my Exhibition Pictures.")

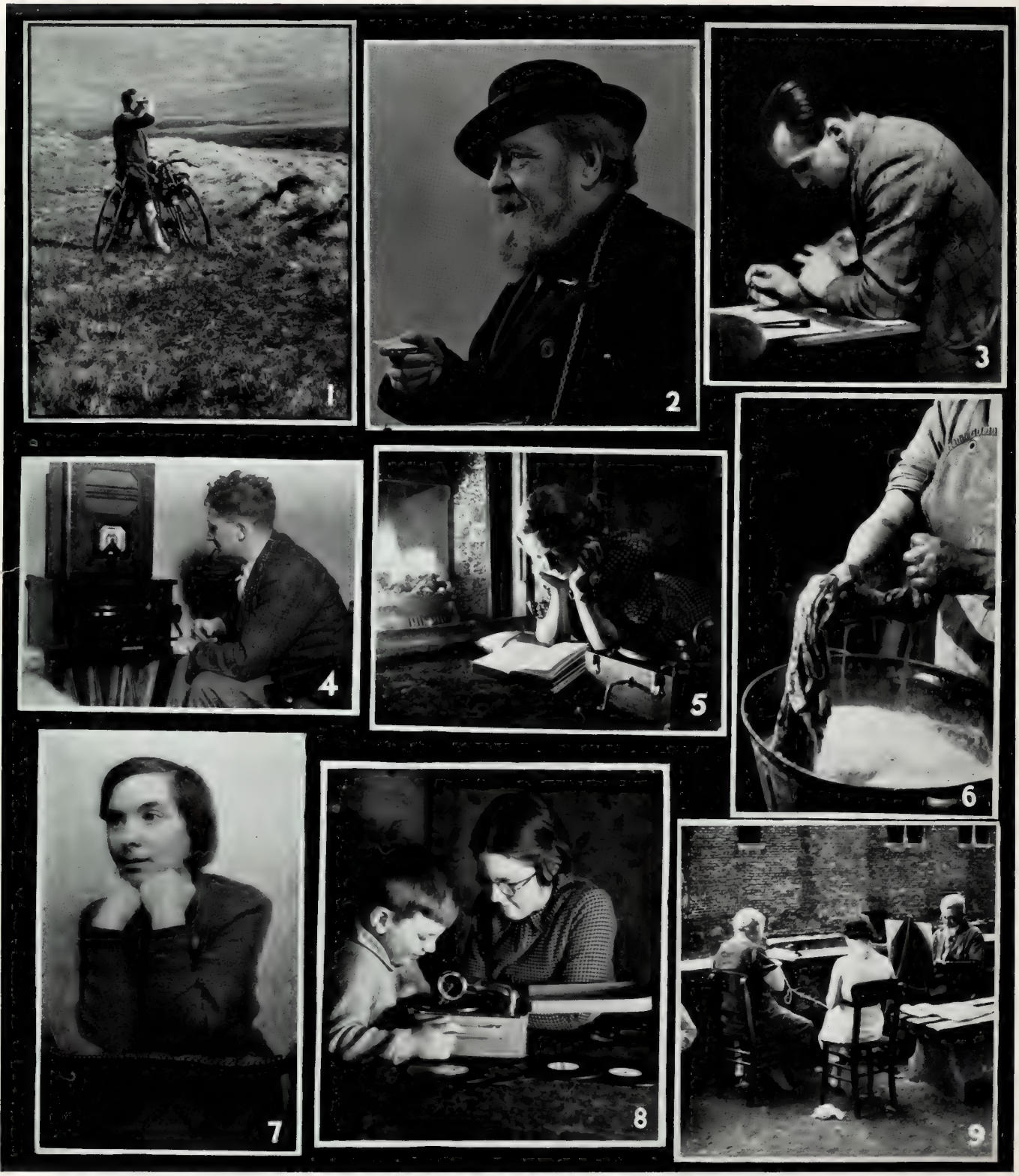
THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER



RETIRED.

By K. M. Winkworth.

(From the Royal Photographic Society's Exhibition.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"*A Wheelman.*" *By L. G. Powell.*

2.—"*The Street Vendor.*" *By W. Stevens.*

3.—"*The Night Student.*" *By Arthur Mead.*

4.—"*Enjoyment.*" *By Miss L. Andrewartha.*

5.—"*Fireside Comfort.*" *By H. D. Griffiths.*

6.—"*The W-ring.*" *By P. James Gorvin.*

7.—"*Reverie.*" *By A. J. Potter.*

8.—"*Nursery Rhymes.*" *By F. J. Taylor.*

9.—"*An Old Artist.*" *By Mark Clayton.*

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

OF all the prints reproduced on the opposite page, No. 2, "The Street Vendor," by W. Stevens, seems to strike the highest level of achievement. In its class it is excellent work. It is characterised by good workmanship, all the tones being fully and properly recorded, and, in its rendering of character, it goes far beyond any of its competitors.

Character and Expression.

To be sure, it has the advantage of an exceedingly good model and one with a certain picturesque quality, but, in the rendering of the expression and consequent impression of character, the subject is wholly dependent on the way it has been seen and taken, and on the sureness of the craftsmanship that has enabled the qualities in question to be reproduced.

The face is seen in profile, but the choice of viewpoint is such that all the features are plainly to be seen. They are shown against a setting that is neither aggressively dark nor too light to convey an impression of tone, and one which admirably sets off the features without becoming at all assertive. Its tone is in harmony with those of the figure, and could scarcely have been better chosen. As to the figure itself, it is clearly and sharply drawn; all the features are adequately in evidence; and the head is nicely placed in the picture space.

It may be, perhaps, just a shade or so overprinted, but that is a fault that is easily corrected, and, apart from this, it does not offer any occasion for criticism. It is a sound and effective piece of work, and it succeeds because trouble has been taken both with the choice of aspect and in its photographic treatment.

Isolating the Subject.

No. 1, "A Wheelman," by L. G. Powell, falls into another category, for the subject represents a full-length figure in a landscape setting, and is really a figure study instead of a portrait. There is rather a superfluity of foreground, and the inclusion of this places the figure too high in the picture space and too near the middle of the print. Moreover, the addition of something at the top to indicate the nature of the background seems advisable, and, if half an inch were trimmed from the base and an equal amount added to the top, not only would the figure seem better placed, but the probability is that something of the outlines of the distant hillsides would be disclosed.

The figure, however, is adequately isolated from the setting and stands out quite well. Nevertheless, it could be wished that his profile were more clearly shown, and while No. 3, "The Night Student," by Arthur Mead, is a reversion to the portrait class, the same remarks apply in this respect.

In the case of No. 2 the profile is plainly visible, but though the background in No. 3 is the darker, its profile is also of a much lower tone, and some of it is lost in the general obscurity. A stooping pose, such as this, demands a light source at a low level so that the features may be rendered in a higher key than the setting. Only by so doing—assuming the darker setting is retained—could the face be effectually isolated and made visible.

Choice of Setting.

As a matter of fact, the setting is much too dark. It is only on the rarest of occasions that so great a depth of tone in the setting is justified, and it is far easier to deal with a head placed against a background of middle tone than when a setting of either of the extremes is employed.

Here, the lightish tones of the figure, in contrast with the dark of the setting, also create an impression of harshness and excessive vigour that scarcely stands up well in comparison with the more harmonious arrangement of No. 2.

An even greater tendency towards excess of contrast is displayed by No. 5, "Fireside Comfort," by H. D. Griffiths. A similar deficiency is also shown in the cases of No. 6, "The W-ring," by P. James Gorvin; No. 8, "Nursery Rhymes," by F. J. Taylor, and No. 9, "An Old Artist," by Mark Clayton. In each of these cases there is but the one method of correcting the tendency that is practically feasible now that the negatives are made—that is, the substitution of a softer grade of paper for that at present employed.

This expedient, however, will only be effective in so far as the contrast results from over-development of the negative, and cannot, of course, counteract any deficiency that may arise from under-exposure.

Negative and Print.

Most of these subjects, of their nature, tend towards a greater than the normal degree of contrast, and, strictly speaking, this inclination should be countered by a reduction in the time of development—a procedure that will reduce the contrasts of the negative. If the exposure has been adequate and the negative has been developed for the normal time, the excess of contrast will be reproduced in the negative, but, if a paper of less than normal contrast is employed, the result will be approximately the same as if the contrast had been adjusted by decreasing development and using normal paper.

If, on the other hand, the exposure has not been enough, the darker tones will be represented in the negative by an absence of silver deposit, and nothing in the way of a photographic image. No dodging about with printing papers can introduce an image that does not exist.

Elementary Corrections.

These two faults—under-exposure and over-development—are, perhaps, more prevalent in the work of beginners than any other. They are elementary in character, and must be surmounted before work of a pictorial nature is attempted, and before the standard set by "The Street Vendor" can be attained.

With the remaining examples, Nos. 4 and 7, "Enjoyment," by Miss L. Andrewartha, and "Reverie," by A. J. Potter, both faults, as far as can be seen, have been avoided; but the former is disfigured by a band of fog along the top, and there is a lack of clarity in the outlines of the second which may be attributable either to movement of the subject or camera during exposure, or to incorrect focussing. Examination of the negative under a magnifier should disclose the cause and will indicate the steps to be taken to prevent a recurrence.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SKIES IN ENLARGEMENTS.—II.

CONTINUING last week's remarks I would draw attention to Fig. 1, which is a typical example of the sort of sky which can be brought out by shielding the landscape with a bit of cardboard while giving extra exposure to the upper part. The sky-line is so regular that this is quite easy.

Last week I said that in a combination print I gave



Fig. 1.

ten seconds to the landscape and four seconds to the sky. These times must not be taken as suggesting anything except the inconvenient speed of my own enlarger, which I have had to repress severely to bring within reasonable bounds. When any dodging has to be done it is necessary to have plenty of time to manipulate it properly. One has to be pretty nippy to print in a graduated sky in a couple of seconds.

Fig. 1 is really a sky negative ; the landscape is no good. It is necessary to have a good stock of such negatives, as it is no easy matter to find one that will combine properly with any given subject. The form and arrangement of the clouds, the contrast, and the direction of the lighting must all be taken into careful consideration. It is well to include the sky-line, as this indicates the proper position of the clouds as regards height. Some photographers point the camera upwards so much that they afterwards print-in clouds just above the sky-line which belong much higher up.

We used to be advised to keep sky negatives very thin and delicate by under-developing. Very often the printed sky was then flat and dull, lacking in luminosity, and out of key with the rest of the subject. We should expose and develop so as to secure the natural modelling and gradations of the sky. Clouds may be lowering or brilliant ; but whatever they are their character should be reproduced in the print.

Another piece of popular advice I followed, but gave it up as mischievous rather than useful. It was, to project the image on to a piece of card, draw the sky-line with a pencil, and cut it out so as to make a suitable (?) mask. I often see prints in which this has obviously been done.

Imagine such a mask cut, with as much accuracy as possible, for Fig. 2. If the bromide paper—as mine always is—be under glass, the mask cannot be in close contact, therefore the outline will be diffused ; therefore the spire, for example, would not be clean-cut against the sky. Further, the mask must be kept slightly moving, and this will give a sort of light edge following the sky-line in parts, and allow the sky to run over the subject in other parts. Just think out what would happen with the dark and light outlines of the roofs in Fig. 2.

In many woodland scenes it is generally possible to print a sky right over the foliage, and do away with the



Fig. 2.

blank patches which are so common in these subjects. With other subjects it is possible to move the mask a little below the horizon when printing-in the sky. This must be done warily, in which case it is a great help in making the sky "blend" with the landscape.

The original sky in Fig. 2 was as near blank as made no difference, and I could not venture in this case to introduce a sky from another negative. Moreover, the foreground was all of about the same tone, and the best of skies would not improve this. So I did what I described a few weeks ago.

First I rubbed "dope" into the whole surface. Then with cotton-wool I applied lamp-black (oil) to the sky and the foreground. It made a fine mess of the upper part of the building and of the spire. With clean wool I wiped some of the pigment off parts of the sky and foreground; with a small brush, a trace of turpentine, and blotting-paper, I cleaned up the spire, the white ridge tiles, etc. No one who has seen the original print has made any rude remarks.

Fig. 3 had a reasonably good sky, but not quite strong enough, especially on the left. So I reinforced it, and also darkened the road, by the same means as with Fig. 2. Greater emphasis is thus given to the sunlight on the white walls. A weak sky and road would have weakened the whole effect.



Fig. 3.

As an alternative, both prints could have been similarly modified with stumping chalk and rubber, the prints being steamed afterwards. I much prefer pigment.

Let me, however, say most emphatically that I do not believe that pigment, powder, or any form of faking whatever, however skilfully done, can rival pure photography. We should use every possible effort to arrive at the desired result by photographic means; but when we fail I see no reason why we should not do what we can to improve matters. The great thing is that what we do should bring about a real improvement, and not be merely an advertisement of our shortcomings. There is such a thing as making bad worse. W. L. F. W.

A Beginner's Open Letter to the Editor

SIR,—By means of a little ingenuity I have been able to uphold the good name of amateur photographers.

My Aunt Melissa recently descended on us in her whirlwind fashion and announced her intention of staying the night.

Now there are two good reasons why one does not argue with Aunt Melissa; one is because she is well endowed with the good things of this world, and I am her only nephew, and the other is because she is one of those determined women who brook no argument. She is staggeringly efficient herself, and she expects efficiency in others—especially in her nephew.

Until this visit I had not seen my relative for some months, not, indeed, since photography had become the mainspring of my existence, and it was therefore natural that I should try to impress her with my enthusiasm and prowess. Consequently during dinner I made good use of such words as "ferro-prussiate process," "mercuric-iodide intensifier," and "fluorescence in radiography," and although these terms convey little or nothing to me, I had the happy satisfaction of knowing that they conveyed even less to Aunt Melissa.

I was well into my stride before the fish course was finished, and I was congratulating myself that I had never before held my aunt's attention for so long, when she suddenly interrupted me with, "You shall take my photograph in the morning."

Now, sir, although there are few more ardent amateur photographers than myself, there are also few worse ones, whilst portraiture is a side of the hobby from which I shrink in terror. Add to these facts the old lady's deplorable vanity, and I feel that I shall have your sympathy.

After meekly accepting her command, I suddenly said, rather more brightly than I had intended, "Oh, I don't believe I have a single film left, I remember that I exposed my last one yesterday." Aunt Melissa merely supposed that there was a photographer in the village where I could obtain a film, and added that she was not leaving until after tea. There was nothing for it, and next morning I visited my friend the village photographer, where I made my purchases and explained my plight.

I told Aunt Melissa, who has a sort of morbid craving for precision, that if she would come into the garden a few minutes before twelve, I would take the eventful picture punctually at noon.

My garden boasts a thick, horseshoe-shaped bank of rhododendrons, and I selected this as a suitable site for the photograph. I placed a chair in the centre of the semi-circle, and rigged up my camera and stand ready for action.

When my kinswoman appeared I told her that I had always longed for a picture of her remarkably fine profile, and that wild horses would not induce me to photograph her from any other angle; my flattery won the day, and she acquiesced as meekly as Aunt Melissa can acquiesce.

Punctually as the village clock boomed its first stroke of twelve I made my exposure, and promised that the photograph would be forwarded to her in the course of a couple of days. I also took advantage of the occasion to explain that my camera, owing to my customary financial embarrassment, was by no means a first-class instrument. "Indeed," I added, "it is really intended only for landscape work, so you must not expect anything too wonderful in the way of a portrait."

Two days later, true to my word, I sent her quite a good picture; it displayed her Wellingtonian features admirably, and I felt convinced that she would be flattered and pleased.

By return of post I received her letter of thanks and, for the first time in my life, her approbation of my efforts. The letter was also accompanied by a handsome "enclosure" with which, she explained, I might possess myself of a new and better camera.

Do you think, sir, that it will ever occur to Aunt Melissa, as she looks at this portrait of her handsome profile, that I was standing on her right-hand side, whilst my friend the village photographer, who was safely hidden in the rhododendrons, was on her left?—Yours, etc., A. A. B.

Picture Points

No. 30 (Conclusion) *by RICARDO*

Figure Grouping.

THERE is no doubt that a group of figures is one of the most difficult of subjects to arrange if it is to be both pleasing and natural. If the arranging is done too carefully and laboriously then there is always the danger that they will eventually look stiff, and lose that natural and spontaneous attitude that is so essential to a subject of this kind. We must therefore learn to recognise a natural grouping so that the exposure can be made whether the group is active or at rest.



The top sketch has several faults in the grouping. The principal object, the snow-man, is too central in the picture, while the figures of equal size and tone are placed equally on either side, and are much too rigid to be pleasing.

The small figure on the right is a little too far away from the group.

Compare this with the lower sketch and note the improvements. Each figure has a different "direction" and together they have more variety in position and placing.







Snow Subjects.

THERE are comparatively few opportunities in this country for snow pictures, so perhaps a few words on the subject will help beginners to make the most of the rare occasions.

In circumstances like that in the first sketch, where a conventional upright picture of a snow scene is shown, it does not always occur to photographers that a side tilt to the camera will often result in quite an attractive picture out of an otherwise conventional arrangement. But there must be nothing usually seen vertical, such as a standing figure or building, to reveal that the camera was tilted. The dotted lines show the position of the second picture, and show that it would be impossible to obtain the same effect by masking off in the enlarging.

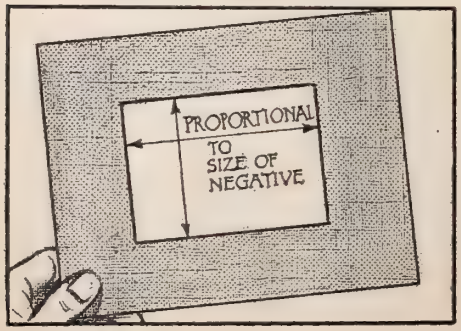
Shadows and low lighting are of great value in this type of subject as there is otherwise a great danger of the snow registering as a blank white space on the print. Treat the snow as a low relief subject, look around for a surface which is almost in line with the sun, and even if there are no bushes or trees growing to provide a *motif*, a little resourcefulness can often *supply* something else, a twig and a leaf or two, or even footprints.

Snow shadows are mainly blue in colour, so that a medium yellow filter will make them darker and more useful in the picture.

In Conclusion.

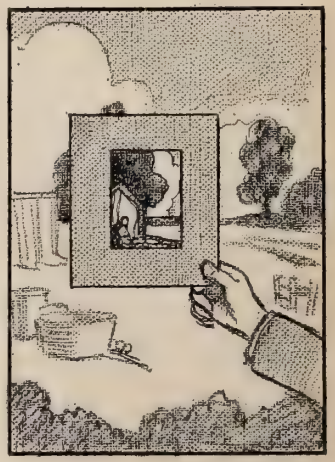
WE are concluding this second series of "Picture Points" with a description of a viewing device that will be of great help in composing to all photographers, beginners and advanced workers alike.

It consists simply of a piece of dark card or thin metal with a rectangular hole cut in the centre. Where the camera does not supply a negative of conventional proportions, such as $2\frac{1}{4} \times 3\frac{1}{4}$, etc., it is suggested that the hole be made in proportion to the printing paper usually employed. A convenient size for the pocket is a card cut $4\frac{1}{2} \times 5\frac{1}{2}$ with a hole $2\frac{1}{2} \times 3\frac{1}{2}$ in the centre. Where the outside size is of no importance, then it is preferable to have the margins wider still, since it is these that make the mask so useful. They cover up all surrounding details that are usually so distracting, and so allow one to concentrate on the essential subject matter inside the frame.



It can be held at any distance from the eye, and when a suitable arrangement has been made or selected, all that is necessary is to position the camera so that the ground-glass or view-finder includes a little more all round the view decided on.

To be able to decide on or "see" a picture before the exposure is made is of greater value than to guess at it and chance that the negative will include a portion that will provide a picture. It will be seen that it also provides a handy means of practising picture-making whether a camera is available or not.



THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

The Ciné Film Lecture versus the Lantern Lecture

By D. ALDWYN JAMES.

THERE is no doubt that the most popular means of illustration for a lecture is the lantern slide. It is being used in conjunction with varied subjects, and it will continue to be used until it is superseded by a better method of illustration. A picture is capable of telling a story better than a great flow of words. And whilst a long speech will tend in the end to kill interest, a picture has the property of retaining interest in an otherwise dull subject.

However, the lantern slide has failed to solve the problem of illustration completely. It possesses, definitely, certain inherent disadvantages. Absolute continuity is not always possible, although the slides may follow each other in correct sequence. But there is a vast difference between sequence and continuity. A lantern slide can never hope to give to the minds of an audience what a ciné film can give.

In medical schools, perhaps more so than in other schools, illustrations of the subjects dealt with are of paramount importance, and until lately the lantern slide has been depended upon to supply the need, at lectures and demonstrations.

Some years ago, with co-operation between a photographic firm and a gramophone record manufacturing concern, an experiment was tried for the first time in one of the large London hospitals. An attempt was made to make a "running commentary" on an operation performed by an eminent surgeon so that the students studying at the hospital should benefit. This initial step was an unqualified success, and since that time more use has been made of the facilities offered by this new method of teaching.

Before this innovation, students had to sit in the operating theatre gallery and look on. This method of watching the progress of delicate proceedings was of necessity rather haphazard, and was bound to cause some students to miss some details, impossible to see at a distance.

A ciné film of the operation, shown in conjunction with a sound record of the surgeon's voice explaining the progress of the operation, altered all this misunderstanding, and not only was it possible for every student to see the details, but it became possible to repeat the same thing all over again should the occasion arise for the purpose of further explanation. An impossible thing to do during an actual operation.

The above has been quoted to cite an actual case of the advantage offered by the ciné film in conjunction with sound as a means of illustration to an audience. The possibilities of the lantern slide are *nil* compared with the sound film on occasions similar to the above.

But all the advantages of the ciné film in conjunction with sound have not yet been exhausted. We will investigate its possibilities for the lantern lecture.

In the most carefully prepared lantern lecture there are some factors very difficult to remove entirely. Assuming there is good co-operation between lecturer and lanternist, there can never be a perfect continuity in the programme like that offered by the film. In the case of the film there is constant progress from one scene to another, performed almost automatically. And this makes it possible, by using "talkie" apparatus, to couple the voice of the lecturer to the pictures so that perfect unison is maintained right up to the end of the lecture.

But there are distinct advantages in being able to do this. The most experienced lecturer will always admit that, if he could possibly repeat the lecture all over again he would leave out, or add, something. There are no delays, however short, in changing from one picture to another. And the lecturer keeps to his point always. Another point is that the wording in the lecture can be perfected, by being polished, and committed to paper before it is recorded by the record or sound track. During the recording the lecture may be read from the manuscript, a procedure likely to create loss of interest if done in the presence of an audience. Nervousness, common to most lecturers in a greater or lesser degree, is entirely overcome, and a perfectly natural rendering may be given of the most complex subject.

The fact must not be lost sight of that sound really takes on a subordinate part. A well-made ciné film will need



The value of a low view-point is well illustrated in this topical subject. It is one that the amateur ciné worker can exploit to the full at this time of year.

very little sound in the form of explanation to give meaning to what is being illustrated. Should a great deal of sound be required, it may be assumed that the film itself is a failure. A picture should be capable of telling the story without much supplementary assistance.

Again, the ciné film shows movement—a most desirable feature in order to add interest. In this, alone, the ciné film scores over the still picture.

Critics of the cinematograph used for lecture purposes argue that the noise of the machine tends to spoil the effect of an otherwise good lecture. If the machine does cause some noise, this can quite easily be reduced to negligible proportions by screening the machine in a temporary housing.

However, speaking generally, it would be expressing too optimistic a view to say that the "talkie" will soon oust the slide. But it may be said quite confidently, that now substandard machines of excellent quality are becoming available, it will not be a far distant time when "talkie" apparatus will become more common for the purposes stated above. The number already installed in schools tend to point to this fact.

The hope is expressed, however, that a reduction in the price of the machines as the demand increases will help to increase the very few that are already in use.

ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

FORTHCOMING EVENTS DURING JANUARY, 1937.

DATE.	EVENT.	PLACE.	DATE.	EVENT.	PLACE.
Jan. 1.	New Year's Day.		Jan. 26.	Australia Day—Service at St. Dunstan's in the East ..	London.
,, 1.	"Get Together" Festival ..	Campbeltown.	,, 30.	Rugby—Aberdeen University *v.* St. Andrew's University ..	St. Andrews.
,, 1.	St. Paul's Annual Eisteddfod ..	Aberystwyth.	DURING THE MONTH.	Third and Fourth Rounds Association Football Cup Competition.	
,, 6.	Ancient Custom—Cake Ball ..	Lincoln.			
,, 17.	Ancient Custom—Wassailing the Apple Trees	Carhampton Nr. Minehead.		Shire Horse Show	Royal Agricultural Hall, London.
,, 26.	Ancient Custom—Up Helly A' Festival	Lerwick, Shetland Isles.			

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, December 30th.

Bayswater and Paddington P.S. "Indoor or Outdoor Portrait."
Brighton and Hove C.C. "Miniature Photography by 'Rolleiflex'."
Chorley P.S. "The Camera as a Pal." J. B. Statters.
Croydon C.C. "Mendoza, the Mechanical Draughtsman."
G.E. Mechanics' Inst. P.S. Bromoil.
Ilford P.S. Print Competition and Criticism.
Oldham P.S. Quarterly Meeting.
South Essex C.C. Print and Slide Criticism.
S. Sub. & Catford P.S. "London's Rural Touches." S. E. Jones.
Streatham and D.P.S. Criticism of Members' Prints.

Thursday, December 31st.

Accrington C.C. New Year's Eve Social.
Camberwell C.C. A. G. M.
Hampshire House P.S. "The Pyrenees." J. Ainger Hall.
N. Middlesex P.S. Sending-in Night. Trial of Exhibition Slides. etc.
Watford C.C. "Lantern Slides." R. R. Rawkins.
Winchester P.S. Social Evening.

Friday, January 1st.

Royal Photographic Society. Informal Meeting of Pictorial Group.
Brighton and Hove C.C. Committee Meeting.
Colne C.C. "The Agfa Colour Process."
Harrogate P.S. "Where?" Riley Fortune.
Ilkeston Arts Club. Bridge Drive.
King's Heath and D.P.S. Print Criticism—Night.
Photomicrographic S. "Microscope Problems." W. E. Watson Baker.
Partick C.C. Rooms Closed.
S. Suburban and Catford P.S. Annual Subscriptions Due.
Wimbledon Ciné C. Party.

Saturday, January 2nd.

Edinburgh P.S. Close of Exhibition," Photograms of the Year."
Luton and D.C.C. Exhibition Opens.

Monday, January 4th.

Bradford P.S. Annual Whist Drive.
City of London and Cripplegate P.S. Second Print Competition.
Derby P.S. "Holidays in South Devon." F. Woore.
Dewsbury P.S. Annual General Meeting.
Erdington and D.P.S. Display of Amateur Ciné Films.
Halifax P.S. Committee Meeting.
Ipswich and D.P.S. Demonstration of Carbro Process. V. Lighton.
Kidderminster and D.P.S. "Famous Old Inns of England." H. B. Button.
Kingston C.C. "Wealden Ironwork." E. Yates.
Leeds C.C. Annual Meeting.
Leek P.S. "The Gates of the Orient."
Long Eaton and D.C.C. Lantern Lecture. W. Speed.
Maidstone and D.P.S. Programme of Films. C. G. Buckton.
Newcastle (Staffs) and D.C.C. "Composition." C. E. E. Connor.
Oldham Equitable P.S. Advance, Novice and Technical Competitions.
Phœnix C.C. Annual Social and Dance.
Preston C.C. "From Liverpool to Vancouver." Mr. Maynard.
Southampton C.C. "Photographic Experiences." P. Fripp.
S. London P.S. Criticism of Prints and Slides. January Competition.
St. Helens C.C. "Philately and Photography." Dr. J. A. Donnellan.
Walsall P.S. New Year Social.
Walthamstow and D.P.S. "Enlarging."

Tuesday, January 5th.

Royal Photographic Society. "Camera and Microscope." F. Martin-Duncan.
Ayr A.P.S. S.P. Federation Colour Slides.
Basingstoke C.C. "The After-Treatment of the Negative." Johnson & Son.
Birmingham P.S. "Winter in Switzerland." F. A. P. Zacharias.
Blackpool and Fylde P.S. L. & C.P.U. Competition Slides, 1936.
Beckenham P.S. "Some Midland Recollections." T. D. Nunn.
Cambridge P.C. Annual Social.
Doncaster C.C. Demonstration: "Enlarging." R. Gledhill.
Dunfermline P.A. Fireside Talk.
Grimsby P.S. "Film Titling." A. T. Chard.
Hackney P.S. "Amateur Photographer" Prize Slides.
Halifax P.S. "Yorkshire Minsters." C. B. Howdill.
Harpenden and D.P. and C.S. Demonstration of Simple Bromide Enlarging.
Harrow C.C. "Pompeii and Herculaneum." E. A. Robins.
Leamington and D.P.S. Lantern Lecturettes and Discussion.
Leicester and Leicestershire P.S. Programme by Record and Survey Group.
Manchester and A.P.S. "Critona."
Monkland P.S. "Mounting the Exhibition Print." D. MacDonald.
Morecambe, Heysham and D.P.S. "True Pictorialism" F. C. Tilney.
Norwich and D.P.S. Portfolio Discussion.
Norwich C.C. "From Hypo to Exhibition Print." J. H. Clark.
Nottingham P.S. "Enlarging and the Use of Chloro-Bromide Paper." A. Beeston.
Portsmouth Camera and Ciné C. Criticism of Print and Slide Competitions.
Rotherham P.S. "A Beginner's Experience in Photography." J. Hinchliffe.
Sheffield P.S. R.P.S. Competition Slides.
Small Heath P.S. "A Holiday in Iceland." D. W. Stevens.
South Shields P.S. Official Opening of New Headquarters.
St. Bride P.S. "Development." S. R. Audus.
Stafford P.S. Members' Enlarging Night.
Warrington P.S. Ladies' Evening.
Willesden P.S. "A Tour in Southern Ireland." Ethel A. Millers.
Wood Green P.S. "Masterpieces of Photography." J. D. Johnston.
Winchester P.S. Hants Selected Slides: Series XII.

Wednesday, January 6th.

Birkenhead P.S. "100 of my best Slides, etc." J. Shaw.
Borough Poly. P.S. Competition. "Best Print from Negative Taken in December."
Bradford P.S. Pictorial Group Evening.
Brighton and Hove C.C. Brighton Quartette.
Chorley P.S. L. & C.P.U. Prints.
Coatbridge Co-op. C.C. "Mounting the Exhibition Print." R. Penman.
Croydon C.C. "In search of Sunshine." F. G. Newmarch.
Coventry P.C. Stokes Challenge Bowl. Closing Day for Entries.
Darwen P.S. "Pictures for Pleasure." Kodak, Ltd.
Dennistoun C.C. Opening and Criticism of Annual Exhibition. A. W. Hill.
Edinburgh P.S. General Meeting.
Ealing P.S. Third Pictorial Competitions and Criticism.
G.E. Mechanics' Inst. P.S. "Miniature Photography."
Hall Green P.S. "Successful Picture-Making for Beginners." E. W. A. Cave.
Hinckley and D.P.S. Annual Exhibition.
Ilford P.S. "Finishing the Print." E. J. Lines.
London School of Hygiene P.S. "Charcoal Black Bromide Paper." G. H. Potts.
L.M.S. (London) P.S. "Lantern-Slide Making." F. Lord.
Phœnix C.C. "The Amateur Photographer" Prize Slides.
S. Sub. & Catford P.S. "Vesuvius, Pompeii & Herculaneum." E. A. Robins.
Tunbridge Wells A.P.S. "Pictorial Photography." J. Dudley Johnston.
Worcestershire C.C. "Pilgrimage to St. David's." Miss M. Wight.
York P.S. "Changing York." W. Watson.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

A most attractive calendar has been sent us by Ilford Ltd. It contains a series of prints from photographs made on Ilford papers from Ilford negative material, and reproduced in photogravure.

Free criticism for miniature camera negatives is offered for this week only by Wallace Heaton, of 127, New Bond Street, W.1. A coupon which appears in Wallace Heaton's advertisement in this issue should be sent with the negative.

We have been asked by the Westminster Photographic Exchange, Ltd., Camera House, 24, Charing Cross Road, W.C.2, to insert a notice to the effect that they would be glad if Mr. S. G. Phillips, who ordered goods from them recently, would communicate with them as he omitted to enclose his address with the order and remittance.

The "Chromora" Photo-Light will make an appeal to the amateur photographer, not only on account of the advantages it offers as a good illuminant for taking photographs, but also because it may be used if necessary as a reading-lamp. The lamp consists of a highly-polished aluminium reflector and a bakelite stand with a universal movement. This enables it to be turned in any direction as a flood-light. It can also, if necessary, be hung on a wall and has a fitment for that purpose. A length of flex is supplied with the lamp and a special "Chromora" flood-light. The working life of this is approximately three hours; the light is extremely brilliant and sufficient for most indoor photography for the amateur. If used as a reading-light an ordinary electric bulb can be fitted in the place of the flood-lamp. The complete outfit, including one lamp, is 12s. 6d., and extra lamps are 2s. each. It is supplied by Raphael Industries, Ltd., Piccadilly House, 33, Lower Regent Street, S.W.1, to whom all applications should be made for further particulars.

The charges by the trade for developing miniature films has frequently been the subject of correspondence in these pages, and on previous occasions we have drawn attention to those firms who give special service for special results. Amongst these firms is that of R. G. Lewis, the "Miniature Camera Specialist," of 202, High Holborn, W.C.1. Mr. Lewis has not only personally specialised in the miniature camera and everything associated with it, but has a particularly adequate processing department that calls for attention. For ordinary fine-grain development the usual cost of 1s. 6d. per film of thirty-six exposures is charged, but for the production of negatives of the very finest obtainable grain, with paraphenylene-diamine development, a higher charge is made. In this case each film, from the time it is wound into the tank until it reaches the drying cupboard, receives individual attention throughout by one operator, an expert of many years' experience. Fresh developer is used with each film, and perfect development is secured by a special method of inspection. As, obviously, work of this character will occupy a skilled operator for a period varying from one and a half to two hours (in addition to the cost of the developer consumed), the comparatively high charge of 5s. 6d. per film is justified when the good quality of the work is considered. Our readers should apply to the above address for further particulars.

We draw our readers' attention again to the photographic class instructed by Mr. John H. Gear at the Cripplegate Institute, Golden Lane, London, E.C. The new Spring Session commences on Wednesday the 6th January. The syllabus includes many subjects and processes which are lucidly explained and demonstrated. The popularity of the tuition is such that the number limited is often reached before the session opens, therefore early application is necessary to secure a place.

Cri-Tona is the name of a special solution that has recently been put on the market by Criterion Ltd., of Stechford, the makers of the well-known Mezzotone, Vandyck and Bromide Papers and Mezzotone Plates. Cri-Tona provides a single-solution toner and intensifying bath that gives brilliant results in a variety of warm tones by simple immersion of the print. The makers stress the point, however, that the special metol-hydroquinone developer advocated by them for their Mezzotone and Vandyck papers should be employed if the best results are wanted. Colours range from warm black to sepia and the same procedure applies to slides on Mezzotone lantern plates. Cri-Tona is well worth the attention of our readers and is sold in half-pint bottles at 3s., or in one-pint bottles at 5s. One pint will tone hundreds of prints of the equivalent of whole-plate size. Thorough washing is necessary for toning and the prints then appear to be absolutely permanent.

The North-West Cheshire Salon of Photography is being held in Old Brunswick, Runcorn, from March 10th to 14th, 1937. There are two open classes, and entry forms and full particulars are now obtainable from the Hon. Salon Secretaries, Messrs. R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire, and W. Woodbridge, Cranford, Campbell Avenue, Runcorn, Cheshire.

The recent night outing for miniature camera workers organised by the Clapton Miniature Camera Club proved very successful. A considerable number of night pictures were taken, and a great variety of miniature cameras were used. This club has its headquarters at 139, Upper Clapton Road, E.5, and meets every other Friday. New members are welcomed, and full particulars will be sent on application to the Organising Secretary, Mr. Chas. C. Stewart, 7, Alcester Crescent, Upper Clapton, London, E.5.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. They are printed in either the vertical or horizontal form as shown here, and each is complete in itself.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

56.

SODIUM CARBONATE AND SODIUM SULPHITE. CRYSTALS AND ANHYDROUS SALTS.

BOTH sodium carbonate and sodium sulphite are offered to the photographer in two forms—as the anhydrous salt, which has the appearance of a white powder, and as crystals. It is very necessary to distinguish between them when making up formulæ, because the crystals contain a very considerable amount of "water of crystallisation." As a result, an ounce of crystals contains very considerably less of the active chemical than does an ounce of the anhydrous (water-free) form.

Sodium Sulphite.

By a convenient accident, the water in crystals of sodium sulphite ($Na_2SO_3 7H_2O$) is exactly half the weight of the whole. Where 1 oz. of crystals is prescribed, ½ oz. of anhydrous salt may be used, and vice versa. No conversion tables are needed for so simple a relationship.

Sodium Carbonate.

In the usual crystals of sodium carbonate, 106 parts by weight of the pure substance are combined with 180 parts of water to make a total of 286 parts. To find the weight of anhydrous salt to use in place of a prescribed weight of crystals, it is necessary to multiply by 106 and divide by 286, or, more simply, divide by 2.7. For conversion of crystals to anhydrous salt multiply by 286 and divide by 106, or to multiply by 2.7.

The following conversion table is a "ready reckoner" for sodium carbonate calculated on this basis :—

Weight of Anhydrous Salt. (Na_2CO_3)	Equivalent weight of Crystals. ($Na_2CO_3 10H_2O$)	Weight of Anhydrous Salt. (Na_2CO_3)	Equivalent weight of Crystals. ($Na_2CO_3 10H_2O$)
10 grs.	27 grs.	¼ oz.	296 grs.
20 grs.	54 grs.	**133½ grs.**	**½ oz.**
30 grs.	81 grs.	**178 grs.**	**1 oz.**
40 grs.	108 grs.	200 grs.	1 oz. 60 grs.
44½ grs.	**¼ oz.**	**½ oz.**	**1 oz. 114 grs.**
50 grs.	135 grs.	**222 grs.**	**1¼ oz.**
60 grs.	162 grs.	**267 grs.**	**1½ oz.**
70 grs.	189 grs.	300 grs.	1 oz. 330 grs.
80 grs.	216 grs.	**311 grs.**	**1¾ oz.**
89 grs.	**½ oz.**	**356 grs.**	**2 oz.**
90 grs.	242 grs.	**400 grs.**	**2¼ oz.**
100 grs.	270 grs.	**1 oz.**	**2 oz. 330 grs.**

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

MAKING ENLARGEMENTS.

SIR,—I wonder if Mr. J. M. Barnard would be kind enough to let us know what is his average output in an evening with the enlarger.

In his article he repeats the good old advice of using fresh developer each time one gets down to the job of printing, and then he goes on to tell us how to mix the solution; he says "Take a *pint* of water . . ." Now I find that one ounce of normal developer is good for three half-plate prints, so it appears as if our good friend thinks nothing of running off about five dozen such prints in an evening.

Maybe he is so well blessed with this world's goods as to be able to afford to swill his prints about in huge quantities of solution.

In another article in the same issue, the last few lines on page 293, the reader is advised to work out an exposure table for various sizes of enlargement.

Since very few people manage to get all their negatives to the same density, would it not have been better to have advocated the well-tried-out method of making a test strip for each negative and paper?

Merely a cover-to-cover novice.—Yours, etc.,

JOHN E. WHATMOUGH.

DEPTH OF FOCUS.

SIR,—As a student and a lover of fair play, I want, if you can find the space for me, to expose a fallacy.

The claims made for the many miniature cameras that load our shop windows to-day are ridiculously exaggerated. I refer particularly to the half-truth that the shorter the focal length of the lens the greater its depth of focus.

This claim is ingenious enough; and I imagine many people like myself have believed it at some time.

It is based on the formula:—

$$\text{Hyperfocal distance} = (\text{approx.})\ C \times \frac{\text{focal length}^2}{\text{f/ No.} \times \text{Circle of confusion}}$$

This gives the actual hyperfocal distance for a contact print.

But for an enlargement, there are two corrections to add, as the degree of enlargement necessary varies inversely as the focal length of the lens:—

(1) The circle of confusion must decrease in the same ratio as the focal length.

(2) Since the speed of the film varies with the size of the grain, the speed must decrease in proportion to the area of the negative material, i.e., as the square of the focal length. This means that for the same speed, the f/ number must be reduced in proportion to the focal length.

Now if we apply the formula it will be obvious that as soon as the grain of the negative material becomes a significant factor, no advantage is obtained in further reducing the focal length. And, moreover, to retain the same shutter speeds the f/ number must be reduced in the same ratio as the focal length, so that an f/4.5 lens of 4 inches is actually faster than an f/3.5 one of 2 inches.

All I have said is perfectly obvious to anyone who sits down to think the matter out. But in view of the "miniature" propaganda going about, it needs saying.—Yours, etc.,

C. J. P. COOPER.

DEPTH-OF-FOCUS SCALE.

SIR,—Why do not manufacturers regularly fit to their cameras that most useful adjunct to good photography—a depth-of-focus scale? Its advantages are enormous, compared with what must surely be a negligible extra cost. And yet I know of only three makers who fit one to cameras of their make, and then, for some reason best known to themselves, they fit it to only one or two cameras in their range.

It may interest some of your readers to know of a way to make a very neat and useful depth-of-focus scale, as I have done for my Ikonta. The focussing on my camera is by revolving the front component of the lens in its mount, and therefore the following description is for making a scale to fit a camera with a similar arrangement. However, there is no reason why the method should not be adapted to suit a camera on which the whole lens and bellows are slid farther forward when focussing.

I pasted lightly a small semi-circle of paper on to the front of the shutter mount, and so that it extended round the lens to each side of the focussing pointer. Having focussed to some fairly short distance, I then, in accordance with the depth-of-focus table supplied with the camera, put marks representing the various stops, on the paper, against the correct distances on the lens mount. It will be found that this can be done quite accurately, but that the whole article is too small to fill in the figures neatly. So in my case I made another scale, three and a half times the size needed, and photographed from such a distance that it was reduced on the negative to the correct size. I then cut out the actual negative, stuck a piece of white paper to the back of it, and glued the whole thing (paper and celluloid) to the camera front. I thus had a neat scale, with clear white figures on a black background, made in celluloid which does not easily get damaged.—Yours, etc.,

A. H. L. MYER.

WHAT IS A MINIATURE CAMERA?

SIR,—With reference to the correspondence in your columns dealing with the question "What is a Miniature Camera?" Mr. Schauffelberger approaches the matter by way of focal length of objectives, while Mr. Wastell prefers to consider the area of the negative. Both of these correspondents will find that cinematograph cameras will comply with the requirements suggested by them as of most importance.

The answer to the above question is essentially one of definition. The adjective "miniature" means "small scale." Now a "small scale" *camera* can no more be defined by choosing one of its parts and limiting the size of that part than the size of a forest can be described by defining one of the trees. The word "small" is entirely relative and must be used in this connection with due regard to past history.

In the early days of large stand cameras it would have been quite logical to describe a small hand camera as a "miniature camera." When the so-called "vest-pocket cameras" were first introduced the principal object was that of the convenience of small size, a camera that could be carried in the pocket. It was not until many years later that Dr. Barnach decided that if a very small camera was to be capable of serious work in competition with larger cameras, it must be a precision instrument. From this realisation the modern "miniature camera" has grown.

Although Mr. Wastell lightly brushes aside the question of cost as irrelevant, the matter is of prime importance. A precision apparatus is essentially an expensive piece of equipment. For example, the lazy-tongs construction used with cameras fitted with bellows cannot possibly be termed a precision construction in terms compared to thickness of film emulsion and focus of small high-grade lenses.

The question "What is a miniature camera?" did not arise until it was realised that a small precision camera could compete with large cameras. Naturally, all manufacturers of small cameras would like a definition that will include their product, although it differs in no material manner from the small hand-cameras of "pre-miniature" days.

Whilst not presuming to offer a definition, which is a matter for experts to decide, I strongly suggest:—

(a) That a camera that cannot be conveniently carried, for example, in a hip pocket is not a "miniature camera."

(b) That a "miniature camera" should be of precision manufacture considered from the present state of the science of optics and mechanical production.

(c) That incidentally such a camera must of necessity cost appreciably more than other small cameras: for example, are small bakelite cameras sold for a few shillings to be included in the term "miniature camera"?

In conclusion, if the work of the few manufacturers who turn out high-grade small cameras is to be obscured by a host of other types of small cameras turned out at comparatively low prices and of equivalent merit, is it not better to use the term "miniature precision camera" for those cameras that truly conform to the original requirements from which this popular movement has grown?—Yours, etc., D. F. BROWN.

(Warsaw, Poland.)

"The A.P." Monthly Competitions

PRIZES AND RULES.

(I) For Advanced Workers.

This class is open to all amateur photographers.

FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply :—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply :—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply :—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon (see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the December competition is Thursday, December 31st, and for the January competition, Saturday, January 30th.

AWARDS FOR NOVEMBER.

THE entries for the November competitions showed a further remarkable increase in numbers, and each section contained many prints well above the average. This particularly applied to the Advanced Workers' section and the Beginners'. This last-named section in particular becomes bigger every month, a sure indication of an influx of new readers, many of whom give great promise for the future. The awards are as follows :—

ADVANCED WORKERS' SECTION.

First Prize.—"Three Times a Day," by C. Peirpoint, 42, Anson Road, Cricklewood, N.W.2.

Second Prize.—"The Harem Window," by Yahya Arif, De Menashe Avenue, Maadi, Cairo, Egypt.

Third Prize.—"Pyrex and Eggs," by H. D. Lawson, 526, 10th Avenue, N.E. Calgary, Alta., Canada.

Mounting Prize.—"Cloud Shadows," by H. How, 67, Brook Road, Sheffield, 8.

Certificates of Merit.—"Freedom," by B. R. Fishwick, Braeside, Castle Hill, Prestbury, Ches.; "Deft Fingers," by D. Annaji Rao, 86, Saravana Perumal Mudaly Street, Vepery P.O., Madras, India; "Neptune's Fingerprints," by Peter Hennessy, Park Cottage, Netherton, Newton Abbot, S. Devon.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2, and Class 3, respectively.

Those awarded Honourable Mention are as follows: J. Battersby (Nottingham); F. Burrows (Bucks); R. C. Carter (Letchworth); J. H. Clark (London); B. L. Critchley (Bristol); J. F. Cutler (Middx.); C. H. Diddams (Stockton-on-Tees); J. C. Gilchrist (Perthshire); H. Hartley (Liverpool, 9); G. Hilleard (Kent); Wm. Jackson (Hull); Dr. S. D. Joupar (Twickenham); M. Q. Kirker (London, W.2); C. D. Notley (Hammersmith); K. M. Parsons (Reading); M. Pethick (Leicester); P. Pethick (Leicester); R. T. Ryan (S. Africa); H. C. Stacy (London, S.W.4).

INTERMEDIATE SECTION.

First Prize.—"Hayle—from Lelant," by A. S. Parsons, 83, St. Peter's Avenue, Caversham Heights, Reading.

Second Prize.—"April," by R. L. Shaw, Dunvegan, Beacon Park, Pickering, Yorks.

Certificates of Merit.—"The Curse of Adam," by P. J. Gorvin, 24, Alice Street, Newport, Mon.; "A Quiet Hour," by J. W. Kenneth, 5, Sandy Lane, Chorlton-cum-Hardy, Manchester; "Can I Go With You?" by G. Kitchingman, 60, Waterloo Road, Hunslet, Leeds, 10; "The Plough Team," by E. T. Mills, High Street, Lane End, High Wycombe, Bucks.

BEGINNERS' SECTION.

First Prize.—"Flight," by Albert Edge, 36, Vienna Road, Edgeley, Stockport.

Second Prize.—"Sheila," by J. M. Dodd, 25, College Road, Ripon.

Certificates of Merit.—"The Essex Hounds at Harlow," by C. Bourke Borrowes, 26, Montpelier Square, S.W.7; "Crabs," by J. M. Crawford, 19, Woodland Avenue, Paisley; "Little Mother," by the Rev. Leonard R. Jennings, Wesley Manse, Polmont, Stirlingshire; "Landscape," by George Leonard, 171, Walton Street, Oxford.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Retouching.

I notice in your paper such terms as "spotting" and "retouching." Can you suggest a book from which I might glean a little information on this branch of photography?

W. R. (Houghton-le-Spring.)

We have ourselves from time to time explained such terms as you mention. One of the standard books on the subject is "Retouching and Finishing for Photographers," by D. S. Adamson, published at 4s. 6d. post free. Naturally this contains a good deal of other information that you will probably not require, but it is an excellent work of reference for all phases of negative and print finishing. Our publishers can supply it if required.

Per Cent Solutions.

[illegible] so many formulæ are given only in metric form.

Particulars of Emulsions.

Can you recommend a book giving information of curves, exposure, gradation and colour sensitivity of various types of emulsions?

N. R. S. (Blackburn.)

We cannot remember any one book that gives all the information you require. Most of the plate-makers supply information as to the characteristics of their plates and films from every possible point of view, and this is likely to be of considerable practical use to you. If you write to the makers of the plates and films in which you are interested they will probably let you have all the particulars you require.

Metol for Tank.

Lantern Slides with Pyro.

If you consider pyro a good developer for lantern slides, will you supply me with a working formula?

E. G. M. (London.)

Although seldom used nowadays this form of development, with practice, is capable of producing the finest results. We advise you to work from three stock solutions:—

A.	Pyro	1 oz.
	Sodium sulphite ..	2 oz.
	Citric acid	40 grs.
	Water to	10 oz.
B.	Ammonia (.880) ..	1 oz.
	Water to	10 oz.
C.	Ammonium bromide ..	1 oz.
	Water to	10 oz.

For a normal solution, to each ounce of water add A, 30 minims; B, 60 minims; C, 30 minims. If still warmer tones are required, increase the exposure and add more of C. This procedure must be arrived at by experiment, but is easily decided.

Swing Back.

I have acquired a camera with a swing back—a mystery to me. What is its purpose?

G. P. (London.)

You should try to find an "old hand" who will explain and demonstrate the movement. Its chief purpose is to get vertical lines correct when the camera is tilted upwards to include the upper portion of a subject, the back then being "swung" till it is vertical. A focussing screen is really necessary to adjust the focussing and stop, as the definition is affected by this arrangement. If you can find the friend suggested, he will give additional tips as to uses of the movement, which is of special value in architectural work.

One-solution Hydroquinone.

Can you give me a formula for a hydroquinone developer that can be made up in one solution instead of two?

C. N. (Eastbourne.)

Dissolve 80 grs. potassium metabisulphite in 8 oz. water, and then dissolve in this 50 grs. hydroquinone. In another 8 oz. water dissolve 840 grs. potassium [illegible]

PHOTOGRAMS OF THE YEAR

The Annual Review *of the* World's Pictorial Photographic Work

Edited by F. J. MORTIMER, Hon. F.R.P.S., Editor of "The Amateur Photographer and Cinematographer"

"PHOTOGRAMS OF THE YEAR," now making the 42nd annual appearance, maintains the high standard of artistic achievement which has characterised it from the first number.

This year's subjects range from everyday scenes and still-life studies to landscapes, portraits and architecture. Beauty, art and technical skill are blended to produce an outstanding volume of photographic excellence.

Keen photographers everywhere will find pleasurable occupation in making a careful study of these splendid examples of the art of the camera and of noting the latest developments in technique.



THE PICTURE HUNTER. Dr. Julian Smith (Australia) From "Photograms of the Year"

Stiff Paper Covers **5**/- net
Cloth Boards **7**/**6** net
Half Bound Leather **10**/**6** net
Postage 6d. extra

1937

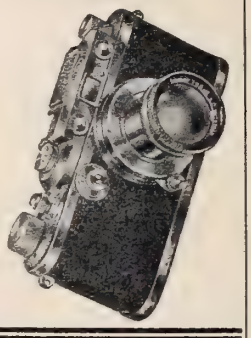
Obtainable from leading Booksellers, or direct from the Publishers
ILIFFE & SONS LTD.
Dorset House, Stamford Street, London, S.E.1

The very wide scope of a Leica

ONE big reason for the enormous following that LEICAS have obtained is their truly notable versatility. Literally, you can do the work of a battery of ordinary cameras with just one compact and handy Leica. Landscapes, seascapes, genre studies, architecture, sports scenes, groups, portraits, distant telephoto work, microphotography—all these, and a lot more, are well within its generous scope. A LEICA, in truth, represents not just one camera, but a dozen.

- Let "the WESTMINSTER" show you how a liberal allowance for your present camera, in EXCHANGE, and Westminster Out-of-Income facilities, can help you in realising your ambition and acquiring a LEICA.

Leicas cost from £16 upwards. Below is shown the Model IIIa, with f/2 Summar lens, automatic focussing, shutter speeds to 1/1,000th sec., at £43 or 9 monthly payments of £5 0s. 4d.



THE
WESTMINSTER
PHOTOGRAPHIC EXCHANGE, LTD.

119 Victoria Street, S.W.1 (*Victoria* 0669) — 81 Strand, W.C.2 (*Temple Bar* 2710)
111 Oxford Street, W.1 (*Gerrard* 1432) — 24 Charing Cross Road, W.C.2 (*Temple Bar* 7165)

THE 1936 "ROLLEIFLEX" £3,000 PRIZE PICTURE.





. . RESOLVE TO BE A 1937 PRIZEWINNER!

Rolleiflex

has won the "Daily Herald" first prize two years in succession—it can pull off a prize for you! It is easy to use. Takes 12 pictures on 3¼×2¼ roll film. Shows picture right way up. Is remarkably versatile. With f/3.5 Zeiss Tessar and Compur Rapid Shutter (1/500th, T. and B.)..... Price £25

SEE IT AT YOUR DEALERS

New prospectus from the Sole Importers:

R. F. HUNTER LTD., 'Celfix House,' 51, Gray's Inn Road, London, W.C.1

Phone: HOL. 7311/2.

Experts are satisfied

that JOHNSON'S SUPER FINE GRAIN DEVELOPER containing

MERITOL

GIVES THE FINEST GRAIN ON ALL MINIATURE FILMS.

Enlargements of 20 diameters or even more with clear well-defined image are obtainable from the negatives.

SUPER FINE DEVELOPER

Tins to make 20 oz., 2/- each.

MERITOL

10-gramme bottle, 2/6. 1-oz. bottles, 4/6 each

Write for leaflets:

Publicity Dept. **Johnson & Sons**

Manufacturing Chemists, Ltd.

Hendon, London, N.W.4

WINTER CONDITIONS

CALL FOR

WIDE APERTURES

Wide apertures demand very high quality lenses.

ZEISS LENSES

possess that extra quality that means so much, particularly to the miniature camera user, who is faced with the extra handicap of a necessarily high degree of enlargement. Zeiss lenses give crisp enlargements from the smallest negatives.

CARL ZEISS LONDON/ILTO

Invest in a ZEISS TESSAR

Full particulars in list P51 *from:* CARL ZEISS (London) LTD.
37–41, Mortimer Street – London, W.1

The 'PILOT 6'

ROLL-FILM REFLEX

12 exposures 2¼ in. square on 3¼×2¼ (8-exposure) film. Although amazingly inexpensive, the "Pilot 6" is a real reflex camera, in every sense of the word, and gives you the same working efficiency as much more costly apparatus. Shutter speeds 1/25th, 1/50th and 1/100th sec., also B. and T. Focussing on ground-glass screen, with deep hood; a magnifier for fine focussing is provided. Full size wire-frame finder for using the "Pilot" at eye-level.

PRICES:

No. 13 Pilot 6, with f/6.3 anastigmat lens	£3 13 6
No. 14 Pilot 6, with f/4.5 anastigmat lens	£5 5 0
No. 15 Pilot 6, with f/3.5 anastigmat lens	£7 10 0
No. 16 Leather Carrying-case	10s. 0d.
No. 17 Ever-ready Carrying-case	15s. 0d.
No. 18 Optochrom Filter, for Nos. 13 and 14	11s. 3d.
No. 19 Optochrom Filter, for No. 15	12s. 6d.
No. 20 Supplementary Lens (focus to 2 ft.) for Nos. 13 and 14	12s. 0d.
No. 21 Supplementary Lens (focus to 2 ft.) for No. 15	15s. 0d.



SANDS HUNTER & CO., LTD. 37, BEDFORD STREET, STRAND, LONDON, W.C.2.

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS :—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry ; Guildhall Buildings, Navigation Street, Birmingham, 2 ; 260, Deansgate, Manchester, 3 ; 26B, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045

BELL'S 100 Stock-taking Bargains ; no reasonable offers refused ; unreasonable offers entertained ; Press, Miniature, Cine.—45, Newington Butts, S.E.11. [0037

CAMERAS Exchanged and Bought ; largest stock in S. London ; all materials ; Pathescope agents ; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [4791

ALLENS.—Baby Ikonta, Tessar f/3.5, Compur, £7/19/6 ; 3×4 Dolly, Xenon f/2, Compur, £8/10 ; 6×6 Brilliant, f/7.7, 30/6 ; F/6.3 Model, £2/19/6 ; F/4.5 Model, Compur, and E.R. case, £8/19/6.

ALLENS.—Reflex-Korelle, Victar f/3.5, £7/19/6 ; 3½×2½ Ensign Auto-Speed, focal-plane shutter, Aldis f/4.5, £7/10.

ALLENS.—Agfa Speedex Compur, f/4.5, Rapid Compur, £4/19/6 ; 3½×2½ Ikonta, Novar f/4.5, Compur, £6/17/6 ; Kodak Regent, Tessar f/4.5, £16/10 ; Super Ikonta 2¼ square, Tessar f/3.5, case, filter, lens hood, Albada, Proxar, £21/5.

ALLENS.—Super Ikonta, Tessar f/4.5, R. Comp., 8 or 16, £14/10 ; 3a Auto. Kodak Special, Tessar f/4.5, range-finder, Compur, £5/19/6 ; 3½×2½ T.-P. Rubyette, Dallmeyer f/4.5, £8/10.

ALLENS.—4×4 Praxidos, f/3.5, condenser, negative holders, assorted masks, orange filter, £14/10 ; 3×4 Magnaprint Enlarger, Dallmeyer f/4.5, 90/-.

ALLENS.—For Generous Exchange allowances, approximately two-thirds allowed on modern cameras.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087

LEICA III, Chromium, Elmar f/3.5, E.R. case ; perfect condition, £23, or nearest ; can be inspected.—Buckland, Benmoor, Duckshill, Northwood, Middlesex. [5818

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains ; all apparatus guaranteed and sent on 5 days' approval against full deposit ; maximum allowance for saleable apparatus, either exchange or cash ; our reputation your guarantee.

3½×2½ Newman & Guardia Sibyl Vitesse Folding, rising and cross, N. & G. reflex finder, Ross Xpres f/3.5, 3 D.D. slides, F.P. adapter, Wratten filter, tripod board, leather case ; fine order, £17/10.

3¼×2½ Tropical Model No. 6 Ensign Carbine Roll Film, focussing, reversible and wire-frame finder, fitted Aldis-Butcher f/4.5, Compur, 1 to 1/250th, £4/5.

VOIGTLANDER Perkeo Roll Film Camera, focussing adjustment, direct finder, fitted Voigtlander Skopar f/3.5, Compur shutter, 1 to 1/300th sec., colour filter, supplementary lens, instructions, £6.

3¼×2½ Zeiss Ikon Super Ikonta Roll Film Camera 530/2UCPR, fitted Tessar f/4.5, Compur shutter, 1/250th, cable release ; perfect order, £13/12/6.

AGFA Speedex Clack Roll Film, 16 pictures on 3½×2½ spool, Jenar lens f/8 ; as new, 17/6.

3¼×2½ Ensign Selfix 20, as above, fitted Ensar f/4.5, Mulchro shutter, 1 to 1/100th ; as new, £2/17/6.

3¼×2½ Ensign Selfix 20, as above, fitted Ensar f/7.7, focussing, speeded shutter ; as new, £1/10.

3¼×2½ Ensign Selfix 20 Roll Film, reversible and direct finder, Ensar f/6.3, focussing, speeded shutter ; as new, £1/15.

VOIGTLANDER Brilliant Roll Film Camera, f/6.3 Voigtar, speeded shutter ; as new, £2/10.

ZEISS Ikon Ikonta Roll Film, 16 pictures on 3½×2½ spool, direct finder, Novar f/4.5, Telma shutter, 1/25th to 1/125th, delayed action ; as new, £3/5.

WANTED to Purchase for Cash, High-class Apparatus.

NO Sale Lists issued ; enquiries by post will receive prompt and careful attention.

EXCEPTIONAL Deferred Payment Terms ; Repairs by experienced workmen ; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality ; best possible results guaranteed ; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010

EXAKTA Multispeed Model B, Tessar f/2.8, E.R. case ; excellent condition, £20.—Below.

ZEISS Miroflex 3½×2½, Tessar f/4.5, Dallmeyer Telephoto f/5.6, 8 dark slides, leather case, special processing tanks ; good condition, £26.—Below.

T.-P. Reflex 3½×2½, Tessar f/4.5, 3 double dark slides, leather case ; condition old but good, £10.—Below.

THE above are on view by appointment at 9, Stanstead Grove, Catford, S.E.6. Phone, Forest Hill Five Nine Six Three. [5813

T.-P. Victory Reflex 3½×2½, revolving back, Cooke lens f/4.5, T.-P. slides, case ; good condition ; offers or exchange Folding Miniature.—17, Gillingham Rd., Cricklewood. [5820

N. & G. Vitesse 3½×2½, Ross f/3.5, F.P.A., leather case ; cost £35 ; excellent condition, £10.—Box 328, c/o "The Amateur Photographer." [5822

TAXIPHOTE 45×107, trays for 300 positives ; what offers ?—Box 329, c/o "The Amateur Photographer." [5823

FOR Sale.—Abbeydale Enlarger, ½-pl., f/4.5 Aldis lens, £12/12 ; also Electric Dry Mounter, Akron, 15-in., with zinc plates, £10 ; also Whole-plate Vieta Camera, 6 D.D. mahogany slides and tripod, f/6.3 Aldis ; also Kodak Developing Tanks, teak and vulcanite, for whole-plate and half-plate flat film ; offers to—Bailey, Chemist, Highgate, N.6. [5827

ACCESSORIES

BELLOWS.—All sizes stocked ; lowest prices ; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged ; over £10 and under £50, 2/6 ; over £50 and under £75, 5/- ; over £75 and under £100, 7/6 ; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed **& Co.**

Notes being untraceable if lost in transit should no be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CINEMATOGRAPH APPARATUS

MOVIE Cameras, Projectors, Screens, Films ; inspection invited.—Illustra Enterprises, 159, Wardour St., London. [5828

REDUCED Film Hire.—9.5 Supers, 1/- per reel ; send P.C. for particulars and second-hand list.—Camera Craft, 446, Green Lanes, Palmers Green, N. [0050

LADY has for sale.—Ensign Super 16 Projector, complete with 2 cabinets and accessories ; voltage 250 ; good as new ; cost £60 ; will accept £20.—Box 331, c/o "The Amateur Photographer." [5825

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

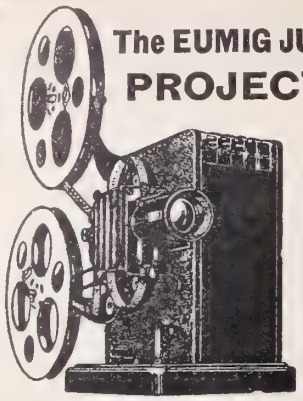
J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction ; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082

EXCHANGE AND WANTED

WANTED.—Dallmeyer Snapshot Roll Film Camera.—Loader, 15, Olive Grove, Blackpool. [5819



The EUMIG JUNIOR PROJECTOR

250 Watts

£17 : 17 ONLY.

Immediate Delivery.

YOURS FOR 20/2 down and 17 similar monthly payments.

Available for 8 mm., 9½ mm. or 16 mm.

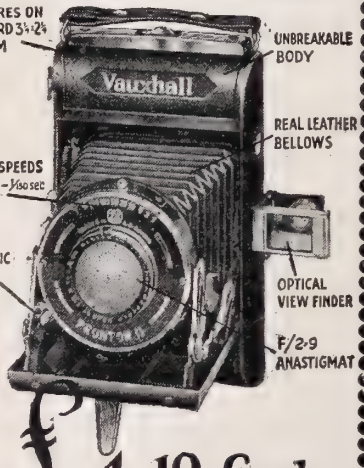
This new **EUMIG** Projector is without doubt the **Best Value** in High Grade Ciné Projectors, and incorporates many refinements which were previously only to be found in much more expensive machines. Still picture device. F/1.6 Meyer Kinon lens. Very compact. Amazing Brilliance. No resistance required.

Send for leaflet giving full details.

3 YEARS TO PAY

Only 5 per cent per annum is added for Hire Purchase accommodation up to 36 months, **or over 9 months no interest is charged.**
Obviously our self-financed easy terms offer you the best value.

The Best Value



£4-19-6 only

The above Vauxhall camera represents the most stupendous value ever offered. The unbreakable body is fitted with all the latest refinements such as automatic pan. window covers. Remote shutter control, etc., etc.

GET YOURS NOW FOR 8/9 down and 11 similar monthly payments.

Or with Compur "S".....£6 15 0

Compur Rapid.....£7 19 6

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1. TELEPHONE: VICTORIA 5432 AND 5403.

52, Cheapside, E.C.2. TELEPHONE: CITY 5482

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033

WANTED for Cash.—Modern Miniature Cameras and Accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042

EXCHANGE.—½-pl. International Camera, floodlights, spotlight; want Miniature Camera, or offers.—Box 327, c/o "The Amateur Photographer." [5821

WANTED.—T.-P. or Similar Reflex 2¼×3¼ or 4¼×3¼, good lens (at least f/3.5) and mechanism essential; appearance immaterial; roll adapter, £3 to £5.—Box 332, c/o "The Amateur Photographer." [5826

WANTED.—Ashford Tripod, state condition and price.—Box 330, c/o "The Amateur Photographer." [5824

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3, 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4½×2¾ 3/6, 3¼×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough, double-weight vigorous: 1/1-pl., 3/6 36 sheets; 10×8, 5/-; 12×10, 7/3, 3/- dozen.

KALTON Gaslight Paper: 1¾×2¾, 1/6 gross; 3¼×2½, 1/6 72 sheets, 2/6 gross; 4½×2¾ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3¼×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1⅝×2½, 9/- dozen; 3¼×2¼, 9/-; 2½×4¼, 11/-; 6 exposures: 3¼×4¼, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350, 3¼×2¼, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ½-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000; 3¼×2½, 4 dozen 5/4; ½-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/8.

KALTON Roll Films, super fast, H. & D. 2,700, 8 exposures, 1⅝×2½ and 3¼×2¼, 10/- dozen, 2½×4¼ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700, 3¼×2¼, 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, ivory gravure: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009

Good-bye SPOTS!

Farewell Blemishes!!!

Any novice can remove telegraph poles, motor cars and any unwanted object from prints with the greatest ease and certainty with

"ETCHADINE"

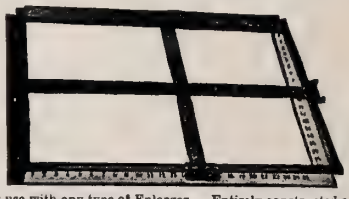
The greatest boon for amateurs and professionals alike. The competitors' greatest boon. Impossible of detection. Complete outfit with full instructions... 7/6 POST FREE

Or from all reputable dealers.

GEORGE H. POTTS LIMITED

7 and 9, BAKER ST., LONDON, W.1

"GNOME" Masking Frame



Ideal for use with any type of Enlarger. Entirely constructed of metal, base in white finish and marked in inches. The adjustable metal mask gives a perfectly clean white border of varying width.
For all sizes up to 10×8 in.....22s. 6d.
For all sizes up to 12×10 in.....27s. 6d.

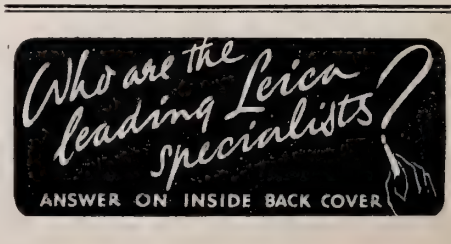
For all further particulars write to:

THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1 *Telephone: Museum 4142*

MATHER'S *for*

CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.

17, JOHN DALTON STREET, **MANCHESTER**

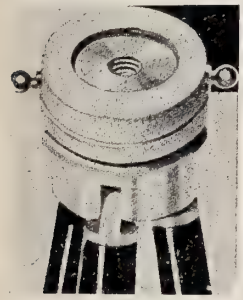


STOCK-TAKING CLEARANCE LINES

A Few Shop - soiled "PHOTOSKOP" ELECTRIC EXPOSURE METERS



The Photoskop is entirely automatic and in no way dependent on the human factor. It indicates the exposure directly without reference to tables, after setting it to the Scheiner speed of the material to be used.
List price £5 5s. To Clear..... **£3:3:0**



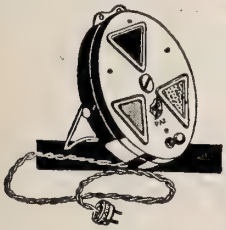
TRIPOD CONNECTOR

A neat and convenient device for attaching any hand camera to a tripod. The flat disc remains permanently screwed to the camera base and can be instantly attached to the connector, which is kept permanently on the tripod. List price 5s. To Clear..... **2/9**
Postage 3d. extra.

"DIST" DISTANCE METER



The "Dist" Distance Meter shows exactly the distance of the subject from the camera. The range of the instrument is from 1 ft. 3 in. to 50 ft. Complete in hand-sewn leather case. List price £2 10s.
Shop - soiled Model..... **35/-**



ELECTRIC DARK-ROOM LAMP

An electric dark-room lamp with revolving front, showing ruby, yellow or green light. Can be used either flat on the bench or hanging. Complete with 3-ft. flex and frosted electric lamp. List price £1 1s. To Clear..... **12/6**
State voltage when ordering.

DARK-ROOM Electric LAMPS

Specially made for photography, will fit the usual household electric lamp-holder.

Red, 240 volt	1/9
Red, 220 volt	1/9
Red, 110 volt	1/9
Green, 110 volt only	1/9

State voltage when ordering.
Postage 3d. each extra.





AUTO-TIMER

List Price (including leather case) 14/6
OUR PRICE **8/6** *Postage 3d. extra.*

This is one of the neatest and most efficient self-timers on the market. It releases the shutter fifteen seconds after it has been set going, allowing the operator ample time to be included in the view or group it is intended to photograph.

The ONE-HAND CAMERA HOLDER

Made of ebonised wood and fitted with tripod screw and rubber washer, this One-hand Holder can be used with any miniature camera. The One-hand Holder makes using a miniature camera at eye-level as easy as when using a tripod. Price..... **2/6**



CASH WITH ORDER ONLY

SANDS HUNTER & Co LTD
37, BEDFORD ST., STRAND, W.C.2

MATERIALS

2,000,000 Postcards, enormous variety of grades and surfaces offered at prices from 1/6 100, gaslight or bromide, lists free.—Kimber's (Kimber of Brighton), 61, Grand Parade, Brighton. [0001

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002

HAYHURST.—Why buy inferior makes? Kodak, the Quality Bromide Postcards, glossy, semi-matt, cream, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007

ATTWOOD, Hadleigh, Essex, Phone, Hadleigh 58238. Satisfaction guaranteed, all post paid. Catalogue free.

ATTWOOD.—Postcards, superfine bromide and gaslight, vigorous and normal, all surfaces: 25 1/-, 2/9 100, 19/6 1,000; Commercial grade, 50 1/-, 100 1/9.

ATTWOOD Plates and Flat Films: Postcard, 600 H.D., 2/3 dozen; ½-pl., 2/9 dozen, 4 dozen 10/-; 400, 600 and 1,200 H.D.

ATTWOOD.—Special Line Bromide Cream Royal, linen and natural surfaces: ½-pl., 36 sheets 2/-; other surfaces and sizes at proportionate prices. [0025

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4¼×2¾ and ¼-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12 gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy; Leica Service.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free, 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [5033

SPECIAL Offer.—Send for particulars to—G. Franklin, 2, Derwent St., Sunderland. [5294

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced [1986

EVENING Class.—Practical Photography instructed by John H. Gear, Hon. F.R.P.S., Cripplegate Institute, Golden Lane, City (2 minutes Aldersgate St. Met. Station), Spring Session commences 6th January, Wednesdays, 6.30–8; three months' course, 15/-; open to all; there will be a few vacancies only. [5756

WE HAVE the NEW KORELLE MODEL II



Fitted slow speeds and delayed-action focal-plane shutter. Speeds of 2 secs. to 1/500th sec., etc.
With f/2.9 Radionar lens **£17:17:0**
Or 12 equal payments of 31/2 per month.
With f/3.5 Zeiss Tessar **£22:1:0**
Or 12 equal payments of 38/7 per month
Ever-ready Case, 25/- extra.



ROLLEIFLEX AND ROLLEICORD ROLL-FILM REFLEX

Purchase by Service Terms.

6×6 cm. Automatic Rolleiflex, f/3.5 Zeiss Tessar lens, new 1/500th sec., Compur shutter..... **£25**
Or 12 equal payments of £2 3 9 per month.

6×6 cm. New Rolleicord, f/3.5 Zeiss Triotar, Compur shutter to 1/300th sec.. **£16:10:0**
Or 12 equal payments of £1 8 10 per month.

6×6 cm. Rolleicord, f/4.5 Zeiss Triotar, Compur shutter **£14:10:0**
Or 12 equal payments of £1 5 4 per month.

SECOND-HAND BARGAINS

SEVEN DAYS' APPROVAL.

4.5×6 cm. V.P. Tenax, f/4.5 Dogmar lens, 5 slides, F.P. adapter and case..... **£2 18 6**
4.5×6 cm. V.P. Ica Atom, f/6.3 anastigmat, Compound shutter, 12 slides and F.P. adapter and case.... **£2 2 0**
3×4 cm. Foth-Derby, f/3.5 Foth anastigmat lens, focal-plane shutter and purse..... **£3 18 6**
3¼×2¼ Ihagee Roll Film, f/4.5 Ihagee anastigmat, delayed Compur shutter and leather case. As new **£4 4 0**
9.5 and 16 mm. Celfix Cine Projector, 250-watt lamp, motor drive, forward and reverse, variable resistance and carrying-case..... **£18 17 6**
½-pl. T-P. Ruby Reflex, revolving back, f/4.5 Aldis anastigmat, 3 D.D. slides and filter..... **£7 0 0**
16-on-3¼×2¼ Ikonta, f/4.5 Zeiss Tessar, Compur shutter and purse..... **£7 18 6**
Metraphot Photo-cell Exposure Meter and leather case **£1 17 6**
4½-in. f/6.8 Koristka Anastigmat, in Compur shutter **£1 7 6**
3½×2½ Norfolk, double extension, f/3.5 anastigmat lens, delayed Compur shutter, 3 slides, roll-film adapter **£5 5 0**
Model II Leica, f/2 Summar lens, built-in range-finder **£27 0 0**
3½×2½ N & G. Folding Reflex, f/4.5 Ross Xpres lens, 3 D.D. slides, Graflex roll-holder, F.P. adapter, lens hood and leather case. Good condition..... **£24 15 0**
½-pl. Cameo Double Extension, f/6.3 Lumar anastigmat, Trichro shutter, 6 slides and screen..... **£1 18 6**
2½×2½ Brilliant, f/4.5 Skopar lens, Compur shutter, case..... **£4 17 6**
9.5-mm. Coronet Cine Projector, with resistance, any voltage..... **£1 15 9**
4.5×6 cm. Zeiss Bebe, f/5, speeded shutter, 1 to 1/100th sec., 6 slides and 2 purses..... **£2 5 0**
3½×2½ Goerz Tengor, f/4.5 Dogmar lens, Compur shutter **£4 15 0**
2½ square Automatic Rolleiflex, f/4.5 Zeiss Tessar, Compur shutter, set of 4 filters and case..... **£15 17 6**
4-in. f/4.5 Aldis Uno Anastigmat Lens, with flange Unsoiled..... **£2 7 6**
9.5-mm. Pathe Home Movie, hand turned and resistance **£3 18 6**
35-mm. No. 9 Empire Universal Projector, motor drive, safety spool boxes in all-enclosed fireproof projecting case. As new..... **£10 17 6**
3×2 De Luxe Ensignette, f/6.3 Aldis-anastigmat and case..... **£1 12 6**
2¼×2¼ Reflecta Reflex (Roll Film), f/4.5 Brilliant anastigmat lens, speeded shutter..... **£3 18 6**
½-pl. Cameo, double extension, f/6.3 Zeiss Tessar, Compur shutter, 3 slides, focussing screen. New condition **£5 12 6**

Phone: Holborn 0664 (3 lines). Established 1889

The Service Company Ltd

289, HIGH HOLBORN, LONDON, W.C.1

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 33, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.
SOUTHAMPTON.	W. Martin, 112, High Street.

Buy EMPIRE BRAND

All British, first quality Printing Papers —Gaslight and Bromide. Soft, normal, vigorous, extra vigorous—all surfaces.

NOTE THESE PRICES—*you'll save money*

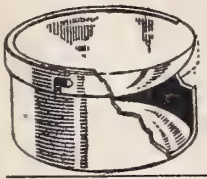


	144 Sheets		144 Sheets
3½ × 2½ ..	2/6	6½ × 4¾ ..	7/-
4½ × 2¾ ..	3/4	8½ × 6½ ..	12/8
4¼ × 3¼ ..	3/8	10 × 8 ..	18/3

Send for FULL LIST and FREE SAMPLES

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
		s. d.	s. d.
1 in.	2 in.	1 9	6 0
1-5/16 in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	3 6	12 6
4½ in.	6 in.	4 0	15 0
5 in.	8½ in.	6 6	17 6
5½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogue free on request.

THE MISCELLANEOUS TRADING CO. LTD
13, New Oxford Street, London, W.C.1

"THE WIRELESS WORLD"

COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

ENLARGEMENTS

LEICA Prints, Continental style, wide margins, deckle edged, cream or white, 3½×5 in. 3d. each ; superior to any competitors.—George Childe, Ltd., 228, Roundhay Rd., Leeds, 8. [0005

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

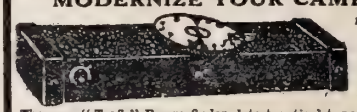
ENLARGEMENTS of Quality, Postcard Printing, etc. ; price list free.—Slater, Sawtry, Huntingdon. [3407

ENLARGEMENTS, high-class, reasonable ; send for list.—Monk, 6, Norwood Rd., Gatley, Cheshire. [5585

RETOUCHING

RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [3024

MODERNIZE YOUR CAMERA



£1 : 1 : 0 Sensational Offer £1 : 1 : 0

The new "Trofi" Range-finder, latest optical type. Absolutely correct from 3 ft. to infinity. The new built-in yellow filter enables you to obtain needle-sharp photographs. Supplied complete with shoe for detachable mounting. All dealers, or R. E. Schneider, 46, Farringdon Street, London, E.C.4.

G. E. BECKETT & CO.

Stockists of all leading makes of
CAMERAS and HOME CINÉ
AND ACCESSORIES.
PART EXCHANGE. :: HIRE PURCHASE.
77-79, OXFORD RD. (Open 9 a.m. to 8 p.m.) MANCHESTER, 1

PHOTOGRAPHY MADE EASY

Third Edition Revised throughout

By R. CHILD BAYLEY

Author of "The Complete Photographer," "Hand Cameras," "Photographic Enlarging"

AS EASY AS A · B · C

This is a book for photographic beginners, and, if carefully studied, it will enable the novice with a camera to get a greater proportion of successful photographs than would usually be the case.

"Photography Made Easy" should be read by everyone taking up photography : it should form as much a part of the outfit as the camera itself : it is an ideal present to give an amateur photographer.

Crown 8vo. 250 pp. Stout paper covers

Price 2/- net By Post 2/3

Obtainable from all leading booksellers, or direct by post from the Publishers

ILIFFE & SONS LTD.
Dorset House, Stamford Street, London, S.E.1

HOME CINÉ BARGAINS

Kodatoy 16-mm. New..... £1 7 6
Pathe Talkie. As new. £50 0 0 complete. (Or near offer.)
Kodascope A, with filters, 250-watt lighting £35 0 0
Bolex 9.5-mm...... £20 0 0

Many others. Write for particulars.

Bathes
THE CAMERA PEOPLE
24 FLEET STREET, TORQUAY

SPECIAL OFFER!!



FRENCH MANUFACTURER'S STOCK OF

8×26 MM. PRISMATIC POCKET TELESCOPES

with Case Complete **37/6** EACH Post Free.

AT LESS THAN HALF USUAL PRICE

Weight 7 oz. Length 4½ in.

An Ideal Pocket Companion.

BROADHURST, CLARKSON & CO.
Telescope House
63, FARRINGDON ROAD, LONDON, E.C.1

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including :—

Leica, Super Ikonta, Rolleicord, Rolleiflex, Exakta, Makina, Super Nettel, Contax, Retina, etc., etc., etc.

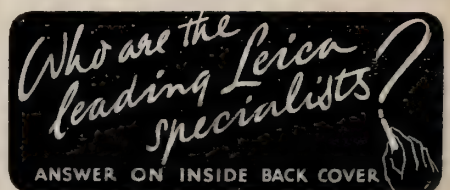
Write for Special offer, stating what you have and your requirements.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

PART EXCHANGE SPECIALISTS

The exchange of photographic apparatus is our business, we can be relied on to give you the best allowance on your instrument. Consult us before making your exchange.

GEORGE CHILDE PHOTO-CHEMIST LTD
228, Roundhay Rd Leeds, Phone: 42057



X ENTRUST US X
WITH YOUR DIFFICULT WORK!

Our experienced staff know the right grade of paper to suit your negatives, thus obtaining the highest class results. Panchromatic lighting system. Enlarging, artistically mounted, our speciality.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

X **GRANVILLE CULLIMAN & Co., Ltd.** X
LEAMINGTON SPA.



"CRAFTSMAN" DE LUXE ENLARGING BROMIDE

ALL SURFACES for Exhibition Work.

12 sheet packets, 8½×6½, 1/5, 10×8 2/-, 12×10 2/10, 15×12 4/9. Post free. Also in 6d. and 1/- packets.

Send for full list of Plates, Papers, Postcards, Mounts and Tissue.

MARSHALL & CO. (Nottm.) LTD., Dept. M PHOTO WORKS, NOTTINGHAM.

The CAMERA AND CINÉ EXCHANGE of the MIDLANDS

SPECIALISTS IN

LEICA

MINIATURE PHOTOGRAPHY

We give the best part exchange prices in the Midlands—let us quote you.

GALLOWAYS

PHOTOGRAPHIC CHEMISTS

VICTORIA SQUARE Opposite G.P.O. Phone: MID. 5670.

BIRMINGHAM

ENLARGEMENTS: POSTCARDS, 6 for 1/3; 12 for 1/9—7"×5", 6 for 1/9; 12 for 2/9—8½"×6½", 6 for 3/-; 12 for 4/3—10"×8", 1/3 each—12"×10", 1/6 each—15"×12", 2/- each—20"×16", 2/6 each. Any surface. Guaranteed satisfaction. Post free, from any film. Glass postage extra. Fastest service on earth.

Post Now **NUVA SNAPS** 59/61, CAPE HILL BIRMINGHAM

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, **1/2**—No. 116 (2¾×4¼) **1/6**—4¼×3¼ **1/3**—5½×3½ **1/6. Superior Postcard Enlargements, 1/6** dozen, **1/-** ½ dozen—8½×6½ enlargements, **4/-** dozen, **2/9** ½ dozen—6½×4¾ enlargements, **2/6** dozen, **1/6** ½ dozen; extra charges for assorted negatives. 20×16 enlargements, **2/-** each—15×12 **1/9** each—12×10 **1/3** each—10×8 **1/-** each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. **Please write for list.**

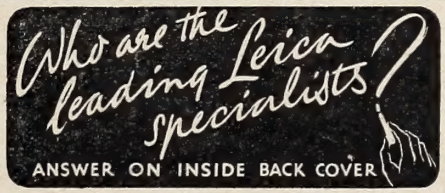
OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.



The WORLD'S PREMIER ENLARGER FILMAREX (vertical)

takes up to 6×6 cm. films and plates, one-hand lever, fine and coarse focussing, f/4.5 double anastigmat, orange cap and condenser, £11 8 6. Displayed by all progressive miniature dealers, or write to sole importer:

R. E. Schneider, 46, Farringdon Street, E.C.4



FINLAY COLOUR PROCESS

AUTUMN TINTS

Photograph these, and take flash-light photos in your home during the winter.

CALL OR **C. BAKER** *WRITE TO:*

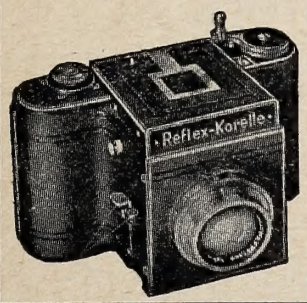
Colour Photography Specialists

244, HIGH HOLBORN, W.C.1

Sole London Distributors for Amateur and Scientific supplies of FINLAY COLOUR MATERIAL or Trade enquiries and Process Houses to

FINLAY COLOUR (LONDON) LIMITED 174, MILL LANE, HAMPSTEAD, N.W.6

REFLEX-KORELLE



A True Reflex. Coupled shutter and film wind, focal-plane shutter 1/25th to 1/500th, full-size D.V. finder. 12 pictures on 3¼×2¼ film.

From **£10 : 10 : 0**

With F/3.5 Victar.

R. A. FLEMING & Co., Ltd.
32, LORD ST., LIVERPOOL, 2

Every Camera User should get a Copy NOW!

The AMATEUR PHOTOGRAPHER DIARY
and Handbook for 1937

This useful little handbook contains, in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulæ for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size 3⅛×5⅜ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

Price **1/6** net By post **1/7**

From Stationers and Bookstalls, or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

"The Amateur Photographer." 30/12/36.
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Thursday, December 31st.

"The Amateur Photographer." 30/12/36.
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Thursday, December 31st.

"The Amateur Photographer." 30/12/36.
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Thursday, December 31st.

"The Amateur Photographer." 30/12/36.
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 30/12/36.
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

A FULL HOUSE FOR ALL NEEDS

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Generous exchange allowance. Latest literature post free anywhere. Please state requirements.

DOLLONDS

Dollond & Aitchison Ltd. ESTD.
OPTICIANS TO H.M. GOVERNMENT. 1750.

MINIATURE CINÉ THEATRES at ★

Expert Service at All Addresses :

London :
★28, Old Bond St., W.1.
281, Oxford St., W.1.
†★Stock Exchange Branch, 1, Copthall Chambers, E.C.2
35, Brompton Rd., S.W.3.
13, Kensington High St., W.8.
65, Notting Hill Gate, W.11.
191-2, Tottenham Ct.Rd., W.1.
2, Northumberland Ave, W.C.2.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17
Holloway.—66a, Seven Sisters Rd.
Crouch End.—27, Topsfield Parade.
†★**North Harrow.**—537, Pinner Rd.
†★**Croydon.**—12, George St.
Kingston.—30, Thames St.
Watford.—142, St. Albans Rd.
Catford.—62a, Rushey Green.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury—17 & 19, Catherine St.
Newport (Mon.).—43, Commercial St.
Yeovil.—2, High St.
Swansea.—26, Castle St.
★**Liverpool.**—73, Lord St.
Leeds.—37, Bond St.

Gebescope A in stock at †

3×4 cm. Baby Ikonta, f/6.3 lens. *Fair condition* **£2:12:6**

2½×1⅝ V.P. Kodak Special, f/4.5 Kodak, Diomatic shutter. *Good condition*.. **£2:17:6**

4.5×10.7 cm. Jules Richard Steresocopic, 5.5-cm. Goerz anastigmats f/6.8, changing-box, case. *Fair condition*.. **£2:17:6**

5½×3¼ Voigtlander Roll Film, Skopar f/4.5, Compur. *Very good condition*.. **£3:10:0**

Zeiss Ikonta 520, 16-on-3¼×2¼ film, Novar f/4.5, delayed Telma. *Fair condition.* List £6 ..... **£4:7:6**

3½×2¼ Ensign Tropical Roll Film Reflex, Dallmeyer f/4.5, case. *Good condition*.... **£4:7:6**

3¼×2¼ Agfa Self-erecting, Apotar f/4.5, delayed Compur. *As new.* List £6 6s. **£4:12:6**

9.5 Miller, Dallmeyer f/3.5, 5 speeds, portrait attachment, filter, case. *Very good condition.* Cost £8 10s..... **£4:17:6**

5-cm. Elmar f/3.5 Lens, coupled for Leica. *Good condition* **£5:10:0**

3×4 cm. Foth-Derby Focal-plane, f/2.5 Foth, delayed shutter, purse. *Good condition* **£5:15:0**

6×6 cm. Zeiss Ikoflex, Novar f/4.5. *Good condition.* List £7 15s. **£5:15:0**

2¼×2¼ Rolleiflex, f/3.8 Tessar, case. *Good condition* **£8:7:6**

2¼×2¼ Auto. Rolleiflex, f/3.8 Tessar. *Good condition* **£17:10:0**

2¼×2¼ Auto. Rolleiflex, f/3.5 Tessar, Compur Rapid, 1/500th. *As new*..... **£19:10:0**

Roland, 16-on-3¼×2¼ film, combined range-finder and view-finder, 7-cm. Meyer Plasmat f/2.7, Compur. *Good condition.* List £30 **£23:10:0**

Above are at

28 OLD BOND ST.
London, W.1
Telephone: Regent 1228.

3×2 Krauss Rollette, Zeiss Tessar f/6.8, Compur, frame finder, easy loading back. *Fair condition* **£3:3:0**

3¼×2¼ Ensign Carbine 6, Aldis Uno f/4.5, Mulchro shutter, rising front. *Good condition* **£3:3:0**

9.5 Pathe Home Movie, resistance. *Good condition* **£3:5:0**

13×18 mm. Minifex, f/3.5 Vidar, 3-speed delayed shutter. *As new*..... **£3:12:6**

3½×2½ Goerz Tenax, Dogmar f/4.5, Compound, 1/250th sec., 2 D.D. slides, F.P. adapter, purse case. *Fair condition* **£3:17:6**

2½×1⅝ Ihagee Weeny-Ultrix, Ihagee f/4.5, Prontor delayed shutter, soft pouch, also leather case. *As new*.... **£3:18:6**

4.5×6 cm. Ernemann Focal-plane, 7.5-cm. Ernotar f/4.5, self-capping, 12 slides, F.P. adapter. *Good condition* **£4:19:6**

3×4 cm. Fotet, Vidar f/4.5, Compur, 1/300th sec. *As new*.... **£5:0:0**

3½×2½ Ensign Auto. Speed Focal-plane, Aldis Uno f/4.5 *Shop-soiled*..... **£6:6:0**

4½×3¼ Apem Focal-plane, 5-in. Apem f/4.5, self-capping, 1/16th to 1/800th sec., T. and B., 3 D.D. slides, leather case. *Good condition* **£6:19:6**

3½×2½ Mentor Folding Reflex, 12-cm. Zeiss Tessar f/4.5, also 9-in. Dallmeyer Dallon f/5.6 Telephoto lens, 3 D.D. slides, F.P. adapter, leather case. *Fair condition* **£11:11:0**

3½×2½ N. & G. Folding Reflex, 13.5-cm. Ross Xpres f/4.5, swing front, revolving back, 3 D.D. slides, F.P. adapter, case. *Good condition.* List £52 5s..... **£19:19:0**

Above are at

66a SEVEN SISTERS RD. HOLLOWAY London, N.7
Telephone: North 3573.

Ombrux Exposure Meter. *Good condition.* List £3 7s. 6d..... **£1:15:0**

Kodak Amateur Printer, up to 5×4 and postcard, with 2 lamps. *Good condition.* List £3 3s..... **£1:15:0**

4½×2½ Auto. Kodak 116, f/6.3 Kodak, Kodex shutter, portrait attachment, case. *Good condition*... **£1:17:6**

9.5 Pathe Kid, super attachment, resistance. *Good condition*.. **£2:7:6**

3¼×2¼ Zeiss Ikonta 520/2, Novar f/6.3, Derval shutter, leather case. *Good condition.* List £4 17s. 6d..... **£3:0:0**

Electro Bewi Meter. *As new.* List £5 5s..... **£3:3:0**

Weston 650 Leicameter. *Good condition* **£3:19:6**

4½×2½ Kodak 616, Kodak f/4.5, Compur. *Good condition.* List £8..... **£5:5:0**

9.5 Dekko, f/2.5 Taylor-Hobson. *Good condition*... **£5:10:0**

3¼×2¼ Kodak Six-20, f/4.5 Kodak, Compur Rapid, 1/400th. *Good condition.* List £8 8s..... **£5:19:6**

Kodascope Eight-30. *Good condition.* List £9 9s. **£6:6:0**

9.5 Pathe Home Movie, super attachment, motor, group resistance, titler. *Very good condition.* Cost £13 1s..... **£8:10:0**

12-in. Dallmeyer Telephoto Lens f/4.5, case. *Good condition*... **£8:17:6**

8-mm. Keystone Camera, f/3.5 Velostigmat, also 13-mm. Dallmeyer f/1.9 lens, case. *Good condition* **£10:10:0**

9×12 cm. Zeiss Miroflex, 16.5-cm. Tessar f/4.5, 6 slides, F.P. adapter, ¼-pl. roll-film adapter, also 9×12 cm. roll-film adapter. *Good condition* **£22:10:0**

Above are at

73 LORD ST. LIVERPOOL, 2
Telephone: Bank 4927.

4½×3¼ N. & G. New Ideal Sibyl, 138-mm. Ross Xpres f/4.5, 6 slides, F.P. adapter, lens hood, case. *Good condition* **£9:18:6**

3½×2½ Ica Minimum Palmos Focal-plane, Tessar f/4.5, 3 D.D. slides, F.P. adapter, case. *Fair condition*..... **£10:15:0**

3½×2½ Ensign Special Reflex, 5-in. Dallmeyer Press f/3.5, 6 slides, roll-film holder, case. *Good condition*.. **£11:15:0**

5×4 Adams' B Minex Reflex, revolving back, 7¼-in. Ross Xpres f/4.5, also 6¾-in. Zeiss Protar f/6.3 (11½-in. f/12.5), 1/8th to 1/600th sec., T. and B., 4 D.D. slides, case. *Good condition* **£11:17:6**

¼-pl. (and 13×18 cm.) Thornton-Pickard Folding Ruby, double extension, revolving back, focal-plane, 1/10th to 1/1,000th sec. and Time, 8½-in. Voigtlander Heliar f/4.5, 3 book-form D.D. slides, F.P. adapter. *Good condition* **£14:15:0**

3½×2½ T.-P. Special Ruby Reflex, 5½-in. Dallmeyer Pentac f/2.9, 3 D.D. slides, F.P. adapter, case. *Good condition* Cost £30 **£16:16:0**

16-mm. Bell-Howell Filmo, 2-in. lens, 200-watt lamp, reverse, stills, resistance 200-250, case. *Very good condition* **£21:15:0**

3½×2½ N. & G. Folding Reflex, 6-in. Dallmeyer Dalmac f/3.5, 3 D.D. slides, F.P. adapter, case. *Splendid condition.* List £56 **£23:10:0**

3½×2½ Zeiss Ikon Miroflex Folding Reflex, 12-cm. Tessar f/3.5, 6 slides, F.P. adapter, roll-film holder, case. *Good condition.* Cost £58 12s. 6d.... **£29:10:0**

9×12 cm. (and ¼-pl.) Nettel Miroflex, 16.5-cm. Tessar f/2.7, 6 slides, F.P. adapter, 3¼×2¼ roll-film holder, graduated sky filter, Lios exposure meter, case. *Good condition* **£29:15:0**

Above are at

281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.



THE *NEW* KORELLE II IN STOCK AT

London :
28, Old Bond St., W.1.
281, Oxford St., W.1.
35, Ludgate Hill, E.C.4.
121, Cheapside, E.C.2
Croydon.—12, George St.
Liverpool.—73, Lord St.
Leeds.—37, Bond St.
1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
191-2, Tottenham Court Rd., W.1.
2, Northumberland Avenue, W.C.2.
Crouch End.—17, Topsfield Parade.
North Harrow.—537, Pinner Rd.

Generous exchange allowance.

6×6 cm. Reflex Korelle II, f/2.9 Radionar, with automatic speeds of 1/10th, 1/5th, ½, 1 and 2 secs., and delayed action **£17:17:0**

Ever-Ready Case, £1 5s. 0d.
Or, including case, £2 14s. 7d. down and eleven monthly payments of £1 11s. 6d.

DOLLONDS

HIRE PURCHASE TERMS

If you are interested in new or second-hand apparatus on Hire Purchase terms, tell us your requirements.

OUR STOCKS INCLUDE

Projectors.	List £ s. d.	First payment £ s. d.	And 11 monthly payments of £ s. d.
Pathe Imp	7 0 0	1 0 6	0 11 6
Pathe 200-B	15 0 0	2 0 0	1 5 0
Eumig	29 0 0	4 1 0	2 8 0
Bell-Howell 129	69 0 0	9 4 0	5 15 0
Keystone A81	36 10 0	5 1 0	3 0 6
Keystone 9	13 13 0	1 19 2	1 2 6
Ampro KS	50 0 0	6 17 0	4 3 0
Amprosound M	115 0 0	15 8 6	9 11 6
Victor 25	105 0 0	14 0 0	8 15 0
Filmosound 138	138 0 0	18 8 0	11 10 0
Gebescope A	95 0 0	12 17 0	7 18 0

THE LEADING Leica SPECIALISTS



We believe we imported the first Leica cameras that came into this country nearly twelve years ago.

We have handled and sold more Leicas than any firm in the country.

We use them ourselves and have always done so, and each new Leica accessory has been actually tested by one or other of our staff, so that we know from experience what these accessories will do.

We make "Automax" Enlargements $3\frac{1}{2} \times 2\frac{1}{2}$ from Leica negatives at 2/- a dozen, or $4\frac{1}{4} \times 3\frac{1}{4}$ for 2/6 a dozen, and our "Microlux" processing is the most perfect service it is possible to obtain.

Logically, therefore, we are better qualified to help and advise you because of our longer experience. Advice and choice of apparatus, valuation of your equipment, insurance, and technical and expert assistance in the taking or processing, is always at your service.

We now supply Leicas on 15 or 24 equal monthly payments —you can buy a IIIA for as little as £3 1s. 8d. a month.

BY APPOINTMENT

WALLACE HEATON LTD.

127, NEW BOND STREET - - - - - LONDON, W.1

Phone: MAYFAIR 7511 (8 lines). Also at 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8



Houses of Parliament from Lambeth.

Photograph by Bernard Cuthbert.

Exposure : **30** *secs. at F/5·6*

MAKING 'Light' OF NIGHT PHOTOGRAPHY

FREE



This interesting book, "NIGHT PHOTOGRAPHY—Picture Making at Night — Indoors and Out" — contains **28** *pages of clear information with illustrations and diagrams.*

PHOTOGRAPHY at Night !—the "impossibility" of yesterday, is a fact to-day; simple for every amateur who loads his camera with Selo Hypersensitive Panchromatic Roll Film. So great is the speed of this film to artificial light, that there is scarcely a highway or by-way that is not a happy hunting ground for fascinating 'night-snaps.' Shops, theatres, signs, floodlighting, or even a street lamp, all provide illumination for fine effects . . . . And indoors, portraits, groups, domestic scenes and festive parties, give splendid opportunities for pictures which you will treasure all your life.

For Roll Film Cameras

SELO

Hypersensitive

PANCHROMATIC ROLL FILM

For Plate Cameras

ILFORD

Hypersensitive

PANCHROMATIC PLATES

Made in England by : ILFORD · LIMITED · ILFORD · LONDON

Printed in England for the Publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, by The Classic Colour Press, Reading.

The Amateur Photographer can be obtained abroad from the following : United States : The International News Co., New York. France : W. H. Smith & Son, 248, Rue Rivoli, Paris ; Hachette et Cie, Rue Reaumur, Paris. Belgium : W. H. Smith & Son, 71–75, Boulevard Adolphe Max, Brussels. Australia : Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). New Zealand : Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. India : A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. Canada : Imperial News Co., Toronto, Winnipeg and Vancouver ; Benjamin News Co., Montreal : Gordon & Gotch, Ltd., Toronto. South Africa : Central News Agency, Ltd.